"You Have to Draw with More Attention, More Dedication" The Relevance of Drawing for Artistic Education at the Academy of Fine Arts Munich and its Significance in International Contexts

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Throughout the Age of Enlightenment in Europe in the late eighteenth century, radical changes occurred in the understanding of art.[1] From then on, the general and esthetic education of the human being have been emphasized and one was convinced of the teachability of art. The reason was twofold: drawing was supposed to shape the taste of future producers, and the arts were ascribed ethical, moral and political functions. In numerous art schools, drawing lessons were now being taken up that not only fine arts benefited from but also craft: over 100 academies were founded in Europe during this period.[2] In 1770 in Munich, for instance, Elector Max III. Joseph decided to turn a private artistic circle gathered for life drawing and modeling sessions into an official "drawing school" (» *Fig. 1*).[3]

The Munich art academy as a public institution was formed relatively late in the European context. Following the example of the Parisian academy, the first art schools were founded in German countries in the seventeenth century – in Augsburg, Nuremberg, Vienna and Berlin.[4] In the eighteenth century a huge number of art schools followed. Several European capitals installed art schools in the first half of the eighteenth century,

1 For the quotation in the title, see footnote 29.
2 Pevsner 1986, p. 144; Heilmann/Nanobashvili/Teutenberg 2015, pp. 5–8; Kemp 1979, pp. 175–188; Mai 2010, p. 60.
3 The term *Zeichenschul* (drawing school) is used in the early sources on the school. See Stieler 1909, pp. 4–6; Meine-Schawe 2008, pp. 20–21.
4 Mai 2010, pp. 30–59.

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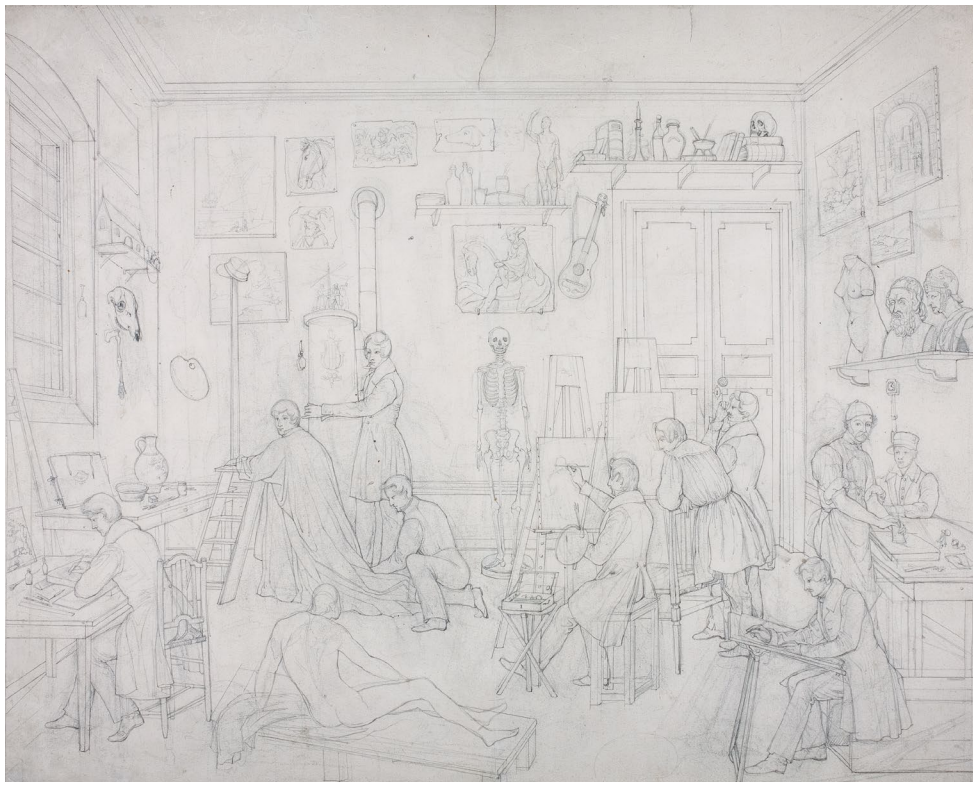

Fig. 1 Anonymous, Academy Class, c. 1825, pencil on paper, 50.5 x 61.5 cm, Münchner Stadtmuseum, collection of graphic/painting, inv. no. G-32/410.

such as St. Petersburg, Vienna or Copenhagen. The majority of art schools were finally founded in the second half of the eighteenth century, such as in Mannheim in 1752, Stuttgart in 1761, Düsseldorf in 1767 and finally Munich in 1770.[5] The art schools of the time had a similar curriculum of teaching developed in the seventeenth century. Students drew parts of the body based on graphical templates; in a second step they studied plaster casts and human models.[6]

