

2nd World Conference on Design, Arts and Education DAE-2013

Kublai Khan's role in the cultural development of the Yuan Empire

Bedelova Gulzhan^a, Mukhazhanova Tolky^b, Sadykova Raikhan^{c*}

^a Candidate of historical sciences, docent of the chair of World history, historiography and Source, al-Farabi Kazakh National University, al-Farabi street 71, Almaty 050040, Kazakhstan

^b Candidate of historical sciences, docent of the chair of World history, historiography and Source, al-Farabi Kazakh National University, al-Farabi street 71, Almaty 050040, Kazakhstan

^c Candidate of historical sciences, docent of the chair of World history, historiography and Source, al-Farabi Kazakh National University, al-Farabi street 71, Almaty 050040, Kazakhstan

Abstract

In the era of Mongol rule occurred not only destructions, also residents of a region continued to write literary works in their own languages, engaged in the fine arts, the construction of buildings in the traditional style. The Mongol conquest influenced to their art and appeared in some of the special features. This is especially happened in the era of the Yuan Empire. Kublai Khan, the ruler of the empire Yuan, paid attention to poets and writers, painters and calligraphers, architects, whose work on their enlightened contemporaries said, as a "revolution" in the fine art of the time. Also, the emperor of the Yuan Dynasty was paying much attention to writing, which he saw as a sign of sovereignty in the field of culture.

Purpose of the article to consider the role of Kublai Khan in the cultural construction of the Yuan Empire, as part of a civilization vision of historical processes that is the state and development of culture and art of China during Mongol rule.

Research methods are based on many of the source materials, also were involved in the research works of scientists from different countries.

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Selection and peer-review under responsibility of Academic World Education and Research Center.

Keywords: the art of war, the Turks, the Avar Khaganate, Avar troops;

1. Introduction

Around the person of Kublai Khan's many myths and legends, as in China, and other nations in Asia and Europe. History has numerous images of Kublai Khan in artistic canvases of different peoples - Chinese figures, Muslim Persian miniatures and European manuscripts of well-known Italian person Marco Polo. And everywhere

* Corresponding Author name. Sadykova Raikhan Tel.: +7-701-472-0209
E-mail address: raihan_rose@rambler.ru

he has different looks, which are difficult to reduce to a common denominator, which, in general, symbolizes, though outwardly, the first emperor of the Yuan as a complex, ambiguous, contradictory personality.

The era of the Mongol invasion left an indelible mark in the history of Eurasia, has experienced a relentless force of the blows of Genghis Khan and his successors. Yet militancy in Mongolia's foreign policy is balanced by religious and cultural tolerance, based on the desire to learn from the exemplary features of other cultures, using them for their own development.

1. Art in Yuan period

It is assumed that Kublai Khan received Chinese education, and communication with Chinese advisers, experts in the teachings of Confucius, not in vain. In favor of this indicates his interest in Chinese fine arts. Perhaps the origins of this interest, the Mongol ruler of China dates back to the first picture, with which he was familiar, when the Chinese artist Lu Guantao painted his portrait. But of particular interest to the Chinese fine arts Kublai Khan showed after his men seized the imperial picture gallery of Southern Song, and at his command took her to Khanbalik where experts cataloged Sung captured pictures. These Sung paintings became the basis of his own collection of art works, which from that time began to collect the first emperor of the Yuan, and the number of which is due to his patronage increased day by day. Kublai Khan paid attention to poets and writers, painters and calligraphers, architects, whose work on their enlightened contemporaries said, as a "revolution" in the fine art of the time. Although some Chinese historians consider the impact of negative Kublai Khan and the Yuan court, noting that his protection extended only to portrait and architects. However, many Chinese artists have had a job and worked with the Yuan court. It is aware of holding exhibitions of works of Chinese artists. In the era of Yuan worked artists such as Cheng Sysyao, Kun Cai, Qian Xuan, although there were are critical to the conquerors. Kublai Khan invited artists to the court, and even the government, supplied them with everything necessary for creativity. Sympathy and help of Kublai Khan enjoyed such famous artists of the Chinese Yuan, Zhao Mengfu (1254-1322), who was also in the military and who had a residence in Khanbalik, who later became president of Hanlin Academy Yuan. Zhao Mengfu is a famous as a painter, masterfully depicting horses and Mongolian soldiers in battle armor on horseback. His paintings are bright, juicy, drawn with great clarity, were popular and were simple, accessible and large truthful image. Zhao Mengfu in his paintings are mostly used in the landscape as the background on which it is an infinite variety of horse shows in different angles, floating in the water, jumping on the meadow, fighting, etc.

