

Odjeci Mjesečine

Echoes of the Moonlight



Pet cjelina ovdje sabranih prate tragove ostavljene kroz kinesku istoriju.

Počinju od okvira vrlina koji je skoro dvije hiljade godina definisao obrazovanje žene, ali i od onih koje su živjele izvan onoga što je taj sistem predviđao.

Govore o onima koji su u doba dinastije Song u usku vazu polagali samo jednu granu; o pjesmi Ban Jieyu o lepezi, odloženoj na kraju ljeta; o dinastiji Tang tokom koje se lice krasilo u sedam pažljivih koraka, i o Lu Yuu, koji je posmatrao vodu dok vri kako bi napisao prvu knjigu u potpunosti posvećenu čaju.

Sve ih povezuje pažnja usmjerena na ono što je naizgled obično. Jedna grana. Lepeza. Trag na čelu. Šoljica vode. Ime koje istorija možda ne bi sačuvala.

Ova brošura prati program Prolječni LightYaji u Centru za kinesku kulturu „Putevima svile“ u Podgorici.



The five pieces gathered here move across Chinese history.

They begin with the framework of virtues that defined a woman's education for nearly two thousand years, and with the women who lived outside what that framework anticipated.

They turn to the Song-style arrangements where a single branch was placed in a narrow vase; to Ban Jieyu's poem on a silk fan, put away at the end of summer; to the Tang dynasty when a woman's face was composed in seven careful steps; and to Lu Yu, who watched the water as it came to a boil and wrote the first book ever dedicated to tea.

What holds them together is close attention to something ordinary. A branch. A fan. A mark on the forehead. A cup of water. A name that history might not have kept.

This brochure accompanies Spring LightYaji at Along the Silk Roads - Center for Chinese Culture in Podgorica.

Nasljeđe Žena



妇德

妇言

妇容

妇功

Naslijeđe žena

Žene su u kineskoj istoriji obrazovane unutar strogo određenog sistema očekivanja. Četiri oblasti — *čestitost, govor, izgled i rad* — definisale su šta žena treba da bude, kako da se ponaša, šta smije da kaže, kako da izgleda i čime da se bavi. To nisu bili neformalni društveni pritisci; ta su očekivanja bila sistemski uređena, prenošena i podučavana vjekovima.

Četiri vrline (四德 *sìdé*) pripadaju ritualnoj tradiciji dinastije Zhoua. Pominju se u djelima Obredi Zhoua (周礼 *Zhōulǐ*) i Knjiga obreda (礼记 *Lǐjì*), temeljnim tekstovima konfucijanskog kanona, gdje su utvrđene kao okosnica ženskog obrazovanja.

U prvom vijeku nove ere, učenjakinja *Ban Zhao* preuzela je taj naslijeđeni okvir i učinila ga konkretnim. Napisala je *Nüjie* (女诫, *Pouke za žene*) za svoje kćeri, koje su se kao nevjeste spremale za odlazak u domove svojih muževa. Njena namjera nije bila uvođenje novih ideja, već tumačenje onoga što su drevne kategorije zahtijevale od žene u svakodnevnoj praksi.

Ban Zhao je bila jedna od najučenijih osoba svog vremena. Doprinosila je Knjigi Hana (汉书 *Hàn Shū*) nakon smrti brata Ban Gua, postavši jedna od rijetkih žena u kineskoj istoriji koje su učestvovala u pisanju zvanične dinastičke istorije.

Podučavala je caricu i žene na carskom dvoru, ali se danas se najčešće pamti po pravilima koja je napisala za svoje kćeri. Njeno tumačenje vrlina postalo je okvir koji se gotovo dvije hiljade godina primjenjivao na žensko ponašanje.

Vrline su potekle iz Zhoua, ali su riječi bile njene. Domet ovog teksta bio je dalekosežniji nego što je iko mogao predvidjeti.

Ipak, kineska istorija bilježi i žene koje su djelovale potpuno izvan tih okvira — žene koje su komandovala vojskama, vršile vlast, ovladale ratničkim vještinama i uticale na dvorsku politiku.

One nisu bile pravilo već izuzetak. Ali postojale su u dovoljnom broju da ih ne možemo smatrati tek usamljenim slučajevima, a o njihovom djelovanju ostali su jasni zapisi.

Pet žena predstavljenih ovdje samo su izbor iz te duge istorije, preuzet sa stranica časopisa *Jade Moon*.

Fu Hao je u dinastiji Shang komandovala vojskama i obavljala duhovne rituale za dvor; ona je najranija zapovjednica poznata po imenu u kineskim izvorima.

Fan Ji je na kralja uticala istrajnim i promišljenim odlukama.

Yuenü je utemeljila načela mačevanja i obučavala vojsku.

Kraljica Majka Xuan držala je vlast u državi Qin duže od tri decenije — prva je žena u kineskoj istoriji zabilježena kao vladarka koja je otvoreno i dugotrajno upravljala državom.

Gospa Gongsun bila je majstorica plesa sa mačem; njeno umijeće bilo je toliko precizno da je inspirisalo druge umjetnosti: kaligraf Zhang Xu tvrdio je da je njen nastup presudno uticao na njegov stil brzopisa, a pjesnik Du Fu ju je sačuvao u stihu nakon što je posmatrao ples njene učenice.

Ovih pet žena predstavljaju različite oblike autoriteta: *vojnu komandu, politički uticaj, borbenu vještinu, vladarsku moć i umjetničko majstorstvo*.

Nijedna od njih nije figura koju je predviđeni okvir mogao da sputa.

Kineska istorija zabilježila je mnoge takve priče.

Women's Legacy



Women's Legacy

Women in Chinese history were educated within a precise set of expectations. The four areas — *virtue, speech, appearance and work* — defined what a woman was meant to be, how she was meant to conduct herself, what she was permitted to say and when, how she was to appear, and what she was to do with her time. These were not informal social pressures. They were codified, transmitted, and taught across dynasties.

The Four Virtues (四德 *sìdé*) belong to the Zhou ritual tradition. They appear in the Rites of Zhou (周礼 *Zhōulǐ*) and the Book of Rites (礼记 *Lǐjì*), two of the three foundational texts of ritual conduct in the Confucian canon, where virtue, speech, appearance and work are established as the four areas of a woman's education.

