

# The Embodiment of Confucianism, Taoism and Buddhism in Chaozhou's Gongfu Tea Culture

Xiangai Zhang

School of Guangdong Polytechnic College, Zhaoqing 526100, China

**Keywords:** Chinese tea culture, Chaozhou Gongfu Tea, Chaozhou embroidery, show

**Abstract:** Chinese tea culture has been famous at home and abroad since ancient times, and Chaozhou Gongfu tea culture is an important part of Chinese tea culture. Chaozhou Gongfu tea culture absorbed the essence of Confucianism, Buddhism and Taoism, and formed a culture with historical connotation and local characteristics. At the same time, Chaozhou Gongfu tea culture as Chaozhou's cultural characteristics has an impact on other Chaozhou crafts. As a handicraft with distinct local characteristics, Chaozhou embroidery interacts with the culture of Chaozhou Gongfu Tea.

## 1. Introduction

Since ancient times, Chaozhou people have formed the cultural characteristics of "smart" and "fine". Chaozhou has rich and distinctive local traditional culture, such as Gongfu tea, wood carving, and inlaid porcelain, Chaozhou embroidery, which has long been well known at home and abroad. The Chinese Academy of Arts and Crafts awarded Chaozhou the title of "Capital of Chinese Arts and Crafts".

Chaozhou Gongfu Tea Culture is a microcosm of Chinese traditional culture. Chaozhou Gongfu Tea Culture not only reflects the Buddhist culture of empty subject and object, transcending the world, harmonious and elegant Confucian culture, but also perceives the Taoist idea of conforming to nature and harmony between man and nature.

Embroidery (i.e. Nuhong) is the quintessence of Chinese art, with a history of thousands of years. Each embroidery has distinct national characteristics, and in the long evolution of the years, through the continuous innovation and development of artists, it has become a wonderful flower of the traditional culture of the Chinese nation. Chaozhou embroidery has a wide range of materials, rich content, balanced composition, bright color, clear texture [1], very beautiful picture, as many as 260 exquisite techniques, and "pad three-dimensional" technology is different from other embroidery [2].

## 2. Confucianism in Gongfu Tea Culture Embodied in Chao Embroidery Crafts

"Harmony" is not only the spiritual subject of Chinese tea culture, but also the essence of Confucianism, which is reflected in harmonious, happy, inclusive and other specific scenes. In the tea poem "Gao Hou came to care for me, wrapped in tea and embraced in bed", the essence of harmony of Chaozhou Gongfu Tea Fair is revealed. Chaozhou Gongfu Tea Culture is a group of friendly tea-loving people in an atmosphere of mutual understanding and tolerance, respecting each other as guests, their happiness and harmony, showing a peaceful "harmonious beauty" [3].

The beauty of harmony is embodied in the concrete artistic form of Chao embroidery, which means that the composition of embroidery is balanced, the part and the whole are independent and unified, and matched properly, so that the part is simple but not monotonous, complex but not trivial, thick but not foolish, clever but not delicate, and naturally presents a pleasant aesthetic feeling. Chaozhou embroidery artists make the embroidery part "dense, full and thorough" to form a dense and orderly whole by drawing materials from popular themes and cleverly arranging them. Looking closely at embroidery, we can find that its lines are uniform but not monotonous, its

graphics are regular and not rigid, and its shape is concise and stable. "Round" and "square" are the most commonly used composition of Chao embroidery. Among them, "circle" has always been favored by the people, implying the expectation of Chaozhou embroidery artists for a happy life and harmony. Coordination of the proportion of square embroidery not only has the spirit of steadfastness and rectitude, but also the beauty of harmony and unity, which reflects the upright, enterprising temperament and attitude of the artists. In addition, some tide embroidery which combines square and circle coincides with the idea of "square with circle" in Chinese philosophy, such as the harmony and unity of heaven and earth.

As a handicraft, beauty is the most basic aesthetic characteristic of Chaozhou embroidery art, and also the core of Chaozhou embroidery aesthetic system. Although many creative themes of Chao embroidery take objective existence as the object of creation, they have an aesthetic feeling of "originating from nature but higher than nature". In Chao embroidery, in order to obtain the ideal color effect, Chao embroidery artists choose different color thick and thin wool and gold and silver thread to match. The "ecology" on the embroidery is not only expressed by color and shape outline, but also by its charm and charm, which embodies the profound artistic value [3-6].

### **3. Embodiment of Buddhist Thought in Gongfu Tea Culture in Chao Embroidery Crafts**

Buddhism spread from India to China during the Ming Dynasty of the Eastern Han Dynasty. Since then, Buddhist temples and temples have been built one after another. In the Tang Dynasty, Chaozhou Kaiyuan Temple, Chaoyang Lingshan Temple, Chengxiang Lingguang Temple and other temples appeared in Chaozhou. Most temples have pleasant environment, mild climate, abundant sunshine, rain and dew, and mostly grow tea trees. Tea is also used in temples to worship gods and entertain pilgrims, and is also a refreshing drink for monks and nuns. As two elements of traditional culture, Buddha and tea have infiltrated and interacted with each other since ancient times. Chaozhou Gongfu Tea is a peculiar landscape formed under this historical background.