Writer, musician and refined aristocrat, who came from the royal family of the Song Dynasty, Zhao Mengfu was the greatest master of polychrome painting in the manner of "a careful hand" (gong-bi). He created the image of hunting scenes and other works of genre character (jen-y hua, "painting figures"), it would seem, corresponded to that era, and tastes better than monochrome landscapes or images of plants, inspired by classical philosophy and lyric poetry. However, he painted landscapes, trees and rocks, flowers and bamboo. Chinese experts estimate usually his works in black and white ink is higher than polychrome work. This creative versatility as a result of personal talent and at the same time, evidence of sensitivity and nature of education - a direct consequence of aristocratic origin, Zhao Mengfu allowed to speak and partly inspired teacher has for many of his contemporaries. To his followers include "four (great) artists of the Yuan" (Yuan Si (yes) Jia): Neither Tsan (1301 - 1374), Wang Meng (1308-1385), Huang Kung-wang (1269-1354) and Y Chen (1280-1354) - the best of nearly a thousand painters and calligraphers who worked during this period. According to Chinese experts in six major landscape painters of the era and is a native of Beijing Uighur Gao Ke-gong (1248-1310) (Duhovnaya kultura Kitaya (encyklopediya). T. 1, 6, 2006-2010, p. 551-552).

The famous portraitist, who served in the Mongol court - Guantao Lu, came as Li Xiao-yan, of Zhongshan area (in the modern province of Hebei). Along with the works of religious art, he created paintings in the genre Nyao hua hua ("flowers and birds"), famous images of bamboo and scenery shan shui hua in the spirit of Li Cheng (919-967) and is highly revered in China North Sun master Guo C (1020/1023 - c. 1085). Liu Guantao was appointed as court painter to the Office of imperial robes in 1279 and soon after being created now in the Palace Museum of Taiwan's vertical scroll depicting Kublai Khan (Shih-tzu) on a hunting outing, as is

clear from the surviving inscriptions (" In 1280 agency official imperial robes Lu Guantao respectfully done ") (Dschingis Khan und seine Erben, 2005, p. 302). As the roll, the author was far from a desire to write a brutal hunting scene. In painting a surprisingly lyrical and exciting shows surrounded by a small retinue of the imperial family, residing in a complacent and carefree mood. It is not excluded that the goal of the artist is to glorify the governor reached in a delicate manner. Shih-tzu in the center of the composition shown riding a black horse, surrounded by other members of the hunt. Over the red clothes, tight figure, his broad shoulders covered by a long-skirted outerwear white fur. A lady in a white dress seated on a lighter speckled horse to the left of the emperor, apparently, his wife. As an artist agency imperial costumes Lu Guantao accurately and clearly conveyed cut, materials and finishes vestments, and detailed prescribing patterns of fabrics. In the foreground are visible figures of five riders, one of whom sat behind feline predator, probably a hunting cheetah, two others held on the shoulders of hunting falcons? Prancing away to their left the young rider, pulling the bow, aiming at flying in the sky, a wild goose. This character in green robes (probably son Shi-tsu) completely captured the attention of a small company. Guantao writing style makes an excellent example of Chinese painting in the Yuan period a valuable source of information about the costumes and customs of the court of the Mongol era.

Very widespread in the Yuan currently receiving so-called "art scholars" - the direction of aestheticism, which developed even during Sunah. "Painting scientists" cultivated image of individual elements of nature, bamboo, etc., and the desire to limit the creativity of the coverage of a narrow and deeply symbolic of phenomena. These artists include Lee Kang. Lee Kang - painter and art theorist, a developed aesthetic of bamboo painting and the author of the treatise "Zhu syanlu ny" ("Book of bamboo with detailed descriptions").

