

# TANG AND SONG CERAMIC TEA WARE EXHIBITION



唐宋陶瓷茶具展



香港東方藝術週  
Asian Art HK

2 - 11 / 4 / 2015

星期一至六 Mon-Sat: 10am - 7pm, 星期日 Sun: 10am - 6pm

繼遠美術 K.Y. Fine Art



封面 Cover

35. 宋吉州窯黑釉木葉紋碗  
A black-glazed bowl with leaf  
design, Jizhou ware, Song dynasty  
h 5.6 x 15 cm

3. 唐邢窯「盈」字茶爐  
A tea brazier with 'ying' mark,  
Xing ware, Tang dynasty  
h 9 x 11 cm

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中國飲茶歷史悠久，先秦時（約公元前四至三世紀）四川地區稱茶為「葭萌」。漢代王褒《僮約》（公元前59年）中有「烹茶盡具」、「武陽買茶」的記載（武陽在今四川彭山縣雙江鎮），可見二千年前四川地區已經有生產和買賣茶的業務。三國時期（公元220-265年）東吳（今江蘇省）一帶已有供皇帝飲用的御茶，浙江北部也已知種茶。到南北朝（420-589年），飲茶之風在西蜀和江南一帶逐漸流行。但很奇怪，按文獻記載，當時北方人士似乎沒有飲茶的習慣。

晉代（265-420年）雖然已經有將茶碾為粉末的做法，但還是以「煮茶」為主。方法是把茶葉和蔥、薑、棗、桔皮、茱萸、薄荷等煮在一起。到盛唐約八世紀前半期，出現了陸羽（733-804年）這位在中國茶史上被譽為茶神的人物。根據他著作的《茶經》，我們知道當時的飲茶方式與六朝時期（220-589年）相似，是一種「煎茶」的方式。首先在注水到茶釜中，置茶爐上燒至微沸，隨即把茶末投入釜心，用竹筴攪動，待沫饔漲滿時，倒入碗中飲用。

晚唐興起「點茶法」，即預先製作茶餅，飲時碾成細末，放在茶碗裏面，再逐點逐點把茶瓶中燒好的熱水滴入碗內，故名「點茶」。

宋代（960-1279年）鬥茶的風氣極盛，方法有兩種。第一種方法是鬥茶色。先把茶餅捶碎，碾成細末，放入羅裏篩過。跟著把這些極細的茶末置於碗中，注入沸水，擊拂至勻，茶和水不能游離分開。由於需要檢驗茶碗內的水痕以決定勝負，所以茶要白，碗要黑。第二種鬥法是鬥茶味，品茶者分嚐各種名茶，品評高下。

1. 南朝青瓷刻蓮瓣紋杯和托  
A green-glazed cup and saucer set, with carved lotus petal motif, Southern Dynasties  
h 5.4 x 8.7 cm (杯cup), h 3.4 x 15.5 cm (托saucer)
2. 南朝青瓷刻蓮瓣紋盒  
A green-glazed box with carved lotus petal motif, Southern Dynasties  
h 11.6 x 12 cm
3. 唐邢窯「盈」字茶爐  
A tea brazier with 'ying' mark, Xing ware, Tang dynasty  
h 9 x 11 cm  
(見封面內頁 see inside front cover)
4. 五代邢窯綠釉連原蓋釜茶爐  
A green-glazed tea brazier and kettle set with original cover, Xing ware, Five Dynasties  
h 14.5 x 11 cm  
(見封底 see back cover)
5. 五代邢窯刁斗式釜及托座  
A diaodou-styled kettle and stand, Xing ware, Five Dynasties  
h 5.4 x 15.7 cm (釜kettle), h 4.6 x 17 cm (托座stand)



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6. 唐黑釉乳丁紋短流盂  
A black-glazed pot with short spout  
and applied nipple shaped studs,  
Tang dynasty  
h 8.5 x 14 cm

7. 唐越窯玉璧腳碗  
A bowl with jade-bi disc shaped foot,  
Yue ware, Tang dynasty  
h 3.7 x 15.6 cm

8. 唐邢窯「盈」字玉璧腳碗  
A bowl with jade-bi disc shaped foot  
and 'ying' mark, Xing ware, Tang  
dynasty  
h 4 x 17 cm



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早期的茶具與一般的飲食器具不分，至六朝才逐漸發展成一些專門的茶具，所以我們有時很難確定那一種的器具是真正的茶具。晉代杜毓的《荈賦》記載：「器擇陶揀，出自東甌」。中國最早的茶具可能始自東晉（317-420年），主要在南方一帶。在南方生產的青瓷器中有帶托的碗和蓋盒，圖1是一套的南朝（420-589年）青瓷刻蓮瓣紋杯和托，圖2是一個南朝的青瓷刻蓮瓣紋盒。

唐代（618-907年）陸羽設計製作的茶具有二十八種，分為八類。現在存世而我們可以確認的茶具主要有爐、釜、碗、碾、臼（連杵）、磨、瓶（或稱執壺）、渣斗和盒等。

圖3和圖4是兩件非常難得的邢窯帶釜茶爐。前者施白釉，底刻「盈」字，後者施綠釉，有原蓋。

釜原來意思即今時的鑊，在古時是一種煮粥器。在陳建欣、陳華運主編的《北白流觴》中著錄一組十件唐至五代定窯白釉飲茶器的模型（第18頁），其中有一件深腹，敞口，口沿有兩只直立耳，底有三高足的器具。古書說有足的釜叫「錡」，無足的叫「釜」。由於這種器具的腹深，用時可以把茶葉和多種其他材料一起放在釜中，然後在釜底下置火「煮茶」。圖5是一件有柄的淺腹容器和一件像倒過來的盤的物件。前者無足無耳，似乎也可以放在風爐上作「煎茶」用。由於有柄，