In the first century CE, the Han dynasty scholar Ban Zhao took this inherited framework and made it specific. She wrote the *Nüjie* (女诫, *Lessons for Women*) for her daughters, who were about to enter their husbands' households as young brides — not to introduce new ideas, but to explain what the old categories actually required of a woman in daily practice.

Ban Zhao was among the most learned people of her time. She completed the Book of Han (汉书) after her brother Ban Gu died, becoming one of the few women in Chinese history to contribute to an official dynastic history. She taught the empress and the women of the imperial court.

The tension is this: the woman who completed a dynastic history and taught an empress is remembered primarily for the rules she wrote for her daughters. Her interpretation of four Zhou dynasty categories became the framework applied to women's conduct for nearly two thousand years.

The virtues came from the Zhou. The words are hers. The reach was neither intended nor foreseen.

And yet Chinese history also produced women who operated entirely outside what that framework anticipated — women who commanded armies, held sovereign power, mastered martial and artistic disciplines, and shaped the politics of states.

They were not the norm. They were the exception. But they existed in numbers large enough that they cannot be treated as anomalies, and they left records.

The five women presented here are a selection from a much longer history, drawn from the pages of *Jade Moon Magazine*.

Fu Hao commanded armies and performed state divinations in the Shang dynasty; she is the earliest woman commander known by name in Chinese historical record.

Fan Ji exercised political influence over a king through sustained, deliberate refusal.

Yuenü theorised the principles of swordsmanship and trained the soldiers of a state.

Queen Dowager Xuan held sovereign power in Qin for more than three decades — the first queen dowager in Chinese history recorded as ruling openly for an extended period.

Lady Gongsun was a master of the sword dance whose art was so precise in its movement that it changed how others worked in entirely different forms: the calligrapher Zhang Xu credited her performance with influencing his cursive script, and Du Fu remembered her in verse after seeing one of her disciples perform decades later.

These five represent five distinct forms of authority: *military command, political influence, martial knowledge, governance, and artistic mastery.*

None of them are figures the framework anticipated. Many others existed across Chinese history.

*Cvjetni aranžman
u stilu dinastije Song*
插花



Cvjetni aranžman u stilu dinastije Song – 插花 (chāhuā)

U doba dinastije Song, aranžiranje cvijeća bilo je jedna od četiri elegantne umjetnosti – 四雅 (sìyǎ). Pisac iz tog perioda, Wu Zimu, zabilježio ih je u djelu Meng Liang Lu (梦梁录):

- umijeće mirisa (焚香)
- pripremanje čaja (点茶)
- izlaganje slika (挂画)
- aranžiranje cvijeća (插花).

To su bile svakodnevne radnje, načini da se običan život učini pažljivijim i promišljenijim. Svaka je bila vezana za jedno čulo: miris, ukus, vid i dodir.

Aranžiranje cvijeća nije bilo rezervisano za posebne prilike. Ono je činilo dio svakodnevice, a muškarci i žene praktikovali su ga sa istom ozbiljnošću kao i druge njegovane umjetnosti.

Kako se razlikuje od zapadnog cvjetnog aranžmana

Zapadni cvjetni aranžman često teži punoći: obilju boja i vrsta, simetriji i potpuno ispunjenom prostoru. Praznina se posmatra kao nedostatak koji treba popuniti. Uspješan aranžman je onaj koji iz svakog ugla djeluje bogato.

Aranžman u stilu dinastije Song teži jasnoći. Svaki element – svaka grana, cvijet i list – gleda se zasebno. Prazan prostor nije praznina; on je dio kompozicije i ima istu težinu kao i sam cvijet.

Uspješan aranžman je onaj kojem se ništa ne može dodati, a da se ne naruši cjelina.

Iza toga stoji načelo da je unutrašnje značenje važniji od forme. Učenjaci dinastije Song težili su aranžmanima koji odražavaju unutrašnji svijet osobe koja ih stvara, a ne bogatstvo domaćinstva. *Cilj se pomjerio sa pokazivanja onoga što posjedujemo ka izražavanju onoga što vidimo.*

Tri načela

Asimetrija (不对称, *bù duìchèn*) – Ništa nije postavljeno u centar. Ništa se ne preslikava. Grana se naginje u jednom pravcu; cvijet je postavljen s druge strane. Aranžman je uravnotežen, ali nije simetričan – on je poput drveta koje raste na padini. Priroda rijetko stvara savršenu simetriju; ona je ljudsko nametanje. Estetika dinastije Song oslanjala se na prirodni osjećaj ravnoteže.

Prazan prostor (留白, *liúbái*) – 留白 doslovno znači „ostavljanje bjeline” – to je isti izraz koji se u kineskom slikarstvu koristi za neoslikane djelove svitka. U slikarstvu je taj prostor magla, daljina, nebo ili tišina. U cvjetnom aranžmanu, prostor između grana jednako je važan dio kompozicije kao i same grane. Onaj ko aranžira ne puni posudu, već uspostavlja odnos između onoga što je prisutno i onoga čega nema.

Prirodni rast (顺其自然, *shùn qí zìrán*) – Svaka grana nosi trag sopstvenog rasta: krivinu prema svjetlosti ili savijanje pod vjetrom. Aranžman u stilu dinastije Song poštuje taj prirodni pravac umjesto da ga potiskuje. Onaj ko aranžira posmatra šta materijal već „radi” i postavlja ga tako da taj prirodni pokret postane osnova kompozicije. Onaj ko stvara nije autor aranžmana u klasičnom smislu; on je onaj ko obraća pažnju.

Cvijet kao ideja – 理念花 (*lǐniàn huā*)

Aranžman u stilu dinastije Song razvio je ono što se naziva *lǐniàn huā* (理念花) – cvijet kao nosilac ideje. Takav aranžman nije služio samo dekoraciji, već je nosio lično značenje. Svaki izbor bio je važan. *Cvijet šljive* označavao je istrajnost, jer cvjeta zimi. *Hrizantema* je simbolisala čestitost, jer cvjeta kada sve drugo vene. *Bambus* je označavao savitljivost i uspravnost, a *lotos* čistoću koja izrasta iz blata. Izbor cvijeta sam po sebi bio je oblik izražavanja.

