

Chapter 1 : An Anthology of the Yuan Dynasty Poetry by Kit Kelen

Yuan poetry refers to those types or styles of poetry particularly associated with the era of the Yuan dynasty (), in China.

Almost a hundred years later, it was ended by the Ming Dynasty in 1368. Under the leadership of Tie Muzhen, the Mongolian people gradually developed into a considerable force in northern China. It destroyed the Western Liao Dynasty and the Western Xia Dynasty - in 1125 and 1127, respectively. Unfortunately, Genghis Khan died of an illness on the march. Qubilai Khan succeeded as Khan. His victories shocked European nations. At the same time, Qubilai proclaimed himself Khan under the support of some knowledge ministers of central China and some Mongolian royal kings in Kaiping Duolun District of Inner Mongolia today. Meanwhile, the Yuan Dynasty also made progress in politics, economy, culture and science. To the west, it included Tibet and Yunnan while it encompassed eastern Xinjiang in northwest and bordered Khingan Mountains and Okhotsk Sea in the northeast. **Politics** In the beginning of the Yuan Dynasty, Qubilai practiced Han Policy and adopted the ruling system of central China to rule his people. The rulers of the Yuan Dynasty divided the people into four grades: Under this system, the Hans inherited an inferior social status, precipitating a small revolt with minority groups in the south that subsequently failed. **Economy** Originally, the productivity of the Mongolians was very poor because of their long-term nomadic life. With the rule of the Qubilai, the Yuan Dynasty adopted agricultural production and animal husbandry which increased productivity significantly. In addition, the Yuan territory extended into West Asia, which increased communication between China and Europe. The development of the economy also advanced handicrafts and other commercial industries. With the popularity of water transport and paper money, commercial industry became very prosperous creating a Yuan Dynasty that became one of the richest countries in the world. **Culture and Science** The Yuan Dynasty also made great achievements in culture and science, particularly in astronomy. Dramas and novels were also produced in great number, and a group of dramatists came forth with Guan Hanqing as the representative. **Fall of Yuan Dynasty** Later, rulers began continuously collecting all kinds of taxes from the people, resulting in untold suffering. Subsequently peasant uprising spread throughout China, among which Zhu Yuanzhang was the strongest. In the same year, Zhu Yuanzhang proclaimed himself emperor in Jiankang currently Nanjing establishing the Ming Dynasty and a new era. We are member of:

Chapter 2 : YUAN DYNASTY CULTURE, THEATER AND LITERATURE | Facts and Details

The Yuan dynasty was succeeded by the Ming dynasty, under which cultural influences from the South expressed in movements toward cultural orthodoxy again became important. Nearly all the major poets and prose writers in traditional literature were southerners, who enthusiastically launched and supported antiquarian movements based on a return to models of various ages of the past.

For almost a century and a half, China was again divided. And in spite of political reunification by Kublai Khan, founder of the Yuan, or Mongol, dynasty beginning in the North and comprising the whole of China by the end of the century, the cultural split persisted. In fact, the centre of Chinese philosophy and traditional literature never again returned north of the Yangtze delta. But in the North new developments arose, which led to wholly new departures. First, the migration and fusion of the various ethnic groups gave birth to a common spoken language with fewer tones, which later was to become the basis of a national language. Second, with the southward shift of the centre of traditional culture, the prestige of the old literature began to decline in the North, especially in the eyes of the conquerors. Thus, in contrast to the South, North China under the Yuan dynasty provided a unique milieu for unconventional literary activities. Drama In this period, dramatic literature came into a belated full flowering. The skits and vaudeville acts, the puppet shows and shadow plays of previous ages had laid the foundation for a full-fledged drama, but the availability of Indian and Iranian models during the Yuan dynasty may have been a more immediate cause for its accelerated growth. Many Chinese men of letters refused to cooperate with the alien government, seeking refuge in painting and writing. As the new literary type developed—the drama of four or five acts, complete with prologue and epilogue and including songs and dialogue in language fairly close to the daily speech of the people—many men of letters turned to playwriting. Between and more than 1,000 musical plays were written and staged, and dramatists were recorded; moreover, there is an undetermined number of anonymous playwrights whose unsigned works have been preserved but were discovered only in the 20th century. This remarkable burst of literary innovation, however, failed to win the respect of the orthodox critics and official historians. No mention of it was made in the copious dynastic history, *Yuanshi*, and casual references in the collected works of contemporary writers were few. Many plays were allowed to fall into oblivion. It was not until that a bibliophile undertook to reprint, as a collection, of the plays he had seen. Even after ardent searches by 20th-century librarians and specialists, the number of extant Yuan dramas increased to only about 10 percent of the number produced. Moreover, since the musical scores have been lost, the plays cannot be produced on the stage in the original manner. Among the Yuan dramatists, the following deserve special mention. Guan Hanqing, the author of some 60 plays, was the first to achieve distinction. Besides its literary merits and its influence on later drama, it is notable for its length, two or three times that of the average Yuan play. This new literary genre acquired certain distinct characteristics: At least 12 of the playwrights thus far identified were Sinicized members of originally non-Han Chinese ethnic groups—Mongols, Juchens, Uighurs, and other Central Asians. Although line length and tonal pattern were still governed by a given tune, extra words could be inserted to make the lyrics livelier and to clarify the relationship between phrases and clauses of the poem. The major dramatists were all masters of this genre. Vernacular fiction Similarly, fiction writers who wrote in a semivernacular style began to emerge, continuing the tradition of storytellers of the past or composing lengthy works of fiction written almost entirely in the vernacular. All of the early pieces of this type of book-length fiction were poorly printed and anonymously or pseudonymously published. Although many early works were attributed to such authors as Luo Guanzhong, there is little reliable evidence of his authorship in any extant work. These novels exist in numerous, vastly different versions that can best be described as the products of long evolutionary cycles involving several authors and editors. The best of the three from a literary standpoint is the *Shuihuzhuan*, which gives full imaginative treatment to a long accretion of stories and anecdotes woven around a number of enlightened bandits—armed social and political dissenters. Nearly all the major poets and prose writers in traditional literature were southerners, who enthusiastically launched and supported antiquarian movements based on a return to models of various ages of the past. Despite occasional protests, it