形狀與刁斗略似，我名之為「刁斗式」釜。與這釜共出的一件看來是一個托座，用作承托另一件茶具。圖6的唐黑釉乳丁紋短流盃也有可能是用作煎茶的器具。胎厚重、無足、短流，闊口可容竹筴作攪動茶末之用。

陸羽品評茶碗，以越窯為最好。圖7是一件越窯玉璧腳茶碗。圖8是一件帶「盈」字的玉璧腳茶碗，圖9是一件非常罕有帶「大盈」款的茶碗，兩件均是與越窯同享盛名的邢窯茶碗。

無論煎茶或點茶都需要用磨、臼（連杵）和碾把茶餅碾成茶末。圖10是四件唐鞏縣窯綠釉茶具，其中有匙、碾、長方盤和一套附帶《茶經》稱為「墮」的茶碾。唐代茶碾以小為貴。這套茶具裏面的茶碾很小，反映出這時崇尚小茶碾的風氣。圖11是一套很珍貴的唐定窯茶碾連茶臼。圖12是一套同樣珍貴的定窯茶臼和茶杵。

點茶方式需要茶瓶（或稱執壺）。圖13是一件河北省邢窯白瓷的茶瓶，圖14是一件河南窯的黑釉大茶瓶，圖15是一件河南省魯山窯黑釉藍斑茶瓶，圖16是陝西省耀州窯黑釉葫蘆形茶瓶，圖17是一件湖南省長沙窯鳧紋茶瓶，圖18是一件五代淡綠釉葫蘆形茶瓶。

1950年在河北唐縣出土一套六件唐邢窯茶具和陸羽像（中國國家博物館藏）。其中有一件是渣

9. 唐邢窯「大盈」款碗

A bowl with 'da ying' mark, Xing ware, Tang dynasty  
h 4.2 x 12.5 cm

10. 唐鞏縣窯綠釉碾、匙、碾連長方盤

Green-glazed crushing roller, spoon, scrubber (chuang) and rectangular tray, Gongxian ware, Tang dynasty  
h 2.5 cm (碾roller), l 8.1 cm (匙spoon), h 3.8 cm (盤tray), diam. 7.4 cm (碾scrubber)  
(見封底內頁 see inside back cover)

11. 唐定窯碾連臼

Crushing roller and mortar, Ding ware, Tang dynasty  
h 4.3 x 12.7 cm (碾roller), h 5.3 x 13 cm (臼mortar)



12. 唐定窯白連杵

Mortar and pestle, Ding ware, Tang dynasty  
h 6.4 x 17.8 cm (臼mortar), l 11 x 4 cm  
(杵pestle)

13. 唐邢窯白瓷茶瓶

A white porcelain ewer, Xing ware, Tang dynasty  
h 16.7 x 12 cm

繼續美術「邢窯勝雪」2013年5月展出並刊  
印在說明書第10頁

"Like Snow, Like Silver: The Luminous Xing  
Wares" exhibition booklet p.10, K.Y. Fine  
Art, May 2013

14. 唐河南窯黑釉大茶瓶

A large black-glazed ewer, Henan ware,  
Tang dynasty  
h 31.5 x 22 cm

15. 唐魯山窯黑釉藍斑茶瓶

A black-glazed ewer with blue mottling,  
Lushan ware, Tang dynasty  
h 18.5 x 12 cm