5 Pevsner 1986, p. 144; Heilmann/Nanobashvili/Teutenberg 2015, pp. 5–8; Kemp 1979, pp. 175–188; Mai 2010, p. 60.

6 Kemp 1979, p. 132; Pevsner 1986, pp. 172–173; Thöny 2017, p. 95; for Munich, see: Stieler 1909, p. 5.

The constitution of 1808 and the idealistic conception of art

Painting was soon included in the academic curriculum. This is verifiable in Munich not later than with the statute of 1808 – the first official statute of the Munich Academy. Within the Munich Academy, drawing "from depictions, plaster casts and nature" was specifically described for the first grade of academic teaching. As a second grade of education, a course is named where students should learn "the use of colour […] and painting in its proper sense". A third grade follows in which students' own compositions were realized.[7] However, as can clearly be seen in students' reports of that time, the hierarchy between the individual classes was never applied strictly. Louise Seidler, one of the first women to study at the Academy of Fine Arts Munich from 1817 on, gave an account of a range of courses which were open for all grades, "On winter evenings models [mostly dressed; C.S., J.K.] were drawn, but on summer mornings painting classes took place. At 8 o'clock I attended portrait studies from nature; then followed the remaining lessons, which proceeded according to grade."[8]

While the "drawing school" of the eighteenth century was motivated by the expectations of business development, the constitution of 1808 was striving for much more than the mere education of taste by copying antique paragons. The preamble mainly contains this new spirit of art understanding. This was certainly related to the influence of the philosopher Friedrich Wilhelm Schelling who was not only appointed First Secretary of the Academy but also began teaching there what today would be referred to as 'Esthetics'.[9] Six years before the king released the constitution, Schelling had presented his own esthetic philosophy in 1802. In his declaration he negated every thought of a taste formation in favor of national wealth. He intended the art academy to be a place where art could regain its relevance so that it could become a driving force in public life that was still shaped by feudalism at that time. Artists and the arts had become autonomous and the academy was supposed to promote the search for innovation.[10] For Schelling, the image of the human at rest was the ideal of art: this image was there to depict the timeless, universal idea of humanity. Ultimately, a representative drawing or painting was not able to reflect the absolute ideal. A depiction of humanity that

7 Stieler 1909, p. 23.

8 „Im Winter wurde abends nach Modellen gezeichnet, im Sommer dagegen früh morgens gemalt. Um 8 Uhr war Porträt-Studium nach der Natur, woran ich Anteil nahm; hierauf folgte klassenweise der übrige Unterricht." (Gleichenstein 1992, p. 28).

9 The rumors about the authorship of Schelling concerning the constitution go back to 1909, when Eugen von Stieler published his history of the academy (Stieler 1909, p. 18). In the last years the authorship of the politician Heinrich von Schenk is proved. The influence of Schelling is still without doubt. Meine-Schawe 2008, p. 27.

10 Schelling 1803.

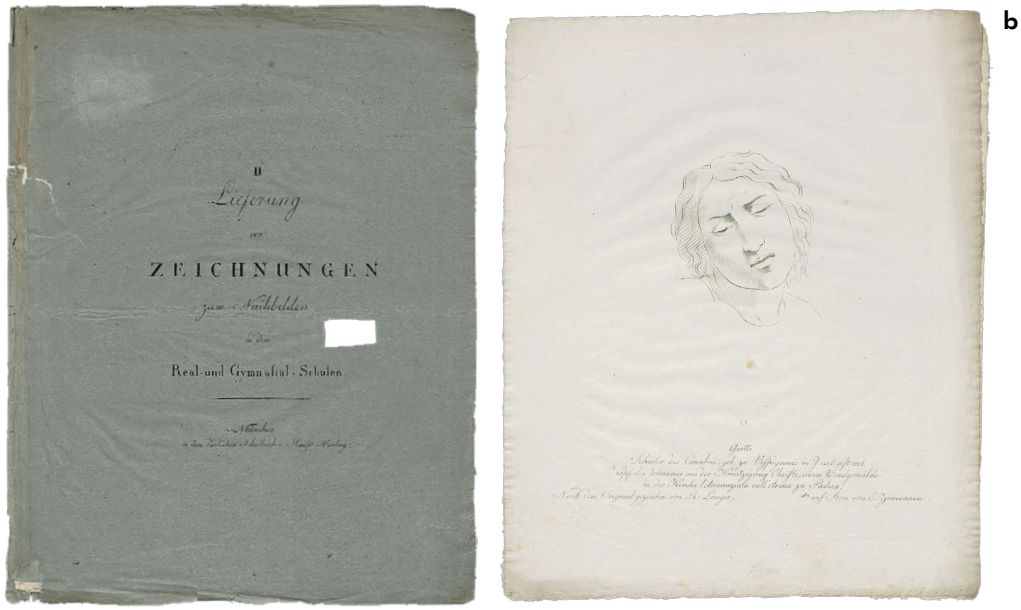

Fig. 2 a,b Robert von Langer, Title and Plate 13 from Langer 1810–1816.

embodies the universe could at best be non-objective; and it would still take a century until this groundbreaking development actually happened.[11]

Drawing books were used for teaching, which in parts were and still are located in the Academy's library, even to this day. Also, directors produced individual work samples. Robert von Langer's *Sammlung von Zeichnungen zum Nachbilden in den Real- und Gymnasial-Schulen des Koenigreichs Baiern* (Collection of drawings for reproduction in secondary and high schools of the Kingdom of Bavaria; Langer 1810–1816) bears witness thereof (» *Figs. 2 a, b*).

