

GLOBAL TEA HUT

國際茶亭

TEA & TAO MAGAZINE

August 2019



宜興大師

GU JINGZHOU

顧景舟





GOLDEN LILY

This month, we are going to learn about the life of the most famous, and perhaps most influential, Yixing purple-sand teapot master in the twentieth century, Gu Jingzhou. His legacy is important to all tea lovers, and a study of his life is a study of modern Yixing craftsmanship and history. We also have a great Jin Xuan oolong to drink along the way!

*Love is
changing the world
bowl by bowl*

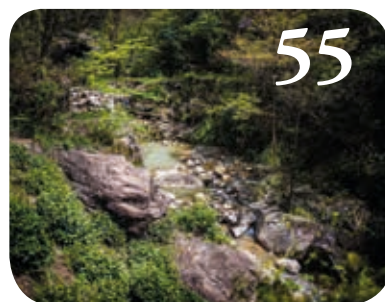
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高山金萱
龍茶



recycled & recyclable



Soy ink

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From the editor

In August the weather breaks ever so slightly in Taiwan and the welcome coolness means less air-conditioning and some darker teas. Mostly, though, this month is also hot, which means we are usually drinking green, white, yellow and young sheng puerh teas. It is often too hot to drink tea outdoors, so we are usually inside drinking tea. A nice Liu Bao is also great, as this magical genre of black tea expels heat and dampness, meaning you feel cool and refreshed from the heat and great humidity in Taiwan.

The absence of ten-day courses around here is depressing. Of course, we are so incredibly uplifted by all the donations towards Light Meets Life, as well as the comments on the GoFundMe site, many of which have moistened my eyes. There is a lot to be excited about, but not seeing your faces, not having as many guests to serve or tea friends to hug is certainly a glaring gap in our home and lives. We miss these courses. Though this is sad, it also inspires us to keep working hard towards a more permanent Center we can call our own—a place we won't have to worry about leaving, and can hopefully pass on to future generations of Chajin as well.

As you read this. The last ever course is happening at Tea Sage Hut. This is an Old Student Course. It seemed fitting to end our beautiful decade in this space with some of the senior students who have been coming here many years sitting together for the second of four years in this four-year program. We are raising bowls to all of you, wishing you were here and planting many seed-prayers for a beautiful future at Light Meets Life.

In June, I traveled to New York and San Francisco to do some tea events. It felt very strange to not be able to invite participants to Taiwan. I have grown used to telling everyone about the free courses we offer, and welcoming them to Taiwan. It is always a great joy to see these same faces in Taiwan months later. All I could do on that trip was invite them to help build Light Meets Life, so that we can once again invite the world to Taiwan to take a tea course. I do the same to you now: invite you to participate in our fundraiser so that we can build your Center. It is actually not myself or the organization that is currently unstable. I am happy wherever I end up and Global Tea Hut is doing well. It is all the future course participants that are homeless. These courses, which may include you, deserve a home.

The lineages that approach tea as spiritual cultivation are also special. I do not mind tea as beverage. It is a wonderful and healthy beverage. But it has also meant ceremony to so many thousands of people for millennia. The lineages that approach it as such have grown rarer and rarer. It is therefore very important that we find a home for this lineage—a place where these brewing methods and approach to tea can thrive comfortably throughout our lifetimes and beyond. Please help us make that a reality. Give what you can and help spread the word.

Every tea lover must travel through the halls of Yixing. Yixing teapots are the “Father of Tea” (water is the Mother). For five hundred years, purple-sand teapots have been married to tea, and so many have been the most precious possession of Chajin near and far. Eventually, we all get our first, then second and third, zisha teapots and are ensorcelled by the magical effect it has on tea we are familiar with. Unfortunately, there is not too much information about Yixing craft and zisha clay in English, which we hope to correct. We plan to devote at least one issue a year to the topic. Our Extended Edition from 2017 was one of the largest English publications on Yixing so far, which we hope contributes some understanding to the library of tea lovers worldwide.

This month, we have the wonderful chance to learn more about Grandmaster Gu Jingzhou, who is one of the most influential teapot makers of all time, and certainly the most famous Yixing craftsman of the twentieth century. An entire wing of the Yixing museum in Yixing itself is devoted to the life and work of this amazing man. An understanding of his life, work and genius is crucial to understanding modern Yixing history, craft and development. We are honored to have some very important articles and plates from the great Yixing scholar Huang Yi Jia (黃怡嘉) as well as some personal testimony from one of Master Gu's own relatives. This is going to be a great issue. We also have the best Jin Xuan oolong we have every tasted, from the same farm as May's Tea of the Month. Hopefully, we can all sip this amazing tea from our own Yixing teapots and raise a cup or two to the spirit of this great master!



—Further Reading—

This month, we recommend re-reading the Extended Edition issue from September 2016, which is all about Taiwanese oolong tea. The October 2018 issue is also jam-packed with Taiwanese tea history. And, of course, don't forget the September 2017 Extended Edition on Yixing!

TEA OF THE MONTH



Over the course of this month, we will be drinking one of the best Jin Xuan oolongs we have ever tried. Jin Xuan oolong is a hybrid that was established in the 1970s. Its Taiwanese number is TW #12, though farmers often refer to it as “2027” or just “27.” These numbers refer to the process the Taiwan Tea Research and Extension Station used to classify the teas as they were developing and testing them. The leaves of Jin Xuan are more round while the branching veins come off the central vein at an almost right angle (80 to 90 degrees). From a distance, the bushes have a yellowish-green hue, which may also help distinguish this cultivar. Jin Xuan tea is primarily grown on Mt. Zhu in central Taiwan. It doesn’t thrive in the extreme cold of very high-altitude gardens or plantations like Ching Shin (青心), but isn’t as susceptible to cold as Tsui Yu (翠玉). When it is healthy, Jin Xuan has more vibrant foliage than other varietals, producing up to 20% more leaves.

Jin Xuan is one of “Three Daughters” of Taiwan (Si Ji Chun, 四季春, and Tsui Yu are the others). It’s the easiest of the three to distinguish. The dry leaves have a golden, yellowish-green hue, as does the liquor. Jin Xuan is famous for its milky texture and fragrance—often referred to as “milk oolong.” There is misinformation in the tea world that this name is due to using milk as fertilizer, but the name actually comes from the tea liquor itself: Jin Xuan is thick and creamy, and if the terroir is right, with more sun, and the processing done well, it has a definite milky aroma, which is very pleasing. Its fame has resulted in fake “milk oolongs” produced in Mainland China that are sprayed with artificial milk flavors post production, giving them a strong and unnatural fragrance of milk. (Yuck!) Real Jin Xuan has only a subtle hint of a milky fragrance in the aftertaste. The thick, oily liquor coats the throat. It has a deep and lasting Qi that resonates inwards.

Our Tea of the Month is a traditionally-processed oolong from Zhu Shan Village (竹山鎮) in Nantou County. It is MOA organic, with a beautiful roast and the right amount of oxidation. This is an amazing tea for drinking or aging. Its quality put it out of reach for us, but thanks to

the generosity of Master Tsai Yizhe (蔡奕哲), who protects this farm along with others, we are able to share it with you.

MOA stands for “Mokichi Okada Cultural Services Association International.” It was created by Mokichi Okada (1882–1955), who started three great projects in his lifetime: a “Mokichi Style Detoxification Treatment” for land, “Natural Agriculture, Drinks and Food” and “Fine Arts and Culture.” These three projects created affiliated groups of people with common goals to help each other. His overall aim was “to allow humanity to expand and flourish, helping create healthier people, families, regions, countries and culture.” His Japanese nonprofit organization and natural agriculture culture movement created the Da Ren (大仁) farm in 1982, and then in 1991 developed standards for healthy, organic agriculture. They began to set up branches and create a social system for theory and practical cooperation amongst farmers in Japan.

In April of 1990, a group of people who cared about Nature and were concerned about environmental pollution wanted to change the situation in Taiwan. They joined the Japanese MOA and created a sister organization to educate farmers and legally certify organic foods and drinks island-wide. This Taiwanese foundation was formed to explore and seek health and happiness for humankind and to guarantee environmentally sustainable MOA natural agriculture, expecting this ideology and the sustainable agriculture techniques behind it to spread all over the world. MOA certification is rather rigorous, and they do a great job of ensuring sustainable, organic agriculture without much of the bureaucracy or financial interests that trouble a lot of organic certification worldwide. Watching for the MOA certification on teas is a good way to enter the world of organic Taiwanese teas.

This milk oolong has beautiful, uplifting spring energy that enlivens you with a fresh, bright Yin Qi. It is a great tea to drink in the afternoon with some friends, as the summer light starts to dim through the windows, starting a movement towards a new season of year by saying goodbye to the warm weather.



Golden Lily (金萱)



Zhu Shan Village, Taiwan



Jin Xuan Oolong Tea



Taiwanese



~600-800 Meters



乳白
花蜜
天堂

金萱



A DEEPER SESSION

Further Exploration into Our Tea of the Month



ver the course of this month, we will be drinking a glorious Golden Lily, Jin Xuan oolong from central Taiwan. Jin Xuan is one of the “Three Daughters” of Taiwan, meaning that it is a native varietal. Many oolong varietals were brought to Taiwan from Fujian, mostly Wuyi, at different times in the history of the island. One such varietal, called “Gentle/Pure Heart (Ching Shin, 青心)” is now the most widely used varietal in Taiwan, spanning much of north and central Taiwan. It was once a varietal of Cliff Tea, but like us was destined to settle in Taiwan and can no longer be found in Wuyi—becoming distinctly Taiwanese like the Three Daughters that were born here. Reviewing Taiwanese oolong feels like home.

Aside from Four Seasons Spring (Si Ji Chun, 四季春), Jin Xuan and Kingfisher Jade (Tsui Yu, 翠玉) are manmade “cultivars.” The terms “varietal” and “cultivar” are often used in discussions of tea trees. The primary difference between the two terms is that “varietal” is a more general term referring to any difference below the level of species, whereas “cultivar” refers to a “cultivated” varietal, such as our Tea of the Month. The vast majority of varietals are created by Nature, not by the humans. A “cultivar” then is a type of varietal, a human-created one, in other words. Varietals should not be confused with species. It is often assumed that all tea is *Camellia sinensis*, but that is not so. The world of tea is populated with dozens of species

in the family of *Thea*, including *Camellia sinensis*, *irrawadiensis*, *taliensis*, *tachangensis*, *kwangsiensis*, most recently *formosensis* (a species discovered in Taiwan) and some others. A varietal or cultivar is a subdivision of a species, however. Though there are many species of *Camellia*, the most popular is definitely *Camellia sinensis*, and most varietals worldwide are therefore a type of *Camellia sinensis*, including our Tea of the Month.

In 1644, the Manchus once again conquered China, beginning the Qing Dynasty. Around that time, huge waves of immigrants moved to Taiwan to start a new life, often running from the economic and political problems resulting from such dynastic change. Most of these immigrants came to Tai-



wan from Fujian, one of the brightest leaves on the great tree of Chinese tea, for Fujian is the birthplace of oolong tea, as well as many other kinds of famous tea. Even today, it is a certain stop on any tea lover's tour of tea mountains, including Wuyi Mountain, where Cliff Tea is grown, Anxi, birthplace of Iron Goddess (Tieguanyin) and Fu Ding, where white tea comes from... It should come as no surprise, then, that the settlers from such a tea land would bring tea with them, hoping to plant it on the magical island they saw shimmering above the mist, rising out of the ocean like the great turtle their beloved Guan Yin rides through the Heavenly waters.

The tea that those early settlers brought thrived in Taiwan, especially

in the mountains. The soil is rich in volcanic minerals and the mists that come in from the seas fill the valleys and highlands with the moisture that tea loves. The humidity, temperature, rainfall, mists and clouds as well as the gravelly soil are all ideal for tea growth—so much so that you have to wonder if the Fujianese found that out after they brought tea, or if they brought tea after they realized how suitable the island would be for its cultivation. Of course, the destiny of the tea trees was also rewritten by the journey across the strait...

One of the ancient names for tea is "Immovable." All of the earliest tea sages had to find wild tea trees, gathering leaves like any other sacred herb. It took a long time for tea to be do-

mesticated. For many thousands of years, tea trees were of the forest—a medicine that the shamans and Daoist mendicants sought out for its spiritual effects. Eventually, though, tea was domesticated, and then carried further than it could have spread on its own. Soon enough, tea was propagated on many mountains in China, and new varieties started to evolve, with amazing new characteristics, flavors, aromas and Qi.

Like many plants, every tea seed is unique, allowing it to rapidly evolve to new environs. And without any of the grafting technology used in plantation agriculture today, all the traditional teas were what we call "living tea," which, as many of you will remember, means that they were seed-propagated,



allowed to grow, lived in biodiversity without irrigation and were cultivated with respect. The early farmers quickly realized that when you moved tea to a new location, it changed completely to suit its new home. As a sacred herb, tea has always decorated Chinese relationships, from business deals to spiritual transmissions, offerings to the gods and even weddings. Even today, the Chinese wedding ceremony surrounds tea: the bride makes tea for the groom, and his acceptance of the tea into his body is an acceptance of his new wife. One of the other aspects of why tea was used in such relationships is precisely that they also hoped these commitments would be “Immovable.”

It should therefore come as no surprise that the tea trees planted in Taiwan quickly developed unique personalities due to the terroir here. It’s amazing

how quickly this happens, especially when skilled craftsmen are involved. Not only do the trees evolve into new varieties naturally, but farmers begin to create new hybrids, researching the differences in search of wonderful new teas. They also adapt their processing methodologies over time, listening to how the leaves want to be dried. Great skill (*gongfu*) is always a listening to the medium. In tea brewing, for example, we try to brew the tea as it wants to be brewed. Similarly, master tea makers adapt their processing to suit the leaves, the season, the rainfall, etc. Saying that they processed the tea the way it “wanted” to be processed is perhaps misleading, but English lacks the proper sentiment. More literally, what we mean by this is that as new varieties evolved to new environments, influenced by the unique terroir there, the

farmers also evolved their processing—testing and experimenting, “listening” to the results as they drank each year’s tea, and slowly changing their methods to bring out the best in the tea. In fact, bringing out the best qualities of that variety is what we mean by processing the tea the way it “wants” to be processed. You could say the same about brewing any particular tea.

With the help of the Portuguese, Dutch, and later the Japanese, Taiwanese tea production would gain international repute. From 1895 to 1945, Taiwan was under Japanese rule. At that time, the Japanese sought to increase all agricultural production island-wide, and took a great interest in Taiwanese tea. With the help of local farmers, they formed the Taiwan Tea Research and Extension Station in 1926. They focused on research into new varieties



七種類型茶 *Seven Genres of Tea*

In this magazine, we subscribe to a seven-genre system of categorizing tea: white, green, yellow, oolong, red, black and puerh. This is based on the very common six-genre system popularized in the 1980s. There are, however, many other maps for navigating the world of tea, based more on varietals, regions or mountains, warming and cooling properties, terroir, environmental production, energetics and an array of others. It's important to note that the six or seven genre systems can be quite limiting, especially if you consider that such diverse teas as Cliff Tea, Eastern Beauty, Dan Cong and Golden Lily all fit into one genre, which might leave you quite confused considering the vast differences in terms of their location, production methods, appearance, flavor and aroma, among other factors. They are so different in so many ways that it is rather difficult to consider them grouped together at all. What these teas all share in common within the genre systems is that they are all semi-oxidized, of course. But even within that spectrum of oxidation they can vary quite a lot. Nowadays, semi-oxidized can mean anywhere from ten to eighty percent, which only gives the faintest outline of what really

defines oolong tea. Traditionally, the range of oxidation was much narrower, usually restricted to forty to seventy percent.

Obviously, the six or seven genres of tea are based on human processing, which appeals to an analytical mind and allows us to understand tea from a distance, creating distinction based on the production method as opposed to the natural, environmental or tree varietal factors. It was popularized in the 1980s as the first industrial colleges began in China, training people to further commoditize tea and increase production. Thinking about tea in terms of production methods makes sense in such a setting. These human-made boundaries are easier to conceptualize and uphold, since lines don't exist in Nature, where energy systems flow into and through each other, muddying our conceptual borders. While it is nice to have a systematic, analytical map to navigate, its limitations cannot be over-emphasized, as they are human-centric and therefore start where Nature ends. There is a whole other world beyond how tea is processed by human beings. That said, the more maps, the better! They help us understand and navigate the rich world of tea!

of tea that would be suited to different terroirs around the island. They hoped to optimize desirable flavors, aromas and other characteristics in Taiwanese oolongs and also promote a greater resistance to insects, as there were no chemicals at the time (foreshadowing the detrimental effects pesticides could have on sustainable agriculture). They also brought large-leaf seeds from Assam to central Taiwan, creating the plantations near Sun Moon Lake that were later abandoned, after the Japanese left, and have recently been tended again to produce marvelous, wild red tea.

