

ИСТОРИКО-КУЛЬТУРНОЕ НАСЛЕДИЕ ЕВРАЗИИ

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TANGIBLE AND INTANGIBLE HERITAGE ALONG THE ANCIENT SILK ROADS

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The article focuses on the Museums along the ancient Silk Road that runs from Southeast Asia to Central Asia and then to Europe. Since early times there was always the movement of peoples from West to East. The ancient caravan routes promoted development of numerous cultures of the existing ethnical groups and their specific skills and creativities. In this concern we should think first about the equivalence of each of the cultures. Besides the vice versa migration, each of them participated the international exchange connected with material and immaterial acquisitions. On one hand, there was a lively trade of valuable goods as silk, gold, silver, glass, ceramics, tools and artifacts. On the other hand, there were influence of immaterial enrichment such as the living conditions, the inner spirit, customs, rituals and rites. A very important highlight is the interchange of life-philosophies as well as world religions. When we think about the most important cities like Chang'an, the ancient capital, we are convinced of the internationality, cross-culturality and especially religious influences that have inspired and motivated the whole life and communication. Without these inspirations, the capital of Chang'an would have never produced such an extraordinary level of skill, artifacts, and a high standard and pattern in creating art and culture. Related to contemporaneous conditions the high-developed Silk Roads are still important ways for the international, even global trade and exchange, as well as for further cultural developments. In the future, the Museum-landscape has more opportunities to consider the museological possibilities in the international cooperation along the Silk Roads than in the past. One of these forms is the Tea-Culture, well known since the Tang-Dynasty, China (618–907 AD), and as a component of culture and civilization. There were lots of tea houses in Japan already in the XV century. They were regarded as particular sites for discussing issues of philosophy, religions, aesthetics, literature, ethics, and, arts of course. The tea-house social role contributed the private communication through tea. For many historical periods the idea of tea and tea-house has acquired a transnational quality and become the object of study by scientists from different countries.

Key words: ancient Silk Road, tea-ceremony, conception, flower arrangement, ancient capital Chang'an.

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МАТЕРИАЛЬНОЕ И НЕМАТЕРИАЛЬНОЕ НАСЛЕДИЕ ДРЕВНЕГО ШЕЛКОВОГО ПУТИ

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Основное внимание в статье уделяется музеям Шелкового пути, проходящего из стран Юго-Восточной Азии в Центральную Азию и, далее, в Европу. Уже древние караванные пути способствовали развитию культур многочисленных этнических групп на этом пути, развитию их материальной культуры и творческих способностей. Каждая из них участвовала в международном обмене и была связана с материальными и нематериальными приобретениями. С одной стороны, была развита оживленная торговля ценными товарами, такими как шелк, золото, серебро, стекло, керамика, инструменты др. С другой стороны, происходило и нематериальное обогащение культуры: изменение условий жизни, духовное развитие, взаимовлияние обычаев, ритуалов и обрядов.

В современных условиях высокоразвитые магистрали Шелкового пути до сих пор являются важными каналами для международной (и даже глобальной) торговли и обмена, а также для дальнейшего развития культуры. Важное значение имеет взаимовлияние философских и мировых религиозных систем. Когда мы думаем об одном из самых важных городов на Шелковом пути – Чанъане (древней столице нескольких китайских государств), мы убеждаемся в интернациональности, межкультурности таких влияний, особенно религиозных, которые вдохновляли и мотивировали всю жизнь этого городского социума. Без такого вдохновения столица Чанъань никогда не достигла бы столь экстраординарно высокого уровня мастерства, высоких стандартов и образцов в создании искусства и культуры. Сегодня, как никогда, возросла роль музея-ландшафта, открывающего больше возможностей, чем в прошлом, для изучения международных связей на примере Шелкового пути.

Одним из форумов транснационального значения стала чайная культура, идея чайного дома, что хорошо известно со времен династии Тан / Китай (618–907 гг. н. э.) и является компонентом мировой культуры и цивилизации. Так, в Японии в XV в. существовало множество чайных домов. Они рассматривались как особые площадки для обсуждения вопросов философии, религии, эстетики, литературы, этики. Чайные дома, чайханы, несомненно способствовали активизации частного общения в течение многих исторических периодов. Идея чая и чайного дома не случайно является объектом изучения ученых разных стран.