It was published from 1810 through 1816 as an official textbook. Robert von Langer had produced the original blueprints of works by Italian masters during a stay in Italy. In 1806 he became professor and in 1808 director of the Academy of Fine Arts Munich. The 115 original drawings have been in the Academy´s collection since 1808.[12]

Artists as Raphael, Michelangelo and Carracci are emphasized as models. Their perfected imitation of nature is said to be a proof of quality. In turn, the knowledge of anatomy is regarded as a constitutive guarantee of this successful imitation. Langer especially emphasizes Raphael, who he claims is the only artist in the succession of antique sculpture who was able to transfer *das Erhabene* (the sublime) into painting.

11 Simons 1985.

12 The drawings had been published between 1810 and 1813 as a textbook in an edition of 150 copies, see: Meine-Schawe 2014, p. 79.

Approaching Raphael without copying through the act of studying and learning from the classical works of art by drawing them should convey the ideal form of beauty to the students. Subsequently, the immediate study of nature was pushed back.[13] Summarized briefly, this boils down to a synthesis of imitating Raphael and other masters of Renaissance painting in conjunction with the study of nature. Sensibility and reasoning were artistic education qualities; bare drawing skills for designers and craftspeople could be obtained at drawing schools.

Drawing education in the curriculum of the Munich Academy

From the Academy's founding until the early twentieth century, drawing constituted the basis of the artists' education. Upon acceptance into the Academy, the students had to submit figure drawings.[14] The aspiring artists trained their skills in private drawing schools before studying at the Academy. A sketchbook drawing from 1852 which the well-known Munich artist Franz von Lenbach had made at the age of 16, a year before being accepted into the Academy (in October 1853), depicts the attempts of a very young artist (» *Fig. 3*).

Having finished professional training in the building trade, he took drawing lessons at the Polytechnic University in Augsburg.[15]

Once accepted into the Academy, the disciples had theoretical as well as practical courses. The constitution of 1808 even states "lectures on mythology and general art objects."[16] In 1828 obligatory lectures on art history, anatomy as well as on perspective and the construction of shadows can be found in the statutes. At least from 1842 on exams had to be taken in these courses.[17]

Considering the primacy of history painting until the late nineteenth century, occupation with the human physique was at the core of drawing education. This happened

13 Angerer 1984, p. 66; Langer 1806, p. 230. See for a similar conception: Roettgen 2015.

14 Satzungen für die Schüler der Königlich Bayerischen Akademie der bildenden Künste in München, 1848, IV.10, AdBK München, Registratur, II.1.2. Studiensatzung.

15 Zacharias 1985a, p. 33, illustration included; Ranke 1987, pp. 26–27.

16 Konstitution der königlichen Akademie der bildenden Künste, IX. In: Zacharias 1985, pp. 327–336, 328; Meine-Schawe 2014, p. 78.

17 Einrichtung und Personalstand der Königlichen Akademie der bildenden Künste in München als Lehranstalt, 1828, I.9; Von seiner Majestät dem Könige Ludwig I. am 4. Januar 1842 allergnädigst genehmigte Satzungen für die Schüler der Königlich Bayerischen Akademie der bildenden Künste in München, 1842, VIII, AdBK München, Registratur, II.1.2. Studiensatzung.

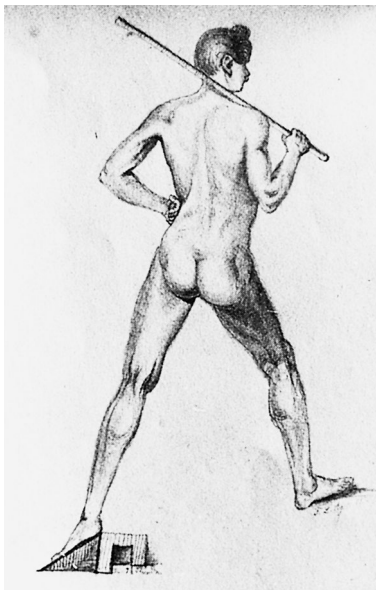

Fig. 3 Franz von Lenbach, Drawing from a Sketchbook, 1852, private collection.

in anatomy classes on a more theoretical basis. Models were studied for this purpose, but also "human cadavers."[18]

Graphical templates like the ones by the aforementioned Robert von Langer served as a first step in the occupation with the human body in the late eighteenth and early nineteenth century.