12



13



14



15



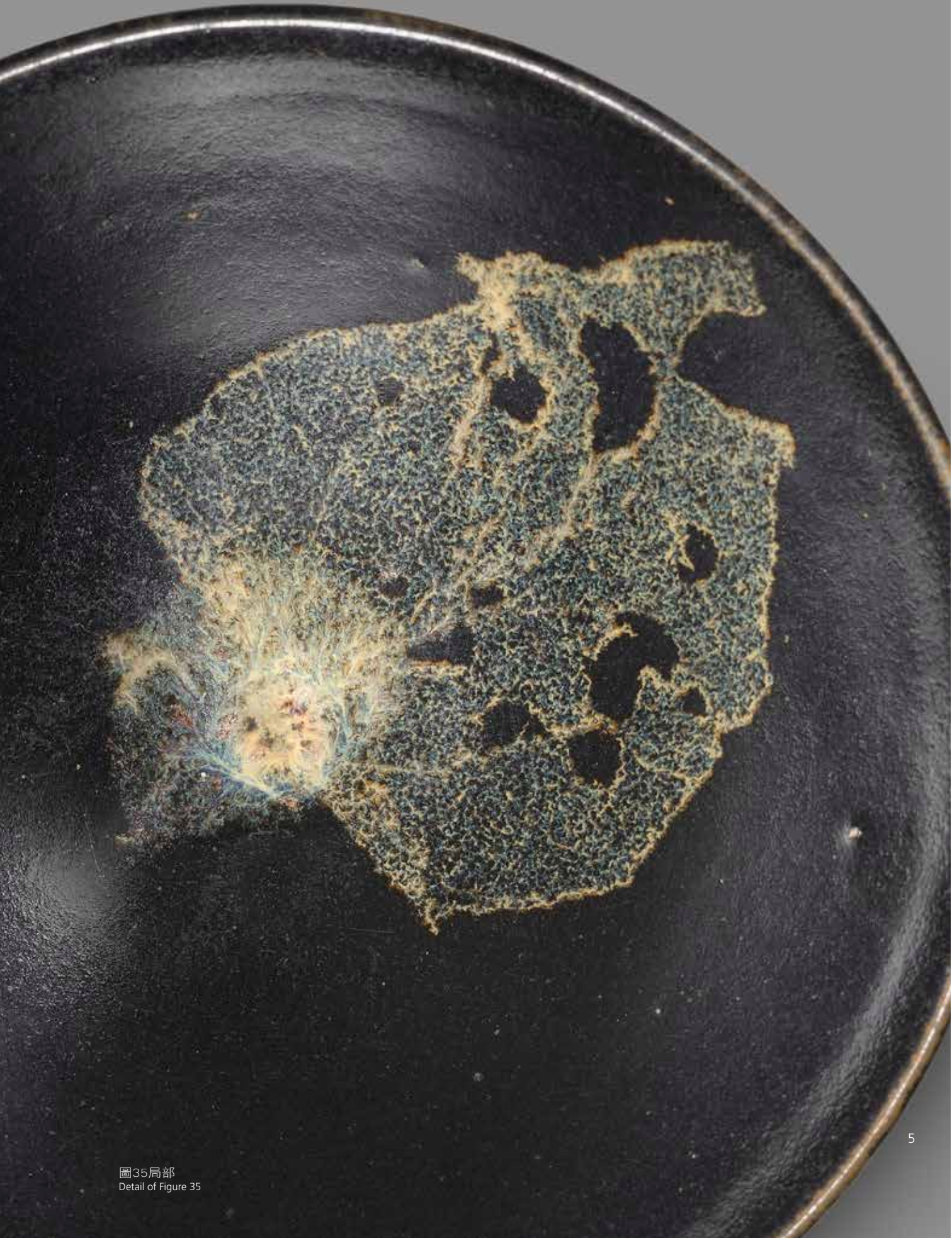


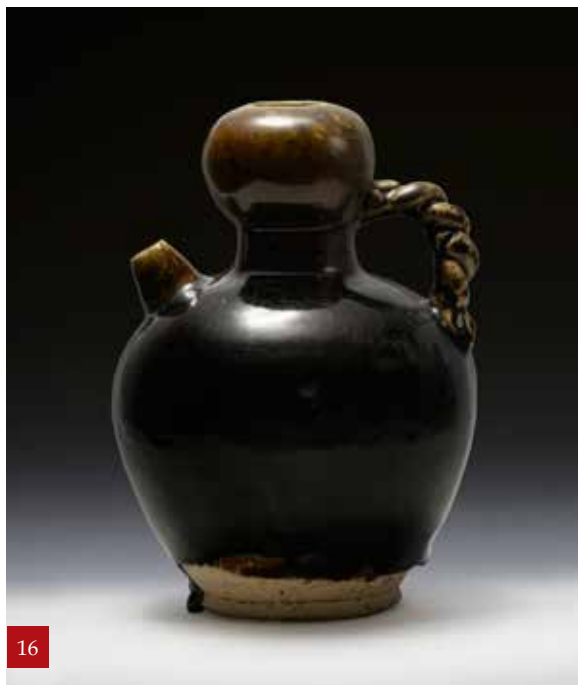
圖35局部  
Detail of Figure 35



圖15局部  
Detail of Figure 15

16. 唐耀州窯黑釉葫蘆形茶瓶  
A black-glazed gourd-shaped ewer, Yaozhou  
ware, Tang dynasty  
h 19 x 13 cm
17. 唐長沙窯鳬紋茶瓶  
A ewer with wild duck design, Changsha  
ware, Tang dynasty  
h 22 x 16 cm





斗。由此可以證明渣斗這類型器皿是茶具無疑。圖19中一件河南省鞏縣窯四瓣口渣斗，形狀與前述的渣斗相似，圖20則是另一件鞏縣窯的三瓣口渣斗。

元代（1271-1368年）馮道真墓的壁畫上畫有一個小罐子寫上「茶末」兩字。圖21中的唐邢窯瓜楞形帶蓋三足罐，造型近似，大抵也是用作盛載茶末的茶具。

宋代繼續流行點茶，只是茶餅的製作方式不同。據文獻記載，宋太宗（977-997年）時以福建省建安鳳凰山出產的上等北苑茶製龍、鳳團，仁宗（1023-63年）時製「小龍團」，神宗（1068-85年）時製「密雲龍」，徽宗（1101-25年）時製「龍團勝雪」。宋代有一類在碗內寫有文字的茶碗，如「貢餘龍焙」（見圖29）和「飛龍進寶」（香港藝術館藏品），可能是當時流行高檔茶餅的名稱。

福建以盛產黑釉茶碗稱著，流風所及，全國各地的窯口都生產黑釉茶碗。展覽中有一批福建省的茶碗，包括圖22產自建陽的兔毫碗和圖23的柿釉碗。最難得是我們收集經年的十只遇林亭窯茶碗，其中圖24-27的四只用金彩在黑釉上繪畫武夷山水



和寫上朱熹作的詩。這類碗本來是一套十只，每只在碗內寫上朱熹所作的「九曲櫂歌」詩和繪上武夷山九曲溪共十處景點。這類碗在日本有兩只，是自宋代留存至今的傳世品。國內上海私人收藏家有一只，碗內寫的詩是「九曲櫂歌」的序歌。我們擁有的四只除每只繪上武夷山一處景點外，還分別寫上「九曲櫂歌」序歌、五曲詩、六曲詩和八曲詩。其餘六只遇林亭窯金彩碗分別寫上「壽山福海」（圖28）、「貢餘龍焙」（圖29）與及繪有孔雀紋（圖30）、竹葉花卉紋（圖31）、七瓣花卉紋（圖32）和八瓣花卉紋（圖33）。

除了福建省遇林亭窯生產金彩茶碗外，河北省定窯和江西省吉州窯也有生產，圖34的吉州窯茶碗在黑釉上用金彩繪畫十四朵薔薇花，精美而罕有。吉州窯的黑釉茶具，有自己的獨特風格，如圖35的木葉紋碗和圖36的剪紙雙鳳紋碗。

除上述各窯外，宋代生產黑釉茶具的窯口還有很多。質素較高的有河北的定窯和觀台窯，陝西省耀州窯和山東淄博窯等。特別是定窯黑瓷更是收藏家夢寐以求的對象。圖37的黑釉直口深碗，釉色明亮烏黑，胎白而薄，造型優美，是定窯的精品。