continued to engage the attention of aspirants to official literary honours from to Classical literature Although Ming poets wrote both shi and ci and their output was prodigious, poetry on the whole was imitative rather than freshly creative. Tirelessly, the poets produced verses imitating past masters, with few individually outstanding attainments. Prose writers in the classical style were also advocates of antiquarianism and conscious imitators of the great masters of past ages. Rival schools were formed, but few writers were able to rise above the ruts of conventionalism. The Qin-Han school tried to underrate the achievements of Han Yu and Liu Zongyuan , along with the Song essayists, and proudly declared that post-Han prose was not worth reading. These continuous squabbles ultimately led nowhere, and the literary products were only exquisite imitations of their respective models. The first voice of protest against antiquarianism was not heard until the end of the 16th century. This same spirit of revolt was shared by Zhong Xing and Tan Yuanchun, of a later school, who were so unconventional that they explored the possibilities of writing intelligibly without observing Chinese grammatical usages. Although their influence was not long-lasting, these two schools set the first examples of a new subgenre in prose—the familiar essay. Vernacular literature It was in vernacular literature that the writers of this period made a real contribution. In drama, a tradition started in the Song dynasty and maintained in southern China during the period of Mongol domination was revitalized. Since there were no rules regulating the structure of the chuanqi, playlets approaching the one-act variety were also written. This southern theatre movement, at first largely carried on by anonymous amateurs, won support gradually from the literati until finally, in the 16th century, a new and influential school was formed under the leadership of the poet-singer Liang Chenyu and his friend the great actor Wei Liangfu. The Kun school , initiating a style of soft singing and subtle music, was to dominate the theatre to the end of the 18th century. Aside from drama and daju a suite of melodies sung in narration of stories , which in the South were noticeably modified in spirit and structure, becoming more ornate and bookish, it was prose fiction that made the greatest progress in the 16th century. Two important novels took shape at that time. Of the 81 episodes of trial and tribulation experienced by the pilgrim, no two are alike. Among the large number of monsters introduced, each has unique individuality. For the author the choice must have been a deliberate but difficult one, for he had the novel first published anonymously to avoid disapproval. Xiyouji Painting depicting a scene from Xiyouji Journey to the West. Rolf Muller The title of the second novel the author of which is unknown , Jinpingmei , is composed of graphs from the names of three female characters. Written in an extremely charming vernacular prose style, the novel is a well-knit, long narrative of the awful debaucheries of the villain Ximen Qing. The details of the different facets of life in 16th-century China are so faithfully portrayed that it can be read almost as a documentary social history of that age. The novel has been banned in China more than once because of its eroticism, and all copies of the first edition of were destroyed. During the literary inquisition of the 18th century, however, many books suspected of anti-Manchu sentiments were destroyed, and numerous literati were imprisoned, exiled, or executed. Antiquarianism dominated literature as before, and excellent poetry and prose in imitation of ancient and medieval masters continued to be written, many works rivaling the originals in archaic beauty and cadence. Although the literary craftsmanship was superb, genuine creativity was rare. Poetry and prose nonfiction In the field of ci writing, the 17th-century Manchu poet Nara Singde Sinicized name Nalan Xingde was outstanding, but even he lapsed into conscious imitation of Southern Tang models except when inspired by the vastness of open space and the beauties of nature. In nonfictional prose , Jin Renrui continued the familiar essay form. Strange Stories from a Chinese Studio. This collection, completed in , was reminiscent of the early literary tale tradition, for it contained several Tang stories retold with embellishments and minor changes to delineate the characters more realistically and to make the plots more probable. Such traditional supernatural beings as fox spirits, assuming in these stories temporary human form in the guise of pretty women, became for the first time in Chinese fiction humanized and likable. This long story of a shrew and her henpecked husband was told without any suggestion of a solution to the problems of unhappy marriages. Unsure of the reaction of his colleagues to his use of the vernacular as a literary medium, Pu Songling had this longest Chinese novel of the old school published under a pseudonym. Wu Jingzi satirized the 18th-century literati in a realistic masterpiece, Rulin waishi c. The Scholars , 55 chapters loosely strung together in the manner of a picaresque romance. Unlike Pu