This first step of the education was outsourced to the School of Applied Arts with the statute of 1828.[19] For this reason, studies from graphic samples faded into the background at the Academy. The first level of education from then on was to study from plaster casts and from nature.[20] The Academy's collection of casts – which was largely researched by Monika Meine-Schawe with the use of the Bavarian Central State Archive – provided outstanding material for this. According to an inventory from 1822, the collection already included 600 plaster casts at that time.[21] The course followed a precise daylong rhythm, as a Polish student wrote in a letter to his parents from 1867:

18 AdBK im Allgemeinen, Organisation, vol. 4 ("Geheime Raths Acta. Koenigliches Staats-Ministerium des Innern") 1841–1863, Bay. HStA München, MK-14094.

19 Stieler 1909, p. 75.

20 Einrichtung und Personalstand der Königlichen Akademie der bildenden Künste in München als Lehranstalt, 1828, I.2; Satzungen für die Schüler der Königlich Bayerischen Akademie der Bildenden Künste in München, 1848, 1, AdBK München, Registratur, II.1.2. Studiensatzung.

21 Meine-Schawe 2008, p. 23.

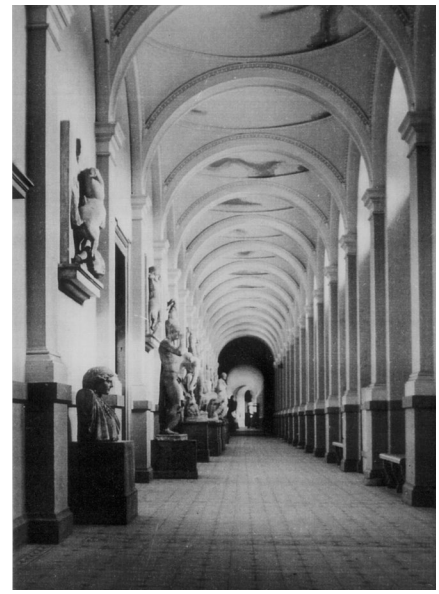

Fig. 4 George Barsony, Corridor in the Munich Academy, before 1944, George Barsony, Australia.

> I work at the academy, where I was accepted in Professor Strähuber's *Antikenklasse* [a course in antiques studies; C.S., J.K.] upon arrival; here I realized how much I'm still lacking. […] So without blushing I began drawing […] and worked patiently on my deficiencies, the whole day from 7 am until 6 in the evening.[22]

The plaster casts' importance for academic education decreased over the course of the nineteenth century. In 1885 the term *Antikenklasse* for the first level of education was officially abolished and from then on referred to as *Naturklasse* (nature studies) in the registration books.[23] In the new building, which the Academy moved into in 1886, the plaster casts weren't even placed in the class rooms but rather in the corridors. A photo from 1944 depicts this situation (» *Fig. 4*).

The studies of nature took the central stage of the basic education from then on. As Moriz Carrière, professor of art history and secretary general of the Academy later recalled, the administration annotated this as follows:

22 "Ich arbeite in der Akademie, wo ich gleich nach der Ankunft in die Antikenklasse unter Leitung von Professor Strähuber aufgenommen wurde; hier erst erkannte ich, wie viel mir noch fehlt. (...) Ohne rot zu werden machte ich mich also ans Zeichnen (…) und arbeite den ganzen Tag, von 7 Uhr früh bis 6 Uhr abends, geduldig an dem, was mir am meisten fehlte." (Witklewicz, Stanislaw: Aleksander Gierymski, Warszawa 1950, pp. 7–10, cited after Jooss 2012, p. 28.)

23 Jooss 2012, p. 32.

> […] the splendid antiques [should; C.S., J.K.] no longer be objects of feeble beginners exercises in drawing […] studying nature, life-sized heads and bodies should be the starting point, and then some antiques should be replicated to train the artistic sensibility for form and beauty; the study of nature shall go hand in hand with the study of the masterpieces.[24]

The study of the human body, nude drawing, was only available to advanced students in the first half of the nineteenth century, but in the second half the students would start their courses with nude drawing, even in the Antikenklasse. Additionally, an Abendakt (evening nude drawing session) was offered across the board, which took place from 5–7 pm during the winter semester and is part of the academic teaching program to this very day.[25]

Stylistic changes in drawing – exemplified in the work of Peter von Cornelius and Karl von Piloty

In 1825 Peter von Cornelius became the new director of the Academy of Fine Arts Munich. By outsourcing the first grade to the School of Applied Arts, he tried to raise the standard of the school. An altogether stronger emphasis was placed on monumental painting in the teaching, and landscape painting was abolished.

He set great store by idealized, linear compositions, which were to convey a superordinate idea. The claim on truth in historical details therefore faded into the background. In his own work, he prepared single images based on compositional sketches. Then he would give a fixed shape to the outlines and transfer them onto large wall elevations by tracing copies. In the 1830s Cornelius worked on the altarpiece for the *Ludwigskirche* (Catholic Parish and University Church St. Louis) in Munich. The study of Satan displays distinctly vivid modeling (» *Fig. 5*).