Ключевые слова: Шелковый путь, чайная церемония, музей-ландшафт, цветочная композиция, древняя столица Чанъань.

PROLOGUE – SHORT REMARKS TO THE ANCIENT SILK ROADS

This article focuses on the importance of the Silk Roads which originated already in ancient times and are now under debate internationally with the title: 'One Belt – One Road'. This means cultural and economic co-operation, tourism and international exchange. The focus will be on Tang-Dynasty, the aspects of tangible and intangible heritages, as well as the preservation and conditions of museology nowadays.

The 'Decades of Archaeology' with many excavations by the end of the 19th/the beginning of 20th centuries focused on the great history of the Silk RoA.D.s and their treasures – as tangible and intangible goods.

In this concern we can find an interesting remark of one of the researchers: '*... We discovered that everywhere along the Silk Roads until to the middle of 8th century A.D. peoples from different countries lived. There are indo-German languages, Persian peoples, Indian Peoples sometimes even Europeans. Their languages which were partially totally unknown were found in numerous manuscripts*'.

When we go to experience these treasures we have to study on the one hand the kinds and works of art as tangible heritage, and on the other hand particularly the religions and the spiritual life as intangible heritage. Both fields have to be preserved, and their importance for museums of the 21st century examined.

'Buddhist Art of Central Asia' means as 'Tangible': The Art of the Cave Temples and monasteries situated along the extent through-Roads and cross-Roads in the North and South of China – East Turkistan and through the valleys of Afghanistan. The kinds of these type of the Arts include wall-paintings, figures made from clay, wood or bronze, paintings on textiles, silk, wood and paper and Additionally a multitude of smaller works of art. [1, p. 96] The earliest works of art arose from Chinese Dynasties more than 2000 years BC.

The first highlights were established from 221 to 206 BC (Qin-Dynasty) and 206 BC to 9 A.D. (West Han-Dynasty). The main focus of the creation is represented by the period among 500 and 900 A.D. In the famous Tang-Dynasty (618–906 A.D.), a period of specific prosperity on the arts with important trade-contacts to Sri Lanka, Korea, Vietnam, Persia, Indonesia, Samarkand/Usbekistan e.a. There were also great influences of different religions as Nestorian Christianity, and Chinese influences which reached also Japan on the way passing Korea.

The 'Intangible' was defined by UNESCO in its 'Convention for the Safeguarding of the Intangible Cultural Heritage' as the practices, representations, expressions, as well as the knowledge and skills, that communities, groups and sometimes individuals recognize as a part of their heritage.¹

The expert Heinrich Gerhard Franz (1916–2006), a former professor at the University of Graz/Austria, talks about the Arts along the Silk Roads (North and South) which originated from Buddhist countries and touched different territories. Franz is also convinced that one can re-act the peregrinations (walking tours) which were undertaken by the arts in the service of Buddhism, fine arts, sculptures and paintings. While in the early centuries A.D. the peregrination of the religions and the arts was in the direction from West to East very significantly, the Emperors of the Tang- Dynasty changed this situation to the benefit of Chinese examples [2, p. 141].

The main topic of this article is devoted to the extraordinary tea-culture that was included that was far-reaching to all levels and social groups of society. It was included in the general communication and social life since the 12th century in Japan.

¹ Convention for the Safeguarding of the Intangible Cultural Heritage' UNESCO, 2003. <https://ich.unesco.org/en/convention> (checked: 23.04.2020).

