

Art Education and Cultural Integration: An Exploration from the Legazpi Monument in the Philippines to the History of the Yuan and Qing Dynasties in China

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Abstract: Art education is like a key that unlocks the path of historical and cultural inheritance. In the long history, the collision and integration of different cultures have never ceased. This article takes the Legazpi and Urdaneta monuments in the Philippines as the starting point to deeply explore how art education, through the integration of history and culture, leads students to understand the complex texture of history. At the same time, combined with the similarities in the history of the Yuan and Qing dynasties in China, it analyzes the phenomenon of cultural integration between the conquerors and the conquered and its continuation in the long history, and shows the unique value of art works in it. Through rich case studies and in-depth theoretical discussions, it reveals the profound significance of art education in understanding the integration of history and culture.

1. Introduction

Historical conquests often lead to cultural exchanges and conflicts, and art works are like vivid visual expressions of this complex history. Art education is not only the cultivation of artistic skills but also a learning path of history and culture. In the context of today's globalization, it is crucial to deeply understand the diversity and complexity in history. This article will start from the Legazpi and Urdaneta monuments in the Philippines to explore how to understand the internal relationship between conquest and cultural dissemination through art education, and combined with the historical similarities of the Yuan and Qing dynasties in China, analyze the deep-seated influence mechanism of foreign conquest regimes on cultural integration and historical identity[1].

2. The Historical and Cultural Background of the Legazpi and Urdaneta Monuments

The Legazpi and Urdaneta monuments are in memory of the Spanish conqueror Miguel López de Legazpi and the missionary Andrés de Urdaneta. In 1564, they led a Spanish expedition to set foot on the land of the Philippines. This voyage meant the conquest of the Philippines by Spain and the spread of Catholicism in the local area. The symbols such as the ship's anchor, weapons, and scrolls on the monument represent the meanings of navigation, conquest, and treaties respectively,

and the cross held high by the missionary symbolizes the spread of religion[2].

Every detail of this monument carries a heavy historical connotation. From the design of the ship's anchor, its simple and solid shape seems to tell the arduous journey of the Spanish expedition across the ocean. The huge size and heavy texture of the anchor imply their determination and strength for this trip. The carving of weapons is even more vivid. From the sharp blade to the delicate handguard, it shows the advanced weapon manufacturing technology of Spain at that time. These weapons are not only tools of conquest but also a symbol of military force, demonstrating Spain's military superiority.

The existence of the scroll is like unfolding a historical picture scroll. There may be some blurred words or patterns carved on it, perhaps recording the treaties signed between Spain and the local tribes in the Philippines or some historical records of the expedition team. The cross held high by the missionary is one of the core symbols of the entire monument. The height and prominence of the cross highlight the important position of religion in the process of Spanish conquest. It represents the spread of Catholicism and the determination of the Spaniards to impose their religious beliefs on this new land.

Through the analysis of this monument, students can intuitively understand how the conquerors influenced the local culture with the help of religion and military force, which lays the foundation for the historical interpretation in art education.

3. The Similarities and Cultural Integration in the History of the Yuan and Qing Dynasties

Similar to the colonial history of the Philippines, the Yuan and Qing dynasties in Chinese history also reflect the impact and integration of foreign conquest regimes on the local culture.

3.1 The Rule and Cultural Exchange of the Yuan Dynasty

The Yuan Dynasty (1271 - 1368) was established by the Mongols. During the process of expanding its territory, it introduced the diverse cultures and advanced technologies of Central Asia, West Asia, and Europe, which had a profound impact on China's politics, economy, and culture[3].

In the field of art, the blue and white porcelain of the Yuan Dynasty is a typical example of cultural integration. The blue and white color scheme of blue and white porcelain originated from the aesthetic of Islamic culture. In Islamic culture, blue is regarded as a symbol of sacredness and purity[4]. This concept of color was introduced into China through trade and cultural exchanges. The production process and decorative patterns of blue and white porcelain also integrated the traditional Chinese porcelain-making techniques and cultural elements. For example, in the decorative patterns, in addition to the common traditional Chinese elements such as flowers and landscapes, there also appeared some patterns with exotic styles, such as Arabic characters and twining flowers. The design of these patterns not only reflects the influence of Islamic culture but also retains the charm of traditional Chinese painting.