This suggests that Cornelius valued anatomical accuracy also in teaching and drawing from nature.[26]

24 "…die herrlichen Antiken [sollten] nicht mehr Gegenstände schwacher Anfangsübungen im Zeichnen sein […]; das Zeichnen nach der Natur, nach Köpfen und Körpern in Lebensgröße sollte beginnen, und dann sollten zur Ausbildung des künstlerischen Formensinns und Schönheitsgefühls einige Antiken nachgebildet werden; das Studium der Natur soll mit dem der Meisterwerke Hand in Hand gehen." (Cited after: Carrière 1888, p. 74; see also: Jooss 2012, p. 37; Singer 2017, p. 66; Aymonino 1915, pp. 15–6.

25 Meine-Schawe 2008, p. 22; Jooss 2012, p. 24.

26 Büttner 1999, pp. 186, 451; Müller-Bechtel 2018, pp. 220–232.

Fig. 5 Peter von Cornelius, Study of Lucifer, 1834, pencil on paper, 33.3 x 28 cm, Städtische Galerie im Lenbachhaus, Munich, inv. no. G 13055.

During the second half of the nineteenth century, new demand on history painting emerged. The claim for truth was now supposed to be reflected in historical details. This can be noticed in the working process of Karl von Piloty, Professor of History Painting at the Academy from 1856. In his history paintings, Piloty draws significantly less than Cornelius. Character studies were rather used to study postures, and his portrait studies were done in oil, such as for his painting *Nero on the ruins of Carthage* from 1860. Drafts for Nero's posture have been preserved (» *Fig. 6*), and for the portrait he used a head study in oil, which he had previously crafted in Rome with the use of a model.[27]

A distinct change can be determined in his character studies. They are sketched quickly, the unbroken contours are supported by numerous lines.

27 Baumstark/Büttner 2003, p. 241.

Fig. 6 Karl von Piloty, Study to Emperer Nero, 1860, pencil on paper, 17.8 x 10.9 cm, Staatliche Graphische Sammlung, München, inv. no. 35353 Z.

Student drawings at the Academy of the late nineteenth Century

Looking at the art students' education in drawing, the question as to how Piloty, the college's top star, influenced the Academy's schedule and the contents of the doctrine has to be asked. Concerning the time between the late nineteenth and the early twentieth century, there is an abundance of material in private collections (» *Figs. 7, 8*).

Studying sitting and standing nudes, the examples suggest that a distinct canon of postures had been worked through at the Munich Academy. A different muscle had been worked on for every posture.[28] Effectively, the ability to depict nature truthfully was seen as the most important issue of the young artists' basic education. Even in 1883, an Austrian student told his parents about Karl von Piloty's point of view on his studies from nature:

> The things aren't thoroughly studied, too elusive. You have to draw with more attention, more dedication. Here one works quite differently. This just isn't enough, even though the overall effect of some of the stuff isn't too bad. Drawing from

28 Froitzheim 1994, p. 8.

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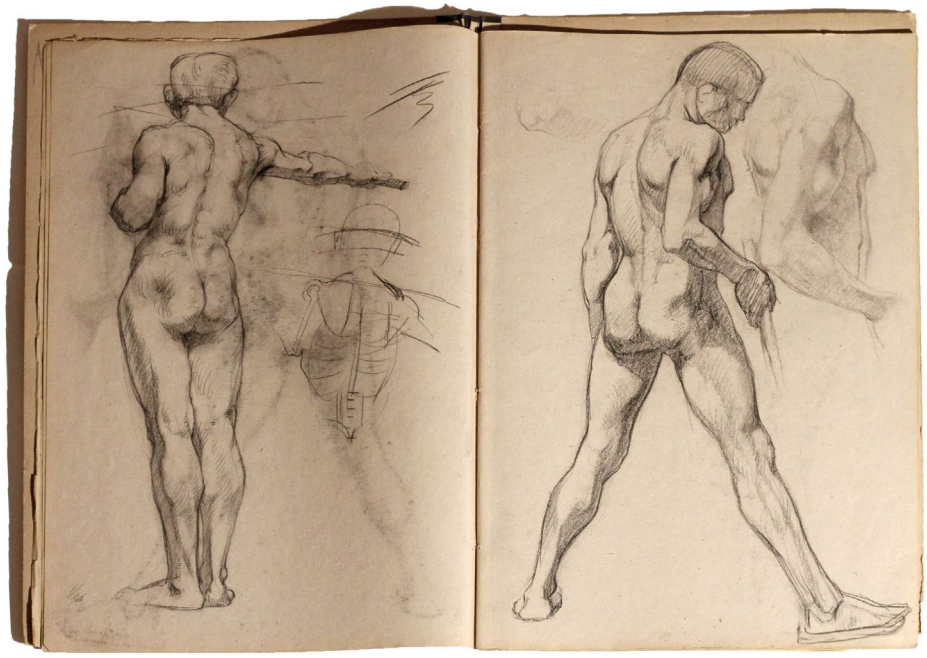

Fig. 7 German Grobe, Study from the Nude, 1878, pencil on paper, heightened with white, 37.6 x 31.3 cm, labeled "M. 1878", private collection.

Fig. 8 Leo Götz, Study of the Male Nude, sketchbook, c. 1913, charcoal on paper, 55 x 36 cm, private collection.