There is magic in the way tea trees have changed over time, evolving into new varietals based on their terroir. When you see just how much variety there is in the tea world, you can't help but feel some awe, as well as a sense

of great excitement and adventure, for there is so much to learn, so many teas to taste and so many cups to share! Some of the famous varietals of tea are wild mutations, created by the energies of Nature and Earth, while others are the genius of generations of farmers and masters who devoted their lives to the Leaf. And looking back at the many millennia of culture, heritage and spirit that have gone into tea, a Chajin (tea person) can't help but be overwhelmed with gratitude.

As we mentioned above, at the start of the Qing Dynasty, farmers transplanted several varietals to Taiwan, mostly bringing them from Wuyi. All the varietals that they brought were lesser-known and under-valued teas. The famous varietals, like the Four Famous Teas of Wuyi, were protected and weren't allowed to travel. Even within

Wuyi, it isn't easy to get cuttings of first-, or even second-generation Da Hong Pao, for example. Several of these varietals were later abandoned, found to be unsuitable to Taiwan's unique terroir, while others still thrive here—in new and bright forms only found on this island.

Main Varietals of Taiwan

In order to distinguish the four main teas of Taiwan (Ching Shin and the Three Daughters), you have to look at the leaves, their shape, and most especially the veins. All tea leaves have a central vein that travels from the stem to the tip, but it's the branching veins that help determine the varietal.

Ching Shin and Si Ji Chun both have branching veins that join the central vein at angles from 30 to 60 degrees, while Jin Xuan and Tsui Yu display veins that come out at an 80- to 90-degree angle (almost straight). You can then separate the pairs by looking at the shape, because Tsui Yu and Ching Shin are longer and thinner, while Jin Xuan and Si Ji Chun are rounder. We'll highlight these characteristics again as we discuss each varietal individually.

Some say Gentle Heart oolong is named after the tenderness of the fresh leaves, while others suggest that the name refers to the fact that this kind of tea tree is sensitive. Ching Shin doesn't do well at lower altitudes, since

the trees can get sick easily, having delicate constitutions. Ching Shin is by volume the largest percentage of Taiwanese high mountain oolong, thriving at high altitudes where the air is fresh, clean and cool. Of the four tea varieties we are going to discuss in this article, Ching Shin is closer genetically to Four Seasons Spring (Si Ji Chun). It also produces the best and highest quality of Taiwan high mountain oolong teas. With the right terroir and processing, a Ching Shin oolong can shine brightly, indeed.

Ching Shin tea has a dark green hue when viewing the bushes in a row, though color is never a clear determinant—not without analyzing the leaves.

The foliage is also not as dense or vibrant as Tsui Yu or Jin Xuan cultivars. Ching Shin tea is often produced as lightly oxidized oolong nowadays. It has a refreshing flavor with a light liquor that tastes of flowers, green leafy vegetables or orchids. The light greenish-yellow to yellow liquor is clear and thin, with some bitter astringency at the front, and a lasting *hui gan* (回甘, a sensation of cool, mintiness on the breath) when it is processed properly. The Qi is light and uplifting, cooling and breezy.

Kingfisher Jade, or Tsui Yu oolong, is also a hybrid cultivar, like our Tea of the Month, and came to life in the 1970s, after decades of research.



茶 Above is Ching Shin (青心, Gentle/Pure Heart), by far the most prominent tea in Taiwan. It is grown all over northern and central Taiwan. This tea was originally brought from Wuyi, but has since been lost there and is now exclusively Taiwanese. It is light and very fragrant, with hints of orchid in the aroma. To the right is Four Seasons Spring (四季春, Si Ji Chun), which is a natural varietal that grew as a hybrid out of the Tieguanyin varietals brought from Anxi, Fujian and planted in northern Taiwan in Muzha. It is a hardy plant, like its iron mother, that yields thick, juicy buds at least three times a year, which is very unique for tea (unless it is heavily fertilized). This varietal doesn't do as well at very high altitudes, however.



In the Taiwanese index it is TW #13, though farmers often refer to it as “2029” or just “29.” Like Jin Xuan, the leaves of Tsui Yu have veins at 80- to 90-degree angles, though they are long and arrowhead-shaped. When you stand back from a field of Tsui Yu, the leaves have a bluish-green (kingfisher) tint to them and they are more vibrant, with lush foliage than all the other varieties. Tsui Yu dislikes cold weather, so it can’t be grown at very high altitudes. It is predominantly grown on Mt. Zhu and in the lowlands around Ming Jian. Tsui Yu has a flavor of seaweed, lima beans and often fruit. It is more famous for an aroma of wildflowers and an aftertaste of fresh fruit.

Some say it tastes of lotus or lilac, others say cassia or peach. Much of this depends on the terroir, the season and the skill of the producer. The Qi is Yin, which centers you in the heart.

Though you could perhaps call Si Ji Chun a hybrid, it is a natural, wild varietal that arose in Muzha. Since it is a more natural varietal, it is heartier than the others. This is a testament to one of the principles we always promote in these pages when discussing living tea, which is that the leaves produced by humans will never compare to those made by Nature. These trees yield buds at least four times a year, which is where its name comes from. “Si Ji Chun” might also be translated

as “Four Seasons *like* spring,” referring to the fact that this bush can produce as much in other seasons as in spring. It is also thought to be the youngest of the Three Daughters, coming into commercial production in the 1980s. Si Ji Chun does not have a Taiwan classification number, since it evolved naturally. Si Ji Chun is more closely related to Ching Shin than it is to Jin Xuan or Tsui Yu. The leaves of Si Ji Chun are round in shape, with veins that shoot off at 30- to 60-degree angles. The leaves have a light green hue. The buds of Si Ji Chun are often reddish when they emerge. This is a common mutation caused by anthocyanins that protect the tea leaves from UV light.



茶 Kingfisher Jade (翠玉, Tsui Yu) is the last of the “Three Daughters” of Taiwanese tea. Like our Tea of the Month, Jin Xuan, Tsui Yu is a human-made cultivar that was designed to be insect-resistant. The leaves have a bluish-green tinge like the feathers of the bird after which it is named, and even the liquor has a slightly bluish tinge to it. Tsui Yu tastes of beans and seaweed. It is not as hardy as the other two daughters, and cannot be grown too high up, so most of it is produced at lower altitudes like Ming Jian and on Mt. Zhu where our Tea of the Month comes from. It is rare to find a great Tsui Yu, but when you do, the light, breezy energy and sweet nutty aroma are very nice, especially in the hot Taiwan summers when drinking tea is harder.

TEA MOUNTAIN PRESERVATION SOCIETY

Many of you who have been to our Center know about the great influence Master Tsai Yizhe has had on all that we do. He is a teacher, a brother and a great tea sage—one who will surely constellate our sky along with the tea masters of ages past. He shares tea and wisdom with a spirit of hospitality that most tea lovers have encountered, freely given the way tea trees open their crown and offer leaves to passersby. When you begin to understand how lovingly tea longs to be human, you more easily recognize its spirit shining in the eyes of tea brothers like Master Tsai.

In his quest to champion organic tea, Master Tsai went out into the fields, meeting farmers and their families to make changes. The next part of his story is a montage of him climbing mountains, driving the length of Taiwan and spending endless hours drinking tea, talking to locals about the importance of organic farming for the health of their families, their customers and Taiwan's beautiful environs. For those of us who know Master Tsai, it's very easy to see him hiking trails, picking tea and laughing with farmers as they become fast friends. He has worked tirelessly to make shifts in the Taiwanese tea industry, and out of a deep love for Tea and Nature.

In 2013, the government of Taiwan proclaimed Master Tsai the first-ever Protector of Tea Mountains (社團法人茶山保育協會). It is a well-deserved honor. He is a true environmental *bodhisattva*. In Sanskrit, "*bodhi*" means "enlightenment" and "*sattva*" is, among other meanings, a "warrior." Master Tsai is definitely a champion of Mother Earth, and a peaceful warrior we can all be inspired by, especially when it comes to his greatest idea, the masterpiece of love that won him this very award.

Master Tsai says: "Making organic tea is hard work, and farmers often have difficulty in the beginning." In 2013, Master Tsai began the Tea Mountain Preservation Society (茶山保育協會), which is a brilliant model for sustainable tea production that has the potential to influence a lot of environmental work worldwide.

He said the real insight for the TMPS began years earlier when he was traveling the breadth of Taiwan trying to convince farmers to try organic farming: "I realized very quickly that the key is and always will be the farmers' families. You see, if a farmer struggles to make fine organic tea, it won't sell. And if the tea doesn't sell, the farmer's wife or father will question the change. They will criticize him for listening to a city person from Taipei, arguing that they don't understand the farmer's life." Master Tsai said that farmers often have trouble making as much tea for the first few years after they switch to organic farming, and that the quality often suffers as well. "With organic farming they could lose part, or even most of their crop to bugs, especially if their neighbors are spraying, which means more insects will come into their fields." And it takes more skill to process fine organic tea. "Facing the criticism of friends, family and neighbors who are succeeding with inorganic practices requires a much stronger

determination than a lot of farmers have, and that means that many of them won't continue even if we do offer to buy their tea," he says emphatically.

In 2012, Master Tsai had the idea for the Tea Mountain Preservation Society. "I knew that I had to think of a way of changing the farmers' minds. There had to be a way to make them try organic, sustainable tea production that would also satisfy their families, so that we wouldn't have to worry about them going back to conventional farming during the first few years, and the stress of the transition period which may result in less or even lower quality production." The TMPS works on a brilliant system that is so inspiring, and, as we said, has the potential to change a lot of environmental programs around the world: Master Tsai and the other members find a farmer willing to participate and measure their acreage. They then determine an average amount of tea produced each year, both from interviewing the farm-



茶山保育協會

er about past harvests and through the number of trees per acre. With that data, they can then determine the average amount of money he will earn per year producing tea. After that, they find twenty-five to fifty participants who like that kind of tea, from that area, and divide that amount of money among them, signing a five-year contract to contribute that amount every year. Then, they divide the harvest among the members based on whatever amount is produced that year. At the end of the five-year period, they can renegotiate with the same or different members. In this way, the farmer is being paid to steward the land, as opposed to earning money based on the weight of tea he or she produces. "Because of this payment system, the farmer's family can rest assured that he will be paid the same amount, even if there is a drought, pest infestation or if the tea is not processed as well. They also don't need to worry about finding a market for their tea. Their money for the next five years will be secure. Such

stability will bring peace of mind and the farmer can then focus on improving the quality of tea. And their family will also be happy!" Master Tsai says with the grin of an inner child.

The brilliance of Master Tsai's program is that it encourages farmers to get away from thinking in terms of amount/weight. Traditional farmers had sacred bonds with Nature and were grateful for whatever they were given. When we demand an amount of produce from Nature, we often use unhealthy agricultural practices to get what we want, like spoiled children. This often comes at a price that is detrimental to our Mother Earth. Paying farmers to be stewards of the land and contractually obligating them to care for it in an organic, sustainable way for five years is a radical shift in philosophy and worldview that can effect amazing changes in the way the farmers relate to their work, and to the way that tea lovers purchase tea. For the farmers, it is a chance to have more stability and the financial freedom of a

steady income no matter what amount of tea they produce each year. Master Tsai says that "once they are free of the whole concept of "pay by weight," they can focus more on the land, and on the quality of the tea." And the tea lovers who support such a project will, of course, feel more connected to the tea they receive by participating in the story of change, visiting the farm and connecting with the farmer personally. They also will be grateful for whatever amount of tea they receive, and treasure it all the more for the positivity that it represents. Such a tea is not only healthier for the body and the environment; it's healthier for the soul!

Our Tea of the Month also comes from the Tea Mountain Preservation Society, meaning that all of you, this Global Tea Hut together, are supporting the transformation of the earth through better, more sustainable tea agriculture. We are proud to offer what we can, and hope that you also feel inspired by the part you have played through this magazine!



MORE ABOUT 更多關於金萱茶 GOLDEN LILY (JIN XUAN)

Jin Xuan's distinctive appearance when the leaves are processed make it the easiest of the four teas to distinguish. The dry leaves have a subtle golden, yellowish-green hue, as does the liquor, which has a vibrancy quite telling of its story from tea bush to cup. Most Jin Xuan is produced in Alishan, Ming Jian (where Mr. Xie lives) and Zhu Shan, where our Tea of the Month comes from. As we discussed earlier, it can grow at high altitudes, even where it is very cold, but doesn't thrive so high up. When it is grown in the proper environment, it has a stronger yield, which is one of the main reasons this cultivar was created, remember. Good strong Qi in Jin Xuan!

Perhaps the most well-known, distinctive quality of Jin Xuan is its milky texture and fragrance, which has led to its other, well-known name: "milk oolong." Unsurprisingly, there exists misinformation in the tea world about the origins of this name. Some people think it refers to actual milk being used as fertilizer while the tea is growing. Others think it is a milk flavoring added post-production, which does happen. However, the name actually comes from the tea liquor itself: Jin Xuan is thick and creamy, and if the terroir is right, ideally with more sun, and the processing done skillfully, then the steeped tea will have a distinctive milky aroma.

This milky, buttery flavor is enhanced by a heavier oxidation during processing. Most Taiwanese oolong produced today is very lightly-oxidized. However, well-made Jin Xuan will have relatively heavier oxidation, though the roast is still light. This enhances the natural creaminess in the liquor. Our Tea of the Month is well-oxidized, but we would not call it "traditionally processed." Usually, when most people discuss traditional processing, they tend to mean a heavier roast along with some oxidation. Though it is standard to discuss traditional processing in terms of oxidation, usually with a forty to seventy percent range for what is "traditional,"



茶 Aside from the shape of the leaves and the directions of the veins, Golden Lily can be identified by the light-green and golden hue of its leaves, which is, of course, where it gets its name from. This golden hue actually shows through even the finished leaves, lending this tea a very unique beauty to behold and enjoy when drinking it.







金萱



a tea doesn't taste that way, and most tea lovers don't register it as "traditional" without the heavier roast. Our Tea of the Month falls into the heavier side of light oxidation (around 30%), but has a very light roast, which means it still feels like a lightly-oxidized oolong, even though it is actually closer to a traditional oolong in terms of oxidation. As many of you know, we usually favor darker, more roasted, traditionally processed oolong teas, so it's always a great pleasure to find such a deeply aromatic, flavorful and clean greener oolong tea to share with you! Oftentimes, lightly-oxidized and/or greener teas are less environmentally sustainable, as insect bites will cause the tea leaves to oxidize before plucking.

The fame that Jin Xuan has found in the tea world has resulted in many fake milk oolongs being produced in China and Taiwan that are sprayed with artificial milk flavors post-production, giving the tea a strong, overwhelming fragrance of milk. You can immediately tell whether it is a real Jin Xuan, as there will only be a subtle, milky fragrance in the aftertaste, like our Tea of the Month, that does not overwhelm or overpower the other subtleties of the tea. The teas that are artificially flavored are easily detected even when dry, as the aroma is strong and artificial, often burning the nose when smelled slowly. Such artificially flavored teas will always make the nose uncomfortable and are never as

fragrant or pleasurable as natural tea, aside from the health implications of drinking them. You can taste a lot of rich flavors beyond just the milky, buttery texture and aroma. Some tea lovers in Taiwan say it tastes of melon, and like most Taiwanese oolongs, also has floral and nutty fragrances as well. In later steepings, you can even smell hints of the bamboo forests that surround Zhu Shan, and the minerals if you steep the tea more times and travel deeper into the leaves.

One of the best aspects of Golden Lily is that, like all great tea, it satisfies. We usually find that lighter, greener Taiwanese oolongs do not satisfy a tea lover, and we end up drinking a second tea afterwards. But not this tea!

THE PROCESSING OF GOLDEN LILY

從茶樹到杯子金萱製作工序



Plucking

Withering
(indoors and outdoors)

Shaking
(lang qing, 浪青)

Withering/Shaking
in 90-minute cycles

Firing
(Chao qing, 炒青)

Rolling/Shaping
(rou nian, 揉捻)

Roasting
(hong pei, 烘培)

Sorting
(fen ji, 分級)

Packaging

Cloud-Soaring
(yun teng, 雲騰)

奶香烏龍
金黃美味
竹山夢兮

Brewing Tips

冲泡技巧 完成好茶

This month's tea is the perfect gongfu tea. Gongfu tea and oolong tea were born and grew up together. In fact, the term "gongfu tea," which means "mastery through self-discipline," first referred to oolong tea production, not brewing. After all, oolong tea production is the most complicated of all tea processing and certainly requires mastery through self-discipline to do well. After receiving such an exceptional tea, Chajin back in the day developed a brewing method to match all the refinement and skill that went into oolong production, which was called "gongfu brewing," after the tea (oolong). This of course wasn't the only impetus behind the creation of gongfu brewing, but it was central to gongfu development. (You can read more about the origins of gongfu brewing in the May 2019 issue of Global Tea Hut magazine.)