Buddhism has always advocated "meditation and self-enlightenment". The people who taste Chaozhou Gongfu Tea must be peaceful and not upset, and their mood is exactly what Zen pursues. Therefore, Zen Buddhism naturally coincides with Chaozhou Gongfu Tea, and the Buddhist spirit of "meditation and self-awareness" of Chaozhou Gongfu Tea Culture comes into being [4, 5]. This spirit of "meditation and self-awareness" has a certain guiding significance for the creation of Chao embroidery technology. The creative process of Chao embroidery also needs the inner peace and freedom of Chao embroidery workers, no miscellaneous thoughts, and through fantastic ideas, to create unique embroidery. This kind of craftsmanship spirit of "meditation and self-realization" is exactly what the master of Chao embroidery recognized and possessed. At the same time, the process of Zen meditation and tide embroidery creation needs a relaxed and comfortable external environment. In addition, the flexibility of Zen practice also makes monks and Buddhists not subject to the restrictions of complicated religious rituals and precepts, and can become an optimistic and upward believer. Chaozhou embroidery artists are also a group of people who love life and pay attention to society, not "behind closed doors" people [5]. Therefore, people's emotions about life, society and life can always be expressed in their works, so that embroidery shows a glimmer of spiritual friendship and vitality.

Although many modern embroidery can be realized by machine, Chaozhou embroidery artists have been using the oldest and simplest method of manual production. Pure manual embroidery can meet the requirements of various expressive techniques of Chao embroidery [1]. And because of pure manual embroidery, people will inject their emotions and concepts in a burst of time, making embroidery has a certain spirituality. Therefore, the tide embroidery method is both ordinary and unique. Chao embroidery, as a handicraft, has its practical value of ornamental. And because of its unique handmade embroidery method, it has become a medium for people and viewers to exchange emotions and interact ideas.

The delicate and pious Chaozhou people initially embroidered Chaozhou embroidery to decorate temples and temples. In order to show their devotion to the Buddha, the creative fashion embroidery

artists specially raised the main parts of the embroidery sacrificial tents. So that Chaozhou embroidery is different from other embroidery "pad three-dimensional" embroidery method. Stereo embroidery with cushion height can make worshippers feel visual impact and awe the Buddha's mind [7]. Now Chaozhou Kaiyuan Temple Daxiong Hall inside the cover, lintel and other treasures are Chaozhou embroidery, all reflect the piety of Chaoshan people.

#### **4. The Taoist Thought in Gongfu Tea Culture Embodied in Chao Embroidery Handicraft**

The theme of Taoist thought is "harmony between man and nature". The essence of "harmony between man and nature" is to advocate the integration of man and nature [8, 9]. This Taoist spirit of "harmony between man and nature" is not only manifested in tea activities, but also in other traditional tea-related cultures (tea poems, tea paintings, etc.). At the same time, Taoists believe that "the beauty of nature in heaven and earth is great beauty". Taoist aesthetics triggered by the beauty of nature (i.e. the beauty of virtual and real and the beauty of empty and quiet) has a great influence on the aesthetic appreciation of Chaozhou Gongfu tea art, which is the main manifestation and spiritual connotation of the artistic beauty of various elements of Gongfu tea art.

Under the influence of aesthetic ideal of natural beauty, Chao embroidery artists pursue sincere feelings, oppose excessive artificial sculpture, and pursue natural creative principles in style. Chao embroidery art people's unique feelings and pursuit of nature provide rich materials for the design of Chao embroidery. Flowers, plants, trees, insects, fish, birds and animals in nature are all natural materials for tide embroidery. Chao embroidery artists add their own subjective creation to it on the premise of objective existence, so that Chao embroidery not only comes from life, but also is higher than life [5, 9].

#### **5. Conclusion**

Under the influence of Confucianism, Buddhism and Taoism, Chaozhou Gongfu Tea Culture integrates local characteristics and keeps its unique character. Chaozhou Gongfu Tea embroidery has been growing all the way in the environment of Chaozhou Gongfu Tea Culture. Its theme selection, overall composition, pattern design and even production technology have skillfully drawn lessons from and integrated the essence of Gongfu Tea Culture. At the same time, people's natural and fresh aesthetic concept and plain life interest of Gongfu Tea also have a certain impact on Chao embroidery. Chaozhou embroidery and Chaozhou Gongfu tea culture, which are all-round integration, make Chaozhou embroidery a wonderful flower in Chinese embroidery art.

#### **References**

- [1] Zhang Xiangai, Xu Wei, Wu Peixu. Reason Analysis of Scarcity of the Literature of Chaozhou Embroidery [J]. *Modern Silk Science & Technology*, 2018, 33 (01): 35 - 36+40.
- [2] Shen Fei. A Comparative Study of Chinese and Western Gold Embroidery [J]. *Art and Design Research*, 2017 (04): 58 - 60+69 - 71.
- [3] Cao Jun, Li Wei. The Tea Culture in the Art Design of Boccato Teapot [J]. *Chinese Ceramics*, 2015, 51 (05): 86 - 91.
- [4] Zhang Yu. An Analysis of the Relevance between Confucianism, Buddhism and Taoism and Chinese Tea Culture from the Way of Health Preservation of Traditional Chinese Medicine [J]. *Tea in Fujian*, 2017, 39 (07): 28.
- [5] Fang Ying. Relationship of Chinese tea culture to Confucianism, Buddhism and Taoism [J]. *Tea*, 2016, 42 (02): 114 - 116.
- [6] Wang Fang, Huang Yibiao. The Confucianism of Chinese Tea Culture [J]. *Journal of Sanming University*, 2016, 33 (01): 50 - 54.

- [7] Zhang Xiangai. Factors of Chaozhou Embroidery Pattern [J]. Jiangsu Silk, 2017 (05): 37 - 39.
- [8] Zhang Libo. Taoist Spirit and Tea ceremony [J]. Tea In Fujian, 2018, 40 (08): 358.
- [9] Zhou Bin. On "Light" in Ancient Chinese Poetry and Literature and Taoist Spirit of Tea Culture and Its Cultural Connotation [J]. Tea In Fujian, 2017, 39 (10): 345 - 346.
- [10] Han Zhu. Tea and Confucianism, Taoism and Buddhism [J]. Tea in Fujian, 2016, 38 (08): 335 - 336.