All of these artists are also occupied important government posts. Kublai Khan sent officials to look specifically in the country of talented people "in the various arts" in order to attract them to the service of the Yuan court. In 1286 he sent for this purpose Confucian scholar Chen Chufu to the city Usin in Jiangnan province. Of course, Kublai Khan and his associates influenced the themes of works of art of the Chinese representatives, and the latter were forced to consider their tastes and preferences, in particular, love the Mongolian nobility of horses, their picture on the Chinese Yuan era paintings are so frequent. But the important merit of Kublai Khan is promoting his departure from Chinese artists scholastic style Sung time in the fine arts (Rossabi M. Khubilai Khan, 1988, pp. 164 172).). It should be added that the Yuan painting one of the most advanced in the pages of the history of Chinese art. Paintings and Calligraphy of this era have revealed the extraordinary subtlety, clarity and harmony of the perception of the world, embodied in an unparalleled landscapes and "painting bamboo" (ju hua) No Tsan Chen Y, Huang and Zhao Mengfu Gunvana. These "four great masters Yuan period" have managed to combine the clarity of his creations Tang, Sung individual significance and technical virtuosity (Zavadskaya, 1977, p. 216).

Among the merits of Kublai Khan in the field of culture can also include the establishment in China in 1263, the Academy Hanlin and Hanlin-goshi-yuan (State Academy of History), as reported in "Yuan." Kublai Khan was patronized not only Chinese cultural figures. In 1289, he instructed officials to organize a five-language teaching "istifi", ie Persian or Farsi, along with Mongolian and Chinese Yuan in the era became the official language in China. "Shijie (Kublai Khan), officials Shanshushena (State Council) expressed the view that the language" istifi "suitable for use in the proceedings:" Now Ifudehaluddin [Iftikhar al-Din - Muslim scholar] from the Hanlin Academy knows the language. I, [Kublai Khan] suggest that you give him the post syueshi [advanced degrees]. All sons of officials and rich people should learn this language every day ... "The Emperor [Kublai Khan] ordered Mashudinu [Magee-ad-Din] teach [the language]," says "Yuan." Hailing from Muslim countries Maji-Din was from 1260 translator who "translated many books," and in 1282, the chief minister when Kublai Khan. In 1289 was established the Islamic State University in China, where he taught language "istifi." Subsequently Iftikhar al-Din translated from Persian into Chinese labor, now known in Chinese medicine under the name "Hui Hui yaofan" ("Muslim drugs"), and from Persian into Mongolian Indian literary monument "Panchatatra" (Kadirbayev, 2002, pp.30- 31).

At the invitation of Kublai Khan of Persia, as Iran was then known, in 1267 came the Persian astronomer, Jamal ad-Din, who finished correcting the Chinese calendar. His calculations and tables used in the system of calculating time in China from the time of the Yuan. He proposed a new, more accurate calendar, known as the

Chinese name as "Vannyan Do" ("Calendar of ten thousand years calculus"). On arrival in China, Jamal al-Din presented Kublai Khan Sundial layouts terrestrial and celestial globes. Persian scholar composed a treatise on the seven species of astronomical instruments of lying to the west of China ("Xiyu Yixian"). In "Tyanven" ("Astronomy") in the "Yuan" specified characteristics and methods of using these devices, bearing Persian names. Four years later, in 1271 Kublai Khan established the Institute of Islamic astronomy. Near the eastern city wall Cambaluc Persian astronomers was built observatory (Kadirbayev, 2002, pp. 35-36).

It doesn't limit the role of Kublai Khan in the cultural construction. It was on his initiative in the Yuan government implemented a new records management Mongolian "square script", was founded by a Tibetan Lama Pagba, existed in China before the fall of the Yuan Dynasty. Kublai Khan requested Pagba Lama to create a new script for the Mongolian language. The reason was that the Uighur script in the application of the Mongolian language had a number of shortcomings. First of all, it is located only 14 characters (letters), which is why the Mongols were to the letter of a different sound, while at the same time a sound depending on the position in the word, could be assigned to different letters. These lack of Uyghur alphabet, perhaps one of the reasons a new Mongolian script. For Chinese, the square script was used immediately after its entry into force. The earliest surviving texts of the square letters, relating to 1275, are the inscriptions on stone steles with parallel text hieroglyphics. Chinese inscriptions square letter also found on seals, copper coins and paper money era of the Yuan Dynasty. In the short time of its existence, square writing has influenced the creation of the Korean alphabet. The emperor of the Yuan Dynasty Kublai Khan was paying much attention to writing, which he saw as a sign of sovereignty in the field of culture (Krukov, 1987, pp. 230-233).