> memory only makes sense when you first studied it from nature. Join professor Hackl's class and draw antiques for some weeks, approximately until Christmas. You're on the right track with regard to planes, but once you have studied the forms and know them with determination, you will draw nature very differently.[29]

Taking a look at the examples, changes become visible. In the late nineteenth century, new forms of the nude study emerged since the rehearsed academic postures had been widely rejected. August Rodin, for example, was the first to give his models the freedom of moving autonomously through the room. The majority of literature states these developments beyond the academies.[30] Student works, as those of Leo Götz from the early 1910s, reflect these tendencies. They are faster. Some of the contours are corrected. The plasticity is only implied with rough hatchings. The sketchiness of the drawings increases in comparison to earlier figure studies and shows the interest in depicting a fast impression. The strict academic routine was often more flexible than one would expect.

Apart from academic nudes, numerous portrait studies by students of the Academy from the second half of the nineteenth century still exist in huge numbers. They show portraits of various models who are wearing costumes in many cases. This kind of portraits can be found up to the 1930s (» *Fig. 9*)[31].

The study of different models had been part of the daily schedule since the middle of the nineteenth century. Every morning models in diverse costumes gathered in the vestibule, sometimes dressed up "as a dignified priest, at other times as a philistine with a beer mug, sometimes even in a rococo dress and buckled shoes," as was written in the *Illustrirte Zeitung* in 1891.[32] The historic accuracy also had to be maintained in the historic decor. Therefore, the Academy had had an enormous collection of costumes at its disposal since the middle of the nineteenth century. This included not only clothes but weapons and various other accessories, too. Among other things, the Ministry of Culture handed the captured French weapons and armory from the Franco-Prussian War of 1870/1871 over to Piloty's Class.[33] Charles Vetter's drawings of props from 1882 prove the intense occupation with this material (» *Fig. 10*).

29 „Die Sachen sind zu wenig studiert, zu flüchtig; Sie müssen mit mehr Aufmerksamkeit, mit Hingabe zeichnen. Hier wird ganz anders gearbeitet. Das ist zu wenig, wenn auch die Gesamtwirkung bei manchen Sachen nicht schlecht ist. Das Auswendigzeichnen ist erst dann von Wert, wenn man derartiges genau nach der Natur studiert hat. Gehen Sie zu Professor Hackl und zeichnen Sie noch einige Wochen Antike, etwa bis Weihnachten. Wissen Sie, so recht in Flächen, jede Form mit Bestimmtheit durchstudiert, dann werden Sie anders nach der Natur zeichnen." (Engelhart 1943, p. 28 (letter to his parents, September 5, 1883); after Jooss 2012, p. 35).

30 Froitzheim 1994, p. 8.

31 Karoline Wittmann for example studied at the Munich academy in the 1930s. At the beginning of her studies she drew similar figure studies, see: Dollen 2010, pp. 9–14.

32 Illustrierte Zeitung , 97.2525 (November 21, 1891), p. 549: „als würdiges Pfäfflein, als Spießbürger hinterm Maßkrug, sogar im Rococokleid mit Schnallenschuhen".

33 Meine-Schawe 2014, p. 107.

Fig. 9 Rudolf Max Baron Goldschmidt-Rothschild, Study of an Old Lady, after 1900, chalk on paper, 51 x 48 cm, archive of The Academy of fine arts Munich, inv. no. KG-0613, foto: Rainer Herrmann.

Fig. 10 Charles Vetter, Studies of Helmets and Lances, c. 1882, pencil on paper, 25 x 35 cm, signed and labeled "C. Vetter 28", private collection.

The education of the Munich Academy in an international context

The Munich Academy's student body became increasingly international during the second half of the nineteenth century. The Academy itself, with its focus on monumental history painting, was on eye level with other German academies of the Gründerzeit, such as Berlin, or Düsseldorf.[34] The attraction of Munich to students from all over the world can also be traced back to the extraordinary museum collections, the current art exhibitions and the convivial life in Munich. With a total number of 200 students, the number of foreign students at the Academy constituted slightly less than half in the 1870s.[35]

For the occasion of the Munich Academy's anniversary in 2008 a research group initiated by Walter Grasskamp analyzed the force of its attraction upon artists from Europe. Many students came from eastern Central Europe and the Balkans, where no state art academies existed. Another large group covered students from Northern Europe, where higher art education was also comparably underdeveloped.[36] Polish people formed one of the most numerous groups in Munich. The loss of Poland's independence in particular caused great numbers of young artists to study abroad. In the time between 1828 and 1914, 322 Polish students were verifiably enrolled at the Academy of Fine Arts Munich.[37] The strong internationality became noticeable in the professorate as well. After the appointment of the first Hungarian Professor, Sandór von Wagner in 1869, various others followed: the Hungarians Gyula Benczúr and Sandór Liezen-Mayer, the Bohemian Gabriel von Max as well as the Greek Nikolaus Gysis.[38]