Cvjetni aranžman u stilu dinastije Song — 插花 (chāhuā)

Posude

Najprepoznatljivija posuda za cvijeće u dinastiji Song bila je méipíng (梅瓶) — „vaza za šljivu“, koja je u Vrije Sjevernog Songa napravljena kao posuda za vino ali koju su učenjaci počeli koristiti kao vazu za cvijeće. Njen otvor bio je toliko uzak da je kroz njega mogla proći samo jedna grana. Keramika iz „Pet velikih peći“ (Ru, Guan, Ge, Jun i Ding) cijenila se zbog jednobojskih glazura i svedenih oblika. Posuda je trebalo da bude jednostavna, kako bi cvijeće došlo do izražaja.

Tehnike oslonca

Aranžeri su koristili same materijale da stvore oslonac. Posuda uskog grla držala je grane svojim oblikom. Kod širih posuda koristila se tehnika sā (撒) — podupiranje: kratki djelovi grana sjekli su se prema unutrašnjoj širini posude i uglavljivali, stvarajući okvir koji je ostale elemente držao na mjestu. Račvasta grana položena unutar zdjele pravila je prirodno ležište. Materijali su podupirali jedni druge. Nije bio potreban nikakav spoljašnji oslonac.



Song Dynasty
Flower Arrangement
插花



Song Dynasty Flower Arrangement — 插花 (chāhuā)

In the Song dynasty, flower arrangement was one of the Four Elegant Arts — 四雅 (sì yǎ). The Song writer Wu Zimu recorded them in *Dreaming of Grain* (梦梁录, Mèng Liáng Lù):

- burning incense (焚香)
- brewing tea (点茶)
- hanging paintings (挂画)
- arranging flowers (插花).

They were daily practices, ways of turning ordinary life into something attentive and considered. Each engaged a different sense: incense for smell, tea for taste, painting for sight, flowers for touch and sight together.

Flower arrangement was not reserved for special occasions. It was part of educated daily life, practised by men and women alike with the same seriousness as any other cultivated art.

How It Differs from Western Arrangement

Western flower arrangement works toward fullness: many colours, many varieties, symmetrical, generous, occupying the space completely. Empty space is treated as a gap to be filled. A successful arrangement is one that looks abundant from every angle.

Song dynasty arrangement works toward clarity. Each element — each branch, flower, leaf — is seen individually. Empty space is not a gap to fill. It is part of the composition, carrying the same weight as the flower itself. A successful arrangement is one where nothing could be added without diminishing it.

The principle behind this is that connotation matters more than form. Song literati sought arrangements that reflected the inner world of the person making them, not the wealth of the household. The ambition shifted from displaying what one possessed to expressing what one perceived.

Three Principles

Asymmetry (不对称, *bù duìchèn*) — Nothing is centred. Nothing mirrors itself. A branch leans in one direction; a flower is placed to the side. The arrangement is balanced but not symmetrical — as a tree growing on a hillside is balanced. Nature does not produce symmetry; symmetry is human imposition. Song aesthetics trusted nature's own sense of equilibrium.

Empty space (留白, *liúbái*) — 留白 literally means “leaving white” — the same term used in Chinese painting for the unpainted areas of a scroll. In painting, that blank space is mist, distance, sky, silence. In flower arrangement, the space between branches is as much a part of the composition as the branches themselves. The arranger is not filling a vessel but composing a relationship between what is present and what is absent.

Following natural growth (顺其自然, *shùn qí zìrán*) — Every branch carries the record of its own growth: the curve toward light, the bend shaped by wind. Song dynasty arrangement respects that inherent direction rather than overriding it. The arranger observes what the material is already doing and places it so that its natural movement becomes the structure of the whole. The arranger is not the author of the arrangement. The arranger is the one who pays attention.

The Concept Flower — 理念花 (lǐniàn huā)

Song dynasty arrangement developed what is called the “concept flower” — an arrangement intended to carry philosophical or personal meaning rather than decorative effect. Every choice was significant. *Plum blossoms* signified endurance, flowering as they do in winter, *chrysanthemums* integrity, blooming when everything else has faded. *Bamboo* was the symbol of flexibility and uprightness, while *lotus* signified purity arising from mud. *The choice of flower was itself a form of expression.*

Song Dynasty Flower Arrangement — 插花 (chāhuā)

The Vessels

The most characteristic Song dynasty flower vessel was the méipíng (梅瓶) — the “plum vase” — created in the Northern Song specifically to hold a single branch of plum blossom. Its mouth was so narrow that only one branch could pass through. Song dynasty ceramics from the Five Great Kilns (Ru, Guan, Ge, Jun, Ding) were valued for their monochromatic glazes and restrained forms. The vessel was designed to be still so that the flowers could speak.

The Holding Techniques

Song dynasty arrangers used the materials themselves to create structure. A narrow-mouthed vessel held stems by its shape alone. For wider vessels, arrangers employed a technique called sā (撒) — bracing: short branches cut to the exact interior width of the vessel and wedged across it, creating a frame that held other stems in position. A forked branch placed inside a bowl formed a natural cradle. The materials supported one another. Nothing external was required.



*Ban Fieyu i
jesenja lepeza*



Ban Jieyu i jesenja lepeza

Ban Jieyu (班婕妤) bila je dvorska dama i pjesnikinja iz dinastije Zapadni Han, koja je živjela u prvom vijeku prije nove ere. Bila je konkubina cara Chenga od Hana, a na dvoru je bila cijenjena zbog svoje inteligencije i dubokog poznavanja klasičnih tekstova. Kada se careva naklonost okrenula drugim ženama, Ban Jieyu nije pokušala da je povрати. Zatražila je povlačenje iz dvorskog života, te joj je bilo dopušteno da ode u palatu carice majke, gdje je ostala do smrti.

Sačuvan je mali broj njenih stihova. Jena pjesma koja joj se pripisuje nosi naziv Yuan Ge Xing (Song of Resentment).



《怨歌行》· 汉 · 班婕妤

新裂齐纨素，鲜洁如霜雪。
裁为合欢扇，团团似明月。
出入君怀袖，动摇微风发。
常恐秋节至，凉飊夺炎热。
弃捐篋笥中，恩情中道绝。

Šta stihovi govore

Pjesma počinje komadom bijele svile, tek izrezane i čiste poput mraza. Od te svile izrađuje se okrugla lepeza — oblikovana poput punog mjeseca, nošena uz tijelo i korišćena tokom ljetnih vrućina. Zatim dolazi preokret. Stiže jesen, vazduh se hladi, a lepeza se odlaže u kutiju. Ona nije slomljena, niti odbačena; jednostavno više nije potrebna. Naklonost koju je nekada uživala povlači se prirodno i neumitno, baš kao što se mijenjaju godišnja doba.