**“TEA AND FLOWERS” – TEA-HOUSE, TEA-CULT
AND ARTIFACTS**

*“The most beautiful street in our city
was that with the Tea-Houses”* [3, p. 16]

(Bernhard Kellermann about the small
Japanese city of Miyazu, 1907)

The Ancient Silk-Roads since the Tang Dynasty started firstly from the front orient, led to India and Persia – to Chang’an (modern: Xian) the ancient capital of China, and then continued to Korea and Japan. There were different routes on the North and the South of the Tarim Basin between East and West. Particularly the dangerous Taklamakan Desert had to be traversed. These deserts were the biggest obstacles on the traverse of the Asian continent. They had to be overcome by the trading caravans [2, p. 15]. One of the routes also touched Kazakhstan. There were also different maritime ways. Already in the 7th century Chang’an – situated in the Eastern part of China, North of the Yangtze-river was a metropolis with more than thirty thousand inhabitants. In this concern this city was esteemed to be an imitation of the universe. It was the ideal capital “surrounded on all sides by mountains, providing a useful obstacle to invading armies, and was close to the Yellow and Wei Rivers.”²

There is an interesting description in the History of the Han Dynasty: “In abundance of flowering plants and fruit, it is the most fertile of the Nine Provinces, in Natural barriers for protection and defense. It is the most impregnable refuge in Heaven and Earth.” As the capital of the Western Han-Dynasty it was also a melting pot of cultures in a material and immaterial meaning, and additionally a place for the exchange of Western and Eastern philosophies. Numerous nationalities met in Chang’an and finally lived in Chang’an as e.g. merchants who became very rich. According to the imagination of Chinese people basic elements belonged to a city: these were the walls and the markets. The Eastern market and the Western market were the most important establishments for the citizens. During the Tang-Dynasty there were merchants from Turkey, Persia, Arab countries, Mongolia, India, Korea and Japan. All of the languages of the orient were used for the trading exchange. Persian people were particularly appreciated because of their extraordinary skills. As representative trade goods for the numerous foreign people served the famous sancai ceramics from the Tang Dynasty (618–907). Imports from other countries improved the life of the nobles: as e.g. in the tea-houses [4].

The numerous trade-caravans with traders and craftsmen opened branches in the capital city of Chang’an. Mark Cartwright, a political philosopher from the University of York who is particularly interested in art, architecture, and ancient pottery, describes the trade goods included: *from East to West*: Silk, tea, dyes, ceramics, plates, textiles, bronzes, bowls, cups, vases/porcelain,

medicine, gold artifacts, ivory, rice, paper gun-powder and perfumes, spices (cinnamon and ginger); *from West to East*: Horses, saddles and riding tracks, grapes, dogs and other animals both exotic and domestic, animal furs and skins, honey, fruit, glassware, woolen blankets, rugs, carpets, textiles, gold and silver, camels, weapons and armor.³ Many enterprises and the international trade – for example with “Silk Road Trade Porcelain” became of great importance. More than 400 monasteries in the surroundings contributed additionally to the economic and spiritual bloom. In this concern the tea and the building up of tea-houses became trendy. Starting from these points developed the idea for an international exhibition.

THE IDEA FOR THE EXHIBITION

The idea to develop a concept for an international exhibition to the topic “Heritage Along the Silk Roads – Tea and Flowers” started in Japan and in Taiwan after I had visited a Tea-House of very good friends in the center of Taipei. This Tea-House has like the most of those buildings an interesting name: It is described “The 1930’s Tea-House” that combines the decorative arts with the tea-culture of that time in Taiwan, Japan, China, Korea and Russia. When we think over we can confirm that in the different Central Asian and South East Asian countries the tea-culture was influenced each a special component in the way of life. The Taipei-Tea-House had been working for many years. Citizens from Taipei came here on the one hand to enjoy the great Tea-culture, sitting surrounded by artifacts, and at the same time to cultivate social contacts.

Generally, Tea-Houses in China, Taiwan and Japan were characterized by a very special environment. The reality with each of the characteristic, customs and sites of a traditional Tea-House scarcely changed since centuries. Nevertheless, modern Tea-Houses, as in Taiwan, are expressions of the modes of contemporary architecture and design, and situated in marvelous regions as e.g. on the mountains. The exhibition is starting from the idea of the Unity of “Tea and Flowers” in the Taiwanese and Japanese Aesthetics.

THE TEA-HOUSE

In South East Asian countries the Tea-House plays an extraordinary role in the culture and civilization. Already in the 15th century existed many teahouses in Japan. They were regarded as particular sites: Philosophy, Aesthetics, Literature and ethical questions were discussed. The ethics related to the central terms of Confucianism [4, p. 91]. The Tea-House served also the private communication by the medium of the tea. Only people who were invited became allowed to pass the entrance to a tea-house – this is the case until now. There were also a philosophical and religious context and additionally aesthetic and spiritual principles.