Songling, whom he far surpassed in both narration and characterization, he adopted the vernacular as his sole medium for fiction writing. Because its lengthy descriptions of poetry contests, which interrupt the narrative, may seem tiresome, especially to non-Chinese readers, they have been largely deleted in Western translations. Drama In drama, the Ming tradition of chuanqi was worthily continued by several leading poets of the conventional school, though as a whole their dramatic writings failed to appeal to the masses. Toward the end of the 18th century, folk dramas of numerous localities began to gain popularity, converging finally at the theatres of Beijing and giving rise to what came to be designated as Beijing drama—a composite product that has continued to delight large audiences in China. In due course, many Western works on diverse subjects were translated into Chinese. The quality of some of these was so outstanding that they deserve a place in the history of Chinese literature. One distinguished translator was Yan Fu , who had studied in Great Britain and whose renderings of Western philosophical works into classical Chinese were acclaimed as worthy of comparison, in literary merit, with the Zhou philosophers. Another great translator was Lin Shu , who, knowing no foreign language himself but depending on oral interpreters, made available to Chinese readers more than Western novels, translated into the literary style of Sima Qian. Using the vernacular and mostly following the picaresque romance structure of the Rulin waishi, they wrote fiction usually intended for serial publication and satirizing Chinese society and culture. One of these writers was Liu E , whose Laocan youji —07; The Travels of Lao Can , a fictional account of contemporary life, pointed to the problems confronting the tottering Qing dynasty. Poetry, long stagnant, at last began to free itself from the shackles of traditionalism. The most prominent poet, Huang Zunxian , inspired by folk songs and foreign travel, tried to write poetry in the spoken language and experimented with new themes, new diction , and new rhythm. Fusing all the unique and attractive features of the various schools of prose writing of the past into a new compound , Liang achieved a vibrant and widely imitated style of his own, distinguished by several characteristics: Although he was too cautious to use the vernacular, except in fiction and plays, he did attempt to approximate the living speech of the people, as Huang Zunxian had done in poetry. As part of a Westernization movement, the competitive literary examination system, which had been directly responsible for excessive conservatism and conventionality in thought as well as in literature, was abolished in

Chapter 3 : Mei Yuan - Mei Yuan Poems - Poem Hunter

Qu in the Yuan Dynasty (-) has two forms. One is San Qu, and the other is drama called Yuan Za Ju. San Qu is similar to the Xiao Ling of Song Ci.

Song Ci, one of the major poetic genres in China, emerged in the Tang but flourished during the Song dynasty. With words "both poetic and colloquial" written into existing tune patterns totaling about brought into China from Central Asia, Ci allows for more complex and much more personal expression than the Tang poetry. In style, Ci is a striking departure from that staple of Chinese poetry, the Tang poetry Shi, with the absolutely uniform length of lines in a Shi poem. But the very irregularity of the Ci is still rigidly prescribed. Qu song, one of the two representative poetic genres of the Yuan dynasty "the other being Za Ju poetic drama" is a close cousin of Ci. Derived from and like Ci, Qu is characterized by lines of unequal length and prescribed rhyme and tonal sequence. Also, in Qu the old rigorous tonal schemes are much eased, and the then colloquial language enjoys an even more elevated status than that in Ci. This literary liberation caused an explosion of popular Qu songs in the streets and taverns, among actors, entertainers and their patrons, as well as members of the intelligentsia. The Yuan Qu and Za Ju paved the way for new literary genres during the later Ming and Qing dynasties, such as the poetic drama and novel. More important, Qu was an indisputable harbinger to the vernacular language of the later centuries until this present day. Despite the rich poetic images, as how they are created through vivid and often simple lines that blend human emotions and Nature, the central themes of Qu are primarily negativism and escapism. A Qu poet yearned for the life of a recluse in solitude, which clearly manifests how the poet despised the new monarchy. For it was a time when the Mongolians ruled China with cruelty, incompetence and poor governance, and, above all, the abolishment of the traditional examination system, all of which led to a deathly decline of the social status of the Han scholars whose aspiration to serve the country was direly shattered. These hard feelings of rancor on the part of the poets thus rendered the Qu songs bravado, disillusionment, unvented anger, resignation, culminating in a stifled rage and outcry that is the inner spirit of Yuan Qu. Taught by Ben Wang, Senior Lecturer of China Institute, this 5-session course introduces the lives and selected works of some of the finest Ci and Qu poets. The season of Summer features prominently in most of these exemplary poems. A sample Song Ci from the lecture: Ci poetry went on to become the representative poetic genre of the Song. But, as Wei Zhuang speaks directly to the reader often about his life experience that chronicles the many years he spent in the Southeast, his Ci works are largely rescued from being overly sentimental. The following is one of the most popular autobiographic Ci poems among his oeuvres. Learn more about upcoming events and programs by subscribing to our E-news.