Ban Jieyu u pjesmi ne imenuje sebe ni cara. Ne govori o svojim osjećanjima. Umjesto nje govori lepeza. Postupak je sveden: predmet, godišnje doba, promjena. Čitalac razumije sve ostalo.

Lepeza koju opisuje je tuánshàn (团扇) — okrugla lepeza koju su žene u drevnoj Kini oslikavale, na njima ispisivale stihove i razmjenjivale ih kao darove. Lepeza je bila lični predmet i površina za izražavanje. Ban Jieyu ju je izabrala namjerno. Lepeza koja se nekada držala uz tijelo, a potom odložila u kutiju, nije samo predmet, već simbol komplikovanih uslova života žena u carskom haremu.

O fair white silk, fresh from the weaver's loom,
Clear as the frost, bright as the winter snow —
See! friendship fashions out of thee a fan,
Round as the round moon shining in heaven
above;

At home, abroad, a close companion thou,
Stirring at every move the grateful gale;
And yet I fear, ah me! that autumn chills,
Cooling the dying summer's torrid rage,
Will see thee laid neglected on the shelf,
All thought of by-gone days, like them by-gone.

Translation by Herbert A. Giles, Chinese Poetry
in English Verse (1898)

*Ban Fieyu and
the Autumn Fan*



Ban Jieyu and the Autumn Fan

Ban Jieyu (班婕妤) was a court lady and poet of the Western Han dynasty, living in the first century BCE. She served as a consort of Emperor Cheng of Han and was known at court for her intelligence and her knowledge of classical texts.

When the emperor's favour moved to other women, she did not seek to reclaim it. She requested to withdraw from court life and was permitted to retire to the palace of the Empress Dowager, where she remained until her death.

She left behind a small body of writing. One of the poems that survived is *Yuan Ge Xing* (怨歌行) translated as *Song of Resentment*.



《怨歌行》· 汉 · 班婕妤

新裂齐纨素，鲜洁如霜雪。
裁为合欢扇，团团似明月。
出入君怀袖，动摇微风发。
常恐秋节至，凉飙夺炎热。
弃捐篋笥中，恩情中道绝。

What the Poem Says

The poem opens with raw material: a piece of white silk, newly cut, clean as frost. From that silk a round fan is made — shaped like a full moon, carried close to the body, used through the heat of summer. Then comes the turn. Autumn arrives, the air cools, and the fan is put away in a box. It is not broken. It is not discarded. It is simply no longer needed. The favour it once held is withdrawn as naturally, and as completely, as the season changes.

Ban Jieyu does not name herself in the poem. She does not name the emperor. She says nothing about what she feels. The fan speaks instead — and the situation speaks through the fan. This is the method: an object, a season, a change. The reader supplies the rest.

The fan she describes is a tuanshan (团扇) — a round fan. Women in ancient China painted on them, inscribed poems on them, and gave them as gifts. It was a personal object and a personal surface. Ban Jieyu chose it deliberately. The fan that was once held against the body and put away in a box is not simply a fan, but a symbol of the complicated condition of women in the imperial harem.

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See! friendship fashions out of thee a fan,
Round as the round moon shining in heaven
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At home, abroad, a close companion thou,
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Šminka dinastije Tang



Sedam koraka šminkanja u dinastiji Tang

U doba dinastije Tang, žensko lice uređivalo se kao što se stvara slika — element po element, utvrđenim redoslijedom. Svaki korak imao je svoje ime, materijale i istoriju.

Korak 1 — Nanošenje pudera · 敷铅粉 (fū qiānfěn)

Osnova od olovnog pudera nanosila se na lice kako bi se dobila bijela, ujednačena površina — podloga za sve što slijedi.

Korak 2 — Nanošenje rumenila · 抹胭脂 (mǒ yānzhī)

Rumenilo se nanosilo na obraze, a ponekad i na uši, kapke, čelo i bradu. Postojala su tri intenziteta: Šminka cvijeta breskve (táohuā zhuāng) — lagana i svježa; Šminka letećih oblaka (fēixiá zhuāng) — bjelina tek dodirnuta crvenilom; Šminka vinskog rumenila (jiǔyùn zhuāng) — duboka crvena, najintenzivnija od tri.

Korak 3 — Iscrtavanje obrva · 画眉 (huà méi)

Prirodne obrve su se brijale ili čupale, a nove iscrtavale pigmentom dài (黛), plavo-crnim mineralom. Postojalo je najmanje petnaest zabilježenih stilova, među kojima su: Obrve dalekih planina (yuǎnshān méi), Obrve vrbinog lista (liǔyè méi) i Obrve u obliku osmice (bā zì méi) — oblikovane poput znaka 八, čime se dobijao namjerno melanholičan izraz.

Korak 4 — Nanošenje huādiàna · 贴花钿 (tiē huādiàn)

Ukras za čelo, postavljan između obrva. Huadian je bio jedan od najprepoznatljivijih elemenata tangovskog izgleda.

Korak 5 — Iscrtavanje xiéhóng · 画斜红 (huà xiéhóng)

Xiehong su bili u obliku polumjeseca, slikani na sljepoočnicama.

Korak 6 — Iscrtavanje miànyè · 点面靥 (diǎn miànyè)

Tačkice ili cvjetni oblici blizu uglova usana, kojima su se dočaravale rupice na obrazima.

Korak 7 — Nanošenje boje za usne · 涂唇脂 (tú chúnzhī)

Boja za usne nanosila se na kraju, u pažljivo određenim oblicima — često manjim i zaobljenijim od prirodne linije usana.

**U dinastiji Tang, 胭脂 (yānzhī) bio je opšti naziv za rumenilo. U drugom koraku odnosi se posebno na boju za obraze; u sedmom koraku, 唇脂 (chúnzhī) označava drugačiji, posebno imenovan preparat za usne.*



Huadian — 花钿 (huādiàn)

Huadian je bio mali ukras koji se nosio na čelu, između obrva. Obično je bio veličine nokta, tanak poput folije, a pričvršćivao se ljepljivom masom koja se aktivirala dahom, poznatim kao hējiāo (呵胶).