18. 五代淡綠釉葫蘆形茶瓶

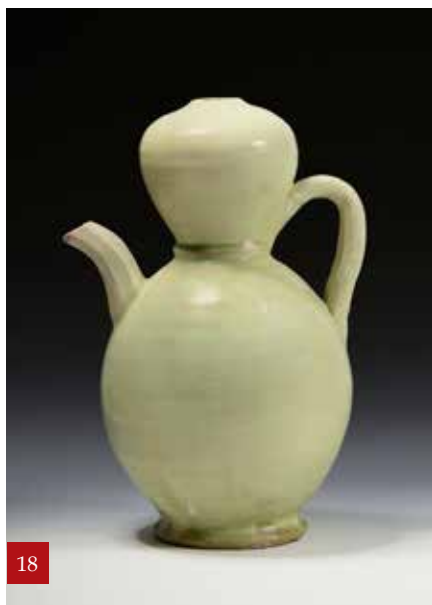
A gourd-shaped ewer in light green glaze,  
Five Dynasties  
h 22.3 x 15.5 cm

19. 唐鞏縣窯四瓣口渣斗

A zhadou with four-lobed mouth,  
Gongxian ware, Tang dynasty  
h 10.2 x 14.6 cm

20. 唐鞏縣窯三瓣口渣斗連托碟

A three-lobed zhadou with saucer dish,  
Gongxian ware, Tang dynasty  
h 11.5 x 11 cm (jar 渣斗), h 2.5 x 12.5 cm  
(dish 托碟)



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根據陸羽茶經，備茶時要把第一次燒好的水貯存在熟盂裏，必要時重倒入釜中，以備止沸降溫之用。當時的熟盂用瓷器或素陶製成，可容二升，相當於1200毫升。展覽中有三件深碗，（圖37、51、52），形狀與孫機《仰觀集：古文物欣賞與鑑別》〈中國古代茶具〉文中一件宋黑釉鐵鏽斑瓷熟盂相似（第453頁），所以有可能全部都是熟盂。經過我的測量，圖37的定窯黑釉深碗可容490毫升，圖51的定窯柿釉原蓋深碗500毫升，圖52的耀州窯刻花卉紋蓋深碗420毫升。看來宋代與唐代熟盂的容量似乎有較大差別，只可受約400至500毫升，但用途未知是否一樣。圖38耀州窯黑釉褐斑唇口碗厚重耐熱，亦是愛茶者所喜用的一種。圖39景德鎮窯的黑釉茶釜，胎薄而工藝上乘，是一件極為精緻的茶具。

圖40的宋代綠釉渣斗，與唐代束腰、上半部開敞，下半部縮入的造型大不相同，應是明代渣斗造型的前身。

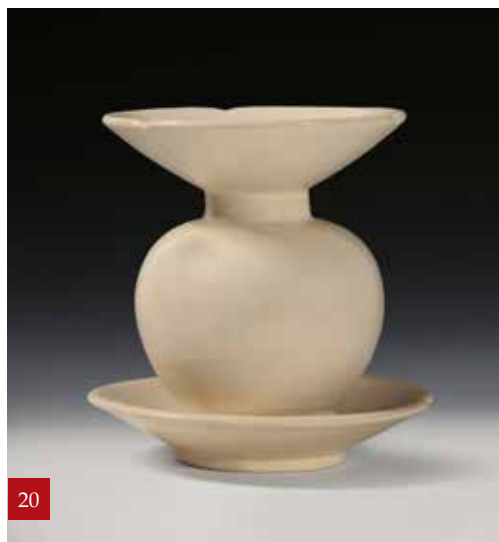
宋代皇帝徽宗（1101-25年）酷愛飲茶，著有《大觀茶論》，詳論飲茶方法。宋代耀州窯曾生產帶「大觀」（1107-10年）和「政和」（1111-18年）年號的茶碗。這些帶宋徽宗年號的茶碗可能是供當時皇室或達官貴人飲茶的用具。圖41在碗心內印上「政和」年款和鳳紋的茶碗屬這類，非常罕有。

宋代似乎不再流行用茶碾，但茶臼和茶杵則似乎繼續使用。圖42是一件罕有的金代耀州窯青釉長柄杵。

展覽中還有一組五件具詩情畫意的江西省南豐窯茶碗，飾有新月梅枝紋（簡稱「梅月紋」），有青白釉、黑白釉、青釉和褐釉幾種釉色（圖43-47）。



19



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北宋中期以後興起散茶。散茶古稱草茶，亦即現在流行的葉茶。南宋時期有一種著名的散茶叫「日鑄茶」，當時已與另一種名茶叫「北苑團茶」齊名，是用作餽贈好友的禮物。至元代，散茶生產已經有一套完整的程序。隨著飲茶的風尚改為注重茶味和茶色，黑色的茶盞以其顏色紺黑，不易顯示茶色，所以逐漸被青白瓷及白瓷等淺色茶碗和茶杯所代替，不像在宋代那麼流行了（圖48-50）。

是次展覽中的唐宋茶具，搜集經年，各件展品均是精挑細選，時序一千多年、地通南北，是我們可以引以為榮的另一次展覽。

吳繼遠

2015/2/12

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22



23

21. 唐邢窯瓜楞形帶蓋三足罐  
A tripod covered jar with lobed sides,  
Xing ware, Tang dynasty  
h 13 x 14 cm

繼遠美術「邢窯勝雪」2013年5月展出並刊印在說明書第5頁

"Like Snow, Like Silver: The Luminous Xing Wares" exhibition booklet p.5, K.Y. Fine Art, May 2013

22. 宋建窯黑釉兔毫碗  
A black-glazed 'hare's fur' bowl, Jian ware, Fujian, Song dynasty  
h 6 x 12.8 cm

23. 宋建窯柿釉碗  
A persimmon-glazed bowl, Jian ware, Fujian, Song dynasty  
h 6.6 x 13 cm