If you need to, you can brew this amazing tea leaves in a bowl. Just put two to three balls in a bowl. It is wonderful to watch them open, especially in a black tianmu (天目) or a white one. In fact, you may want to do this for one session even if you plan to brew this month's tea gongfu, which will create a much better infusion. This is one of the best Jin Xuan teas we have ever tried, and it is so worth brewing in a way that brings out its highest potential and best qualities of flavor, aroma, texture and Qi.

It is always helpful to pre-warm your teaware, whether you are brewing gongfu, sidehandle or leaves in a bowl. If you are brewing leaves in a bowl, washing the bowl with hot water before adding two or three balls of Golden Lily tea is enough. This has ceremonial significance as well. In side-handle brewing, which we don't recommend for our Tea of the Month this month, one should also wash the bowls and pre-warm the pot before adding tea. In gongfu tea, temperature is everything.

The formula for gongfu tea is that if the temperature doesn't change from kettle to cup and our movements are slow, gentle and graceful, then we steal the essence of the tea. The idea is that we keep the tea at a steady and consistent temperature so that the leaves unfurl slowly and evenly, releasing their essence gradually. This makes our tea more patient (meaning more steepings), as well as smoother and more refined. The slower the leaves open and release their aromatics, the better the flavor, aroma, texture and Qi. In order to achieve this, we will have to develop mastery through self-discipline.

One tip for achieving a consistent temperature throughout one's session is to pre-warm the cups every single steeping. This reduces the temperature difference between the tea liquor and the cup so that it stays consistent even into our bodies. Though this won't affect the patience of the session, as the cups never touch the tea leaves, it does keep the flow smooth in relation to us, which is very influential on a subjective level. You can always do an experiment with two identical cups: pre-warming one and not pre-warming the other before decanting from the purple-sand teapot into the cups and then noting the difference by tasting the tea back and forth from the cup that was pre-warmed versus the one that was not. Always know things experientially. That is important in the Way of Tea!



Leaves in a bowl

Gongfu

Water: spring water or best bottled

Fire: coals, infrared or gas

Heat: mild, crab-eye, roughly 80–85 °C

Brewing Methods: leaves in a bowl or gongfu (gongfu is better)

Steeping: longer, flash, flash, then growing (2-3 balls is better in a bowl)

Patience: fifteen to twenty steepings (gongfu)

茶 Try prewarming your cups every single steeping if you are serving this month's tea gongfu. This will help the movement of the tea liquor into your mouth, making for a smoother tea.



Gu Jingzhou

PURPLE-SAND MASTER OF THE TWENTIETH CENTURY

茶人: Huang Yi Jia (黃怡嘉)

茶 “This Joyous Overhandle Pot (此樂提梁壺)” is considered one of Master Gu Jingzhou’s masterpieces. It was made in 1986 with Han Meilin (韓美林). It was one of his own favorites, and was often on his desk in photographs. The body is flat and round like a drum, and the upper and lower parts are small. The lid is also lined with an exaggerated thin and high-lifting button, which makes the overall shape seem harmonious and memorable. The thin overhandle is a masterpiece, lifting the pot off the ground and carrying it upwards. Such handles are extremely difficult to create and even harder to fire, as they often crack. The narrower shoulder of the body is gradually opened upwards, and the top is nearly the same as the width of the bottom of the pot, which is inverted an trapezoid, creating an amazing symmetry overall. This is one of the most expensive Yixing pots ever sold. Gu Jingzhou wrote the inscriptions, the larger of which says “this is joyous (自有樂處)” and the other tells when, where and by whom the pot was made.



顧景舟
宜興大師



Gu Jingzhou (1915–1996) was born in Shangyuan Village in Chuanbu Township, in the Yixing City area. He was a man of many names: his given name, Jingzhou, is written with the characters 景舟 (“Bright Boat”), but was originally written 景洲 (“Bright Island”). In his early days, he was also known as Man Xi (“Lingering Dawn”), Shou Ping (“Skinny Duckweed”), Wuling Yiren (“The Hermit of Wuling”) and Jingnan Shanqiao (“The Woodsman of Mount Jingnan”). In his later years, he also adopted the names Hu Sou (“Old Man Teapot”) and Lao Ping (“Old Duckweed”). He came from a venerable purple-sand clay (*zisha*, 紫砂) crafting family; his father was named Gu Bingrong, his mother came from the Wei family and his paternal grandmother from the Shao family. Gu Jingzhou was the second son, but later became the eldest son in the family after his older brother passed away. So, there were three surviving Gu brothers: Jingzhou, Luzhou and Xizhou, in order of age. In 1988, Gu Jingzhou received the official title of Great Master of Chinese Arts and Crafts. He has been called “the leading purple-sand clay master of his time” and “the grand master of a generation.”

In 1920, he entered the Dongpo Academy at Shushan and began studying classical Chinese under headmaster Lü Meisheng (呂梅笙). It was at this point that he changed the characters of his given name to 景洲. When he was 18, following a downturn in the family fortunes, he took up the family craft and began learning the art of pottery from his paternal grandmother, Mrs. Shao. He began stamping his pieces with various maker’s marks: “The Moyuan Studio” (*moyuan zhai*, 墨緣齋); “Made in Jing’s Workshop at the Moyuan Studio” (*moyuan zhai jing tang zhi*, 墨緣齋景堂制); “Jing’s Mark” (*jing ji*, 景記), “Bright Island” (*jingzhou*, 景洲) and “The Hermit of Wuling” (*wuling yiren*, 武陵逸人).

In 1934, his father invited Master Chu Ming (儲銘) to their household to instruct him in the art of Zisha (purple-sand clay) crafting. After two years of dedicated study, Gu Jingzhou’s work displayed an unusual skill, earning him a new level of recognition and seeing him rise to the status of master teapot craftsman.

In the late 1930s, Gu Jingzhou accepted a position in Shanghai with antiques merchant Lang Yushu (郎玉書), making reproductions of famous antique masterpieces. This position gave him the opportunity to come into contact with a number of historical masterpieces by renowned Ming and Qing Dynasty masters. Each time, he would analyze their shape, research the crafting techniques and pinpoint the essence of the piece. This experience enriched and elevated his appreciation for the art as well as his own artistic accomplishment. In the space of a few years, he produced replicas of Da Bin’s Ming Dynasty Monk’s Cap Pot as well as the Qing Dynasty Dragon-Handle Phoenix-Spout Pot and Bamboo Shoot Water Pot by Chen Mingyuan. With their dignified form and meticulous craftsmanship, these pieces far surpassed the originals both in terms of technical skill and the color of the clay. These replicas ended up in the collections of the Nanjing Museum and the Palace Museum at the Forbidden City in Beijing.

In 1942, he accepted an offer to spend some time working at the Shanghai Standard Ceramics Company as a mold specialist. The pieces he produced included the Tall-Shouldered Three-Footed Hoop-Handled Pot and the Barrel-Shaped Hoop-Handled Pot, among others. He signed these pots as the “Master of the Ziyi Pavilion” (*ziyi xuan zhuren*, 自怡軒主人), and also stamped them with the verses, “Blessed am I to have a day of leisure” (得一日閑爲我福) and “Do what you love for a lifetime, and it will become a skill and a joy” (足吾所好玩而老焉). At this time he took on the artist’s name Man Xi (曼晞), “Lingering Dawn,” and eschewed his former “Hermit of Wuling” stamp in favor of the inscription “Man Xi Pottery Art” (曼晞陶藝). In 1944, life back in his hometown was difficult, and during this period he made pieces such as round bamboo-joint teaware, and signed them with the names “Skinny Duckweed” (*shou ping*, 瘦萍), “Old Duckweed” (*lao ping*, 老萍) or simply “Duckweed” (*ping*, 萍) to convey a sense of being adrift in uncertainty. In 1952, he took on Xu Hantang (徐漢棠) as his main pupil. (Each of Master Gu’s pupils would eventually achieve mastery.)

In 1955, the Pottery Industry Workers’ Cooperative established the Zisha Arts and Crafts Group and recruited its first batch of apprentices to study under masters such as Li Changhong (李昌鴻). Gu Jingzhou was one of the seven senior artists of the workers’ cooperative, and began stamping his pieces with the verse “Sipping ink and looking at tea” (*chuo mo kan cha*, 啜墨看茶). In 1956, the Zisha Workshop was upgraded to become the Yixing Zisha Arts and Crafts Factory, and in November of that year they recruited a second batch of students. Four people, including Gao Haigeng (高海庚), were assigned to study under Gu Jingzhou’s tutelage. Throughout 1958, Gu Jingzhou was enthusiastically occupied with molding Zisha pots and innovating on potter’s wheel techniques, revolutionizing the techniques of the time. In 1959, he became the deputy director and then director of the Zisha Technical Research Room, providing guidance in crafting techniques. In 1964, he got married to Xu Yibao (徐義寶).

Gu Jingzhou was skilled in every aspect of purple-sand clay crafting. He had a deep understanding of the whole process, from choosing the raw material and mixing the clay to firing and crafting the final product. Through his own individual research, he developed unique techniques for shaping his pots. His works are diverse in style; his round pots are as masterful as his rectangular-sided pots, and his work includes excellent examples of both plain, smooth-surfaced pots (*guang huo*, 光貨) and pots decorated with patterns such as plants and flowers (*hua huo*, 花貨). His Large Plum Blossom Tea Set is a representative example of his works in the flowered *hua huo* style, while his Six-Sides Water Jug and Square Goblet Water Jug are masterpieces in the rectangular-sided pot category. The shape of his smooth-surfaced *guang huo* pots has earned him particular acclaim; he perfected each piece simply by combining a harmonious, well-proportioned shape, easy well-composed lines and elegant color. Since *guang huo* pots don’t have any raised or engraved decoration, there’s no disguising or concealing the underlying work; the whole surface of the pot is exposed and can be seen from any angle whatsoever, which means the craft is open as well.



✳ Most locals in Yixing refer to Master Gu as “Grandfather,” as he is much more than a famous potter; he was a teacher and mentor to so many. Master Gu tirelessly taught the next generation, holding nothing back in his verbal lectures, guidance and in writing as well. Many of his students and their students have left us accounts of how serious he was, devoted completely to his craft day and night. They also say that despite that, he was always willing to teach the youth about Yixing craftsmanship. Part of the reason we think that he was successful in this is that in our trips to Yixing we have found that this quality of helpfulness, especially from senior craftsmen to their juniors is prevalent throughout Yixing. Was this something that Master Gu also learned from his teachers and then passed on to the next generation?



So if anything is off by even a hair's breadth this error will be displayed to the world, and in his name. Therefore, it's on these pots that the craftsman's skill is the most visibly on display. Throughout his lifetime, Gu Jingzhou produced dozens of different types of pot, with the most representative shapes including the Snowflake Pot, the Han Cloud Pot, the Shang Xin Bridge Pot, the Ci Le Pot and the Ruyi Drum-Shaped Pot. Among his works was the Jade Disc Pot made in collaboration with Professor Gao Zhuang (高莊). The State Council officially assigned this pot for decorating the Purple Light Pavilion at their headquarters at Zhongnanhai, and communist leader Deng Yingchao (鄧穎超) later presented it to the Prime Minister of Japan in 1979 while she was on an official visit, a gift from one nation to another.

Gu Jingzhou had a solid foundation in classical literature, and his calligraphy was elegant and mature. In Shanghai in the 1940s, he met many famous painters and calligraphers, people like Jiang Hanting (江寒汀), Wu Hufan (吳湖帆) and Tang Yun (唐雲). These encounters broadened

his horizons and brought about something of a breakthrough in his art style and creative thinking. In the '50s, his circle of friends also included a number of well-known writers, artists and professors, such as Fu Baoshi (傅抱石), Ya Ming (亞明), Gao Zhuang (高莊), Liu Ruli (劉汝醴) and Sun Wenlin (孫文林), who would all compare notes and learn from each other's varied experience. Gu Jingzhou possessed extensive knowledge in the areas of ceramics, aesthetics, calligraphy, painting and metalwork; his level of expertise in these areas and his overall capability in other artistic fields far surpassed that of his contemporaries, making him the leading figure in the world of Zisha ceramic art.

In 1984, Gu Jingzhou's wife, Xu Yibao, passed away due to illness; that same year in the ninth month of the traditional lunar calendar, Gu turned 70. On this occasion he wrote a seven-character quatrain to provide himself with some encouragement: "At fifty I was already wrestling with balls of clay; but now I remind myself I am already seventy. Like Lu Yang brandishing his spear at the setting sun, I hope yet to leave my footprints in the

snow." After this he began signing his works with "Made by Jingzhou After Seventy" (*jingzhou qishi hou zuo*, 景舟七十後作) and "Old Man Teapot" (*hu sou*, 壺叟). The "Old Man Teapot" signature originally appeared on a Gong Chun mark piece that he had made a replica of in Shanghai; in his later years he adopted this as his own alias. In 1985, he accepted an invitation from the Kam Fung Company to participate in an exhibition in Hong Kong, where he met a number of collectors from Hong Kong and Taiwan. In 1986, he served as the deputy technical director of the Zisha Research Institute and as a senior consultant for an enterprise group. In 1981, he made the Jade Disc Hoop-Handled Pot, among others, and also became honorary director of the Zisha Research Institute. In the same year, during the second Asia Arts Festival, he led an expedition to Hong Kong along with Gao Haigeng and Xu Xiutang (徐秀棠) to appraise the 200-plus pieces of Zisha pottery in the collection of teaware collector Mr. Lo Kwee Seong (羅桂祥). While there, he also gave a series of lectures on Zisha ceramic art, leaving a lasting impression on scholars and connoisseurs from



茶 To the left is Master Gu, center, with his students, all of whom went on to fame of their own. Many are now legends in their own right. Top left is a *jian shui* (建水) for waste water in the shape of a swan and an exquisite bonsai dish made by Master Gu. Most Yixing artisans also make such pieces alongside their teapots. This bonsai dish is especially gorgeous, with a beautiful and difficult round shoulder and tight little legs that make the piece feel like it is flying. The rhomboid flower petal set shown to the left is considered one of Master Gu's masterpieces. The lines of the pot are perfect. They lend motion to the body and a kind of symmetry that is very harmonious. This is matched perfectly in the delicate little cups with Western handles.

all around the world. In 1988, the Ministry of Light Industry awarded him the title of Great Master of Chinese Arts and Crafts. After a long and fruitful life, in 1996, he suffered lung failure due to emphysema and passed away at the age of 81.

From the '70s to the early '90s, Gu Jingzhou wrote nine papers that appeared in various publications, some written individually and some in collaboration with other scholars. These included *The Art of Yixing Zisha Pottery*, *An Overview of the Art of Yixing Zisha Teapots*, *The Art of Teapots: Form, Spirit and Energy* and *Conversations on the Appreciation of Yixing Zisha Ceramic Art*. He also edited *Appreciating Yixing Zisha Ceramics*, which was published by Joint Publishing of Hong Kong. In 1992, he was recruited as a member of the China Fine Arts Association, and in 1995, he was engaged by the Jiangsu Province Literature and History Research Institute. In 2004, Master Xu Xiutang wrote two books about him that were published by the Shanghai Ancient Works Publishing House—*Gu Jingzhou: Grand Master of Zisha Ceramics* and *The Art of Teapots: A Collection of Jingzhou's Works*.

The following excerpt is republished from *Fine Yixing Zisha from The Contemporary Master Artists*, edited by Huang Yi Jia (the author of this article) and published by the Tangren Arts and Crafts Publishing House.