Motivi

Cvijet šljive (梅花) — najprepoznatljiviji motiv

Cvijet breskve (桃花)

Lotos (荷花)

Božur (牡丹)

Male ptice (小鸟), posebno lasta (燕形)

Mala riba (小鱼)

Leptir (蝴蝶)

Apstraktni cvjetni ili motivi listova

Jednostavna tačka (圆点) — ponekad uklopljena u složenije šare

Polumjesec (月形)

Oblik lepeze (扇面)

Oblik usana (唇形)

Boje

Crvena (红) — najčešća

Zlatna (金) — prirodna boja folije

Zelena (翠绿)

Žuta (金黄)

Plava (青 / 蓝)

Crna (黛 / 墨)

Materijali

Zlatna folija (金箔) bila je najčešći materijal namijenjen višim slojevima. Među drugim zabilježenim materijalima nalaze se srebrna folija (银箔), papir (纸) — uključujući crni polirani papir (黑光纸), liskun (云母), riblja kost (鱼鳃骨), riblja krljušt (鱼鳞), perje vodomara (翠羽) i krila viličinog konjica (蜻蜓翅).



Šminka dinastije Tang

Izvori

Najraniji pisani opis huadiana nalazi se u djelu Youyang Zazu (酉阳杂俎), tekstu iz devetog vijeka koji je napisao Duan Chengshi. U tom izvoru porijeklo ovog običaja povezuje se sa Shangguan Wan'er sa dvora Wu Zetian, koja je, prema predanju, počela da nosi ukras kako bi prikrila trag na licu. Tang pjesnik Wang Jian (oko 767–830) opisao je huadian riječima: „gladak poput liskuna, lagan poput praha, tanji od krila cvrčka”.

Arheološka potvrda dolazi iz grobnica Astana u Xinjangu. Zidna slika Ljepotica igra go (弈棋图), datovana u 704. godinu, prikazuje ženu sa huadianom u obliku breskve, oivičenim pomoću sedam crvenih tačaka.

Za porijeklo huadiana vezuju se dvije priče.

Shangguan Wan'er i uljepšana kazna

Istorijski izvori potvrđuju da je *Shangguan Wan'er* (上官婉儿, oko 664–710) bila pjesnikinja, politička savjetnica i de facto kancelarka na dvoru Tang — u izvorima opisana kao „ženski premijer”.

Njen život bio je neraskidivo vezan za Wu Zhao, poznatiju kao Wu Zetian, prvu i jedinu ženu u kineskoj historiji koja je vladala kao car. Iako je po njenom naređenju pogubljen Wan'erin djed, a ona i njena majka postale dvorske robinje, upravo je Wu Zhao prepoznala njen književni talenat. Shangguan Wan'er ubrzo je postala njena lična sekretarica i jedna od najbližih saradnica.

U jednom trenutku, Wu Zhao je naredila da joj se lice obilježi kao kazna.

Izvori se slažu da se to dogodilo, ali ne i oko razloga. Nova knjiga Tanga bilježi da Wan'er nije poslušala carsku naredbu i da je bila osuđena na smrt, ali joj je vladarka poštjedjela život zbog izuzetnog talenta, zamijenivši smrtnu kaznu kaznom mò xíng (墨刑) — tetovažom na licu.

Drugi izvori upućuju na dvorski sukob; prema jednom prikazu, imala je vezu sa caričinim miljenikom, zbog čega je bila ubodena u čelo zlatnim nožem.



Ono u čemu se izvori slažu jeste njen odgovor: uzela je taj trag i oko njega iscrtala crveni cvijet šljive. Unakaženje je pretvoreno u ukras. Tekst Youyang Zazu (酉阳杂俎) navodi da je običaj ukrašavanja lica huadian oblicima potekao od Gospe Shangguan Zhaorong kako bi se prikrili ožiljci. Stil — šminka crvene šljive (hóngméi zhuāng) — proširio se carstvom.

Princeza Shouyang i cvijet šljive

Prema legendi, huadian se povezuje s princezom Shouyang (寿阳公主), kćerkom cara Wua iz dinastije Liu Song.

Zaspala je ispod stabla šljive u dvorskom vrtu; cvijet je pao na njeno čelo i ostavio trag latice koji nije mogao da se ukloni tri dana. Kada je napokon izblijedio, njene služavke počele su da izrezuju cvjetne oblike od papira i zlatne folije, stavljajući ih na svoja čela. Stil je postao poznat kao *šminka cvijeta šljive* (*méihuā zhuāng*).

Porijeklo 斜红:

Xue Yelai i kristalni paravan

Porijeklo motiva na sljepoočnicama 斜红 xiéhóng vezuje se za Xue Yelai (薛夜来).

Predanje kaže da je u mraku naletjela na kristalni paravan iza kojeg je car pisao poeziju. Udarac je ostavio crvenoljubičaste tragove na njenim sljepoočnicama, a car je primijetio da liče na izlazeće sunce. Dvorske žene počele su namjerno da imitiraju taj trag.



Tang Dynasty Makeup



The Seven Steps of Tang Dynasty Makeup

In the Tang dynasty, a woman's face was composed the way a painting is composed — element by element, in a fixed sequence. Each step had its own name, its own materials, and its own history.

Step 1 — Applying powder · 敷铅粉 (fū qiānfěn)

A base of lead powder applied to the face to create a white, even surface — the foundation for everything that followed.

Step 2 — Applying rouge · 抹胭脂 (mǒ yānzhi)

Rouge applied to the cheeks, and sometimes to the ears, eyelids, forehead, and chin. Three named intensities existed: Peach Blossom Makeup (桃花妆, táohuā zhuāng) — light and fresh; Flying Clouds Makeup (飞霞妆, fēixiá zhuāng) — white touched with red; Wine Flush Makeup (酒晕妆, jiǔyùn zhuāng) — deep red, the most intense of the three.

Step 3 — Drawing the eyebrows · 画眉 (huà méi)

Natural eyebrows were shaved or plucked, and new ones drawn with dài (黛), a blue-black mineral pigment. At least fifteen documented styles were in use: Distant Mountain Eyebrows (远山眉, yuǎnshān méi), Willow Leaf Eyebrows (柳叶眉, liǔyè méi), and Eight-Character Eyebrows (八字眉, bā zì méi) — shaped like the character 八, giving a deliberately melancholy expression.