The Tea-House – in Japan often named as a tea-cabin, a tea-pavilion or a tea-room – made from wood – followed certain rituals or principles as harmony, respect, purity and

² By Mark Cartwright, 2017, 12 July. URL: <https://www.ancient.eu/Cghang'an/published> (checked: 23.03.2019).

³ Ibid (checked: 23.03.2019).

silence. Each of them served the tea-ceremony [5, p. 492] In this concern developed ideal conceptions for a Tea-House [6, p. 115].

THE SOCIAL ROLE OF A TEA-HOUSE

The Tea-House is a place of culture, architecture, design and aesthetics. It was firstly defined as a wooden building of understated elegance for the Japanese tea-ceremony. Therefore, it was built up according to the rituals and principles of harmony, respect, purity and silence. The creation was from the beginning in a close relationship to the tea-ceremony. In Japan it was in the 15th century mostly situated close to a temple-environment of the Zen-Buddhism – a religious, philosophical and meditative background.

As contemporaneous sources describe, the Buddhist elites at the court or in the monasteries as well as merchants maintained the custom of drinking tea together with the ceremonies [7, p. 166]. Usually, the tea-house was connected with a tea-garden, a water-basin which served to the cleaning of mouth and hands before entering and a fireplace. Other characteristic are an asymmetric ground-plan, varied types of entrances for the host and for the guests and windows as well as the avoiding of the repetition of any elements. Other essentials are the tatami-mats which covered the floors. Recently built up Tea-Houses in Taipei/Taiwan are known for their extraordinary architecture and design. They are situated at particular places – for example in the mountains above the capital.

The Tea-House was even and is sometimes a place for the personal life of children. They were playing in the *tokonoma*, the “picture niche” where the scroll was hanging and a simple flower arrangement found its place [8, p. 23].

TEA-GARDEN- TEA-PATH

Since the beginning a garden is belonging to the area of a tea-house. The Tea-Garden is a place intended to open the experience-horizon, as this was done in the early Tea-House-periods. The path through is a symbol of the whole teaching about tea. Therefore, already the tea-master Rikyū focused the design. The basis-position was the love to the universe in all of facets and simple beauty [9, p. 105].

This idea was in contemporary times again developed by Hugo Kükelhaus (1900–1984) who transferred this imagination to the design of museum-exhibitions principally. The Japanese Tea-Garden should appeal to the senses: by listening, looking, smelling and feeling.⁴ This is until now a museological approach on museum-experiences.

The art of garden-cultivation developed already since the Kamakura-period (1185–1333) in Japan when the Zen-Buddhism was introduced. Together with the spread of the Zen-Buddhism the spiritual aspects of the

tea extended. The garden should imitate the nature and become included into the environment as a characteristic in order to promote the intentions of a Tea-House [10]. It was thought as a kind of hermitage in the middle of the respective city or world in which everybody could withdraw. Therefore, in comparison to other representative buildings in the Japanese architecture, the tea-room focuses to the transience. In this concern is to understand that the tea and the tea-room are connected with the monastic life in the Zen- monasteries [9, p. 97]. Probably from this starting-point the Master Ashikaga Yoshimasa developed an independent free-standing tea-house.-very small – only 3 to 3 meters – altogether 9 square meters.

In order to achieve these goals, four principles were incorporated in the path-conception which is equipped with stones, bushes, stone-lanterns, a water-basin, a fireplace and others.

Harmony (Wa) means on the one hand the harmony among the people, the host and the guests, and on the other hand also the harmony among the equipment and artifacts in a tea-house in the widest sense. It is also an expression of the spiritual harmony between the nature, the seasons and the weather.

Respect (Kei) means the attention to our next human being, but also to the objects in use. This involves not only the attention to valuable objects, but also to those of the everyday life.

Purity (Sei) means to keep things tidy in different ways: cleanness and purity are the basis for an inner virtue and concentration. Above that, purity relates to the reduction to the essential things, may be in the architecture of a tea-house or on the preparation of a tea-ceremony.