The Characteristics of Gu Jingzhou's Style

Gu Jingzhou poured his heart and soul into a lifetime of creating teapot art. He made all kinds of pots, with examples of wide, round, rectangular-faceted, molded and *Jin Wen* (筋紋) pots (whose bodies are shaped into segments a bit like flower petals) all making an appearance in his body of work. Gu Jingzhou's distinctive art style is evident in all of his works. He is a skilled all-rounder, adept at both innovation and imitation of the classical style. His pieces are dignified in form, with clean lines and well-balanced proportions. His precise style belies a mastery of every area of his subject, making his pieces equally successful in terms of both practical function and artistic skill. He proposed three essential ele-

ments in the art of Zisha teapot making: form (the shape and appearance of the pot), spirit (the feeling expressed by the form of the pot) and *qi* or energy (the character conveyed by the essence and connotations of the form). This approach imbues his works with a lively spirit; they have strong artistic appeal and are brimming with a rich flavor of time, place and culture. So, through a survey of his diverse body of work and his artistic successes, and by comparing the process of creating each piece, we can summarize his work using the following key points:

1) Natural Intelligence, Constant Exploration

Gu first entered the world of pottery in the mid-1930s. With his strong foundation in classical literature and his perceptive mind, he stood out from the crowd and soon distinguished himself in the world of Zisha pottery thanks to his outstanding talent. In his own words, "During my twenties, I began to carve out my own space among my contemporaries and the well-known artists of the time,

and I gradually made a name for myself.” Later, he accepted a position with an antiques merchant in Shanghai where he made replicas of famous historical Zisha pieces, including well-known works by Ming and Qing Dynasty masters such as Shi Dabin, Chen Mingyuan and Zhao Daheng. Gu Jingzhou particularly admired Zhao Daheng; in 1988, he expressed his esteem for the master craftsman in this passage from *The Art of Teapots: Form, Spirit and Energy*: “Daheng is an outstanding figure in the art of sand-clay teapots. In the one hundred and fifty or so years that followed the Jiaqing and Daoguang eras of the Qing Dynasty, his work remained unparalleled.” Gu’s admiration for Daheng also manifested itself in a practical way, providing him with the opportunity to improve his own abilities as an artist. He says, “the first Daheng work I ever copied was the Duo Qiu (“composite spheres”) pot, in 1936... Through replicating the works of Shao Daheng, my own teapot crafting skills progressed in leaps and bounds.”

2) Artistic Friendships, Broadened Horizons

In 1937, war broke out between China and Japan, and invading Japanese troops occupied Yixing. Throughout this time, Yixing’s whole kiln area lay deserted. After the war, Gu Jingzhou got to know a number of influential artists at the introduction of Dai Xiangmin (戴相民), the owner of Tie Hua Xuan pottery house in Shanghai. These included Jiang Hanting (江寒汀), Wu Hufan (吴湖帆), Lai Chusheng (来楚生) and Xie Zhiliu (谢稚柳). The influence of these well-known artists broadened Gu Jingzhou’s artistic vision and sparked a breakthrough in his creative thinking. One particular example of this is the 1948 Stone Ladle Pot (*shown on p. 28/36*) that Gu made in collaboration with Jiang Hanting and Wu Hufan: the body of the pot is made in a simple, relaxed style and decorated with beautifully carved characters and images; the pot’s proportions are graceful and harmonious, and its plain, generous shape makes it convenient to use. It emanates a refined, scholarly quality reminiscent of Man Sheng pots, forming a

piece with a distinct art style—a simple, elegant treasure of a Zisha teapot. Another example is the famous Jade Disc Pot (*shown on p. 29*), which Gu made in 1956 in collaboration with Professor Gao Zhuang (高莊) of the Central Academy of Arts and Crafts, furthering both their reputations.

If we analyze all the teapots in Gu Jingzhou’s body of work according to shape, 54.5% have cylindrical bodies, while 45.5% are spherical. In terms of lid and lip shape, 52.3% of his pots are of the *ya gai* (壓蓋) type, where the lid sits on top of the mouth. Most of them (79.5%) have the handle on the side of the pot, while some (20.5%) are made in the hoop-handled style, where the handle arcs over the top of the teapot. Most of the spouts feature either one or two bends.

3) Passing on Knowledge, Nurturing Talent

Master Gu Jingzhou made an enduring contribution to the success of the Yixing Zisha Arts and Crafts Factory. In 1954 he established the Pottery Industry Worker’s Cooperative along with a group of other artists. In October 1955, he also took on the significant responsibility of mentoring newer members of the Zisha Arts and Crafts Group. He was well known for saying that “a teacher’s job is to pass along his occupation and show students the right path.” With the old model of master-disciple relationships already changing, he used his own particular combination of artistic and literary attainment to sum up his own practical experience. He analyzed the essence of purple-sand clay art from dynasties past; he taught and demonstrated technical skills; he demonstrated an admirable agility and precision of technique. All the artists whom he took on as apprentices have sound technical skills, and today many of them have risen to become masters of their craft.

4) Enriching Zisha Art Through the Power of Writing

Between 1966 and 1975, China underwent the Cultural Revolution. Just like all pottery artists of that time, Gu Jingzhou ceased his work during

the early stages of the revolution. Once the situation had become somewhat more stable, he turned his attention to deeper research and exploration of Yixing purple-sand clay art and its historical development. To this end, he collected, collated and summarized large amounts of written material, surveying biographies of well-known figures and analyzing the characteristic style of each era. He took part in several archaeological studies of historic kiln sites in the Yixing region and produced a succession of papers on Zisha pottery, totaling more than a hundred thousand characters. He was also invited to Hong Kong several times to give academic lectures.

In 1981, during the 6th Asia Arts Festival, he carried out an appraisal of the historical Zisha pieces in the collection of Dr. Lo Kwee Seong. With his insightful analysis and well-substantiated arguments, he left a lasting impression on scholars and connoisseurs from all around the world and earned great respect from experts in the field.

Gu Jingzhou had a profound and lasting influence on modern Zisha teapot art. Renowned ceramic artist Xia Junwei (夏俊偉) sums it up in these words: “Master Gu Jingzhou’s precise art style, his diligent academic approach, his unceasing spirit of innovation and progress, his all-embracing openness and willingness to learn from others: these qualities paint a true picture of his sixty-year career as a teapot artist. He is truly worthy of his international acclaim as ‘the leading purple-sand clay master of his time’ and ‘the grand master of a generation.’”

茶 The top right is a famous pot of Master Gu’s. It is a “Three-legged Cloud Shoulder Ruyi” teapot. The clouds on the shoulders are especially gorgeous. The ruyi is a curved scepter used in Buddhist ordination ceremonies and is common to tea as a symbol of temporary ordination. The “Short Brick” teapot shown on the bottom is a geometric pot, which is a style of handbuilt teapot modeled after the bronze works that often adorned scholars’ tables in ancient China, who were, of course, tea lovers.

云肩如意壺



AN INTRODUCTION TO GU JINGZHOU'S WORKS

Drum-Shaped Ruyi Pot

The Drum-Shaped Ruyi Pot was made in 1947, when the artist was thirty-two years old. This pot features an auspicious *ruyi* (如意) pattern, discussed in the caption on the previous page, with the body of the pot formed in the traditional flat-bellied “drum” shape. The body, lid, neck, belly and knob are well-proportioned and pleasingly arranged. Where the lid and the edge of the mouth meet, they form a full, rounded lip, half part of the lid and half part of the mouth. The single-bend spout extends naturally from the body of the pot, and the evenly-shaped handle joins seamlessly to the other side. The knob on the lid is of the bridge-shaped variety, with a pleasant balance of height and size, and also features *ruyi* patterns. Overall, it's an exceptionally refined piece.



顧景舟大師工藝介紹

Stone Ladle Pot (石勺壺)

The Stone Ladle Pot is a fine example of this traditional shape of pot, with a flowing shape and gentle curves. To look at the pot as a whole, the upper part of the body is on the large side, and the triangular silhouette that echoes the character “人” (*ren*, “person”—relevant here for its shape rather than its meaning) is clearly in evidence, forming a stable, well-rounded trapezoid shape and giving the pot an easy, relaxed appearance. The addition of calligraphy and drawings by well-known artists on the surface add to the visual appeal of this delightful teapot.

During the late 1940s, Gu Jingzhou mingled with many Shanghai artists, all working together and learning from each other. He made this pot in 1948, when he was thirty years old. The surface of the pot serves as a canvas for Wu Hufan’s etched drawing and Jiang Hanting’s calligraphy (*etching below and calligraphy on p. 36*), which lend the pot an extra dimension of elegance and charm. With its bold and precise shape, fluid yet well-structured lines and graceful, dignified proportions, this is truly a pot of great beauty and character.





Jade Disc Pot

The Jade Disc Pot was created in 1956. It was designed by Professor Gao Zhuang of the Central Academy of Arts and Crafts and made by Gu Jingzhou, who was forty-one years old at the time. The pot is named for its lid, which resembles a classically decorated jade disc. The body of the pot is a generous cylinder, the jade disc-style lid is finely crafted and the pot's base is sturdy and dependable. The pot's oblate knob is appropriately sized and brings a positive Qi to the piece; the flat-sided hoop handle and spout rise powerfully from the sides of the pot, bridging the gap between solid pot and empty space.

Viewed as a whole, this pot has a dignified, geometric shape and a careful composition. It is mainly composed of slightly curved lines; every turn, every join, the angle of every edge and corner have all been meticulously conceived. The overall effect is strong and sturdy yet with an element of softness; balanced and well-proportioned, with a harmonious interplay between positive and negative space.





Monk's Cap Pot

The mouth of the Monk's Cap Pot features a border shaped like a monk's cap, hence its name. This pot was made in 1980, when Gu was sixty-five years old. It is hexagonal in shape, with the top edge of each of the six sides rising up to form the monk's cap shape. It has a duck's bill-shaped spout and a round, ball-shaped knob on the lid; the six-sided lid is easy to move and joins neatly with the mouth of the pot, a testament to the outstanding skill of the craftsman. It's made from blended Zisha (purple-sand) clay; the whole pot has a rich sense of movement with lively lines; its tall, straight, robust figure and distinct elegance make this a very charming pot indeed. The monk's hat style was originally invented by Shi Dabin (時大彬). The top part of the pot represents the hat of some abbots in the Ming (1368–1644) and Song (960–1279) dynasties. It has a regal and sacred quality that translated to the pot well. You can compare this to other monk's hat pots and see how it glows from within.



Rain Drop Starry Sky Overhandle Pot

Straight lines and arcs are intertwined in this famous teapot, and the turning point between the geometry and smooth curves is fluent, which is incredibly challenging to achieve (remember, Yixing pots are handmade and not thrown on wheels). The design of the handle and the button is prominent, forming a square within a square—the whole is a square within a circle, and a square within a square, fully expressing the aesthetic relationship between sculpture and space. (Yixing teapots are often evaluated as much for the space around the handle, button and spout as the clay itself. The Chinese seek spiritual harmony in the relationship between form and emptiness, in art and in life.) The thick and rounded body of the pot stabilized the upper part of the flying handle, and the flow is powerful. From a distance, this pot is like a bird in the sky, perhaps flying under stars and cutting through raindrops.



Su Hui Pot (夙慧壺)

The Su Hui Pot was made in 1992, when Gu was 77 years old. On the side of the pot are written the characters “夙慧 (*su hui*),” meaning “wisdom from past lives.” The painter Liu Haisu (劉海粟) wrote these characters on his 97th birthday. The mark on the bottom of the pot reads “Mid-Autumn Festival, 1992” (*renshen zhongqiu*, 壬申中秋). That these two great master artists pooled their talents to create a teapot together is truly a noteworthy deed, marking a golden age in Zisha teapot art.

This pot is nicknamed the “Two-Strings Pot” (*shuang chuan hu*, 雙串壺). It features a cylindrical body, a three-bend spout, a “bent rectangle” handle, a round base and a flat, inlaid *qian gai* style lid. The knob on the lid is in the bridge-shaped style and features two rope-like rings at each side of its base. The shape is extremely clean and simple, plain and unadorned, indicating that the maker has poured all his feeling into the shape of the pot, displaying the quality and color of the purple-sand clay to best effect. The smooth-surfaced body of the pot displays a calm, reserved color and a beautiful cleanness of composition. The pot is made from fine, glossy purple-sand (Zisha) clay; its outer surface is very smooth and even, with the tiny granules visible throughout. This makes for a lovely texture, even and natural.



MY DAYS WITH GRANDFATHER GU



我和顧爺爺的日子

著人: Gao Zhenyu (高振宇)

Gao Zhenyu is a native of Yixing, Jiangsu province. As the second generation of a Yixing family, Gao entered the Yixing Purple Clay Craft Factory in 1982 where he received rigorous and formal instruction from National Craft Master Gu Jingzhou. After graduating from the Art and Craft Department of the Nanjing Academy of Art in 1989, Gao received his master's degree from Musashino University in Kyoto in 1993. After returning from Japan, Gao established the Ceramic Art Research Centre for the Chinese Academy of Arts in 1994, focusing on Yixing and ceramic research. He has participated in over twenty local and international ceramic exhibitions.

In the spring of 1993, my whole family returned to Yixing from Japan. On the one hand, I had to prepare for the setting up of the Ceramic Art Centre at the Chinese National Academy of Arts in Beijing, including construction of the building as well as the procurement of machinery and equipment; on the other, I continued to follow Grandfather Gu (Master Gu Jingzhou is often venerated as “grandfather” by Yixing locals) in enhancing my craftsmanship in traditional purple clay pottery. After studying overseas for eight years, it felt like the clock was turned back to the days when I was an apprentice in my hometown.

Grandfather Gu had retired already and only went to the factory for a bath once or twice a week. He had settled down quite comfortably in a small new apartment, growing bonsais and plants in the little courtyard. The moment I entered his home, the cement smell typical of new buildings faded. I could immediately smell the aroma of tea and books, and the unique but indescribable scent of Grandfather's home.

We did not live that far away from each other, so I always visited Grandfather in the morning and brought him some food. However, it always ended up that I brought back home even more food from his kitchen. If the weather was fine, he would come to our place with a walking stick and his classic vigorous strides at about two o'clock after his nap. By vigorous, I am not referring to his overall physical stamina or physique but rather the way he poised his body. He followed strict disciplines all his life whenever he was sitting, lying or walking. For example, he always walked steadily with measured steps, keeping his head and neck upright with eyes looking forward. A slightly bent back and waist accompanied with a handsome walking stick made him look a little more upstanding, if not thin, exuding the refined and elegant temperament of a scholar. As he was already highly admired by people at that time, he was always greeted by someone known or not known to him wherever he went. Due to some stiffness in his neck, he had difficulty in turning his head to respond to peo-

ple's greetings, a movement that would impose pressure on the carotid artery and hinder blood supply to the brain, leading to dizziness. He did not mind repeatedly explaining to people about his situation, not because of his age but because he did not want his behaviors to be misunderstood. Sometimes if the weather was not good, we would agree for me to pick him up. Whenever he sat in my newly-bought Audi sedan, he would always recall with emotion how difficult the old days were and he could hardly believe that he would one day be sitting in my expensive car.

Spending a few years in a foreign country did not drive us to blindly follow the West and become Westernized. On the contrary, it made us more passionate about the cultures and traditions of China, valuing the artistry of purple clay pottery more, and even treasuring the words and ethics taught by Grandfather. This pleased him very much as well and he even formulated a long-term plan for our learning, beginning with the *Shouxing* (壽星, God of Longevity) and *Duozhi* (掇只) teapots, from conception to creation.





He would first start by sketching a teapot in his notebook and say, "I do not draw as well as your father, he has far more ability than I." (Note: Gao Zhenyu's father is Gao Haigeng, who is also one of the remarkable purple clay artists). When Grandfather Gu would come to drawing the most critical parts of the teapot, he would keep outlining back and forth with his pencil, stressing the characteristics of those particular parts where special attention was required. I sensed that when he vigorously sketched on the paper, it was akin to his dexterous process of finishing up the body of a teapot; he was so knowing and aware of the dots in the line no matter how infinitesimally fine they were. He would proceed in a very conscientious manner and I have seldom seen him like this in re-

cent decades. He would finally put his name "Jing Zhou" and the date on the sketch. When the first *Duozhi* teapot was finished, he delightfully inscribed four decorous characters in Chinese script on the body of the teapot, literally meaning "aspiring to simple living," as guidance for steering our lives.

My wife always wanted to prepare some delicacies for him beforehand like wontons or dumplings. He always had specific ideas about dumplings: the ingredients had to be cut into large pieces before dicing them smaller and it all should be well cleaned...

We were together almost every day. Grandfather visited my home frequently but not just to teach me. He also listened with interest about my life and learning in Japan, and my new views on pottery.

茶 Top is Gao Zhenyu (left) in his childhood, traveling with Gu Jingzhou (back right) and relatives. Below that is the author, Gu Jingzhou and Xu Xu (Gao Zhenyu's wife). To the top right is one of our all-time favorite teapots. It is a simple gourd pot made from very high grade zisha clay. The spout and body are particularly marvelous. This pot would make excellent tea. It is well balanced, and appears to be as much of a joy to use as it is beautiful. The bottom right is the other side of the three-legged "stone ladle pot" shown on p. 28, with Jiang Hanting's gorgeous calligraphy of a famous poem by an unknown author that adorns many teapots. It expresses connection to Nature in a moment through a shadow.



