

# GLOBAL TEA HUT

國際茶亭

TEA & TAO MAGAZINE

November 2019



月茶



## CLASSICS OF TEA

SEQUEL TO THE TEA SUTRA

PART I

# Contents

Issue 94 / November 2019

GLOBAL TEA HUT

TEA & TAO MAGAZINE



## FOUR SEASONS OF SPRING

Once again we offer another translation of a tea classic, though this time only in part. This work is very long, and even this half has taken just over a year to complete. There is a lot of love in this work, as much as there is heritage, tradition and breadth. These classics offer us a glimpse back to the roots of Cha Dao. And oolong suits the Qing Dynasty!

*Love is  
changing the world  
bowl by bowl*

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Dominoe Farris, USA

傳統  
製作  
四季  
春



recycled & recyclable



Soy ink

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# From the editor

In November, the weather is perfect. Autumn is a great time to live in Taiwan. We can drink tea outdoors and the temperature tends to be just right. This is the time when all our Light Meets Life teas have arrived, and we are busy enjoying them. It is also the start of aged sheng in earnest and also Cliff Tea and aged oolong. Though living in a place with four seasons is much better for tea drinkers, Taiwan is still nice during this time. If you do live where the foliage is turning colors, then take this month's tea outdoors and enjoy the season.

As the year winds down and we move towards the big change that means leaving the Tea Sage Hut behind forever—the Center that has meant so much to so many for all these years—we shed some tears, but are also excited for all that is in store for us. There are definitely mixed emotions about it all. Moving is going to be quite the experience! Please say some prayers for us and raise a bowl.

It is looking increasingly like we are going to have to turn inward for a period of time. Viewing the constant change of the universe in cycles, we do not see this as a setback or a problem at all. It is important to catch one's breath just before committing to the biggest exertion of one's life. In the moment before the climax, the martial artists pause and breathe, readying themselves for what is to come. Light Meets Life is going to be a giant endeavor and require great determination, lots of energy and money and internal integrity to build. Before that process begins, it will be nice to take a breather. Besides, we don't really have a choice, as we have not yet raised sufficient funds to purchase a long term property, and therefore have to close the Center down and move to a temporary space while we continue to fundraise, gather our strength and guard our internal light.

For me personally, this means I will retreat and work on resolving some of my defects of character, cultivating a greater uprightness for when the time comes. I also plan to renew some lost practices that are healthy for me. Practically speaking, this means I won't be traveling much in the coming year, focusing instead on my own cultivation in an attempt to get myself and the Center in a more fit condition for the next chapter—ready to be everything that Light Meets Life will require of me, which is a better version of myself.

In terms of the Center, this will unfortunately mean that there will not be any courses for the unforeseeable future. While this shift is hard, this is also a chance for all of you who are committed to this practice to nourish yourselves on your own, cultivating your daily practice and building community where you live. Dependence on the Center has not ever been our aim. We always tell course participants that the aim of a ten-day course is not to have an experience, but to give one all the tools needed to start or deepen a tea practice at home. Now we will all have to continue that on our own.

As for Global Tea Hut, we have not yet made a decision about what to do, but there will most certainly need to be a change. We need to constrict, lower costs and save as much as possible towards the aim of this entire project, Light Meets Life. We have worked so hard all these years to create and maintain a free Tea Center, and Light Meets Life is a lasting version of all our dreams. Your continued support through this time will be essential if we are to see this dream to fruition. Help support our decisions once they are made and make any changes with grace. Also, please continue to spread the word about our Light Meets Life fundraiser and purchase tea/teaware from the website, helping us to gather the funds we need.

This issue is a continuation in our "Classics of Tea" series, where we translate the ancient tea texts and annotate them for modern readers. We have traveled the Tang (618–907), Song (960–1279) and Ming (1368–1644) dynasties. Now, we turn to the Qing Dynasty (1644–1911), with the *New Tea Sutra* (續茶經) by Lu Tingcan (陸廷燦). This long work is an important stop on the tea scholar's journey and a very worthy contribution to a growing English canon of tea works. Since the *Sequel to the Tea Sutra* is so very long, we will only be publishing around a third of it in this issue and will have to save the other two-thirds for another, future issue. The translation, annotation and editing of this work has taken over a year and involved the hard work of almost ten people! There is a lot of love in this issue. Raise a bowl to old Master Lu Tingcan and to all our tea brothers and sisters who gave their time to share this tea wisdom with the world. This will be a heavier issue, so, like the tea saint Lu Tong, we will have to don our tea scholar hats!



## —Further Reading—

This month, we recommend re-reading any of the classics that we have translated throughout the years. They all provide context for this wonderful issue, especially the *Tea Sutra* by Lu Yu, which we published in 2015. All past issues can be found on our website!