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24. 宋遇林亭窯黑釉金彩山水朱熹「九曲櫂歌」序歌碗  
A black-glazed bowl with gold landscape and inscribed with the Preface Song of Zhu Xi's *Song of Boating along the Nine-Turn Stream*, Yulinting ware, Song dynasty  
h 4.6 x 10.6 cm  
紐約懷古堂2008年專刊春季著錄  
Kaikodo Journal XXIV:2008, New York

25. 宋遇林亭窯黑釉金彩山水朱熹「九曲櫂歌」五曲詩碗  
A black-glazed bowl with gold landscape and inscribed with the stanza on the 'Fifth Turn' of Zhu Xi's *Song of Boating along the Nine-Turn Stream*, Yulinting ware, Song dynasty  
h 5.2 x 10.6 cm

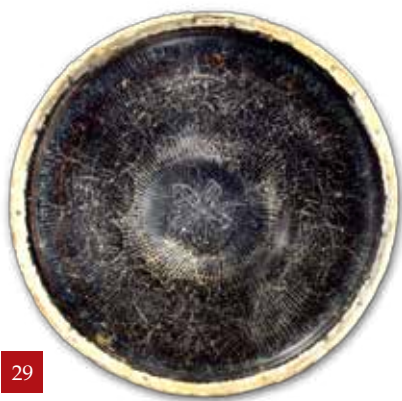
26. 宋遇林亭窯黑釉金彩山水朱熹「九曲櫂歌」六曲詩碗  
A black-glazed bowl with gold landscape and inscribed with the stanza on the 'Sixth Turn' of Zhu Xi's *Song of Boating along the Nine-Turn Stream*, Yulinting ware, Song dynasty  
h 5.2 x 11.2 cm

Tea as a beverage has a long history in China. During the Pre-Qin period (around the 4th and 3rd century BC), tea was called *jiameng* (reed sprout) in the Sichuan region. "To get ready a full set of tea-brewing utensils" and "to buy tea from Wuyang" were among a boy servant's tasks stipulated in his service contract drawn up in 59BC, proving that tea production and tea retail business existed in Sichuan in the Han dynasty more than two thousand years ago. During the Three Kingdoms period (AD220-265), the area around Jiangsu already supplied tea exclusively for imperial consumption while the cultivation of tea started in northern Zhejiang. By the Northern and Southern Dynasties (420-589), tea drinking gradually became fashionable in western Sichuan and around the Jiangnan region. Surprisingly, it seems that tea drinking was not so popular in North China at that time according to historical references.

Although preparing tea from finely milled tea powder already came to exist in the Jin dynasty (265-420), *zhucha*, or 'brewing tea', was still the mainstream. To do this, tea leaves were mixed with other ingredients such as leek, ginger, date, orange peel, dogwood and mint, and cooked into a broth. The high Tang period in the first half of the 8th century saw the emergence of Lu Yu (733-804) who was regarded as the 'Saint of Tea' in the history of Chinese tea. We learn from his *Chajing*



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(Classic of Tea) that during his time the way of preparing tea was similar to that of the Six Dynasties (220-589). The method was called *jiancha*, 'decocting tea'. Initially, water was poured into the kettle, which was then placed upon a tea brazier. As soon as the water began to simmer, tea powder was immediately thrown into the center of the kettle, and a bamboo whisk was used to stir the tea until its surface swelled with rich froth. Tea was then poured into a bowl ready to be served.

A method called *diancha*, or 'whipped tea', came into fashion in the late Tang period. Tea leaves were compressed into cake form. First, tea cake was ground into tea powder and placed in a tea bowl. Then boiled hot water was dripped into the bowl bit by bit from the ewer, hence the name *diancha*, "prepare tea using smattering water".

*Doucha*, or tea contest, was very popular during the Song (960-1279) times. It could be played two ways. The first is to compete over the color of the tea. The tea cake was first crushed, ground into powder and sieved. The extremely fine tea powder was then placed in the bowl and boiled water was poured over it. The mixture was whisked and beaten thoroughly until the tea and water were inseparable. Since the watermark encircling the interior wall of the bowl had to be examined in order to determine the winner, the ideal tea should be white

while the ideal bowl should be black. The second way was to compete over the taste of the tea. The tea connoisseurs would taste different kinds of famous teas entering the contest, then comment on each entry.

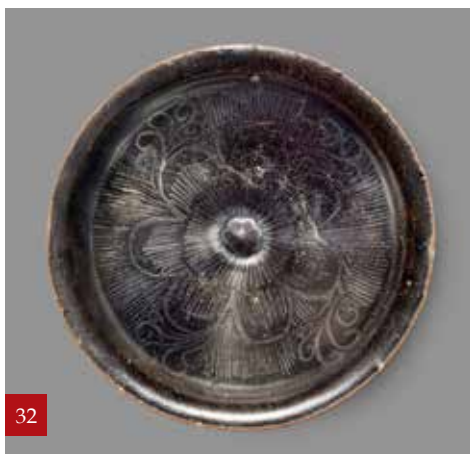
Early tea ware were not separated from general food and drinking utensils. Their independent status only gradually came into existence during the Six Dynasties. Therefore sometimes it is difficult to determine which ones were truly tea ware. The Jin dynasty scholar Du Yu said in *Chuanfu* (Ode to Tea): "Ceramic utensils are selected and picked from Ou [kiln] in the eastern area." The earliest tea ware in China were likely produced during the Eastern Jin dynasty (317-420), mainly in the southern regions. Among the green-glazed ware produced in the South were bowls with stands, and covered boxes. Examples include a green-glazed cup and saucer set (Plate 1) and a green-glazed box (Plate 2), both carved with lotus petal motif and dated to the Southern Dynasties (420-589).