Most of the foreign students went back to their home countries after having finished their studies. Many of them were largely involved in the development of national historic painting and the building of a local cultural scene, for example the Hungarian Gyula Benczúr, who abandoned his professorship in Munich to teach at the newly established master school in Budapest. The Greek Nikiforos Lytras was employed at the Athens School of Fine Art in 1866. The Pole Jan Matejko even took over the directorate of the Academy of Fine Arts in Krakow in 1873.[39]

While the European sphere is widely researched in many regards, the range of the Munich Academy's non-European meaning is still in the dark. The Academy's registration

34 Mai 2010, pp. 279–301.
35 Statistische Berichte der K. b. Academie der Bildenden Künste für die Schuljahre 1871/72 und 1872/1873; Übersicht über die Frequenz und den effektiven Anfall von Schul- und Inskriptionsgeldern bei der K. Akademie der Bildenden Künste im den Jahren 1886–1895, Bay. HStA, MK 14095, AdBK im Allgemeinen, Organisation, vol. 5 (1864–1910).
36 Krempel 2008, p. 266.
37 Stępień 2008, p. 283.
38 Sternberg 2005, p. 460.
39 Sternberg 2005, p. 461.

books are a useful source, digitalized and put online in the course of the anniversary.[40] Here, one can research individual students from different countries according to their nationality. Detailed statistics on foreign students from the time of about 1900 are kept in the Academy's archive (chart).[41] Four groups of foreign students stand out: students from the USA, from South America, from Russia and some from Japan.

Concerning non-European countries, Americans constitute a very large group with roughly 400 students through the years 1850–1920. In the US there were no comparable training opportunities for young artists either. Moreover, Europe's artistic production was extremely popular among American collectors so young artists had economic reasons to aspire to study in Europe. Americans not only came to Munich, they also attended Academies in Paris, Antwerp, Florence or Rome. Many chose Munich as their place of study because of their German roots.[42] Around 1860, some American students went to the Munich Academy who would later on become respected figures in the field of artistic education in their home country, including the painters Lemuel Wilmarth, William Merrit Chase and Frank Duveneck.

A group of about 15 students from South and Central America had an astonishing impact. The Mexican Germán Gedovius from 1887 went on to study in the Naturklasse and started teaching in 1903 as a professor at the Art Academy in Mexico City. The Brazilian Alberto da Veiga Guignard enrolled at the Munich Academy in 1916. In 1929 he returned to Brazil where Guignard ran a private painting school among other activities. The Argentine Fernando Fader, son of a French mother and a German father, started studying in Heinrich von Zügel's painting class in 1901. Back in Argentina he founded a painting academy in 1905 and taught as a professor for landscape painting at the Academy of Fine Arts in Buenos Aires.[43]

According to the students' statistics, the third major group consists of Russian students, which can be attributed to the non-European context. At the turn of the century in particular, Munich was of interest to Russian artists.[44] The statistics show that there were often more than 20 enrolled Russians at the Munich Academy between 1900 and 1910. Very famous are of course the Russian members of Der Blaue Reiter, not least Wassily Kandinsky. He, too, returned to his home country in 1918 to set up the cultural life of the new Russia.

There was also a small number of Japanese students. The first among them was Najohiro, who enrolled for the *Antikenklasse* in 1884 (» *Fig. 11*).[45]