Chapter 4 : Yuan dynasty - Wikipedia

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Classical literature possesses a profound culture, and is the epitome of the spirit, morals and wisdom of the Chinese people. It reflects the high level of civilization. The literary forms vary over this long period and each had its blaze of glory. Long before the written word appeared, there was an oral tradition of tales of fairies and legends. However, it is a pity that most of these have been lost as they were not collected and duly recorded for posterity. Poetry Classical poetry cares a great deal for rhythm. Poetry is one of the earliest artistic forms as well as the most fully developed in China. Poems written in verse outpour strong sensibility through imagination and lyrics. Tone, rhythm and couplets are all strict. Only by having an embodiment of appreciation, can one feel the artistic conception and implication. The effect is like the after taste of a cup of tea, lingering and appealing. As the starting point of Chinese literature, it enjoys a high reputation of artistic value and had a great influence on the works that followed. The works can be divided into three parts: Feng, Ya, and Song Ode, which derived its name from music items. Feng indicates the local tune and collected folk songs of 15 states, Ya including Daya and Xiaoya are the movements for nobles; and Song is the music used during sacraments in temple. Throughout the book you can read by means of the connotation between the lines the reality of people of different classes. It was finished by Liu Xiang in Western han dynasty BC - 24, through collecting works of the noted poet Qu Yuan and his disciples. Qu Yuan, who furthered the development of the new poem style, is famed as a great patriotic poet and politician in the Chu state. Although talented, he was never appointed to positions of importance on account of his directness and the treachery of another official. He tried his best to ease the conjunctures of the state but failure led him to throw himself into the Miluo River with disappointment, sorrow and wrath. His story is reflected in the most well-known poem among the works is Li Sao. This poetry book changed the simple and brief style of The Classic of Odes, and completely distinctive. The ancient poetry really enlightened the poets that came after with its romanticism. Han Yuefu Yuefu in han dynasty BC - is a creation of the lower class working people. Thus with quite natural and simple language, the contents are colorful in its expression of narrative and lyrics. Stories in the poems are vivid and lively, and employ the methods of figurative speech and personification. Despite their needy lives, people still cherished the stability of love, retained goodness and opposed evils and wars. Mo Shang Sang tells a story of a beautiful woman who rejects flirtatious officials and pays tribute to her charm and enduring faith. Zhan Cheng Nan is a poem that complains about the cruelty of war. A Pair of Peacocks Southeast Fly praises the unwavering love of a couple despite the opposition of their parents who try to obstruct them. The han dynasty Ode is another popular style originated in the first unprecedented powerful empire - Han. It is An artistic reflection of the optimism and self-reliance of that time. Although the mode of expression is a little Bit flowery, it gives an insight into the abundance of products, vastness of the country, splendor of the palace And the achievements of emperors. Tang Poetry Poetry in the tang dynasty - is an unparalleled system and reaches the pinnacle in the development Of the poem. It really deserves its fame as a rarity of Chinese culture. Its dazzling value consists of an ideal Combination of thoughts and art. In later study of literature, it is spoken of as being representative of the whole Classical literature along with two other styles of poetry - Tang Shi, Song Ci, Yuan Qu Poetry in the tang dynasty, Ci in the song dynasty, and Qu in the yuan dynasty. When considering authors, we find that, poets exist in all walks of life, ranging from emperors, officials, Monks, peasants, fishermen and even children. From the point of view of themes, it tells of politics, the Military, history, landscapes, street scenes, love and so on. From angle of style, there are creations of varying Depth and initiated through numerous and complicated genres. As for quantity, a total of over 50, poems Have been collected and no one has any idea how many more have been lost. Depending upon the period of its development poetry dating from the tang dynasty, can be classified into four Groups, namely early tang dynasty, Flourishing Tang, Mid-Tang and late tang dynasty. In the early tang dynasty, most of the poets

followed the style of their forebears and created a blend of the Characteristics of the north and south. In spite of their lower social status, each of them was gifted and has left us with their cheerful Spirit. Famous Tang Poets Poems of the period known as the flourishing tang dynasty enjoyed a golden environment owing to the wise Reign, prosperous economy, and the prevailing strength of diplomacy. The era endowed poets with broad Horizons, positive and unrestrained emotion, and innovative inspiration. There are many representatives we Can enumerate: He was a genius whose works were full of passion, Imagination and also elegance. His other verses, exceeding nine hundred In all, are also notable. The tranquil feeling he gave through his poetry is Utterly wonderful. In the Mid- tang dynasty , numerous poets came to prominence. In this period, the politics suffered many Rebellions and became recessionary. The poets also subsequently diverted the attention from state affairs to the Trivialities of daily life, and from the glorification of landscapes to the anchorage of spirits and hopes. Poets like Liu Zongyuan and Wei Yiwu expressed themselves through the plain depiction of sights around them - a lonely Old man fishing on the river that was covered with snow is the typical scene of their poems. Another renowned Literary figure is Bai Juyi. His The Old Charcoal Seller fully satirized the dark social reality. In late tang dynasty , with the deterioration of government, the poems reflected more and more the hopeless And helpless feelings of the people in a heavy way. Poets turned to song with nostalgia for the old times and Former splendor. Some of their works are about Beauty, some about disconsolation as rulers were fatuous and failed to value them. Song Ci Ci in the song dynasty - indicates another type of poetry at that time. It came into being in the tang dynasty and reached its summit in the Song literature. This type of poem is akin to lyrics created for Musical accompaniment as the meter varies in the way that the words had to match the rhythm of the music. This was the emanation of Ci in the song dynasty Song Ci. Ci, depending upon its length, can be divided into Xiao Ling small-sized, less than 58 characters , Zhong Diao middle-sized, 59 - 90 characters , and Chang Diao long-sized, more than 91 characters. Some of them have Only one verse, some have two, and some have three or four, each of which has its own appellation. Each Ci has a title as well as a Cipai which is the name of the tonal pattern and decides the rhythm and form of A verse. Poets in the song dynasty developed Ci that was deeper in content and broader in form. If you seek out their fine Ci and Study it further, you may find it a source of infinite interest. Generally speaking, Ci has two main genres - Wanyue graceful and mild and Haofang bold and Unconstrained. Ci of Wanyue genre endows delicate things with exquisite feeling and elegance. Ci of Haofang genre began to be popular since the creation by Su Shi who changed Ci into a Lyrical art. He took pastoral scenes, splendid landscapes and a dedication to his motherland into his works, Which was greatly accepted. Yuan Qu Qu in the yuan dynasty - has two forms. It can be sung along with a melody and the types of the Performance can be various. Compared with Ci, San Qu approaches more of a colloquial style and more is Lively.

Chapter 5 : Yuan poetry - Wikipedia

The Yuan Dynasty was a time of important developments in the areas of painting, calligraphy, poetry, and theater, with many great artists practicing more than one medium. With the Yuan Dynasty, many artists retreated from social life and returned to nature through landscape paintings.