Silence (Jaku). Through the continuous practice of the three principles described, gradually quietness is going to be adjusted. In this concern silence is not only the lack of noise, rather more the “inner silence” and tranquility⁵. Besides, in Japan so-called “Dry-Gardens” or “Stone-Sand-Gardens” were very developed as very unique [6, p. 95].

TEA-HOUSE EQUIPMENT

Different types of tea-houses are distinguished by their ground-space according to the size of tatami-mats. Above that the paper sliding doors enable the changing of the room-sizes. A very important component of the tea-house is the “picture-niche” that is usually made from other wood than the other construction of the tea-house. Like in the tea-garden also here shouldn't any repetition [9, p. 104].

In the course of time the equipment of this niche developed. Nowadays those niches are furnished with different kinds of objects: role-pictures, ceramics, porcelain, bronze vessels – and also flowers. Usually, the niche was equipped with a role-picture according to the season or the occasion of a visit. Pictures with religious motives were also presented. There was also a bookshelf

⁴ Erfahrungsfeld zur Entfaltung der Sinne. URL: https://de.wikipedia.org/wiki/Erfahrungsfeld_zur_Entfaltung_der_Sinne (checked: 23.12.2018).

⁵ Gesellschaft der Freunde des Teeweges der Bundesrepublik Deutschland e.V. 2014.

for the storage of artifacts or scrolls. The sliding-doors with a wooden frame and a paper-surface were the opening to the garden. Above that there were spaces for decorative art, and incense burners. Flower arrangements played also a very important role.

**TEA CEREMONY, ARTS AND CRAFTS
(ARTISAN CRAFTWORK) [6, P. 92].**

According to the preference for tea developed a collecting passion for arts and crafts as tea-tools [9, p. 101]. A tea-ceremony is consisting of preparation methods and the belonging tools. For drinking tea it is firstly the tea-cooking, secondly the brewing tea and thirdly infusing tea. The one were the methods, the other the tea-tools. The tea-meetings firstly introduced at the period of Tang-Dynasty (618–906) in order to use tea as a medicine were widely appreciated by ‘tea-societies’ which step by step developed an aesthetic ceremony. Particularly, the observatory of both, the equipment for tea and the artifacts in a spiritual niche played an important role. This custom continued through centuries.

In Japan the Zen-Buddhism with its dissemination since 1191 became significant for the acceptance and further development of the tea-ceremony while it was a little forgotten in China [11, p. 216]. Actually, the tea-ceremony (Cha-no-yu) was developed during the 15th century (1427–1502). This was not only devoted to the tools for the ceremony, rather more above that, the Japanese ceramics and other objects of the applied arts [6].

The festivity of the “Kitano – Tea – Community” (1587) supported the spreading of the tea-ceremony (Cha-no-yu). Nevertheless, Murata Jukō (1422–1502) the son of a blind priest who was educated in a rich merchants-family is regarded to be the founder of the tea-ceremony. He was devoted to Japanese ceramics and other objects and tools for the ceremony and also to other kind of craftwork.

The pleasure on tea-ceremonies changed and came over from the palace of the Shogun more and more to the houses of rich merchants in Kyoto and Sakai. In this concern the presentation of foreign trade goods played an important role. Now it became usual to study both the poetry and the tea-ceremony. One of the most famous tea-masters became Sen-no-Rikyū (1521–1591) whose father ran a department-store in Sakai. In his period the Art of Tea developed to a highlight. Together with other tea-masters he led the “Tee-association” of Kitano close to Tokyo. He also tried to find the beauty in unpretentious utensils. - Sen-no-Rikyū was it also who decided the regulations for the tea-cult. Instead of the cult of the Shoguns more popular customs were developed which characterize the Japanese every-day-life until now. Nevertheless in the Chinese Qin-Dynasty the tea-cult reached a kind of peak (high point). This was really a “Golden Age”. Particularly the Emperor Qianlong (1711–1799) enjoyed the tea-ceremony. The current and later fashion trends were influenced by him. Already the emperors and the nobles of the Tang-Dynasty, and in a similar way the Emperor Qianlong of the Qing Dynasty combined ancient bronzes with the requisites for