When I visited him, he would show me some of his treasured collection of ancient teapots. The one that impressed me most was the *Dezhong* teapot. He handed it to me with great care and then sat back with a big smile and said, rather mysteriously, "Take a look at this. This is craftsmanship!" It is really the best masterpiece I have ever seen, fully smooth and superbly decorous, absolutely a classic of the purple clay tradition, and with a form and shape that I could not possibly learn from the academy. Take the thin line around the lid of the teapot for instance: we might not be able to produce the same impactful innovation if it were taken away from us and we were asked to put something similar back. After listening to my response, he nodded with a smile without uttering a single word.

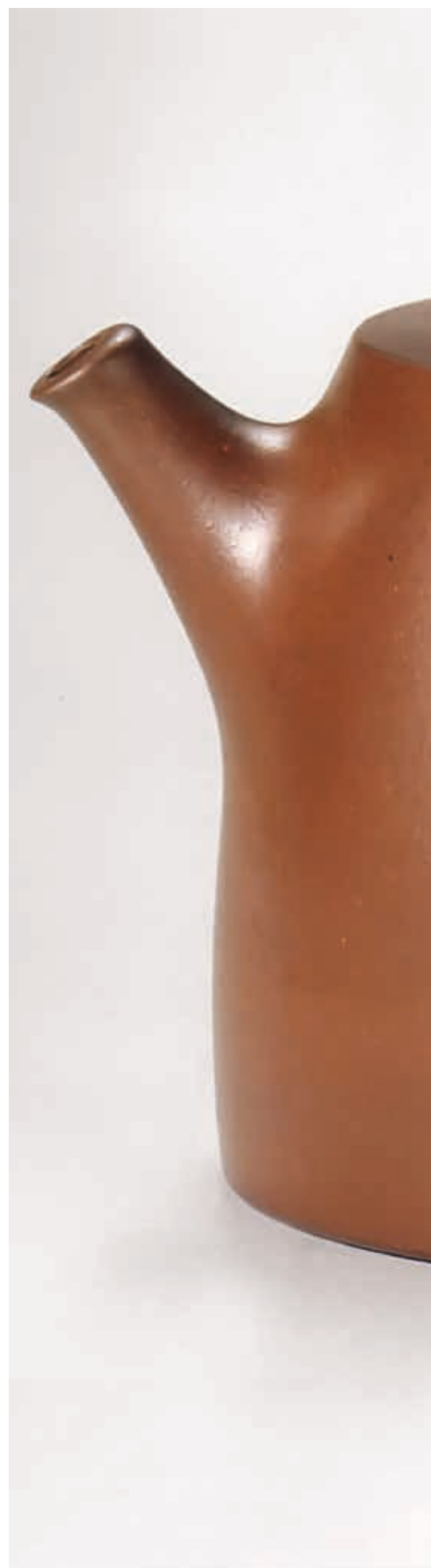
Again and again, he would also show me some of his simple works, such as a pony sculpture, a swan ash tray, etc. As we were always involved in our conversations, he once inadvertently broke a *Xubian* teapot (a teapot modeled with a flattened spherical body) that he had made when he was rummaging in his drawer to look for something he was telling me about. This was extremely unusual for him as he was always very careful in handling everything. I learned about this from Auntie Jufen after many years, yet he showed no signs of upset or annoyance with himself for the imprudence of that moment. At least I did not sense anything about the incident on that day. I am indeed very grateful and thankful for his kindness and the heartfelt teachings he gave me. We chatted not just about art but also about various topics, such as stories of when he was young. Once, when he was in high spirits, he showed me a one-inch bareheaded, full face photo that had turned yellowish, taken at the age of 18, and said to me, "How's it? Didn't I look handsome then? This is the only photo of my early age that I have left. You can have it." I realized the meaning behind such a seemingly light and easy matter. It is one of my most priceless gifts and I treasure it together with the photo of my father.

It goes without saying that elderly people normally have a nostalgic reminiscence of the past. One afternoon, I drove with Grandfather, first to Qingshan Temple (青山寺) to have tea with

Master Jue Wu, followed by a visit to the Taiji Cave. He merely stood with his walking stick at the entrance of the cave, looking around at the scenery. Perhaps inspired by the naturalness of the mountain, on the spur of the moment he suddenly asked me if it would be too late to go to Changxing in Zhejiang to see his old classmate Shao Quanzhang (one of his contemporaries, also a great purple clay master) and his family, whom he had not seen for many decades. Of course we happily proceeded south right away, but Shao was not yet home by the time we arrived. Nevertheless, it was really touching to see Grandfather meeting his classmate's family, a realization of a long-cherished dream. It was already pitch dark when we got home to Yixing and everyone in the family was anxiously waiting for us, not knowing where we had been. The two of us looked at each other with big laughs and it became one of the anecdotes that he often shared with pride and gratification.

We traveled to quite a number of places that year and even planned to run a factory: "It's impossible to go wrong with the collaboration of grandfather and grandson." While we were enjoying a scenic drive, Grandfather would talk about many things: "Never head south and rather go all the way to the north," or "The *feng shui* of Da Shu Village is fantastic." To me, every one of these outings was intertwined with my memories of younger days, when I had taken him from Shushan to my home in Dingshan on my bicycle for dinner.

Time flew and our family had to move to the north, curtailing the amount of time we could spend with Grandfather. This made us miss him even more. Hampered by the geographical distance between us, apart from trying to return home more frequently and to pay more visits to him, we could only chat over the phone. I promised that I would invite him to stay with us for a while after I settled down in Beijing, but unfortunately this never happened. This particular time period has become one of my most invaluable and indelible memories.



漢鐸



茶 This is a famous pot style that resembles a Han Dynasty (206 BCE–220 CE) bell-like instrument. These pots often have two different characters for “Han” on them, so they are sometimes called “Han Han Pots.” Master Gu’s is simpler. As we shall repeat often, he masters the harmony between line and curve, geometry and flow in perfect balance.

ZISHA THROUGH THE EYES OF GU JINGZHOU



紫砂透過顧景舟的眼

著者: Gao Zhenyu (高振宇)

In his later years, Gu Jingzhou (often venerated by others as Grandfather Gu) usually said, “I had something that does not speak,” which refers to the many purple clay teapots that he bequeathed to later generations after his death. This single statement may seem somewhat simple and casual, but at most, it is a humble self-recognition of what he had committed to the craft of purple clay pottery throughout his entire life, albeit with a sense of reclusive humor. This statement echoed very often in my heart and gradually evolved to become the faith that I have been steadfastly adhering to in my career of purple clay pottery.

Throughout the decades that I had been learning from and following Master Gu, it had never crossed my mind that this simple sentence, “I had something that does not speak,” was the key that he left behind for deciphering his artistry in purple clay pottery. When the door is open, you will find two rooms: one is the aspect of history and the other is reality. For the former, he insisted that history would judge him fairly for a profound and unique knowledge of the cultural quality of purple clay artistry. It is such cultural cognizance that generates the devout and passionate attitude that enabled him to pursue the aesthetic ideal of purple clay pottery

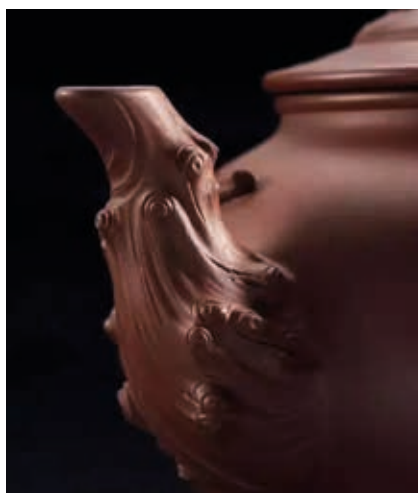
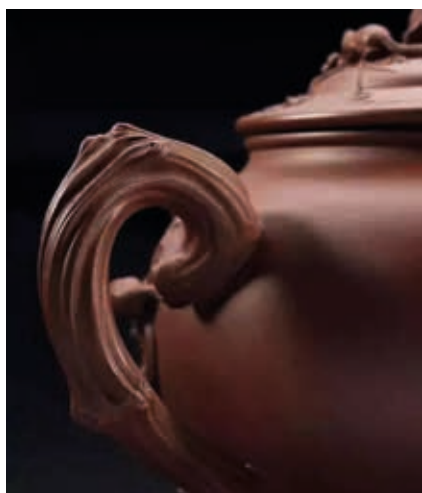
for the entirety of his professional life. For the latter, the turn-key sentence reflects the endeavors and commitments that he had dedicated towards maturing and perfecting the “artistry and culture” of purple clay pottery. Today, when we touch and use the tools that he made, we can deeply realize his thoughts in every single aspect of artistry, process and tool making. In the hands of Grandfather Gu, who is considerably knowledgeable, this fine tradition is no longer a matter of sheer inheritance but an art heading towards the rationality of further refinement and enhancement. Owing to this, he would always approach anything with such a high level of skill and efficacy, making all of his works so streamlined that there is hardly any feeling of sluggishness. He masterminded all of his creations with such precision and confidence that they all looked as perfect and seamless as if they were made from heaven, achieving the aesthetics of both appreciation and utilitarianism with rationale and charm.

Purple Clay as Cultural Artistry

“I had something that does not speak” also reveals the trust that Grandfather Gu had in historians.

This can be seen from his seal “Man Xi Pottery” (曼晞, “Man Xi” means “lingering dawn”) used in his early days and the poetic verse “Leaving footprints in snow” written in his later years. It seems that he clearly perceived his role and position in the five-hundred-year history of purple clay art amongst numerous famous artists. Today, we know that he has really made it, having his masterpieces surpassing his predecessors in many aspects, becoming not just another admirably high standard of art but also a benchmark for the valuation of purple clay pottery, though some people might still not be able to fully comprehend his works, as well as the true culture of purple clay artistry. Yet, what really impresses me is his spirit, which does not quite align with today’s utilitarianism, but did support him in his pursuit of transcendence. It is this kind of spiritual focus that essentially helped him to come all the way from “confusing ignorance” to “thorough comprehension” before arriving at a state of “innate intelligence” (a Buddhist term coined by Liu Haisu, 劉海粟, a prominent contemporary artist, commenting on Gu’s later works). This is the ideal that he has been inheriting and upholding for his entire life, which imbued his purple clay works with true soul, real value and the intrinsic substance of artistic transcendence, making him a Zisha legend.





In fact, the historical dominance of purple clay pottery in teaware is no coincidence, as there were so many ceramic kilns in China during the period, producing multifarious types of sophisticated ceramics. To gain the peculiar attention of scholar-officials, “to relegate the gold and silver and advocate for the purple clay” from such an immense variety of choices, tremendous passion and courage was required. The most simple and direct reason for the literati and gentries to make such a choice was that purple clay pottery aligned with their shared value of aesthetics. In those days, despite the many ceramic kiln lineages, there were mainly two types: the official kilns and the civilian ones. In the Ming Dynasty, the area of Jiangnan (south of the Yangtze River) was flourishing with civic culture; commerce and industry were prospering, and the intelligentsia were beginning to question the value of life

while pursuing scholastic success. Between the pretentious and ostentatious wares of the official kilns, which lacked humane qualities, and the rough but practicality-focused wares of civilian kilns, scholar-officials and literati found purple clay outstanding in its ordinary utilitarian qualities, and possessing a textural quality modestly between porcelain and pottery. Through delicate and deliberate crafting, purple clay can be transformed to express itself as a presentably fine ceramic. In this respect, purple clay should then be classified as stoneware in today’s standards. In the history of ceramics in China, “porcelain” refers to royalty and aristocracy whereas “pottery” refers to the ordinary masses. Purple clay carries the gentle and noble character of the intelligentsia in spite of its humble origin from the masses, and thus stands for a similar kind of value as the scholar-officials and literati. It is worth

noting that there is literature from the Ming Dynasty that shows that Yixing purple clay pottery “Zisha Tao” (紫砂陶) was recorded as “Zijia wa” (Zijia pottery, 茲加瓦)—(re. *The Collection of Essays* by Xu Aorun, Taiwan)—differentiating it from the “ci” (porcelain, 瓷) of the official kiln of Jingdezhen and the “ci (磁)” civilian kiln of Cizhou. (These are the places of origin of the two famous ceramic lineages.)

The worthiest of attention here is the tea culture of the times, the spiritual delivery bed for the birth of the “literati purple clay.” The Japanese scholar Okakura Kakuzo used the term “Teaism” to describe this tea culture from which an eastern democratic consciousness emerged. As early as the Ming Dynasty, literati in the Jiangnan area of China had already constructed their own transcendent version of “utopia”—the “tea space,” inviting the true character of tea: smooth harmony



茶 Nature Pots (自然壺) are decorated with natural motifs, like butterflies, other insects, bamboo, pine trees, pumpkin-shaped pots, gourd pots and much more. This beautiful set of ten pieces was made by Gu Jingzhou in 1955 and is called the “Squirrel Grape Set.” It has a pot, a lidded dish, four saucers and four cups—all with squirrels chasing after grapes as a motif. In 2013, this set was auctioned off for more than 1.3 million USD, which demonstrates the legendary status of its maker. It’s hard to say what Master Gu would think of such prices. He often said that purple clay teaware was meant to brew tea as much as it was meant to be art. While this piece would make nice tea, it is hard to do so at that price. We can only appreciate the set in terms of its craftsmanship and artistry. There is a lifelike quality to the sculptures, and the master even captures the playfulness of the squirrels in motion and in spirit. Though this expensive work of art will sadly sit in a glass case from now on, Master Gu said it was intended to brew tea. One wonders what kind of session a Chajin would have brewing Western-style tea in this set, perhaps with some sweets in the lidded dish to serve to guests along with the tea (or would you keep your tea leaves in it?).

and peaceful lightness. As such, they naturally placed enormous emotional expectation on the purple clay teapot, the main character in these tea events, by imposing specifications and demands on form and shape. This is how the scholar Wu Yishan (Wu Shi) of the Ming Dynasty modeled the creation of the Gong Chun teapot, and the encounters of the famous Ming potter Shi Dabin (1573–1648) with the notable literati painters Dong Qichang (1555–1636), Chen Jiru (1558–1639) and others in Loudong (today’s Taicang in Suzhou) all reflected the passion and motivation of the scholar-officials and the literati in the then-brand new pottery ware movement—the making of purple clay teapots. What is even more meaningful and remarkable is the fact that almost at the same time in Japan, Murata Jukō (1423–1502) and Takeno Jōō (1502–1555), and later, Rikyu (1522–1591), were forming their pre-

liminary and ethereal thoughts about tea, which became the unique philosophy about tea and aesthetics of teaware, summarized with the four words: “harmony, respect, purity and tranquility”—the key principles of the way of tea. In the Ming Dynasty, the literati upheld equality, respect, equanimity and harmony in the tea space, which is quite similar to their counterparts in Japan. The only difference between the two is that the Japanese were able to sustain, develop and mature their tea culture as they were never disrupted by foreign invasions.

It is precisely this background that nurtured the coming of trendsetter artisan Shi Dabin, the first purple clay artisan in the world who can be proudly identified by his own name boldly engraved at the base of all of his creations. He is worthy to be crowned with “the awakening of the world’s potter” or “the world’s earliest pot-

tery artist.” It is this tireless pursuit of the artisans, coupled with the participation and interaction of the literati, that makes purple clay pottery a cultural artistry. The most notable is that these creations by individual artisans focusing on the individual as the main subject were receiving the patronage of people including the emperors, much to the chagrin and envy of the official kilns of Jingdezhen. In the rise of individual creations of purple clay teaware, we can see the presence of certain elements that are similar to calligraphy and painting, such as “learning from Nature,” profound craftsmanship, “spirit resonance and vitality,” sparing expression of “deliberate blanks” that are comparable to those in calligraphy and painting, and more importantly, the character of the individual. As for literati teapots, though representing only a tiny little share of the entire purple clay pottery volume,





十一 頭

茶 This “Eleven Head Overhandle Pot” has a lid that looks like jade. It is one of Master Gu’s most famous works for good reason. There is a harmonious relationship between lines and curves common to his style.

maybe just as small as one hundred thousandth nowadays, we should consider the oeuvres and the artists to be representations of the doctrine of “way-form unification” (a neo-Confucian philosophy known as Dao-Qi Unification, 道器; Dao is the non-physical way of doing things while Qi is the specific physical object form).