Beautiful paintings and ceramics were produced that continued trends that began in the Tang and Song Dynasties. Advances were realized in the fields of travel literature, cartography and geography, and scientific education. Certain key Chinese innovations, such as printing techniques, porcelain production, playing cards, and medical literature, were introduced in Europe, while the production of thin glass and cloisonné art forms that originated in Europe became popular in China. They conceived, for example, the idea of a new written language that could be used to transcribe a number of the languages within the Mongol domains. Completed around 1269, the Square Script was a remarkable effort to devise a new written language. The Mongol rulers, however, did not foresee how difficult it would be to impose a written language on the population from the top down. Though they passed numerous edicts, regulations, and laws to persuade the public to use the new script, it never gained much popularity and was limited mainly to official uses on paper money, official seals, a few porcelains, and the passports that were given by the Mongol rulers. Asia for Educators, Columbia University. Wikipedia ; Google Book: Metropolitan Museum of Art metmuseum. Main China Page factsanddetails. Stanford University Press, Greenwood Press, ; You can help this site a little by ordering your Amazon books through this link: The result was the adaptation to and adoption of Chinese systems of ritual and music to create a dynastic system for the Mongols in their Yuan dynasty. Though Mongol nobility had their own traditional rites, dynastic ceremonies followed in the Chinese tradition in which revivalistic ritual vessels of bronze and ceramic were often shaped in imitation of ancient bronze ones to suggest the continuity of Confucian traditions. National Palace Museum, Taipei npm. That is, the Mongols did not abandon their own heritage, even as they adopted many of the values and political structures of the people they conquered and governed. In fact, the Mongol rulers took many steps to preserve the rituals, ceremonies, and the "flavor" of traditional Mongol life. This later would become a term for the imperial Mongol clan in general. In the Mongol conquests, many artisans in foreign lands were captured and moved along with the armies. Artistic traditions originally from different cultural and geographic areas consequently experienced interaction and innovation within this open system of rule by the Great Khans. Traditional painting subjects in China such as hunting, hawks and falcons, and horses also found new life and inspiration because of the Mongol rulers, who valued the hunt, horsemanship, and military prowess in their steppe heritage. Thus, an imperial manner of the Khans was invented in art through foreign influences and native re-interpretations. For example, Princess Hsiang-ko-la-chi would come to hold elegant literary gatherings and Emperors Wen-tsung and Shun-ti sponsored the connoisseurship and collection of painting and calligraphy at court and also used art as imperial gifts as found in the Chinese tradition. Such activities not only reflected the growing sophistication of the Mongol elite in China, but it also helped them to gain the crucial support of literati groups who molded a new ideal in imperial form. Thus, the Golden Clan formed a court culture that reflected the encounter and synthesis of horseback peoples from the steppes with the brush-wielding Chinese from the Central Plains. The Mongols, on the other hand, valued crafts and artisanship immensely and implemented many policies that favored artisans. Thus, artisanship reached new heights in the Mongol era. Spectacular textiles and porcelains were produced, and blue and white porcelains, a style generally associated with the Ming dynasty, were actually first developed during the Mongol era. In particular, some new members in or associated with the ruling class participated in painting activities from the 13th to the 14th century when civil unrest erupted. With their support, the works of native Chinese painters crossed boundaries of ethnicity and gained wider audiences to form a new development in painting. Their style was related to the monumental "imperial landscape" manner of the Northern Song to reflect the ideals of imperial stability and authority. These artists also created ideal images of a thriving and peaceful people under the emperor. Chao Yung, son of the famous scholar-official artist Chao Meng-fu, painted "Five Horses" for the Mongol general Pei-yen-hu-tu. Such examples demonstrate the

importance of artistic patronage by non-native ethnic groups in China during the middle Yuan dynasty. The theater at this time was full of spectacles, including acrobats, mimes, and colorful costumes – all of which appealed greatly to the Mongols. The Mongol court set up a special theater within the palace compound in Daidu Beijing and supported a number of playwrights. Miettinen of the Theater Academy Helsinki wrote: Northern China was under the dominance of the Mongol warlike nomad-civilization from c. 1279. Lowest was the status of the inhabitants of the regions south of the Yangzi River, although the region had been both economically and culturally very important. They are shorter than the earlier zaju plays. More role categories were employed by the Yuan dramas than the earlier zaju and nanxi traditions. The stage has a silken back curtain and the actors wear handsome costumes reflecting their social status. The costumes are, however, not as pompous as the later Peking Opera costumes. The mural also depicts musicians among the actors, a flautist and a percussionist with his clappers. In former times the Confucian literati formed the elite, but now they were regarded as one class lower than prostitutes and only a grade higher than beggars. The foundation of Chinese society was shaking. The theatrical styles shaped in the Song dynasty became extremely popular. Through the theater one was able to explore matters common to all: While reflecting the collective sentiments, theater was able to serve as a form of passive resistance. The underlying message was, however, clear to their audiences. The flourish of Yuan drama centred mainly in North China and the then capital, Beijing. The Yuan plays were written to be sung and acted. The music also presented the Yuan zaju style, which unfortunately is lost. At the beginning, one of the supporting characters explained the plot to the audience, after which the leading actors appeared. Only the leading actors sang. Singing, acting, mime and drama merged together, forming an operatic whole. Bai Pu – was a son of an impoverished civil servant family. It tells the tragic story of the love of the Tang emperor Ming Huang and his concubine Yang Guifei amid the political intrigues and power play while the Tang dynasty was nearing its end. It was written by Zheng Guangzun – and is based on a story from the Tang period. Yuan dramatis could explore several story genres. It has been one of the most beloved Yuan dramas. Because the Mongol Empire was so vast the Mongols were written about in many languages by numerous chroniclers of divergent conquered societies, who provided a wide range of perspectives, myths, and legends. Much of what has been written about the Mongols was produced by people who came in contact with the Mongols – often enemies or hostile neighbors of the Mongols, who generally did not have nice things to say and were less than objective – not the Mongols themselves. A Chinese copy was found by a Russian diplomat in Beijing. An original Mongolian copy has never been found. Much of what is known about the Mongols comes from this book, which has been dated to A.D. 1271. Its author is unknown. Mongols and Central Asians moved into China proper and learned Chinese culture, becoming friends and students of Chinese scholars. This social and cultural interaction created literary and artistic exchange between members of different ethnic groups. The result was that non-native Chinese left behind many works written in Chinese during this period. The Central Asian Sheng Hsi-meng was gifted in writing and calligraphy, and his compilation of "An Introduction to and Discussion of Calligraphy" describes the history and classification of Chinese calligraphy as well as pointers for learning this art form. For a student monk, Pandita was the ultimate title of praise. Tibetan Buddhist art was introduced to China proper in the Yuan dynasty during the rule of Kublai Khan. For this reason, he was chosen in to stave off the onslaught of Mongol armies on Tibet by meeting with the Mongol general Godan, son of the khan Ogotai. Although Tibet submitted to the Mongols, Sapan was allowed to rule as a Mongol official over the autonomous Tibetan region as Buddhism became favored under the Mongols. Consequently, the Sakya Sect for the next hundred years or so to enjoyed the highest authority in the Tibetan region. Even after the Yuan dynasty, emperors and empresses of the ages would "revere Buddhism, especially revering the Three Treasures the Buddha, canon, and clergy". They even became "benefactors" of Tibet, contributing monetary and human resources to support the region, thus supporting the vigorous development of Tibetan art. He realized the magical power that art possesses, and so he took with him the admired Nepalese artist Arniko to the capital Ta-tu Peking. Arniko, "with his heart as his master and guided by his spirit," fused Buddhism from the foothills of the Himalayas with late Buddhist art to form a new manner. With his unique "power" and "beauty" at creating art, he injected new force into the traditional Buddhist art of China. Within the short 90 years of Mongol rule, his influence left an indelible