From the perspective of architecture, the planning and construction of Dadu of the Yuan Dynasty reflect the integration of multiple cultures. The overall layout of Dadu of the Yuan Dynasty adopted the traditional Chinese central axis symmetry method, which reflects the inheritance of the traditional Chinese architectural planning concept. However, in some details, it also incorporated the characteristics of the Mongolian nomadic people. For example, in the palace architecture, the dome structure like a yurt was adopted. This dome is not only unique in shape but also innovative in architectural structure. The interior decoration of the dome often adopts brightly colored murals and exquisite carvings, integrating the artistic styles of the Mongolian, Han, and other ethnic groups.

In the field of literature, the rise and development of Yuanqu were also influenced by multi-ethnic cultures. The themes of Yuanqu are extensive, covering various aspects such as love,

history, and social life. Among them, some works reflect the living customs and ideological concepts of the Mongols, and at the same time incorporate the literary creation techniques of the Han literati. For example, Ma Zhiyuan's "Autumn in the Han Palace", in the plot setting and character shaping, not only reflects the traditional Chinese cultural heritage but also shows the unique perspective of the Mongols on history.

3.2 The Rule and Cultural Continuity of the Qing Dynasty

The Qing Dynasty (1644 - 1912) was a foreign ruling regime established by the Manchus. In the early stage of the rule, the Manchu rulers established their rule by relying on military force. But over time, they actively accepted Chinese culture and respected Confucianism.

From the perspective of art works, the court paintings of the Qing Dynasty reflect the characteristics of cultural fusion. For example, Western missionary painters such as Giuseppe Castiglione integrated Western painting techniques into traditional Chinese court paintings. Castiglione's "Hundred Horses" is a typical example. In this work, he used the perspective and light and shadow effects in Western painting, making the horses in the picture have a strong three-dimensional sense and a sense of reality. At the same time, he retained the smoothness of the lines and the charm of the brush and ink in traditional Chinese painting, making the whole work have both the realistic style of Western painting and the artistic conception of traditional Chinese painting.

In the field of architectural art, the royal gardens of the Qing Dynasty, such as the Summer Palace and the Old Summer Palace, all show the characteristics of cultural fusion. The design of the Summer Palace integrates the essence of traditional Chinese garden art and the aesthetic concepts of the Manchu, Mongolian, and other ethnic groups. The layout of the buildings in the Summer Palace is exquisite, and the mountains and waters are interdependent, reflecting the artistic conception of "although made by man, it seems to be created by nature" in traditional Chinese gardens. At the same time, in the decoration of some buildings, the decorative elements of the Manchu people are incorporated, such as the exquisitely carved auspicious patterns. The Old Summer Palace is a collection of the essence of Chinese and Western architectural arts. There are both traditional Chinese palace and garden buildings and European-style palaces built in imitation of Western architectural styles in the garden. The existence of these buildings fully reflects the openness and integration of culture in the Qing Dynasty.

In the field of clothing culture, the clothing of the Qing Dynasty also absorbed some elements of the Han clothing while retaining the characteristics of the Manchu ethnic group. The traditional clothing of the Manchu people is mainly long gowns and mandarin jackets, which are characterized by simplicity and practicality. During the process of the Qing Dynasty's rule, the styles and decorations of clothing gradually became more diverse. For example, in the court clothing, the embroidery and brocade techniques in the Han clothing were incorporated, making the clothing more gorgeous and exquisite.

The history of the Yuan and Qing dynasties is similar to that of the Legazpi and Urdaneta monuments: foreign regimes or colonizers, in the process of conquering new regions, are also assimilated by the local culture to some extent, forming a complex historical and cultural relationship. From this perspective, students can more deeply understand the internal connection between conquest and cultural integration, and then improve their historical thinking ability.

4. The Integration of History and Culture in Art Education

Art education is not only an important way of aesthetic education but also a powerful tool for cultural and historical inheritance. In art works, historical events are often presented through

symbolic visual language, and these symbolic symbols not only reflect the power relations at that time but also reveal the collision and integration between cultures.

4.1 The Interweaving of Symbol and History

Through in-depth analysis of the Legazpi and Urdaneta monuments, students can clearly see how the colonial history is conveyed through art forms. The elements such as the ship's anchor, armor, weapons, and cross are not just simple historical symbols. They vividly reveal the process of the Spanish conquest of the Philippines and the impact brought by the spread of religion.

Taking the ship's anchor as an example, its position and shape in the monument have specific symbolic meanings. The ship's anchor is usually placed at the bottom of the monument, which symbolizes the foundation and starting point of the Spanish expedition. Its heaviness and stability imply the determination and persistence of the Spaniards in establishing their rule in the Philippines. The display of armor and weapons further emphasizes the military superiority of Spain. There are various types of these weapons, including swords, spears, muskets, etc. Their existence is not only to show military force but also to convey a symbol of power. The cross, as a symbol of religion, occupies a central position in the monument. Its height and prominence highlight the dominant role of religion in the process of Spanish conquest.