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27. 宋遇林亭窯黑釉金彩山水朱熹「九曲權歌」八曲詩碗  
A black-glazed bowl with gold landscape and inscribed with the stanza on the 'Eighth Turn' of Zhu Xi's Song of Boating along the Nine-Turn Stream, Yulinting ware, Song dynasty  
h 5.2 x 10.8 cm
28. 宋遇林亭窯黑釉金彩「壽山福海」銘碗  
A black-glazed bowl with 'Shoushan fuhai' inscribed in gold, Yulinting ware, Song dynasty  
h 5.5 x 11.3 cm  
紐約懷古堂2008年春季專刊著錄  
Kaikodo Journal 2008: XXIV, New York
29. 宋遇林亭窯黑釉金彩「貢餘龍焙」銘碗  
A black-glazed bowl with 'Gongyu longbei' inscribed in gold, Yulinting ware, Song dynasty  
h 5.8 x 11 cm  
紐約懷古堂2008年春季專刊著錄  
Kaikodo Journal 2008: XXIV, New York





The twenty-eight items of tea utensils designed and produced by Lu Yu during the Tang dynasty (618-907) can be divided into eight categories. The main items among identifiable extent examples are brazier, cauldron (and kettle), bowl, crushing roller, mortar (with pestle), grinder, ewer, *zhadou* (dreg container with wide flanged mouth) and box.

Shown in Plates 3 & 4 are two very rare tea brazier and kettle sets from the Xing kiln. The former one in white glaze has a 'ying' mark carved on the bottom while the latter in green glaze has an original cover.

*Fu* was a term used in the old days to refer to a kettle, which was a utensil for cooking porridge. In a picture illustrating a group of ten models of white Ding ware were dated from the Tang to the Five Dynasties, there is a tripod with deep belly, wide mouth, two stand-up ears on the mouth rim, and three long legs. It is said in historical documents that *fu* refers to kettle without legs while those with legs should be called *qi* (cauldrons). The deep belly of this utensil allowed tea leaves and other ingredients to be placed deep inside it, which was

then placed over a fire for brewing. Plate 5 shows a shallow vessel with a handle, and an object resembling an inverted tray. The former is devoid of legs and ears, which seems to facilitate heating over a brazier for the purpose of *jiancha*, 'decocting tea'. Since it has a handle and resembles a pan-like cooking vessel called *diaodou* in shape, I call it 'kettle of *diaodou* style'. The item that accompanied this kettle when being unearthed appears to be a stand. The Tang period black-glazed pot with a short spout and applied nipple shaped studs shown in Plate 6 is likely to be another utensil for decocting tea. It has a thickly potted body, a short spout and a wide mouth that facilitates stirring tea powder using a bamboo whisk.

According to Lu Yu's ranking of tea bowls, products of the Yue kiln were at the very top of the list. Shown in Plate 7 is a tea bowl with jade-*bi* disc shaped foot. Plate 8 shows another tea bowl with a similar disc shaped foot and a 'ying' mark. The tea bowl with 'da ying' mark illustrated in Plate 9 is a very rare piece. Both marked tea bowls were Xing ware which were equally famous as Yue ware.

30. 宋遇林亭窯黑釉金彩孔雀紋碗  
A black-glazed bowl with peacock design painted in gold, Yulinting ware, Song dynasty  
h 5.5 x 11.3 cm

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*Kaikodo Journal* 2008:XXIV, New York

31. 宋遇林亭窯黑釉金彩竹葉花卉紋碗  
A black-glazed bowl with floral and bamboo leaf motif painted in gold, Yulinting ware, Song dynasty  
h 6.2 x 12 cm

紐約懷古堂2008年春季專刊著錄  
*Kaikodo Journal* 2008:XXIV, New York

32. 宋遇林亭窯黑釉金彩七瓣花卉紋碗  
A black-glazed bowl with seven-petal floral design painted in gold, Yulinting ware, Song dynasty  
h 4 x 11.3 cm

紐約懷古堂2008年春季專刊著錄  
*Kaikodo Journal* 2008:XXIV, New York

33. 宋遇林亭窯黑釉金彩八瓣花卉紋碗  
A black-glazed bowl with eight-petal floral design painted in gold, Yulinting ware, Song dynasty  
h 5.3 x 11.2 cm

紐約懷古堂2008年春季專刊著錄  
*Kaikodo Journal* 2008:XXIV, New York

34. 宋吉州窯黑釉金彩薔薇花紋碗  
A black-glazed bowl with gardenia design painted in gold, Jizhou ware, Song dynasty  
h 5.6 x 11.5 cm

紐約懷古堂2008年春季專刊著錄  
*Kaikodo Journal* 2008:XXIV, New York

35. 宋吉州窯黑釉木葉紋碗  
A black-glazed bowl with leaf design, Jizhou ware, Song dynasty  
h 5.6 x 15 cm  
(見封面 see front cover)

36. 宋吉州窯黑釉雙鳳紋碗  
A black-glazed bowl with phoenix design, Jizhou ware, Song dynasty  
h 6.6 x 13 cm

37. 宋定窯黑釉深碗  
A black-glazed deep bowl, Ding ware, Song dynasty  
h 7 x 11.5 cm



34



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Whichever method was used, *jiancha* or *diancha*, it was necessary to use a grinder, mortar (with pestle) and crushing roller to crush the tea cake into tea powder. Shown in Plate 10 are four items of Tang dynasty green-glazed tea utensils from the Gongxian kiln. The group comprises a spoon, a scrubber known as *chuang*, a rectangular tray and a crushing tool with a roller referred to as *duo* in Lu Yu's *Chajing*. Small crushing rollers were considered the best during the Tang dynasty. The exquisite size of the crushing roller in this group attests to this trend. Plate 11 shows a very precious set of Tang dynasty crushing roller and mortar from the Ding kiln. Equally precious is the set of Ding mortar and pestle illustrated in Plate 12.

A ewer was required in *diancha*. Shown in Plate 13 is a white porcelain ewer from the Xing kiln in Hebei; Plate 14 a large black-glazed ewer from the Henan kiln; Plate 15 a black-glazed ewer with blue splashes from the Lushan kiln in Henan; Plate 16 a black-glazed gourd-shaped ewer from the Yaozhou kiln in Shaanxi; Plate 17 a ewer with wild duck design from the Changsha kiln in Hunan; and Plate 18 a Five Dynasties gourd-shaped ewer in light green glaze.