impression in China. With the "compassion" of these two Panditas, they took the "wisdom" of Buddhism and applied it to the world of politics, religion, and art outside of Tibet. Consequently, the arts of India, Nepal, and Tibet have resonated down to the present day through the duality of wisdom and compassion. Wikimedia Commons Text Sources: Robert Eno, Indiana University indiana. Many sources are cited at the end of the facts for which they are used. Last updated November

Chapter 6 : Yuan Dynasty () in China History

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WhatsApp Yuan Dynasty ruled over China from 1271 to 1368. Many developments in economy, science, engineering, mathematics, printing, astronomy, medicine, painting, poetry, calligraphy and other forms of art took place during its reign. Here is a list of the 10 major achievements and accomplishments of Yuan Dynasty to inform you about its contribution to China and the world. Unification of China enhanced communication between different ethnic minorities and strengthened the process of national integration. Also as the Mongol Empire stretched far beyond China, the Yuan Dynasty era was a period of more-extensive foreign trade and foreign intercourse than at any other time previously in China. The official banknote of the Yuan Dynasty was Chao. Made from the bark of mulberry trees, Chao was the first paper currency to be used as the predominant circulating medium in history. The Yuan government used woodblocks to print paper money. The Imperial Mint was located in the capital city Khanbaliq. Regional capitals were also sometimes authorized to print money. Yuan dynasty banknote with its printing plate 3 Yuan astronomer Guo made the most accurate calendar built till then in China The top astronomer and engineer during the Yuan era was Guo Shoujing. He was the leading astronomer in a team given the task to make an accurate calendar. It calculated a year to be 365.2422 days. His calendar would be used for the next years, the longest period during which a calendar would be used in Chinese history. In it, Zhu solved simultaneous equations with up to four unknowns using a rectangular array of coefficients, equivalent to modern matrices. He also showed how to solve systems of linear equations by reducing the matrix of their coefficients to diagonal form. His methods predate Blaise Pascal, William Horner, and modern matrix methods by many centuries. Major works in theater and fictional literature during the Yuan period would later set the standard for subsequent eras. A 19th-century mural depicting a scene from the famous novel Water Margin 6 Major development in landscape painting was the emphasis on personal expression Painting during the period was dominated by the Four Masters of the Yuan dynasty Huang Gongwang, Ni Zan, Wang Meng, and Wu Zhen. The four masters also spurred experimentation with novel brushstroke techniques. Dwelling in the Fuchun Mountains 7 Movable type printing was made efficient during their reign Though movable type printing was invented during the Song Dynasty period, it was during the reign of Yuan Dynasty that the process was first made efficient. The credit for this goes to Yuan inventor Wang Zhen, whose improved wooden movable type printing system laid the basis for further perfections in the field. Most importantly it helped rural farmers to maximize yields through various agriculture tools. Revolving typecase for movable type printing 8 Diagram from the agricultural book Nong Shu written by Wang Zhen 8 Blue and white porcelain reached its pinnacle; and teapot was invented A blue and white porcelain jar made during the Yuan dynasty was auctioned for the equivalent of million yuan in 1990. This was the highest price ever paid for a piece of porcelain. Experts believe the reason for the high price is that it represents the pinnacle of development of Chinese blue-and-white porcelain. Prior to Yuan Dynasty, tea was served in bowls. The teapot was invented in China during the Yuan Dynasty allowing tea leaves to be steeped easily in boiling water. A Yuan dynasty blue-and-white porcelain dish 9 The art form known as Three Perfections saw great advancement A famous Three Perfections piece of art by Wu Changshi In the field of poetry, the main development was in the Qu form, which consists of words written on set tone patterns, based upon the tunes of various songs. Qu form reached its heights during the Yuan era and was used by famous poets of the period. Three perfections is the gathering of the arts of poetry, calligraphy and painting to create an artwork. The resulting product is a painting that includes the work of a calligrapher to write a poem. Three perfections saw major development during the Yuan period. Wei Yilin was one of the leading physicians of the period. Wei invented a new technique for restoring dislocated joints using a suspension method, which he described in his famous treatise in orthopedics titled Shiyi DEXIAOFANG Efficacious Remedies of the Physicians. The book was the first to describe how diseases are connected to deficiency of certain components

in food.