Destruction that accompanied the protracted war in the Middle Kingdom during the reign of the Mongol empire, overhauled the city's architecture. Opened during the reign of Kublai Khan (1215-1294) access to foreign merchants in China, on the one hand, and a significant improvement in communications, undertaken primarily from a military-strategic reasons, on the other hand, due to the intense growth of domestic and foreign trade with Eastern countries and Europe.

Seeing the need to symbolically mark the new government as the successor to Chinese tradition, Kublai made residence, known as Dadu (or Tide, "Great Capital", Turki. Khanbalik) area of modern Beijing (Beijing, "Northern Capital"). Only under the Mongols Beijing, attracting trade visitors from many countries, has become one of the largest and richest cities in Eurasia. Intensive construction allowed it to maintain a high profile as in the next two dynasties.

The main thing that characterizes the architecture of the Yuan period - means the conversion of large urban ensembles that have arisen in the previous era. Yet developed in ancient China city plan continued largely preserved, but the face of the city altered. This is particularly evident in the construction of Beijing. Beijing making his main residence, Kublai Khan moved it to 3 km east of the old city, expanded and surrounded by new walls. The new capital was stretched to 60 li in circumference, and, like the old cities of China, was the correct layout and wide straight streets. Was built outside the city walls, and inside are two internal built to protect the seat of the imperial palaces of the Great Khan. When construction was completed, the walls of the imperial city separated Kublai Khan and his entourage of soldiers and officers, who lived between the inner walls, and the citizens, whose quarters were located outside the outer wall. Created at the Jurchen Tsyunhuadao Island (in the current Beihai Park) was not on the edge, as it were, and in the center. In its territory erected palaces. It was during this period of Beijing visited the famous Venetian traveler Marco Polo, who enthusiastically described the city as a whole, and the palaces of Kublai: "... in the middle of the palace of the Great Khan ... The walls in the large and small chambers are covered with gold and silver, and painted on them dragons and beasts, birds, horses and all kinds of animals, and the walls are covered so that in addition to gold and painting, cannot see anything ... A roof of red, green, blue, yellow, all colors, subtly but cleverly polish, shines like a crystal, and the light from a distance, around the palace "(*Kniga Marko Polo*», 1956, p 106.).

Kublai Khan was first person in the history of China who proclaimed Khanbalik or Dido - great capital, renamed at mines in China, the main city of China, which he remains today.

Researchers of Yuan painting usually with some generally understandable regret that yielded by the Mongols simplification attitudes and tastes caused by the loss of the former depth, based on the context of

classical (and especially black and white) painting with Chinese philosophy and poetry. But the spiritual potential of Yuan painting is still very significant. This fact eliminates the right to say that the art of painting itself disappeared; rather it turned into a different quality, as was the case with the art of the Yuan period as a whole. Therefore we can speak only of accepted in the art system homogeneity and internal communications. It's time to Mongol rule was not accompanied by a weakening of high spiritual power in Chinese culture: when more than in any period of turmoil, war, and the external pressure is not only going through culture shock, but also limit the spiritual power? Would be correct to say that the Mongol time a new system of priorities. Easel painting Yuan period and underwent marked changes above, the level of concentration often really inferior to its predecessor, the Sung painting, just as it sometimes inferior in this respect, a contemporary of his - Buddhist bronze sculptures may be more adequately reflect the aspirations of the Mongol era with their qualitative novelty.

3. Conclusion

Well-known words of Chinese philosopher II century BC Lu Jia, often attributed to Confucius, namely: "You can win the empire, sitting on a horse, but the horse can't manage it," the best highlights the contradictory personality Kublai Khan - the great Mongol Khan, China's first emperor of the Yuan Dynasty, to combine in one person, it seemed would be incompatible. He really won the empire, "sitting on a horse," i.e., through military means, but when the need to manage it, was able to evolve and the perceived value of the other, so different from the Mongolian and civilization.

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