the porcelain and tea ceremony: Furnishing, arrangements, design, tea-cabinets and tea-sets (ancient to modern times styles). There is a contemporaneous consideration: “*Just like the Emperors and nobles of the Tang Dynasty the Emperor Qianlong of the Qing Dynasty (1644–1911) they combined the ancient bronzes with the props related to porcelain an tea-ceremony, the ancient artifacts of the crafts such as teapots at the time. Emperor Qianlong enjoyed the tea-ceremony with nobles from all over the world. The interest has caused the current and later fashion trends.*” [12, p. 5]. For the arising tea-ceremony in Japan, the dark ceramics from the Song Dynasty (960–1279) were of great importance. The “Temmoku-ware”, a Japanese designation, was a kind of dark-colored bowls which were esteemed as the ideal vessels for the tea ceremony. They influenced the craftsmanship of ceramics in a high degree. Up to now the “Temmoku-ware” – Chinese tea-bowls and small pots for tea-powder belong to the treasures of Japanese temples. Tea-bowls were worked out in different materials and colors, and the focus was on the aesthetic and simplicity. Some of them are even registered as state-treasures and cultural heritage and therefore are not allowed to be exported [13, p. 316].

Sakai is originally a city in the prefecture of Osaka and Honshū, the most important island of Japan. There met very rich merchants as well as the aristocracy and also warriors. The merchants themselves brought a lot of merchandise from the continent. Besides, in those times, the taste of the Chinese society focused on foreign goods. At the first place were bowls for tea. Chinese bowls created by light-green Seladon-porcelain (Province Zejiang/ Chekiang) or bowls manufactured of a kind of ‘ceramics’ with dark-brown or almost black colors (Province Fujian) – the “Temmoku-ware” were appreciated very much. Only dark glazes guaranteed the wonderful appearance of the color of the tea.

The Japanese workshops produced and inspired very soon the need of tea-equipment. In the tea-cultivation the un-glazed ceramics played a more important role. Actually, the coarser ones were produced for the ‘farmer households’. In a similar way the iron boilers (a kind of vessels) for water were shaped by forms of clay. Finally, also the lacquerware was included into the ceremonies for tea [6, p. 100–102].

In Japan the crafts was defined by the tea-societies. From here developed part by part a more aesthetic tea-culture. In this relationship the consideration of the tea-tools and the artifacts in the picture-niche played a significant role. In this period of time of a Chinese sense of taste the foreign wares played an important role. They were exhibited on book-shelves. There were not only tea-bowls and tea-tools but much more also the Japanese lacquerware and vessels for water or vases. On this way was an amalgamation between Chinese impulses and the Japanese tradition in the Momoyama-period (1573–1615) [6, p. 102].

After the Kamakura Period (1185–1333) only the Zen-Buddhism survived. Following its ideas particularly

in the Momoyama Period (1573–1615) a new style-direction was developing with a tendency to simplicity and severity, the so-called “pavilion-style”. The followers were particularly priests and rich merchants. This kind of pavilions were in former times overtaken from the Chinese continent. It opened many possibilities to be placed into Japanese gardens, and was mainly used for tea-houses [6, p. 113].

TEA-CULT AND ARTIFACTS – THE PHILOSOPHY BEHIND

The Zen-Buddhism plays an important role in the relationship between Tea-Cult, artifacts and the philosophy behind. As a Zen-Buddhism-teaching tradition (doctrine/theory) the Rinzai-shū, became of great importance. Firstly, it was 1191 introduced by Myōan Eisei (1141–1215), a Buddhist priest. This School dates back to the great School of Chan in China. Firstly, the monks used the tea because it was very effective against the fatigue after meditation exercises. After given sermons Eisai distributed tea to the people, particularly to the poor of ill persons and to pilgrims.

The Japanese culture was in a great extent characterized by the Zen-aesthetic. The “tea-path” for example is expressing the “culture of silence”. Rinzai-temples are also estimated as the origin for the garden-design. They link architecture, garden landscaping and art in the most exciting way. Eisei is also to be considered as the priest who conveyed the tea-plant to Japan. His students brought tea-utensils from China. In his monastery-rules are also advices to the preparation of tea and procedures of tea-ceremonies.