Chapter 7 : Poetry of the Yuan Dynasty (edition) | Open Library

Brief introduction to Poetry of China, Volume 4 Volume on the Period of Five Dynasties, Song Dynasty, and Yuan Dynasty: China has a long history of poetry: From the Book of Songs, the Songs of Chu, the Prosodies of Han Dynasty, to the folk songs and Ballads in Wei-Jin, South and North Dynasty; from Poetry of Tang Dynasty, and Verse of Song.

He was the grandson of the famous Genghis Khan who ruled the largest empire ever in Asia, reaching from Poland in Europe all the way to Korea in east Asia. Kublai Khan fought against the previous empire, the Song dynasty, for 40 years before finally defeating them and starting the Yuan dynasty in A. Like his grandfather, Kublai Khan was a great warrior, but he faced the problem of finding a way to rule in traditional Chinese style while keeping power in the hands of the Mongols. Kublai was successful because he kept the civil-service bureaucracy, but staffed it with foreigners, especially Mongols, Turks and Persians. But, he got rid of the civil-service exam, and instead chose his officials from noble foreign families. Chinese belief systems were largely unaffected by Yuan rule, despite the fact that the Mongols did not strongly support any Chinese belief system. Kublai Khan retained the belief system of his ancestors, called shamanism, which believes that good and bad spirits pervade are spread throughout the earth, and can only be summoned and heard by priests called shamans. At his court in Dadu, Kublai Khan had hundreds of shamans who read the stars and communicated with the spirits of nature and fate on behalf of the Great Khan. Chinese commoners continued to practice their traditional beliefs of Buddhism and Daoism Laozi. The number of Buddhist temples and monasteries rose to 42, with , Buddhist monks and nuns. Under Yuan rule, the native Chinese people were treated badly. Kublai Khan developed a strict hierarchy of social classes. On top were the non-taxed Mongols, second were the non-Chinese government officials Turks, Persians, etc. And finally, at the bottom, were the southern Chinese. Under the Khan, no Chinese were allowed to walk the streets after sunset or carry a weapon. They could not learn the Mongol language or marry a Mongol. These rules applied to all Chinese, including northerners, even though they had lived with the Mongols for years before the rise of the Yuan dynasty. Yuan rule was not popular among the Chinese because of the human suffering and loss of money that occurred due to Mongol governmental practices. The Mongols took land away from many Chinese and turned it into pastureland for their horses and flocks of livestock. This meant that many Chinese became poor because they could no longer grow crops. Because of this the amount of food available to the Chinese decreased and many of them died of disease and starvation. Under Kublai Khan, China maintained an advanced, efficient transportation and communication system which included a postal system of relay horses that traveled between stations. But, later Mongol rulers did not maintain roads and canals. These roads and canals were in poor condition and therefore were unusable. Due to this, Chinese farmers and merchants could not get their goods to market. So once again, they lost money. He had traveled across the Silk Road with his father and uncle to trade with the Chinese. Enthralled with the country, Marco Polo stayed in China and spent 17 years in the service of Kublai Khan as an ambassador and civil-servant government official. As a government official he had the opportunity to travel all across China and much of Asia. Upon returning to Europe, a book was published about his adventures called A Description of the World. In it he described many of the accomplishments of the Chinese. He described rocks that burned coal , money made from mulberry trees paper money , mountains of jewels pearls and gems , palaces whose walls were plated in gold and silver and decorated with dragons, beasts and birds, and much more. The China he described was so amazing that few Europeans believed him. This gave rise to difficulties for the rest of the Yuan period and weakened the dynasty. Finally in the dynasty fell and the Mongol court fled from China. Thus ended the Yuan dynasty.

Chapter 8 : Yuan Period Literature, Script, Thought, and Philosophy (racedaydvl.com)

Chinese Yuan Dynasty Poems With Pictures. Simplified Chinese. Softcover. A picture poetry book from the Yuan Dynasty (- A.D.) Total of 50 poems with interpretation.

The next important transformation of steppe life occurred when nomad peoples began to supplement their age-old tribal organization by borrowing Chinese bureaucratic principles for the management of armed forces. Such experiments first appeared among rising states in northern China. History The emergence of the Mongol dynasty dates to 1206, when Genghis Khan was able to unify under his leadership all Mongols in the vast steppe lands north of China. Genghis began encroaching on the Jin dynasty in northern China in 1211 and finally took the Jin capital of Yanjing or Daxing; present-day Beijing in 1215. For the next six decades the Mongols continued to extend their control over the north and then turned their attention to southern China, which they completed conquering with the defeat of the Nan Southern Song dynasty in 1279. Yuan was the first dynasty to make Beijing called Dadu by the Yuan its capital, moving it there from Karakorum now in Mongolia in 1272. The Yuan rebuilt the Grand Canal and put the roads and postal stations in good order, and their rule coincided with new cultural achievements including the development of the novel as a literary form. The vast size of the empire resulted in more-extensive foreign trade and foreign intercourse than at any other time before the modern period. Unlike other rulers of China, the Mongols were never totally Sinicized, which proved to be an important factor in their downfall. They continued to maintain their separateness from the native population and utilized foreigners, such as the European traveler Marco Polo, to staff the government bureaucracy. Revolts in the mid-th century led to the final overthrow of the Yuan in 1368, making it the shortest-lived major dynasty of China. Cultural achievements In the previous ages of the Tang and Song dynasties, art had been encouraged by the state. During the Yuan, however, artists—especially those native Chinese who steadfastly refused to serve their conquerors—had to seek inspiration within themselves and their traditions. Those painters sought in their art a return to what they viewed as more ideal times, especially the Tang and Bei Northern Song periods. There was also an emphasis on stark and simple forms. e. Against that radical new direction of the native Chinese in pictorial art, there was a conservative revival of Buddhist art painting and sculpture, which was sponsored by the Mongols as part of their effort to establish authority over the Chinese. In addition to a renewed emphasis on traditional craft arts silver, lacquer, and other materials, there were important developments in ceramics. Various earlier traditions were continued, but there was also interest in producing new shapes, decoration, and glazes. Of special merit was the first appearance of blue-and-white ware—consisting of white porcelain with blue underglaze—which was to become so popular in later periods and among Western collectors. Dramatists—including at least a dozen prominent Sinicized Mongols—wrote romantic plays of four or five acts in vernacular, with several songs in each act. The new literary genre attracted many men of letters, as well as large audiences.