The symbolic meaning of art works provides a new perspective for historical research. Students can deeply understand the cultural connotations and power relations behind historical events through the analysis of these symbolic symbols.

4.2 Art Education and Historical Cognition

Combined with the history of the Yuan and Qing dynasties, art education can enable students to deeply understand how foreign regimes have influenced the local society and historical development through cultural integration and conflict.

Taking the architectural art of the Yuan Dynasty as an example, the architecture in Dadu of the Yuan Dynasty not only borrowed the planning concept of traditional Chinese architecture in layout and style but also incorporated some characteristic elements of the Mongolian nomadic people. The central axis symmetry layout of Dadu of the Yuan Dynasty reflects the order and solemnity of traditional Chinese architecture, while the dome structure in the palace architecture is a unique manifestation of Mongolian culture. This integration is not simply a superposition of architectural styles but also the result of the mutual influence of the two cultures in politics, society, and religion.

The Summer Palace and other royal gardens in the Qing Dynasty also reflect the integration of different cultures in design. The layout of mountains and waters, the design of pavilions and towers, and the architectural decoration in the Summer Palace all reflect the gardening techniques of traditional Chinese gardens. At the same time, in the decoration of some buildings, the decorative elements of the Manchu people are incorporated, such as the exquisitely carved auspicious patterns. The integration of these elements reflects the cultural exchanges and fusions among different ethnic groups in the Qing Dynasty.

In addition to architectural art, there are also rich cases in literature, painting, and other fields. For example, "Dream of the Red Chamber" in the Qing Dynasty, with the love tragedy of Jia Baoyu, Lin Daiyu, and Xue Baochai as the main line, shows the rise and fall process of a huge and complex feudal family. In the process of creation, this novel not only inherited the tradition of ancient Chinese literature but also incorporated the unique social and cultural background of the Qing Dynasty. In painting, the literati paintings in the Qing Dynasty, on the basis of inheriting the traditional literati paintings, were also affected by the social and cultural environment at that time. The literati painters expressed their attention to social reality and their thinking about life in their

works, and at the same time incorporated some new painting techniques and aesthetic concepts.

Students can deeply understand these complex historical processes through the interpretation of these art works.

5. The Promotion of Art Education on Cultural Identity and Global Vision

In art education, the integration of history and culture not only helps students understand the complexity of past history but also enhances their sense of identity with their own culture and their inclusive attitude towards other cultures in the world.

Through the analysis of the Legazpi and Urdaneta monuments, students can feel the cultural collisions between the Philippines and Spain, and between Asia and Europe. From the various symbolic symbols on the monument, students can understand the differences and fusions between Spanish culture and the local culture in the Philippines in religion, military, and other aspects. The experience of this cultural collision makes students understand that the exchange and fusion of different cultures is an inevitable trend in historical development.

Through the study of the history of the Yuan and Qing dynasties, students can see how foreign conquerors integrated into and influenced the development track of history in different cultural environments. For example, in the Yuan Dynasty, although the Mongols were the conquerors, they gradually accepted the culture and lifestyle of the Han people during the ruling process. In the Qing Dynasty, the Manchus actively integrated into the cultural system of the Han people while maintaining their own ethnic characteristics. The process of this cultural fusion makes students recognize the diversity and inclusiveness of culture.

This global vision not only helps students better understand the diversity of cultures in the global context but also enables them to have a deeper understanding of the historical roots of their own culture. When students appreciate and analyze the art works of different countries and ethnic groups, they can learn to respect and appreciate the unique features of other cultures and at the same time cherish the cultural heritage of their own nation more. This education model that combines history and art is of great significance for cultivating students' cross-cultural understanding ability.

6. Conclusion

Art education is like a bridge between culture and history, playing a key role in cultivating students' cultural cognition, historical understanding, and global vision. By analyzing the Legazpi and Urdaneta monuments in the Philippines and the history of the Yuan and Qing dynasties in China, students can more deeply understand the complex situations in history and the two-way interaction of culture. In the future art education, we should further strengthen the integration of history and culture, so that students can more thoroughly understand the integration and collision of history and culture in the global vision. By continuously enriching and improving the content and methods of art education, we can cultivate a new generation of talents with profound cultural heritage, broad historical vision, and high cross-cultural understanding ability.

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