Finally, Rinzai was linked to various disciplines which are well known as “Ways of Zen”. These are

- Sadō (Chado) – the way of tea-ceremony
- Shodō – the way of flower-arrangement
- Suizen – the artificial playing of a bamboo-flute
- Zen Garden – the art of garden design
- Budō – the way of a warrior.

Connected with these spiritual contexts the artifacts for the Tea-House had been considered. They should support these great ideas. There was an immense fresh impetus for handicraft products, artifacts, creative art-work, ... Influenced by the rich merchants this led to a promotion in quantitative and qualitative concerns: textiles, ceramics, porcelain, lacquer, role-pictures, ... decorative richness – and on the other hand .a kind of simplicity related to all the gadgets of the tea-cult. The dealing with the beautiful artifacts was an important goal. Firstly, the nobles used the tea-houses and the cult for showing the artifacts to their guests and to demonstrate power and wealth. Merchants and other rich citizens built also tea-houses and imitated on the one hand the customs of the nobles, and on the other hand the having to do with and to show the beautiful objects. Concerning ceramics the “Golden Age” was coming into existence with numerous vessels, ceramic bowls or water ewers. Japanese manufactures now became more independent and improved the aesthetic shape. In former

times the tea-cult was often carried out with Chinese or Korean artifacts and tools.

Nevertheless, the Japanese tea-ceramics was developed by the support of most experienced Korean potters who had been deported to Japan after the Korean-Japanese War. Many of them were living on the site of the city of Kyushu. Here came particularly vessels into existence which had white-brown glazes. In another province the so-called Shino-vessels were developed. They were elaborated from white clay. Many of the Shino-ceramics were decorated with paintings and different motives. The Shino-vessels were usually formed by hand in order to support the nature of the tea-cult. The tea-masters, of course, used also ceramics from other manufactures – according to their personal preferences [6, p. 117–118].

TEA-UTENSILS

Utensils for tea from China were very much appreciated. At the courts valuable collections were created. Those served the splendid tea-meetings. This appearance was characterized as “aestheticization of Chinese Import Wares”⁶ The tea that had in former times its importance by the ceremonial use in monasteries and at the Emperors’ courts was finally spread to all levels of society and developed to a rank of an aesthetic action. Flower arrangements belonged to necessarily. On this way everybody was invited despite a high or low social position. This led to a social and political importance of the cult of the tea.

FLOWER ARRANGEMENTS

Since more than 1500 years Flower arranging is one of the most important expressive forms of the Chinese art. On the Chinese consideration flower arrangements belong to the daily life, and it is a symbol to improve the daily life and to beautify the social life. In the course of a year are many occasions to create flower arrangements – the New Year, the Lantern Festival, the Dragon Boat Festival, the Thanksgiving to Buddha, family festivities as Weddings etc. In the Japanese life the art of flower arranging occupies an important position. The ancient schools for Flower Art go back to the prince Shōtoku (572–621) [9, p. 109]. The flower arranging the famous expert Hwang Yen-chiao describes this extraordinary kind of the arts: “Flower arranging shares an extremely important position with literati, religious and court forms. The creative motifs and concepts include giving thanks, praying for good fortune, celebration, making offerings, decoration, condolences, and warding off malevolent forces. ... A wide variety of materials are used, and the colors of the flowers are very complex. ... The vessels are also straightforward, with a variety of decorations. ... emphasizing the color function is one of the special features of Chinese flower

⁶ Japanischer Tee im Überblick: Kultur, Unterschiede und Anbau
URL: <https://Japan-Kyoto.de/japanischer-tee/chado/geschichte-chado/>
(checked: 2019.21.03.).

arranging.” [14 p. 11–13]. The flower arranging is also an important component in the religious life and in the veneration of Buddha. “The Believers used flowers to express respect and gratitude to Buddha. At the same time, they symbolized... acceptance of Buddha’s doctrine and Buddha’s instruction.” [14 p. 11]. Besides, flowers are associated with traditional festivities and celebrations, and with the changing of seasons. They play also an important role in the majority of the family life.

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