Wenxian tongkao 文獻通考 by Ma Duanlin 馬端臨, published in 1254, is an institutional encyclopedia. One private encyclopedia of a Song scholar named Wang Yinglin 王楙 was only published under the Yuan Dynasty, the *Yuhai* 玉海 "Jade Ocean". On the other side, it was the popular literature that now caught up-wind.

Song dynasty and Jin dynasty 1127 Founded in 1127, the Song dynasty reunified most of the traditional Chinese heartland from the North Central Plain to the area of the Yangzi River. This ushered in an era known for its poetry, particularly the fixed-rhythm verse form of the *ci*, and painting, particularly landscape painting, as well as other developments artistic and otherwise. However, primarily due to military reasons, in 1127, the dynasty was forced to relocate south of the Yangzi River, with the Jurchen Jin dynasty 1127 assuming control in the North. Nevertheless, this "Southern" period of the Song dynasty was one associated with economic robustness and population growth, together with continued Chinese artistic achievements. However, in a series of military events associated with the growth of the Mongol Empire, the Yuan dynasty was established by its fifth Great Khan, Kublai Khan, which included the former territories of both the Jin dynasty and the Southern Song. Despite the sometimes disastrous nature of this process, there was a certain continuity of Chinese culture, including poetry; although, due to the loss of records and so on, the historical details are not always clear. However, some of the known relevant changes include the changes in the economic system, such as through the tax structure, partly through the establishment of the Appanage system within China; the facilitation of trade and the communication along the Silk Road; and the establishment of a new imperial court in Dadu. Received tradition[edit] An important poetic legacy received by Yuan dynasty poets was the works of the poets of the Song dynasty, which together with the Jin dynasty in the north, preceded the Yuan dynasty. An example of this cultural legacy can be seen in the case of Yuan Haowen 袁宏道, a northern writer and poet who served under the Jin administration, but went into retirement at the advent of its fall to the Mongols. However, the political and social disruptions associated with the founding of the Yuan dynasty have resulted in a relative lack in terms of surviving material to provide detailed information in this regard. Characteristics[edit] There are various characteristic elements to Yuan poetry, as known today, which are important to understanding this poetic phenomenon. Jurchen influence; the influence of Buddhism, Daoism, and Confucianism; over-all artistic processes, such as painting and calligraphy; fixed-tone verse forms; Yuan poetry of death and destruction *sangluan*; Yuan opera; and, increased use of the vernacular. Jin dynasty 1127 The Jurchens were a Tungusic people who inhabited the region of Manchuria present-day Northeast China until the 17th century, when they adopted the name Manchu. Certainly, the rhythms of Jurchen music, at least as moderated through the Yuan opera, greatly influenced the fixed-rhythm types of Yuan poetry. Buddhism, Daoism, and Confucianism The three major religious influences in Yuan China also appear in Yuan poetry, in various ways. Painting and calligraphy[edit] Main articles: Chinese painting and Chinese calligraphy To what had become by this point, the traditional linkage between poetry, painting, and calligraphy, continued through the Yuan dynasty. An example of an artist in this respect is Gao Kegong 高克恭, a poet, though more known for his ink-paintings of bamboos. Fixed-tone verse forms[edit] Main articles: Ci poetry, Qu poetry, and Chinese Sanqu poetry Development of various fixed-tone verse forms are particularly associated with Yuan poetry. Ci, qu, and sanqu were all popular during the Yuan poetry period. They were a fixed-tone and length meter type of verse, often with variable length lines linked to musical melodies now generally no longer extant. Many of these tunes were introduced into China from the north or west. The rhythmic and tonal pattern of the *ci* are based upon certain, definitive musical song tunes. Qu[edit] The Qu Chinese: Thus Qu poems are lyrics with lines of varying longer and shorter lengths, set according to the certain and specific, fixed patterns of rhyme and tone of conventional musical pieces upon which they are based and after which these matched variations in lyrics or individual Qu poems generally take their name. The San in Sanqu refers to the detached status of the Qu lyrics of this verse form: Yuan poetry of death and destruction *sangluan* [edit] Main article: *Sangluan* A certain genre of Classical Chinese poetry is known as *sangluan* traditional Chinese: This type of verse has to do with the death and destruction of war, especially that which lead up to and was involved in the initial

establishment of the Yuan dynasty and the consolidation of its power. In fact, according to one student of Yuan drama in this period, J. Much poetry written during this period is called sang-luan verse, or "poetry of death and destruction," and sang-luan verse in many ways is a far more accurate measure of the emotional battering the Chinese underwent at the hands of the Mongols than any amount of historical documentation.