Grandfather Gu was a learned artisan. In the course of numerous conversations, he talked about his predecessors, such as the great masters Shi Dabin (時大彬), Chen Mingyuan (陳鳴遠), Shao Daheng (邵大亨), etc., who were all great masters before him. He inherited a true spiritual value in cultural artistry of purple clay pottery that is worth re-examination. He knew very well that his teapots were way beyond the seven necessities of life or the common utensils used in teahouses or folkloric eateries, and they were also different from the ostentatious and pretentious ones that were made to flatter the court. From the lineage of purple clay ware originated by Chen Jiru (陳繼儒), Shi Dabin and Chen Mingyuan, followed by Chen Mansang (陳曼生) and later by Shao Daheng, Grandfather Gu stood fast with his uncompromising entirety to the purity of the traditions flowing down from the source, and he inherited the lofty elegance of an ideal conceived from the tea thoughts and tea aesthetics of the literati. His seals bearing the respective characters from “Man Xi Pottery,” to “Committed to what I adore till my old age,” and later to “Hermitage behind closed doors” are the annotated remarks on the progress of enlightenment on his professional pilgrimage.

The Artistic Culture of Purple Clay

The statement “I had something that does not speak” reveals the self-confidence Grandfather Gu had towards his artistry in making purple clay teapots, commonly referred to as “craftsmanship.” Currently, people generally regard it as attention to fine details, the neatness of the surface and the tight fit of the teapot lid. For Grandfather Gu, his perfect mastery of craftsmanship is revealed in dis-

cerning and implementing between “vogue,” the prevalence, and “soigné,” the elegance, i.e., two areas of knowledge and practice. First is the recognition and manipulation of shapes. For instance, the amount of clay applied for the attachment of the handle end to the teapot body must be precise: a trifle more clay will make the handle look flared, giving the teapot a bloated feeling, which would languidly hinder its “spirit”; a smidge too little will make the handle look stiff and rigid, like a nail pinned to the teapot body. The handle should appear as smooth as a jade bracelet, and should only be pressed lightly by a pointed leek-blade-shaped iron knife, to connect the overplumped handle arc affixed seamlessly to the body like one naturally grown piece of work done in an effective and efficient manner. Another example is his antique teapot replicas. Fitting the circular lid to the circular rim of the teapot opening tightly mimics the meeting of humans’ upper and lower lips: it is better to deal with one third of the length of the arc lines of the upper lid and lower rim. These are the kind of conclusive summaries drawn from experience not only taught to his own disciples and students, but also beneficial to practitioners of purple clay pottery from other schools.

The other aspect of Grandfather Gu’s “craftsmanship” is the tool making and artistic procedures derived from his very extensive research and experience. I still remember during the early days when I followed Grandfather Gu, it took me three entire months just to learn to make tools. Grandfather Gu always said, “It takes good tools to do good work.” Then, I had to flatten about a thousand pieces of clay sheet as part of my basic training. He required each clay sheet to be perfectly flat in exactly thirteen times: anything more will break the clay and anything less will leave the clay unawakened. After that, the sheets would be piled up to one foot high and cut. Each piece has to be 2.5 mm thick with the center slightly thicker than the edges. Grandfather Gu said, “Sharpening your axe will not delay your job of cutting wood.” For Grandfather Gu, such extreme training laid the foundation of the fine skills and craftsmanship for the years to come. That is how he honed his skills.

Grandfather Gu's unique artistic ability was formed by both an innate gift and his relentless efforts to learn from his predecessors and also from books, taking reference of the materials "dating back one hundred years ago," as he once said. Looking back at that particular period, the late Qing Dynasty, we see the prominent purple clay master Shao Daheng, whom Grandfather Gu most admired throughout his entire life. Shao left behind a legacy of masterpieces, including the Zhongde teapot (鐘德, in a short cylindrical shape), the Duozhi teapot (掇只, in a small globular shape) and the Longtou Yi Kun Zhu teapot (龍頭一網竹, in the shape of bundled bamboo with a dragon-head spout); each are superbly dexterous and artistically graceful. When Grandfather Gu explained to me the shaping of the Zhongde teapot, I could see sparkles in his eyes. He also studied mathematics, geometry, chemistry and history on his own. I still remember vividly the pile of books on his bed shelf in a corner blackened by the kerosene lamp. His love of reading and studying throughout his entire life made him an intellectual amongst artisans, and also an artisan amongst intellectuals. This is the reason why he excelled and vastly surpassed his predecessors in various aspects, including the mix and proportions of clay ingredients, mastering the time required for firing, the making and proper use of tools, and most importantly, the shaping of mood. As such, he is naturally regarded as a high authority and a leading master of the industry.

To summarize, Grandfather Gu made it clear that all of his works created throughout his lifelong career in pottery are literati teaware—an artistic work of culture. Hence, no matter how different they are in terms of forms and shapes, the "root and source" of the works is "for serving at tea events." This is the reason purple sand clay exists, and his works can always fulfill their original designation, "to be used for tea," without violating their nature. Grandfather Gu had his own profound understanding of the role of the main character in the "tea events," spaces permeated with literati ideals. These "tea events" embodied the extensive and significant cultures of Confucianism, Buddhism and Daoism, and commanded respect, reflected as

"devoutness." In Grandfather Gu's purple clay teapots, this kind of spiritual conception and connotation appears as a state of "naturalism." Ultimately, it is Grandfather Gu's comprehension and his practices that have catapulted his purple clay ware far beyond the realm of artistic craftsmanship.

Upon listening to the words "I had something that does not speak" again, one may sense that the statement was expressed in full confidence, possibly even with some pride. In his later days, as an elderly man who had committed his entire life and career to purple clay pottery for more than sixty years, and leaving behind his footprints—each of which are distinctive masterpieces—he could certainly speak in complete confidence without any ambiguities. He believed that in a hundred years' time, there will be intellectual admirers who can understand the things that cannot speak—the teapots of Gu Jingzhou—and elucidate all the thoughts and ideas on his behalf. He was also confident that his works will receive fair and maybe even higher acclaim in future generations.

What is the artistic spirit implied behind Grandfather Gu's statement "I had something that does not speak"? Since ancient times, China has embraced Confucian concepts such as "one who excels in study can become an official" and "those who toil with their minds rule others, and those who toil with their hands are ruled by others." As a consequence of such long-established concepts, a dichotomy is formed, where the intellectuals disdained crafts that require manual labor, and the artisans lacked cultural literacy. On the one hand, the artisans can no longer enjoy the dignity of being regarded as "a master of the craft" (as recorded in the Chinese classic *Book of Diverse Crafts*), and they succumb to becoming "crafts laborers," where their works are subservient to art; on the other, the intellectuals also cannot lower their egos, lacking the courage to commit themselves to the creation and crafting of pottery, unlike Chen Mانشeng of the Jia Qing and Dao Guang eras of the Qing Dynasty (Chen personally crafted a teapot). Such is the stigma of the current situation in the artistic industry in China. The ideal, of course, is when craft meets art, function meets form.

From Grandfather Gu's statement "I had something that does not speak," we can see that the traditional artistry of purple clay survives intact within the enormous artistic industry system in China, and it is perpetuating the spiritual lineage of the literati artistry passed down from the Ming Dynasty. This is like the genetic code of Chinese artistic culture, and it exerts a tremendous function in this contemporary period. If we can magnify it to the perspective of "macro artistic industry," this genetic code of artistry may help us make the breakthrough that leads to the transformation of "Made in China" to "Created in China."



✻ *These are the various stamps that Master Gu used over the years on his pots. Due to the high prices of his work, there are many, many fakes of his pots circulating. It is common for Chinese artists to have pseudonyms. To make things more confusing, many Yixing artisans throughout the ages have stamped their works with the names of past masters. Sometimes they even say "China Yixing" or the name of companies. They did this to honor the lineage, as if to say that it was the tradition, and not them, which made the teapot. After all, without the training in design, skills, clay and tool manufacture and handling, they would never be able to make such pots, even if they themselves do push the limits of the tradition forward, as Master Gu most certainly did.*







線條和弧形的和諧與地



茶 Top left is a Blossom Pot (華穎壺), which is said to resemble a blossom rising up and opening, suggesting spring. Bottom left is a “Double-Line Bamboo Drum Pot (雙線竹鼓壺).” The body is like a trunk and the bamboo handle, button and spout are all understated. As we have discussed often in this issue, this pot captures one of Master Gu’s great skills, which is to find harmony between lines (geometry) and curves, which is aesthetically pleasing and philosophically deep. On this page, we have Master Gu’s versions of Shao Daheng’s classic shapes the Duo zhi tea-pot (掇只壺) and the famous De Zhong (鐘德壺, also called “Zhongde”). These are not only classic shapes, but they also make excellent tea and would be a Chajin’s dream. Master Gu’s Duo zhi is particularly gorgeous, with an amazing shoulder and a beautiful spout. (You can compare it to the Shao Daheng version from the museum on p.46 of July’s Annual Trip issue!)





茶 Top left is the “Verse Pot (掇只壺),” which is one of Master Gu’s more famous pieces. The body has a flat belly, a straight mouth, a short neck, a tubular flow and a ring handle. The arc-shaped lid has a small hole in the button and the bottom is concave. It is elegant with an upright demeanor. It is engraved with a line from a famous poem. Bottom left is a “Double-Line Shoulder Pot (上肩線圓弧),” which was a typical style for Master Gu in his early days. This one is made of a nice, bright hongni (紅泥, red clay). The top of this page is a “Laughing Pot (掇只壺).” In later years, Master Gu often said that some things in the purple-sand industry had grown arrogant and dry. He made this heart-shaped pot to bring a smile to people. To the immediate right is a “High Waist Three-Legged Overhandle Pot (高腰線三足提梁套壺).” This famous pot is amazing because it feels squarish even though it is round. It once again highlights Master Gu’s incredible virtuosity when it comes to blending lines with arcs. The legs are squat, but the round body is rectangular and so is the handle, leaving an impression of circles within squares, Heaven and Earth.

Time Line of Master Gu Jingzhou's Life & Achievements



顧景舟大師生平成就時間表

本人: Huang Yi Jia (黃怡嘉)

Year	Age	Gu Jingzhou's Life and Works
1915	0-5	Gu Jingzhou (顧景舟) is born on the 9 th day of the 10 th month of the Chinese lunar calendar, in Shangyuan Village, Chuanbu Township, Yixing City. (His given name, Jingzhou, was originally written “景洲,” with a different final character). His Chinese zodiac animal is the rabbit. He is born into a venerable purple-sand clay crafting family; his father is Gu Bingrong, his mother is from the Wei family and his paternal grandmother from the Shao family. Gu Jingzhou is the second son, but his older brother later passes away, leaving three surviving Gu brothers: Jingzhou, Luzhou and Xizhou, in order of age.
1920	5	Gu begins his education at Yixing Number Six Advanced Elementary School. He begins studying with the headmaster Lü Meisheng and changes the characters of his given name to 景洲. Aside from the classical Chinese staples of the Four Books and the Five Classics, he also studies other subjects such as English, Japanese, mathematics, the history and geography of China and other countries, sports and music.
1928	13	After graduating from his elementary school studies at the Dongpo Academy, he continues his studies for another three years.
1932	17	Due to a downturn in the family fortunes, Gu is unable to continue on to study at middle school. Instead, he returns home to learn the craft of Zisha pottery from his maternal grandmother, Mrs. Shao.
1934-38	19-23	Gu Jingzhou's father invites master Chu Ming (also known as La Gen, 臘根) to their household as a tutor. After two years of dedicated study with the master, Gu Jingzhou's work displays an unusual skill, earning him a new level of recognition and the status of master teapot craftsman. He begins signing his pots with “Made in Jing's Workshop at the Moyuan Studio,” “Jing's Mark,” “Bright Island” and “The Hermit of Wuling.” He also uses the signatures “The Ziyi Pavilion,” “Skinny Duckweed” and “Duckweed” to convey a sense of being adrift in uncertainty.
Late 1930s-early 1940s		Gu is hired by Lang Yushu, owner of Lang's Art and Literature. He specializes in making replicas of antique pots, and during this period he copies works by masters such as Shi Dabin, Chen Ming yuan and Shao Daheng. His own skills progress in leaps and bounds. In 1942, he accepts a position as a mold specialist at the Shanghai Standard Ceramics Company. The pieces he produces include the Tall-Shouldered Three-Footed Hoop-Handled Pot and the Barrel-Shaped Hoop-Handled Pot. He takes on the artist's name Man Xi (“Lingering Dawn”) and eschews his “Hermit of Wuling” stamp in favor of “Man Xi Pottery Art.” He also begins stamping his pots with the verses “Blessed am I to have a day of leisure” (imitating Wen Peng) and “Do what you love for a lifetime, and it will become a skill and a joy” (imitating Deng Shiru). After returning home, life is difficult. He makes the Short Bamboo-Jointed Pot, among others.



1944–45	29	Gu receives a generous commission to make the Barrel-Shaped Pot.
1946	31	At the request of Zhou Zhilu (周志祿) and Xu Zuchun (徐祖純), Gu makes 110 Drum-Shaped Pots to commemorate the Farmers Bank Symposium; the pots are engraved with the characters “座有蘭言 (<i>zuo you lan yan</i>),” meaning “Sitting down for an intimate talk.”
1948	33	After the Sino-Japanese war ends, Gu spends his time traveling back and forth between Shanghai and Yixing. He makes the Stone Ladle Pot, decorated with the art and calligraphy of Shanghai artists Jiang Hanting and Wu Hufan. He uses the maker’s mark “The Woodsman of Mount Jingnan.”
1951	36	Gu applies for a position at the Shanghai Tianyuan Chemical Plant at the recommendation of Gu Haoyuan (顧浩元). He passes the entrance test, but during his physical examination the doctor discovers he has tuberculosis, and in the end he is not hired.
1952	37	Gu returns to his hometown to give up smoking and recover from his illness. He spends his time off at home, growing flowers and raising fish. He takes on Xu Hantang as his main apprentice. Gu Jingzhou lives in Shangyuan while Xu Hantang lives in Shushan, so Xu often travels to Gu’s house to learn from him in person. Gu’s works from this period include his Lotus Seed Ornaments.
1954	39	Gu participates in the founding of the Yixing Shushan Pottery Industry Workers’ Cooperative, taking on the roles of internal production committee member and technical advisor. During this time, he produces the Cloud-Pattern Three-Footed Cauldron Pot. Gu relocates from Shangyuan Village to Shushan, moving several times between various self-catering lodgings.
1955	40	In October, the Pottery Industry Workers’ Cooperative establishes the Zisha Arts and Crafts Group and recruits the first batch of apprentices to study under artisans such as Li Changhong. Gu is one of the seven senior artisans of the Workers’ Cooperative. He begins signing his pots with the verse “Sipping ink and looking at tea.”
1956	41	The Zisha Workshop is upgraded to become the Yixing Zisha Arts and Crafts Factory, and in November a second batch of students is recruited. Four students, including Gao Haigeng, are assigned to study under Gu Jingzhou. Gu becomes good friends with Professor Gao Zhuang of the Central Academy of Arts and Crafts when the latter brings a work-study group to the factory. They design the Jade Disc Pot together, and Gu Jingzhou crafts it. Gu is appointed by the Jiangsu Province People’s Government as a technical advisor in the field of Zisha pottery art; at the time this is the highest honor in the whole applied arts industry. In the same year, he adopts Gu Xie (顧變), the son of his younger brother, Gu Luzhou (顧陸洲), as his own son.