Step 4 — Applying the huadian · 贴花钿 (tiē huādiàn). The forehead decoration, placed between the eyebrows. This is the centrepiece of today's station and is discussed in full below.

Step 5 — Applying xiéhóng · 画斜红 (huà xiéhóng). Crescent-shaped marks painted at the temples.

Step 6 — Dotted miànyè · 点面靥 (diǎn miànyè)

Small dots or floral shapes placed near the corners of the mouth to suggest dimples.

Step 7 — Applying lipstick · 涂唇脂 (tú chúnzhī)

Lip colour applied last, in deliberate shapes — often smaller and rounder than the natural lip line.



Tang Dynasty Makeup

The Huadian — 花钿 (*huādiàn*)

The huadian was a small ornament worn on the forehead, between the brows. It was typically the size of a fingernail to a thumbnail, thin as foil, and held in place with a breath-activated adhesive called *hējiao* (呵胶).

Shapes

Plum blossom (梅花) — the most iconic
Peach blossom (桃花)
Lotus (荷花)
Peony (牡丹)
Small birds (小鸟), particularly swallow (燕形)
Small fish (小鱼)
Butterfly (蝴蝶)
Abstract floral and foliate shapes
Simple dot (圆点) — sometimes layered into composite patterns
Crescent moon (月形)
Fan shape (扇形)
Lip shape (唇形)

Colours

Red (红) — most common
Gold (金) — the natural colour of the foil
Green (翠绿)
Yellow (金黄)
Blue (青 / 蓝)
Black (黛 / 墨)

Materials

Gold foil (金箔) was the most common elite material. Other documented materials include silver foil (银箔), paper (纸) — including black polished paper (黑光纸), mica (云母), fish bone (鱼鳃骨), fish scales (鱼鳞), kingfisher feathers (翠羽), and dragonfly wings (蜻蜓翅).



Sources

The earliest written description of the huadian appears in the *Youyang Zazu* (酉阳杂俎), a ninth-century text by Duan Chengshi, which credits Shangguan Wan'er of Wu Zetian's court with originating the practice to conceal a facial mark. The Tang poet Wang Jian (c. 767–830) described huadian as “smooth as mica, light as powder, thinner than cicada wings.”

Archaeological confirmation comes from the Astana tombs in Xinjiang. The mural *Beauty Playing Go* (弈棋图), dated 704 CE, shows a woman wearing a peach-shaped huadian outlined with seven red dots.

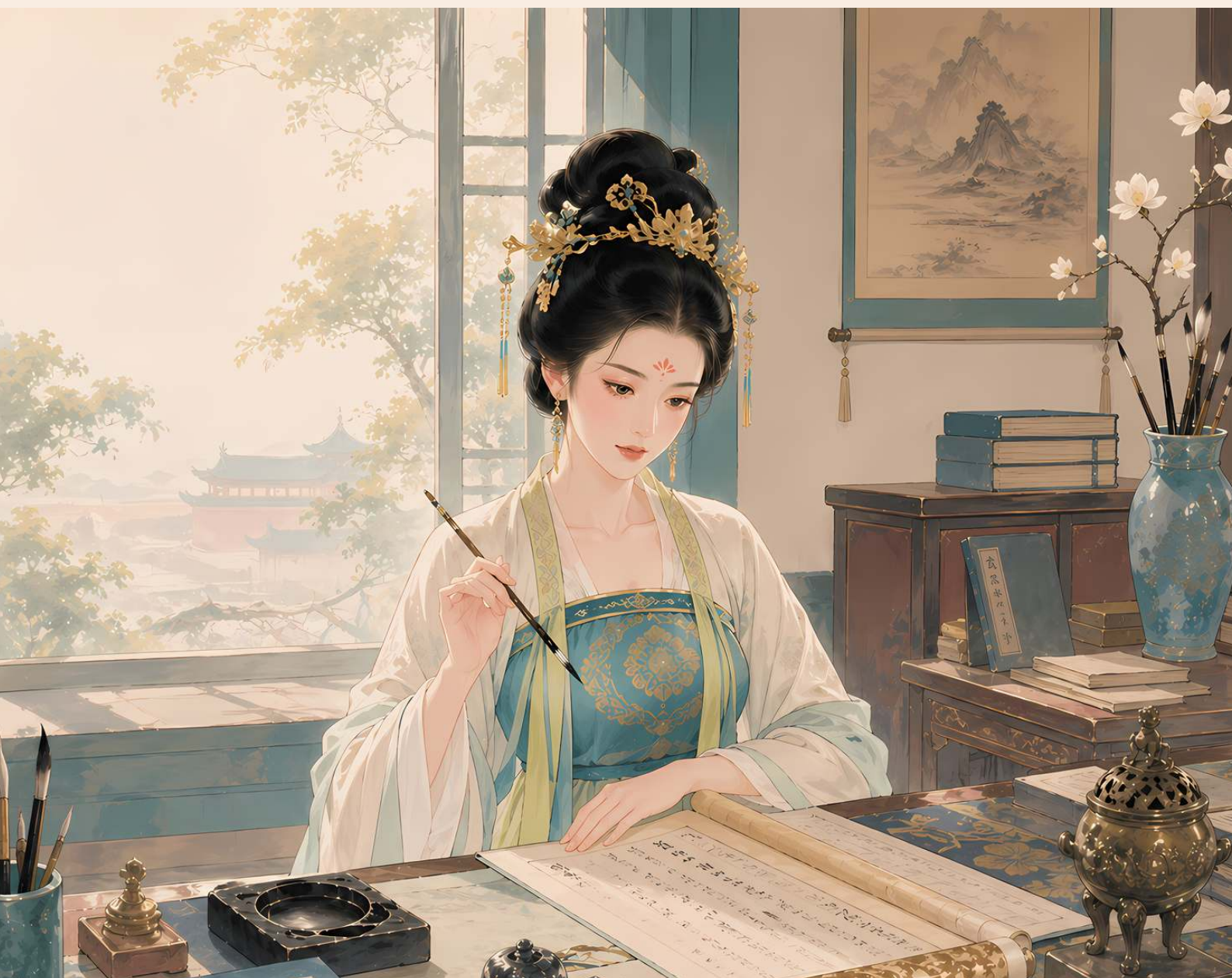
Huadian was one of the most distinctive elements of Tang dynasty court appearance, and it has two origin stories.