Among the set of six items of Tang dynasty Xing tea ware and a statue of Lu Yu unearthed from Tang county in Hebei in 1950 (now in the collection of the National Museum of China) is a *zhadou*, evidencing that this type of vessel was undoubtedly among the repertory of tea ware. The *zhadou* with a four-lobed mouth from the Gongxian kiln as shown in Plate 19 is similar in shape to the above-mentioned example. Plate 20 shows another *zhadou* with a three-lobed mouth, also from the Gongxian kiln.





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38. 金耀州窯黑釉褐斑唇口碗

A black-glazed lipped bowl with brown decoration, Yaozhou ware, Jin dynasty  
h 4.5 x 14.3 cm

39. 宋景德鎮窯黑釉釜

A black-glazed kettle, Jingdezhen ware, Song dynasty  
h 7 x 16 cm

40. 宋綠釉渣斗

A green-glazed zhadou, Song dynasty  
h 14 x 12.5 cm

41. 宋耀州窯「政和」款印鳳紋碗

A bowl with molded phoenix design and Zhenghe reign mark, Yaozhou ware, Song dynasty  
h 4.8 x 12.6 cm

42. 金耀州窯青釉長柄杵

A green-glazed pestle with long handle, Yaozhou ware, Jin dynasty  
h 21.5 x 8.3 cm

Painted on the mural inside the tomb of Feng Daozhen of the Yuan dynasty (1271-1368) is a small jar inscribed with the Chinese characters *cha mo*, 'tea powder'. A Tang dynasty lobesided covered jar of similar shape from the Xing kiln is found in Plate 21. It was probably also a container for holding tea powder.

*Diancha* continued to enjoy popularity during the Song times, except that the method of making tea cakes was different. It is recorded in historical documents that imperial tea cakes known by various names were produced from high quality tea from Beiyuan in Mount Phoenix in Jian'an in Fujian province in the Song times: '*Longtuan*' (Dragon tea cake) and '*Fengtuan*' (Phoenix tea cake) during the reign of Emperor Taizong (977-997); '*Xiaolongtuan*' (Mini Dragon tea cake) during the reign of Emperor Renzong (1023-63); '*Miyunlong*' (black tea cake with dragon design) during the reign of Emperor Shenzong (1068-85) and *Longtuan shengxue* (Snow-white tea cake with dragon design) during the reign of Emperor Huizong (1101-25). Inscriptions such as *Gongyu longbei* ("Emperor's Favourite" tea cake with dragon design) (Plate 29) and *Feilong jinbao* (Flying dragon presenting treasures) (Collection of the Hong Kong Museum of Art) found on the interior wall of some Song dynasty tea bowls are likely to be brand names of well received high quality tea cakes of the time.

The signature black-glazed tea bowls from Fujian were so well acclaimed that similar vessels were produced in kilns across China. Among the exhibits is a group of tea bowls of Fujian origin, including the 'hare's fur' bowl shown in Plate 22 and the persimmon-glazed bowl in Plate 23, both being products of

the Jianyang kiln. The most difficult to come by is the group of ten Yulinting tea bowls, which has taken us years to assemble. Shown in Plates 24-27 are four examples in black glaze painted in gold with landscapes of Mount Wuyi in Fujian province and inscribed with lines from the famous Song dynasty Confucian scholar Zhu Xi's poem. This type of bowls comes in sets of ten, each inscribed in the interior with a stanza of Zhu Xi's *Song of Boating along the Nine-Turn Stream* and painted with one of the ten scenic landscapes along the water route of Jiuquxi (Nine-Turn Stream) at Mount Wuyi. Two extant examples of this type of bowl are now in Japan, passed down since the Song dynasty. Only one example belonging to a private collection in Shanghai is known to be in China. The stanza inscribed inside the bowl is the Preface to the boating song. The four examples among our ten Yulinting gilt decorated bowls are each painted with a scenic spot of Mount Wuyi as well as a stanza referring to respectively the Preface boating song, the Fifth Turn, Sixth Turn and Eighth Turn of the Nine-Turn Stream. Another six Yulinting bowls are respectively inscribed in gold with *Shoushan fuhai* (longevity, fortune) (Plate 28) and *Gongyu longbei* ("Emperor's Favourite" tea cake with dragon design) (Plate 29), and painted in gold with peacock design (Plate 30), floral and bamboo leaf design (Plate 31), seven-petal floral design (Plate 32) and eight-petal floral design (Plate 33).

Apart from being produced in Yulinting kiln in Fujian, tea bowls with gilt decorations were also made in the Ding kiln in Hebei and the Jizhou kiln in Jiangxi. A very fine and rare example is the Jizhou tea bowl painted in gold with fourteen gardenia blossoms over black glaze (Plate 34). Jizhou black-

43. 宋南豐窯白釉褐沿梅月紋碗

A white-glazed bowl with brown rim and prunus and crescent moon design, Nanfeng ware, Song dynasty  
h 4.3 x 13.4 cm



44. 宋南豐窯黑白釉銀扣碗

A white-glazed bowl with black exterior, Nanfeng ware, Song dynasty  
h 4.8 x 12 cm



45. 宋南豐窯青釉梅月紋碗

A celadon bowl with prunus and crescent moon design, Nanfeng ware, Song dynasty  
h 5.2 x 12.6 cm



glazed tea ware are noted for their unique style, as exemplified by the bowl with leaf design in Plate 35 and another bowl with paper-cut phoenix design in Plate 36.