1958	43	Gu throws himself into molding Zisha pots and innovating on potter's wheel techniques, revolutionizing the techniques of the time. He is labeled as an archetypal "rightist." He is also diagnosed with a cerebral concussion as the result of a work-related injury.
1959	44	Gu becomes the deputy director of the Zisha Technical Research Room, providing guidance in crafting techniques. He is involved in the decoration of the Jiangsu Room in the Great Hall of the People in Beijing, designing a set of large-scale tableware and some high-end flowerpots.
1963	48	The Zisha Arts and Crafts Factory establishes the Zisha Research Room; its members are Gu Jingzhou, Xu Hantang, Shen Juhua (沈遽華) and Xu Ciyuan (許慈媛).
1964	49	At the age of fifty (according to the traditional Chinese method of calculating age), Gu gets married to Xu Yibao, who is eleven years his junior. Due to orders coming in from overseas, Gu passes along the technique for making large flowerpots to six other artists, including Zhou Zunyan (周尊嚴).
1966	51	Gu is labeled as a "reactionary authority" by rebel factions and slandered as a "false leader" and is removed from the public eye.
1970s		Gu creates the Snowflake Pot, the Jade Ring Tea Set, the Shangxin Bridge Pot, the Large Plum Blossom Pot, and the Short Stone Ladle Pot.
1975	60	Gu makes the Small God of Longevity Pot. He participates in several archaeological studies of old kiln sites in the Yixing area and undertakes detailed textual research on the Song Dynasty Zisha kiln ruins at Mount Yangjiao, Lishu Village.
1979	64	Hong Kong businessman Mr. Lo Kwee Seong commissions a piece from the master, proposing that it be a study in replicating a historical work.
1980	65	Gu guides other artisans in the techniques of replicating historical masterpieces, passing along his skills. He produces a succession of pots including the Short Monk's Cap Pot, the Han Duo Pot and the Round Goblet Pot.
1981	66	Gu visits Hong Kong for the first time with a group including Song Boyin (宋伯胤), Xu Xiutang and Gao Haigeng to attend the 6th Asia Arts Festival. They carry out an appraisal of the Hong Kong Teaware Museum's collection.
1982	67	Gu is awarded the title of Master Craftsman. In September, he oversees the Zisha Arts and Crafts Factory's exhibition of fine Zisha works. While carrying out an appraisal of the 200-plus Zisha pieces in the collection of the Palace Museum in the Forbidden City, he notices that the collection contains two Dragon Handle Phoenix Spout Pots bearing the mark of Chen Mingyuan, one large and one small. Gu realizes that they are in fact his own replica pieces, made during his Shanghai days in the 1930s.
1983	68	Gu serves as the deputy technical director of the Zisha Research Institute. He accompanies his wife to Shanghai so she can receive medical treatment for her illness, and boards at Huaihai Middle School. During this time, he makes several pots, including the Partridge Pot and the Small Gong Chun Pot.
1984	69	On the 18th of July, Gu's wife Xu Yibao passes away due to illness at Dingshan United Hospital. The same year, in the 9th month of lunar calendar, Gu Jingzhou turns seventy. He pens this seven-character quatrain: "At fifty I was already wrestling with balls of clay; but now I remind myself I am already seventy. Like Lu Yang brandishing his spear at the setting sun, I hope yet to leave my footprints in the snow." After this he begins signing his works with "Made by Jingzhou After Seventy" and "Old Man Teapot." The latter signature originally appeared on a Gong Chun piece that he had once copied in Shanghai; in his later years he adopted this as his own alias.
1985	70	The Kam Fung Company invites Gu to participate in an exhibition in Hong Kong, where he meets collectors from Hong Kong and Taiwan.
1986	71	Gu serves as the deputy technical director of the Zisha Research Institute and as a senior consultant for an enterprise group.
1987	72	He makes the Jade Disc Hoop-Handled Pot, among others, and becomes the honorary director of the Zisha Research Institute.
1988	73	The Ministry of Light Industry awards Gu Jingzhou the title of Great Master of Chinese Arts and Crafts.
1989	74	Gu visits Hong Kong for the third time, at the invitation of the Kam Fung Company. He makes the Tall Monk's Cap Pot, the Ruyi Drum-Shaped Pot and the Ci Le Pot, and writes some pieces of calligraphy to accompany the pots. He is promoted to the level of Advanced Master Craftsman.

1990	75	Gu is involved in the creation of a commemorative pot for the 100th birthday of Mr. Zhu Qizhan (朱杞瞻), serving as artistic consultant and writing the certificate to accompany the pot.
1991	76	Gu collaborates with Xu Xiutang and Li Changhong on the book <i>Appreciating Yixing Zisha Ceramics</i> , published by Joint Publishing of Hong Kong.
1992	77	Gu makes two pots for the Kam Fung Company's Zisha exhibition, the Partridge Pot (with an inscription by Han Meilin) and the Happiness and Longevity Su Hui Pot (with an inscription by Liu Haisu). The Ministry of Posts and Telecommunications publishes four stamps featuring purple-sand clay pottery art; one of them is a hoop-handled pot by Gu Jingzhou.
1993	78	In October, Gu visits Taiwan as a member of the Yixing Zisha Pottery Art Exhibition delegation and receives a warm welcome. During this visit, he attends two exhibitions, Fine Chinese Teapots From Past to Present and the Zisha Collection of Mr. Wang Du (王度). He also makes the Flat Xu Pian Pot.
1990s		Gu carves what will be his final maker's stamp to sign his pots: "Born in 1915" (<i>sheng yu yimao</i> , 生于乙卯).
1996	81	At 4 p.m. on June 3 rd , Gu Jingzhou suffers a lung failure due to emphysema. He passes away in the Yixing Number One People's Hospital at the age of eighty-one.
1996		On the morning of June 7 th , a large memorial service is held for Gu Jingzhou at the Yixing Zisha Arts and Crafts Factory. Deputy head of the Jiangsu Province Applied Arts Head Office Jing Mada (經馬達) and more than a thousand other leaders are in attendance to send off the "grand master of a generation," Gu Jingzhou.



Voices from the Hut

We have some exciting news! In the past, we have opened up a section of the magazine, “Voices from the Hut,” to the community, allowing all of you some pages to write about your experiences in Tea. Over the years, we have found that these are some of the best and most interesting articles we have ever published. We have therefore decided to include a Voices from the Hut section in every issue from now on! Our dear tea brother Matthew Grohne has volunteered to edit this section of the magazine. He has a lot of great topics, themes and ideas for future issues and is in need of contributions from the community. (He may have already contacted you about contributing!). So, if you would like to contribute some writing to Global Tea Hut magazine or have an idea for an interesting topic, you can reach Matthew on the Global Tea Hut app (in the Voices from the Hut section), on Instagram (IG: foldedleaves), or at the email: voicesfromthehut@gmail.com. We cannot wait to read all the exciting articles to come!

FOX-WALKING WITH TEA

茶人: Alexandra Tijerina

Two years ago, I fell utterly and hopelessly in love with Tea and Nature. Don't get me wrong, I've had many warm sips of tea pass over my lips and spent countless days marveling at beauty outside, but this time I knew things were different. This story began in the summer of 2017, when I visited the Tea Sage Hut and was courted by Tea through ceremony. I savored these moments with the Leaf, but little did I know that my infatuation was just beginning. Very soon after, my heart was shocked to meet another love at a place called the Wilderness Awareness School, located in Duvall, Washington. There, I began a program called Anake—a year-long intensive that is designed to connect you to Nature so you can realize your true power as an individual in order to be of service to your community. In other words, I would be learning to use Nature as a way to connect with myself and other people.

I spent that year getting to know the plants, animals and other beings of the Pacific Northwest, learning how to

make fire using ancestral skills, making crafts out of natural fibers and doing many other things that are too numerous to list. I fell hard for Nature and all it had to teach me. At the same time, I was deepening my relationship with Tea by doing a daily bowl tea ceremony first thing in the morning. What burgeoning exuberance and joy blossomed those first months! These two emerging loves provided their own unique gifts in my life and I wanted to experience, to taste, to explore and fully immerse myself in everything they had to offer. My infatuation was quickly turning into something deeper. How could I ever choose between two loves that brought so much richness?

Since you may be more familiar with Tea, I'd like to introduce you to my other love and the way it has expressed itself in my life. At the Wilderness Awareness School, they teach something called Core Routines, which are designed to re-program our brain patterning to more closely resemble how humans used to function when they lived fully integrated with

Nature. One routine (of eleven taught at the school) is called Expanding Our Senses, which uses techniques called “Owl-Eyes” and “Fox-Walking.” Come along with me on a short journey to get a glimpse of these two techniques in practice...

After spending the morning hours in your room, your brain is busy thinking of the many things you need to get done by the end of the day. Then, seemingly out of nowhere, you remember what actually needs to be done. You make your way to the front door of your house and slowly open it as you notice the shapes of the trees, houses and cars outside. You feel yourself take a slow deep breath, and as you let it out your eyes relax into a wide-angle vision where you receive as much visual input as you can. This is called “Owl-Eyes.” Almost instantly you notice your thoughts quieting down and senses heightening. You notice the sound of the robin singing in the hemlock tree to your right and at the same time the cars driving down the street in the distance.



While maintaining this vision, you start heading down the sidewalk towards the river that is a short distance from your house. Once you come to the dirt trail (which you know like the back of your hand), you stop, take another breath, and feel the air flow over your skin as you carefully take a step, landing softly on the balls of your feet before allowing your heels to reach the soft ground. There is a shift in you as you enter this wildly green forest. You continue down the trail like this, slowly “Fox-Walking” while scanning your environment with “Owl-Eyes.” The world has taken on a more vivid quality. Your body feels both relaxed and alert taking in as much of the landscape around you, comforted by the tall Douglas fir and cedar trees.

“At a Sit Spot you can also find yourself unexpectedly and suddenly filled with gratitude for the smallest of things. The strange-looking bug crawling across the soil. The way a leaf twirls overhead. Or your chickadee friend who decides you’re safe enough to land on. Similarly, with Tea I can be struck with gratitude over the simplest of moments, such as the beauty of rising steam that a minute ago I didn’t even notice. I appreciate how silence and solitude can produce such expansiveness.”

Step by step you feel your body blend into the natural environment; all of your senses as awake as they will ever be and inside you are calm and focused. You round a corner and spot that familiar cedar tree with its reddish-brown bark. Your body is pulled in that direction and you lightly caress it before sitting down with your back cradled against the tree. You release yet another deep breath and with it there is a faint sensation of this being breathing with you. This is your “Sit Spot.” Still in “Owl-Eyes” you sink into your senses, sometimes forgetting where you and the environment begin and end. In these moments you remember what it is like to be fully alive.

Have you ever felt like this in the natural world? Previously, I know I had experienced similar things, but by changing the way I approach Nature, I am now more quickly able to reach a present state of consciousness. It’s amazing to me how by manipulating your animal-body you can suddenly change your body chemistry and thus

your mental state and how you interact with the world. Something you may consider trying is physically changing the way you approach a tea ceremony. For example, whether you are serving or being served, you can notice how you are walking to sit with tea. Maybe try experimenting using “Fox-Walking” and “Owl-Eyes” and see if it changes anything for you and your perception of the space. Another thing to try is switching in and out of “Owl-Eyes” while sitting a ceremony, seeing if you notice any shifts in yourself. Having that wide awareness of the ceremony I often feel a sense of groundedness, as well as a sense of connection with the group and Tea. At other times I focus in to take in the small details, noticing how that feels too.

“Sit Spot” is another Core Routine and is something we were encouraged to visit every day. You can think of it as a sort of sensory meditation, but I have found it to be much more. It is here where I have deeply cultivated a sense of belonging with Nature. They say, when you visit the same special place day after day Nature’s lessons will surely seep into you. I have found this to be true. Stillness is a major part of this routine and I again draw parallels with tea ceremony. For instance, when I’m sitting down for a tea ceremony I am often brought into a similar state of awareness. Like at my Sit Spot, when I sit in the quietness of a ceremony, my senses are quickly engaged as I experience the feeling of hot liquid flowing down my throat or a bowl warming my cupped hands. In fact, at my Sit Spot I sometimes close my eyes and an image of myself at a ceremony appears. Yet, who says they need to be separated? I’ve often brought tea there and had bowls in silence. A different awareness emerges when drinking tea

outside and some of my most memorable sessions by myself or with other people have occurred in Nature.

By bringing tea to your Sit Spot you can strengthen both of these connections. If this piques your interest, I would highly encourage you to create a Sit Spot practice of your own. It can even be in your backyard or on a noisy balcony in the middle of the city. Truly get to know that place inside and out. There is something magical when you can relate to the natural world and genuinely feel a sense of belonging. When we feel like we belong somewhere, we are more at peace within ourselves and in turn want to keep and protect the world, for we are never truly separate from it.

At a Sit Spot you can also find yourself unexpectedly and suddenly filled with gratitude for the smallest of things. The strange-looking bug crawling across the soil. The way a leaf twirls overhead. Or your chickadee friend who decides you’re safe enough to land on. Similarly, with Tea I can be struck with gratitude over the simplest of moments, such as the beauty of rising steam that a minute ago I didn’t even notice. I appreciate how silence and solitude can produce such expansiveness.

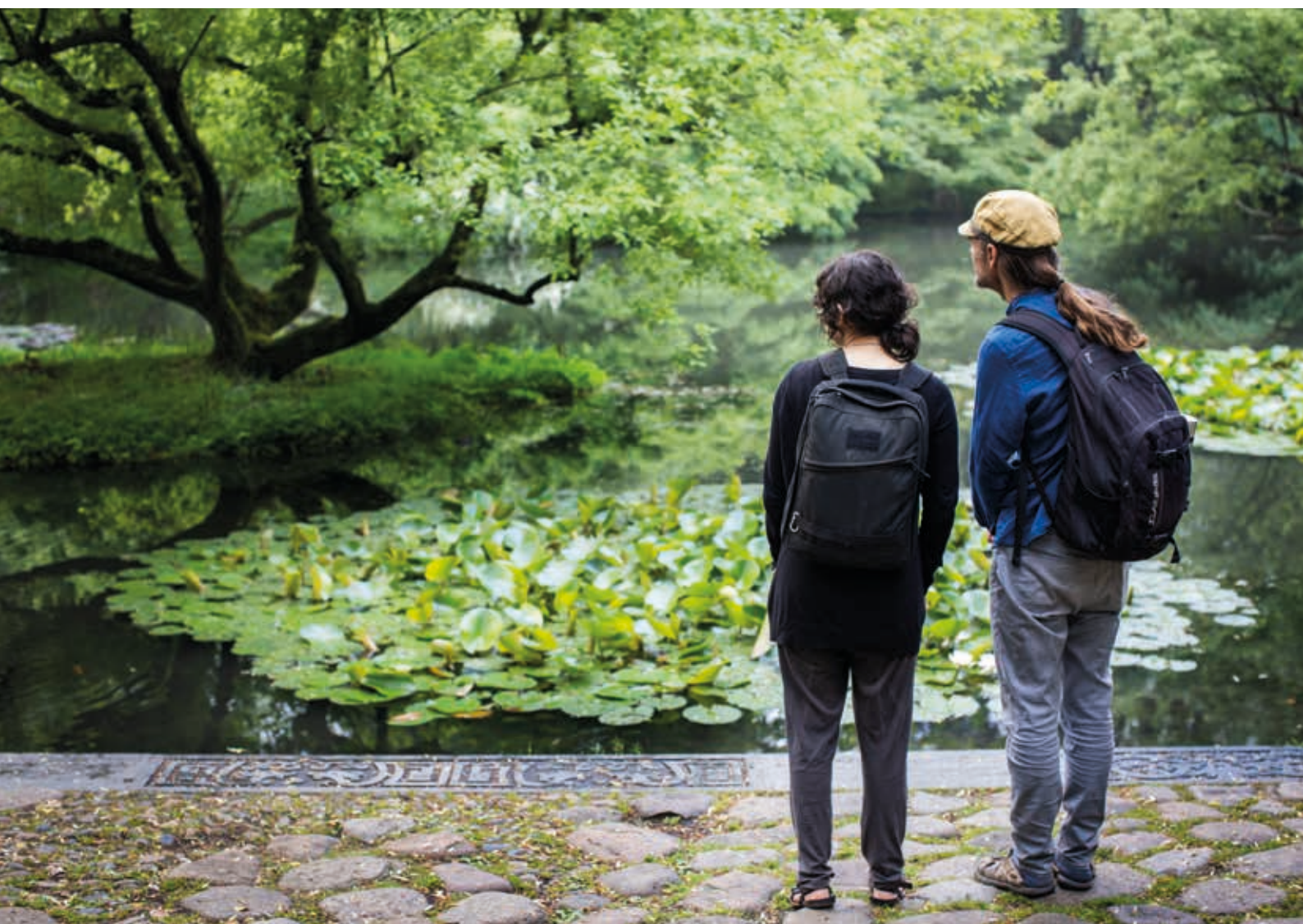
Although there is much to be gained from experiencing Nature by yourself, many aspects of my year of Anake were done in the context of community. As with Tea, I have found unique wisdom in community and solitude, and in my own life have found a need to have a balance of both in practice. As a group of thirty, we spent the year pushing our edges together through physical, mental, and emotional challenges, including a final week where we survived out in the wild with only the clothes on our backs. We spent that time exploring the boundaries of what it means to be a human in the context of other beings, both human and non-human, so we could begin the unraveling process of ourselves and society. A question that was often subtly (sometimes strongly) and continually asked of us was, “In what ways can we fully show up in the world as protectors and share our unique gifts?” This knot could only be untangled with the mirror of others and I am intensely grateful for those people that I shared that year of amazing growth with.

After my Taiwan trip, my tea practice began as a mostly solitary and private experience. I spent days in my room studying and serving tea for myself yet felt like something was missing and I craved the community I felt when drinking tea with others. As fate would have it, I slowly found people who also had their own tea practices. After a few months and feeling my own practice slowly deepening, a bubbling desire to serve tea more often began to take solid form. My confidence built and I started reaching out to more people for ceremonies and with that felt an emerging appreciation for a growing tea community. Recently, I went on the Global Tea Hut Annual Trip to China and was able to experience yet another layer of connection and community. I felt as if there were rings of connections built from individual practices, regional communities and the world and that I was able to

finally see how they overlapped each other. It has also been amazing to feel both my wilderness and tea communities growing side by side (and often crossing over).