Shangguan Wan'er and the Mark Made Beautiful

Historical record confirms that Shangguan Wan'er (上官婉儿, c. 664–710) was a poet, political advisor, and de facto chancellor at the Tang court — described in sources as a “female prime minister.” Her grandfather had been executed on the orders of Empress Wu Zetian. Shangguan Wan'er and her mother were made palace slaves. Her literary talent was recognised when she was fourteen, and she rose to become Wu Zetian's personal secretary and closest advisor.

At some point, Wu Zetian had her face marked as punishment. The sources agree on this but disagree on the reason. The New Book of Tang records that she disobeyed an imperial order and was sentenced to execution, but Wu Zetian spared her life because of her talent and imposed the mò xíng (墨刑) — ink punishment, a facial tattoo — instead. Other sources point to a court dispute. One account says she had an affair with Wu Zetian's favourite and was stabbed in the forehead with a golden knife.

What all sources agree on is what she did next. She took the mark and placed a red plum blossom around it. The disfigurement became decoration. The Tang dynasty text Youyang Zazu (酉阳杂俎) by Duan Chengshi states that women's huadian practice originated with Lady Shangguan Zhaorong, intended to conceal scars, and that style, called red plum makeup (hóngméi zhuāng, 红梅妆), spread across the empire.



Tang Dynasty Makeup

Princess Shouyang and the Plum Blossom

According to legend, the huadian traces back to Princess Shouyang (寿阳公主), daughter of Emperor Wu of the Liu Song dynasty in the fifth century. She fell asleep beneath a plum tree in the palace garden.

A blossom drifted down and landed on her forehead, leaving a petal stain that could not be removed for three days. When it finally faded, her maids had already begun cutting flower shapes from paper and gold foil to place on their own foreheads.

The style became known as *plum blossom makeup* (*méihuā zhuāng*, 梅花妆) or *Shouyang makeup*, and the story was recorded in Chinese sources from the Song dynasty onward.

Origins of 斜红:

Xue Yelai and the Crystal Curtain

The origin of the crescent temple marks 斜红 (*xiéhóng*) belongs to a different story.

The tradition says that Xue Yelai (薛夜来) entered the Wei palace during the Three Kingdoms period. One night, Emperor Wen of Wei was writing poetry behind a crystal screen. She walked into it in the dark and struck her face. The bruise left reddish-purple marks at her temples.

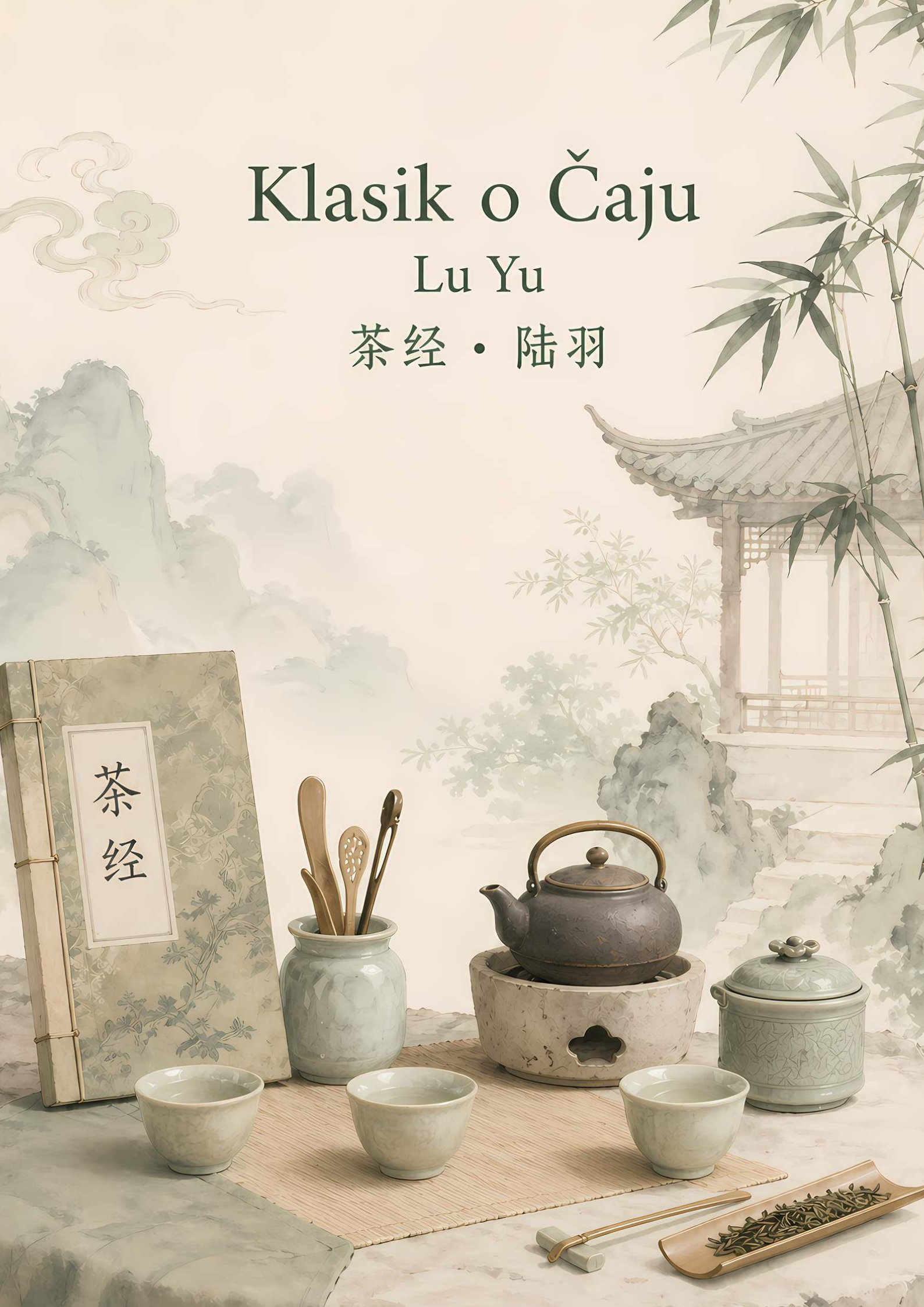
The emperor remarked that they resembled the rising sun. Palace women began imitating the marks deliberately.