Apart from the kilns mentioned above, black-glazed tea ware were also produced in many other kilns during the Song times. Among the distinguished ones were the Ding kiln and Guantai kiln in Hebei, Yaozhou kiln in Shaanxi and Zibo kiln in Shandong. Black Ding ware, in particular, is the dream of ceramic collectors. The deep bowl with straight sides shown in Plate 37 with a lustrous and richly black glaze, white and thin body and elegant shape is a superb example of a fine Ding ware.

According to Lu Yu's *Chajing*, when preparing tea, the first lot of boiled water would be reserved in a *shuyu* (basin for holding boiled water) and later poured back into the kettle to halt the boiling process and to lower the temperature of the boiling water. *Shuyu* of the Tang dynasty was either made of porcelain or plain pottery, with a capacity of up to two litres, equivalent to 2 *sheng* (Chinese pint), or 1200 ml. Among the exhibits are three deep bowls (Plates 37, 51 & 52) similar in shape to the Song dynasty black-glazed *shuyu* with russet brown splashes illustrated in Sun Ji's book. Therefore they are very likely to be *shuyu* as well. I had tested the capacity of all three pieces and found that the black-glazed deep bowl in Plate 37, the persimmon-glazed deep bowl with original cover in Plate 51 and the Yaozhou covered deep bowl with carved floral motif in Plate 52 held respectively 490 ml, 500 ml and 420

ml. It appears that the capacity of Song dynasty *shuyu* differs considerably from the Tang ones; it holds 400-500 ml only. However, it is not sure whether they had the same function. The kind of thickly potted and heat resistant black-glazed Yaozhou lipped bowl with brown decoration shown in Plate 38 was also much sought after by tea aficionados. Another exquisite example of tea ware is the thinly potted and superbly crafted black-glazed kettle from the Jingdezhen kiln shown in Plate 39.

While Tang dynasty *zhadou* usually has a wide, flared upper portion, a contracted waist and a smaller lower body, the Song dynasty green-glazed *zhadou* shown in Plate 40 has quite a different shape. The latter is believed to be the predecessor of the Ming dynasty *zhadou*.

Emperor Huizong (1101-25) of the Song dynasty was a tea aficionado. He composed *Daguan chalu* (Treatise of Tea Written in the Daguan Reign) to expound his views on various methods of drinking tea. Tea bowls with the Daguan (1107-10) and Zhenghe (1111-18) reign marks were made in the Yaozhou kiln during the Song times. Such vessels bearing the reign marks of Emperor Huizong could have been tea ware to be used by members of the royal family and dignitaries. A very rare example is the tea bowl shown in Plate 41. The interior center of the bowl is molded with the Zhenghe reign mark and phoenix motif.

Apparently crushing rollers were no longer in vogue in the Song times while mortar and pestle remained in use. Shown in Plate 42 is a rare Jin dynasty green-glazed pestle with a long handle from the Yaozhou kiln.

Also among the exhibits is a group of five bowls with poetically rendered prunus and crescent moon design from the Nanfeng kiln in Jiangxi. They come in *qingbai*-type glaze, white











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46. 宋南豐窯褐釉梅月紋碗  
A brown-glazed bowl with prunus and crescent moon design, Nanfeng ware, Song dynasty  
h 4.6 x 11.5 cm



47

47. 宋南豐窯青白釉梅月紋碗  
A bowl in *qingbai*-type glaze with prunus and crescent moon design, Nanfeng ware, Song dynasty  
h 4.5 x 11.3 cm

48. 宋青白瓷印荷花雙鳧紋斗笠碗  
A *qingbai* conical porcelain bowl with lotus and wild duck design, Song dynasty  
h 5.5 x 15.8 cm

49. 宋青白瓷銀扣八出碗連托碟  
A *qingbai* eight-lobed porcelain bowl with silver mounted rim and saucer, Song dynasty  
h 5.2 x 10 cm (碗bowl), h 2.8 x 15.5 cm (托碟saucer)



48

glaze, celadon glaze and brown glaze (Plates 43-47).

Loose tea known as *caocha* (grass tea) in ancient times came into vogue after the mid Song period. It was similar to leaf tea of today. During the Southern Song period, famous loose tea known as '*Rizhucha*' (Tea from Rizhu Ridge in Zhejiang) enjoyed equal fame with '*Beiyuan tuancha*' (Tea cake from Beiyuan). It was a popular gift item of the time. By the Yuan dynasty, production of loose tea involved a comprehensive set of procedures. As the taste and color of the tea became the new focus of appreciation, black tea bowls which failed to reveal the tea color were gradually replaced by light colored tea bowls and teacups such as *qingbai* and white ware (Plates 48-50).

The Tang and Song tea ware shown in the present exhibition are the result of years of acquisition. All selected pieces have survived critical scrutiny. They span a period of over a thousand years and a vast geographical area across North and South China. This is another exhibition we proudly present.

Kai-yuen Ng  
2015/2/12



49



50. 宋青白瓷刻花卉紋銀扣蓋杯一對

A pair of *qingbai* covered porcelain cups with carved floral design and silver mounted rim, Song dynasty  
@ h 9.3 x 9.8 cm

51. 宋定窯柿釉原蓋深碗

A persimmon-glazed deep bowl with original cover, Ding ware, Song dynasty  
h 9.2 x 12 cm

52. 宋耀州窯刻花卉紋帶蓋深碗

A covered deep bowl with carved floral motif, Yaozhou ware, Song dynasty  
h 11.2 x 12.4 cm



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51



52

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10

封底 Back Cover

4. 五代邢窯綠釉連原蓋金茶爐  
A green-glazed tea brazier and kettle  
set with original cover, Xing ware, Five  
Dynasties  
h 14.5 x 11 cm

10. 唐鞏縣窯綠釉碾、匙、礮連長方盤  
Green-glazed crushing roller, spoon, scrubber  
(*chuang*) and rectangular tray, Gongxian ware,  
Tang dynasty  
h 2.5 cm (碾roller), l 8.1 cm (匙spoon), h 3.8  
cm (礮tray), diam. 7.4 cm (礮scrubber)



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