Visiting the Tea Sage Hut and doing the Anake program have been life-transforming experiences, completely changing the way I view the world. I am thankful that somehow these two ways of deepening connections with Nature, myself and other people surfaced in my life at the same time. By integrating both and interweaving them in my life, I feel a stronger ability to be more present in this world. It is really helpful to have a daily practice of tea; however, by incorporating the Core Routines of the Wilderness Awareness School, I am able to continue living mindfully even when I'm not holding a steaming bowl of tea during a ceremony. It is another way of remembering to remember.

What's more, the deeper I dive into my two loves, Nature and Tea, the more I learn about myself and in what ways I want to show up in this life. Like an amazing partner, loving them has compelled me to grow and take stock of not only my gifts but also my inadequacies. They are preparing me to be of service and to love something greater than myself. What more could I ask for, really? As far as my love affairs, it's probably very obvious by now that I didn't actually have to choose between the two, for Tea and Nature are in fact one.





A CALL TO ACTION

Help us make Light Meets Life a reality!

Give what you can and spread the word!

I am sitting at the long wooden table in the great hall of Tea Sage Hut after serving the very last ten-day Intro to Cha Dao course here. The images of our recent guests' shining faces are still resonating in my memory. I imagine all the other Chajin who have sat here and sipped tea here, receiving lessons from the Leaf herself and from Wu De and Shen Su.

This place is so special and so important for a couple of reasons beyond the collected memories we share here. Real transformation and awakening have happened here. I have experienced it myself, and I've seen it in others. The structure of the course schedule, with discourses and twice daily meditation, allows transformation to happen. The safe space of non-judgment, the support of the teachers and older students, plus an invitation for self-inquiry promotes transformation. Tea flushes out toxins, physically, emotionally and mentally: transformation. To be served with generous hospitality is transforming.

This place is also important because it houses a lineage, and in such a way that keeps it very much alive. As I hold a tiny Qing Dynasty cup in my hand, I am struck by the history that brought

this gongfu tradition all the way to my fingertips. When I drink simplicity from a ceremonial bowl, just leaves and hot water, I am connected to the very moment when that tea leaf fell into Shen Nong's cauldron. To learn these traditions is also to learn a responsibility to protect them and to carry them forward. We seek a new home for the tea and tools that teach us, and to have a home base for our school where we can share the techniques and philosophy of our lineage and carry out our tea and meditation courses.

We have embarked on the journey of finding and funding such a place, with our determination at the helm. The details of our future slowly appear out of the mists and fog, one boon at a time, one obstacle to navigate at a time. We are in the process of viewing other potential properties in Taiwan, and we are continuing our fundraising efforts. We are seeking private benefactors as well. If this is you, please let us know!

As I write this, we have just crossed the milestone of raising our first \$100,000 in our GoFundMe campaign. Family, this is extraordinary! Just over three hundred members and friends made donations of everything

between \$5 and 25,000, sometimes more than once, and we raised this much in a month's time. We are so grateful, and we raise our bowls and hearts to you.

We have launched our weekly Tea-Raiser incentive, offering a rare tea cake or piece of teaware as a thank-you gift to a randomly selected donor from the week. We are enjoying bringing these treasures out of storage to share with you, and we are having fun with the surprise of the weekly drawings. We hope you are too! (Follow along at lightmeetslife.org/tea-raiser.)

Please keep the donations coming in and sharing the word about our campaign.

Together, bowl by bowl, and donation by donation, we are on our way to building a tea Center for the ages: a home for our lineage, a school for our life-changing courses, and a peaceful retreat for Chajin from all over the world to find solace.

LOVE & LIGHT,

Kristina Clark

www.lightmeetslife.org

愛正在改變世界一碗接一碗

呼喚改變世界的行動

茶道

Testimony of Donors:

茶人: *Frederik Wallin*

This practice has changed my life more than I could ever imagine. It's so immersed in beauty and love and it has helped me to find some of the most amazing people and friends I've ever met. I love you! So please help us share the love!

茶人: *Antonio Moreno*

Global Tea Hut changed my approach to tea and enriched my life in the process. It's a continual process, where serving tea has become a way of life that beckons me to offer the best version of myself to the world.

茶人: *Alexander Resch*

I love what all of you do. The information you provide, love you give, and the space you hold is priceless. Looking forward to come visit in the new place you call home.

茶人: *Becky Houchin*

Lots of people say how Global Tea Hut has changed their lives and it's true. If we are to work for a better future, we need to pay it forward. Donating even a small amount helps the larger picture.

茶人: *Zoe Konovalov*

This is my second donation and I'll keep donating every pay day. When I think about how much my life has been enriched by the tea practice I learned at the Global Tea Hut, I feel very motivated to give some money to make sure that there will always be an amazing and beautiful Center where others can stay and learn like I did.

茶人: *Jing Ren (淨仁)*

I truly believe in the wholesomeness of this wonderful project, community and tradition. It has enriched my life beyond words and gave me meaning and purpose in life more than I ever thought tea and practice could ever do. I know personally how hard those guys and girls work at the current Center to facilitate guests and courses, publish the monthly magazine and spread the teachings of Zen and Tea. What they can accomplish out there is extraordinary, and Wu De's work ethic has truly inspired and nourished my relationship towards work and service as well. I have great faith that with our support we will create one of the most wonderful tea centers the world has ever known! I raise a cup of tea to all those who will visit Light Meets Life one day... May they be happy, peaceful and liberated.

茶人: *Tom Meli*

It is a deep honor to contribute to so compelling a vision and so beautiful a teacher. Wu De has been one of the most inspiring teachers I've ever had the privilege of learning from and embodies a compassion and wisdom that consistently opens and enlivens. The Way of Tea (Cha Dao) is a deep spiritual practice with roots in indigenous traditions and Zen and has helped me integrate my deep love of nature, indigenous perspectives, mentoring traditions and Buddhist perspectives on a life of profound merit and significance.

www.gofundme.com/globalteahut

TeaWayfarer

Each month, we introduce one of the Global Tea Hut members to you in order to help you get to know more people in this growing international community. It's also to pay homage to the many manifestations that all this wonderful spirit and Tea are becoming as the Tea is drunk and becomes human. The energy of Tea fuels some great work in this world, and we are so honored to share glimpses of such beautiful people and their Tea. This month, we would like to introduce Claudia Coleman.

I grew up in England where PG tips with milk is the most likely brew you will be served. Builders tea they call it, dark and strong. I've drunk countless mugs with friends and family. Though this tea is ordinary and the water over boiled, a nice cuppa with a few biscuits or a slice of cake is the British way to say welcome, let's sit down, relax and have a good chat. Different green teas were discovered in my 20s through an interest in macrobiotic cooking. I remember having a glass kettle and boiling kukicha or twig tea on the stove. There was genmaicha, hojicha, bancha—lots of chas! Also roasted barley tea, which wasn't really a tea at all but tasted nutty and was delicious hot or cold.

Green tea became my morning drink. My tea cabinet had so many different teas: green, black, chai, herbal... Some for mornings, others for eve, to awaken or to calm. Never been a coffee person. Sometimes I'll have an espresso or cappuccino but coffee caffeine is intense and makes me jittery. Tea calms; it's a gentler brew.

My introduction to Tea as ceremony and an energetic medicine happened two-fold a few years ago in California, where I now reside. A dear friend, Gabrielle, would talk about her early morning Tea practice, explaining that she drank living tea, from trees that were hundreds of years old and how drinking this tea every day was like medicine. Of course, I was intrigued, what would it be like to drink this kind of tea? How would it smell? Or taste? It sounded so mysterious and unique. When she extended an invitation to join her for a morning sit, I was so excited and also felt very honored to be invited.

I remember setting the alarm for 4:30 am, wondering why I am getting up so early to go drink tea. Then jumping in my car and driving in the dark forty minutes to her home. Stepping into her house was like entering a portal of calm after the drive. I knew nothing of chaxi, sidehandle pots or living tea. However, seeing this beautiful area set for us to sit I had a feeling that this was going to be something special. Everything looked so beautiful.

I watched everything she did: there was lots of rinsing, steam and water sounds. Special bowls and a strange teapot with a long handle. I was mesmerized by it all. The tea leaves were dark and into the pot it went. More water, then a bowl was lifted, and a sweet smile and gaze met mine. Time to drink this steaming bowl. It smells like Earth. We drank and drank. Outside the dark turned to light and with each bowl my body sank deeper and deeper. I closed my eyes. Tears came and a sense of relief. Feelings of love and also grief/loss. This tea was stirring my emotions, shifting them. It was quite profound, and I could have kept drinking forever in this altered state. It felt as though we were in a timeless place.



🌿👤: Claudia Coleman, U.K.

This year I was very fortunate to sit a ten-day course at the Tea Hut. I had an inkling of what it would entail. The silence and meditation. Plus, I was excited to learn how to serve tea and get an idea of what all these different types of teas are. Ha!! What I got from those ten days goes far beyond anything I could ever have imagined. My time at the Hut goes beyond words. The amount of preparation and thought that went into our time there is astounding. We were four women from different corners of the world. Treated like princesses. Sleeping like kids in bunk beds. Crying from the overwhelming love being showered on us every day. Eating such lovingly prepared bowls of goodness. It really felt like coming home to a loving family you never knew existed. Where everyone is happy to see you, hug you. Observing such grace while being served tea. Feeling the leaf work her magic each day. Being enveloped in this Sanctuary surrounded by Love and kindness. Learning so much about selfless service and being grateful for every moment.

With this new awareness my journey with the Leaf begins, I have some teaware, three bowls and a little tea. I look forward to serving, evolving and growing in this amazing practice with you all. Will do my best to be humble and grateful. Forever learning... I currently live in Los Angeles. Come over, I'd love to share a bowl!

Inside the Hut

COMING SOON TO GLOBAL TEA HUT MAGAZINE

茶主题: Tetsubins

茶道

茶主题: Classics of Tea

茶主题: Chajin & Teahouses

茶主题: Wuyi Cliff Tea



We need your help to get to a place where we can build your permanent Center, Light Meets Life. (And we do hope that you feel that our Center is yours, not ours.) If everyone in this community donates, we can together create the most gorgeous Tea Center ever. Obviously, not all of us have a lot of money to give, but we can all do our part. Each of us is also connected to a larger community of people who can share in the building of this project. As a global community, we can do this for us and for future tea lovers!



Please spread the word about the fundraiser. We will be giving away lots of amazing tea and teaware to Global Tea Hut members who are most active in helping us build Light Meets Life.



We have launched a "Tearaiser," where we will be awarding rare teas and unique pieces of teaware from our collection to donors. We will be offering some very special teas!



We have a new "community" page on our Light Meets Life website (www.lightmeetslife.org). Visit and see all the ways that community members are sharing their work with the new Center. And if you want to contribute some of your work, let us know.



Despite all that is going on, we are still going ahead with our annual Zen & Tea retreat in Spain. Wu De says he wouldn't miss it for the world. Since the Center is closed indefinitely, this may be your best chance to learn about Zen and Tea, and to do so in one of the most beautiful spots on Earth. Join us for ten days of meditation, silent hikes through the mountains, amazing food and the most gorgeous skies to fill your mind and clear your heart. There are still spaces, but it is filling fast: www.casacuadrau.org

Center News



It is Light Meets Life time!!! We have launched a giant, worldwide fundraiser to make the move this very year. This will be our permanent Center, offering tea courses for the rest of our lives and beyond, serving future generations of tea lovers. Visit www.lightmeetslife.org now!



It may seem daunting, but together we can raise the funds we need to move into a new Center, your new Center. If you have any experience dealing with fundraisers of this nature and want to get involved, please email us and let us know your ideas.



The Center will be closed indefinitely after June for obvious reasons. There will be no courses for the second half of 2019, though if all goes according to plan, we hope to restart in 2020 with an even better and more varied schedule than ever before.



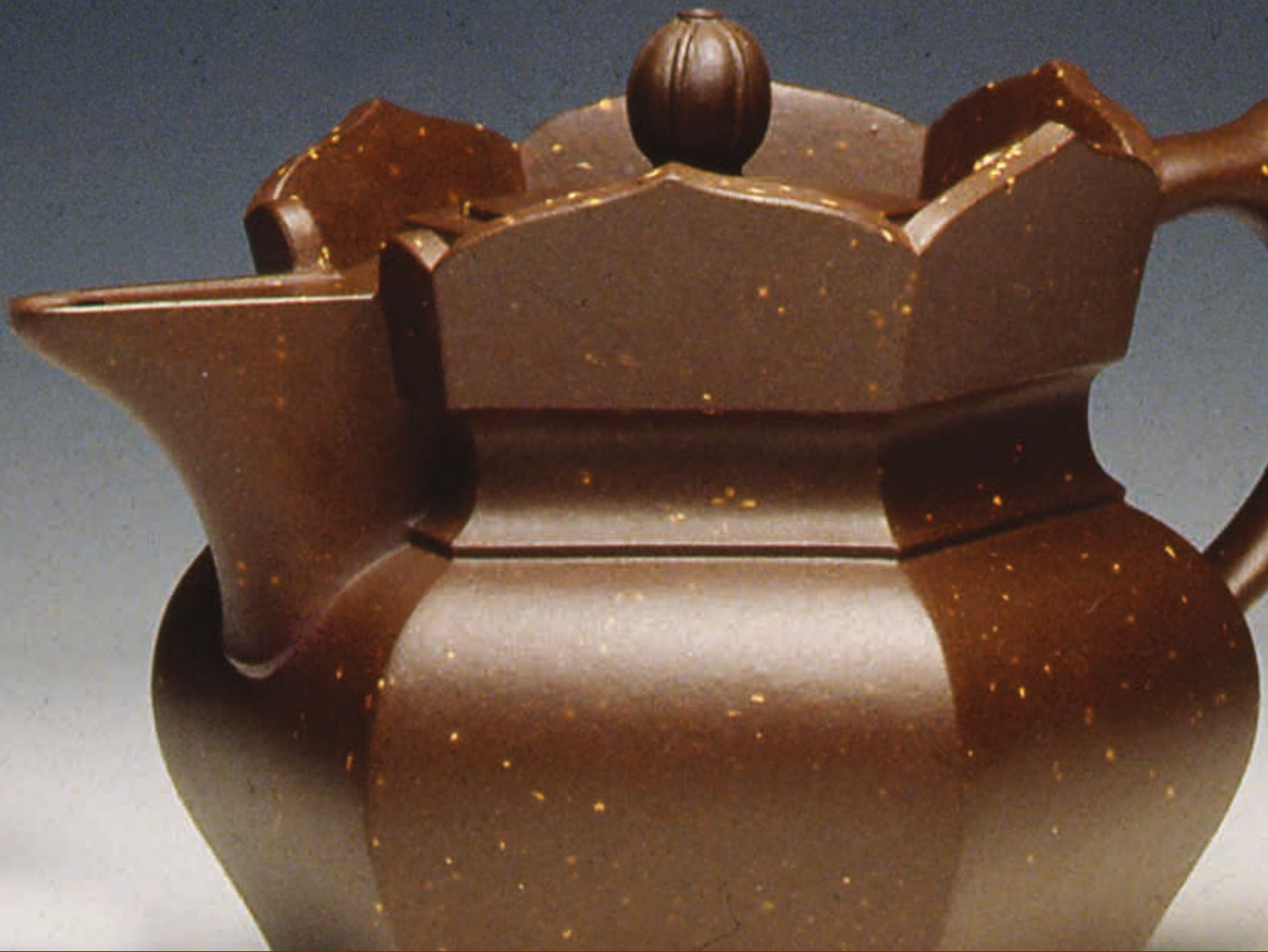
Say a prayer for the last-ever course at the Tea Sage Hut, an Old Student Course which is going on as you read this. We will also be heading to Yunnan to rest our prayers with the trees.

August Affirmation

I listen with compassion

Sometimes the greatest gift you can give someone is just presence. Try approaching someone you love and saying, "I am here." Then listen fully with all your being, without the mental need to correct or offer to the conversation. Just holding space.

顧景舟



www.globalteahut.org

The most teapot-filled magazine in the world! Sharing rare organic teas, a magazine full of tea history, lore, translations, processing techniques and heritage, as well as the spiritual aspects of Cha Dao. And through it all, we make friends with fellow tea lovers from around the world.

GLOBAL TEA HUT

TEA & TAO MAGAZINE