40 Matrikelbücher der Akademie der Bildenden Künste München, I–V (1809–1935), see also: https://matrikel.adbk.de.

41 Statistiken der Akademie der Bildenden Künste München 1895–1949, Registratur, VII.3.4., Statistiken.

42 Böller 2008.

43 Krempel 2008, p. 268.

44 Calov 1998, p. 11.

45 Yoshioka 2016; Concerning the "Antikenklasse" of the Academy, see: Jooss 2012.

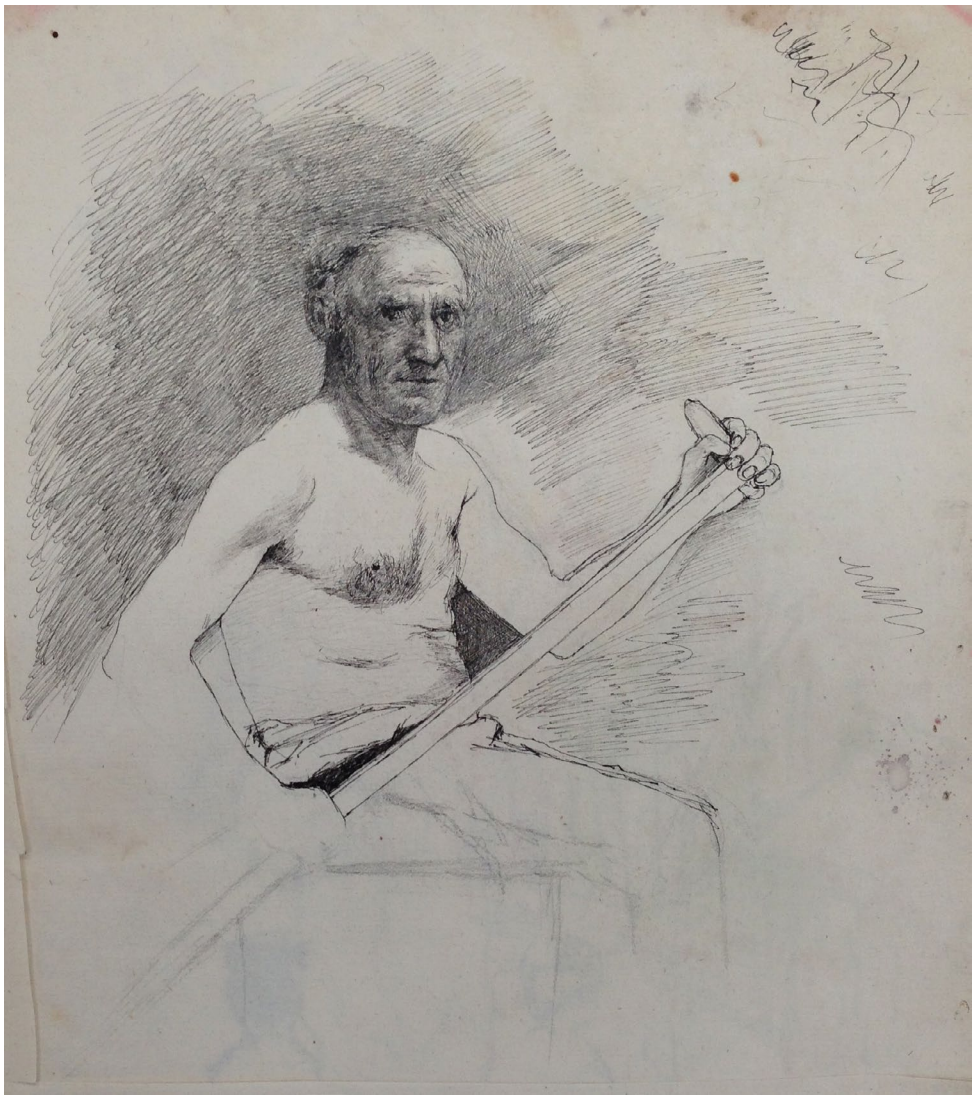

Fig. 11 Najohiro Harada, Old Man from a Sketchbook, 1884, ink on paper, 34.0 x 21.8 cm, Bridgestone Museum of Art, Ishibashi Foundation, Tokyo.

After returning to Japan in 1887, Harada opened his private art school Shobi-kan in Tokyo in 1889 to propagate Western-style painting. According to the curriculum of his school, he first taught the laws of perspective and life drawing.[46] The concept of anatomy was also included in his school curriculum. After finishing these courses, the students then studied oil painting. In those days in Japan, students normally learned Japanese traditional painting not by drawing living models but by reproducing their teacher's copies. Harada raised an objection to this Japanese traditional method and emphasized the necessity of Western-style painting, namely perspective, anatomy and life drawing, to capture the exact form of objects.[47]

Finally, questions ought to be posed which help us to get closer to understanding the significance of the Academy of Fine Art Munich's drawing education in non-European contexts. One interesting question seems to be which elements of the schedule at the Munich Academy have been picked up by other art schools worldwide. What did the Munich teaching model stand for? Was it paradigmatic for artistic education in Europe? The different aspects discussed in this book could open up a new dimension of research also of the history of the Academy of Fine Arts Munich.

46 Establishment report of School Shobi-kan, January 25, 1889, Tokyo Metropolitan Archives, 617. D3.19.

47 Thanks for this statement to Tomoko Yoshioka, the curator of the recent exhibition on Harada in Japan. See footnote 45. – Unfortunately, Harada closed his school in 1895 because of illness and he died in 1899 at the age of 36. He was only able to paint and work for ten years after he returned from Germany.

Table 1 Student Statistics of the Munich Academy (1902–1911).

Term	Total	Foreigners	Russia	USA	South America	Japan	Mexico
Summer Term 1902	319	210	18	7	1	–	–
Winter Term 1902/03	365	238	17	9	1	–	–
Summer Term 1903	287	183	14	9	1	–	–
Winter Term 1903/04	402	252	22	10	1	–	–
Summer Term 1904	321	218	11	7	1	–	–
Winter Term 1904/05	417	278	16	6	1	–	–
Summer Term 1905	319	218	12	6	–	–	–
Winter Term 1905/06	440	273	23	4	1	–	–
Summer Term 1906	356	243	10	8	–	–	–
Winter Term 1906/07	481	307	18	10	1	1	–
Summer Term 1907	397	252	16	8	–	1	–
Winter Term 1907/08	499	312	19	11	–	1	2
Summer Term 1908	393	262	15	8	–	1	3
Winter Term 1908/09	518	327	24	9	–	1	3
Summer Term 1909	448	292	24	10	–	1	3
Winter Term 1909/10	545	359	20	10	–	1	3
Summer Term 1910	431	293	19	10	1	–	1
Winter Term 1910/11	490	339	24	7	1	1	1

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