Klasik o Čaju

Lu Yu

茶经 • 陆羽



Klasik o čaju 茶经

Lu Yu (陆羽, 733–804) posvetio je čitav život čaju. Odrastao je u budističkom manastiru u Hubeiju, gdje je još kao dijete pripremao čaj za monahe. Kao odrastao čovjek putovao je oblastima carstva Tang u kojima se uzgajao čaj, proučavajući ovu biljku pažnjom koju bi učenjak posvetio klasičnom tekstu. Odbio je ponudenu državnu službu. Živio je povučeno, a još za života postao je poznat kao Bog čaja (茶神, cháshén).

Klasik o čaju (茶经 *Chájīng*), završen oko 760. godine, prvo je poznato djelo u potpunosti posvećeno čaju. Obuhvata samu biljku, tlo i uslove koji daju najbolje listove, načine branja, parenja, presovanja i čuvanja, neophodan pribor, kao i istoriju čaja od legendarnih vremena do dinastije Tang — oslanjajući se na ranije zapise koji su danas sačuvani isključivo zahvaljujući njegovim citatima. Djelo je napisano preciznim i praktičnim stilom; to je priručnik, a ne filozofska rasprava.

Voda

Lu Yu je izvore vode rangirao prema prikladnosti: planinska izvorska voda bila je najbolja, riječna druga, a bunarska posljednja. Išao je i dalje od toga: naveo je da izvorsku vodu treba uzimati tamo gdje teče sporo — smatrao je da je brza voda manje pogodna od mirne. Zabilježio je i da voda koja se predugo kuva postaje „stara” — potrošena i ravna, više nije bila pogodna za čaj. Voda je imala svoje stanje, i to stanje je bilo presudno.

Tri vrenja

Pošto se čaj u doba dinastije Tang pripremao u otvorenom kotlu, Lu Yu je mogao da posmatra vodu dok se zagrijava i da okom prepozna njene faze. Izdvojio je tri ključna trenutka:

Prvo vrenje, kada se na dnu pojavljuju mali mjehurići poput ribljih očiju, uz tih zvuk.

Drugo vrenje, kada se nizovi većih mjehurića neprekidno podižu od ivica poput niski bisera.

Treće vrenje, kada se voda uzburka u talasima preko površine.

Čajni prah dodavao se pri drugom vrenju — u trenutku prave spremnosti. Nakon trećeg vrenja, voda bi postala „stara” i više se nije mogla koristiti.

Posude

Lu Yu je smatrao da su za služenje čaja najbolje zdjele od celadona — keramike s plavozelenom glazurom. Njegovo objašnjenje bilo je jednostavno: celadon je isticao prirodnu boju čaja, čineći da u zdjeli djeluje zelenije i čistije. Bijela zdjela činila je da čaj izgleda ružičasto, a smeđa da izgleda crno. Posuda nije bila neutralna; bila je neraskidiv dio onoga što čaj postaje.

Osnovni pristup

Ono što prožima Chajing jeste pažljivo posmatranje primijenjeno na običan čin. Svaki element — list, voda, vatra, posuda — je od velike važnosti, a to se može prepoznati samo ako se obrati pažnja.

Važno je napomenuti da se čaj koji opisuje Lu Yu razlikuje od čaja u listićima koji je danas uobičajen. U dinastiji Tang čaj se presovao u pogače, mljeo u prah i kuvao u kotlu.

Tek je 1391. godine car Hongwu iz dinastije Ming izdao ukaz kojim je ukinuo proizvodnju presovanih pogača i otvorio put široj upotrebi čaja u rasutom listu. Ovu veliku promjenu nije pokrenula nova estetika, već težak rad koji je izrada pogača zahtijevala od seljaka.

Tako je Lu Yuov način pripreme postao dio istorije, dok je pažnja koju je on zagovarao ostala temelj svake pripreme čaja.

The Classic of Tea • Lu Yu

茶经 • 陆羽



The Classic of Tea 茶经

Lu Yu (陆羽, 733–804) spent his life in the company of tea. Raised in a Buddhist monastery in Hubei, he prepared tea for the monks from childhood, and as an adult travelled the tea-growing regions of the Tang empire, studying the plant with the attention a scholar would give a classical text. He was offered a government post and declined. He lived privately and was known in his lifetime as the God of Tea (茶神, cháchén).

The Classic of Tea (茶经 *Chájīng*) completed around 760 CE, is the first known work dedicated entirely to tea. It covers the plant itself, the soil and conditions that produce good leaves, the methods of picking, steaming, pressing and storing, the utensils required for preparation, and the history of tea from legendary times through the Tang dynasty — drawing on earlier texts that survive today only because Lu Yu quoted them.

The Water

Lu Yu ranked water sources in order of suitability: mountain spring water first, river water second, well water last. But he went further than that. He specified that spring water should be taken where it flows slowly, not where it rushes — fast-moving water, he argued, was less suitable than calm. He also noted that water boiled too long becomes what he called “old” — spent, flat, no longer fit for tea. Water had a condition, and that condition mattered.

The Three Boils

Because Tang dynasty tea was prepared in an open cauldron, Lu Yu could watch the water as it heated and read its stages by eye. He identified three:

The first boil, when small bubbles appear at the bottom like fish eyes, accompanied by a faint sound;

The second boil, when streams of larger bubbles rise continuously from the edges like strings of pearls;

The third boil, when the water churns in rolling waves across the surface. The tea powder was added at the second boil — the moment of readiness. Beyond the third boil, the water was old and could not be used.

The Vessels

Lu Yu specified that the best bowls for serving tea were celadon — a blue-green glazed ceramic. His reasoning was direct: celadon enhanced the colour of the tea itself, making it appear greener and cleaner in the cup. A white bowl made the tea look pink. A brown bowl made it look black. The vessel was not neutral. It was part of what the tea became.

The Underlying Approach

What holds the *Chajing* together is close observation applied to an ordinary act. Each element — leaf, water, fire, vessel — has a condition, and that condition can be read if you pay attention. The book asks for precision.

It is also worth noting that the tea Lu Yu describes differs from the loose leaf tea most common today. Tang dynasty tea was compressed into cakes, ground to powder, and boiled in a cauldron.

Loose leaf tea came into widespread use in 1391, when the Ming emperor Hongwu issued a decree abolishing compressed tea cakes — a change driven not by aesthetics but by the labour demanded of farmers to produce them.



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