# TEA OF THE MONTH



Over the course of this month we will be drinking another very special tea. This is the second tea in our two-part Si Ji Chun (四季春) series we began last month. We started last month with a “Four Seasons Red,” which was a very unique way of processing Si Ji Chun into a red tea. In fact, that is the only one we have come across in our tea journey. This month, we are going to be drinking the exact same tea, but processed as an oolong, which is much more typical for Si Ji Chun. Since this is tea from the exact same harvest, and only the processing is different, it is perhaps worth reviewing some information about the varietal.

Si Ji Chun is one of “Three Daughters” of Taiwan (Jin Xuan, 金萱, and Tsui Yu, 翠玉, are the others). Though you could perhaps call Si Ji Chun a hybrid, it is a natural, wild varietal that arose in Mu Zha. 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 (青心) 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 thirty- to sixty-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.

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 International Association 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 mankind 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 month’s oolong is traditionally-processed, which means a higher degree of oxidation and roast. Traditional oolong is usually oxidized between forty and eighty percent. Nowadays, the Taiwanese tea world is predominantly lightly-oxidized oolongs, which are under forty percent, and then there is Eastern Beauty, which is an outlier on the other end of the scale. Within the forty- to seventy-percent range, there is a ratio between oxidation and roast so that lighter oxidation equals more roast. This ratio doesn’t work for lighter or heavier oxidized teas. Our Tea of the Month is right in the middle, with a pretty balanced oxidation and roast, allowing Si Ji Chun’s unique flavor to shine through, which should remind you of Tieguanyin as Si Ji Chun is related to that varietal.

This month’s tea has a gorgeous flavor and nutty, fruity profile that is scrumptious. It has beautiful and uplifting Qi. It is a wonderful tea to start a day, or to waste an afternoon doing nothing. It will be especially nice on a sunny autumn day outdoors shared with some great friends. The upward-moving energy is as much in the fragrance as the liquor, so be sure to inhale deeply from the cup or bowl. The Qi from oolong always enters upwards through the aroma. If you are brewing gongfu, take as small of sips as possible for the same reason. Smaller sips force the fragrance upwards.





Four Seasons of Spring



Zhu Shan Village, Taiwan



Oolong Tea



Taiwanese



~600-800 Meters




四季春





# A DEEPER SESSION

## Further Exploration into Our Tea of the Month

 ver the course of this month, we will once again return to the same exact Si Ji Chun that we had last month, only this time it is processed as a traditional oolong. This experiment is very helpful for learning to taste the characteristics of this special varietal and also for tasting the differences that processing makes on a tea. There is a lot to explore and learn about. Hopefully you took notes last month, or even saved a bit of tea for comparison. Before we get into the differences, let's review some information about Taiwanese oolong.

Recently, there has been a growing trend of traditionally-processed tea in Taiwan, which in some ways follows the organic trend we just mentioned—in that it also began as a way for low-

er-elevation regions like Dong Ding to compete in a market that was leaving them behind as well as a response to organic farming methods. This is because organic tea responds much, much better to traditional processing because the leaves are often bug-bitten and therefore oxidize differently than whole leaves that were protected by pesticides. Before we discuss the history of oolong in Taiwan, we should first explain what traditional processing is.

Oolong is semi-oxidized tea. Don't get misled by this statement and start thinking that "all tea is *Camellia sinensis* and the difference is in the processing," as many authors would mislead you to believe. We have been over this before: different processing techniques evolved over time to suit different vari-

etal(s) of tea. Farmers developed their processing skills to bring the best out of the local varietal(s) they worked with. Such improvements happened through innovation, insight and some trial and error. And while you can process certain regions' varietal(s) using the methods of another place, it won't be the same; any tea lover will be able to tell the difference. That said, oolong tea is semi-oxidized, and traditionally the range of was much narrower. As we will discuss shortly, it is much greater nowadays, so saying an oolong is "traditionally-processed" means it falls into that narrower range of oxidation, as oolong was processed for hundreds of years until the 1970s-'80s. Simply put, traditionally-processed oolong means higher oxidation and roast.





Oolong tea began some time in the early Qing Dynasty (1644–1911). It is withered indoors and out, shaken, fired (*sha qing*), rolled and roasted. It is the shaking that really distinguishes oolong from other kinds of tea. This kind of processing went on relatively unchanged, with minor improvements, until modern times. It wasn't until Taiwan began modernizing that things began to change—a change that would influence the entire tea world in many and varied ways.

In the 1970s, everything was “Made in Taiwan” the way it is in China today. This industry brought prosperity to Taiwan. As Emperor Huizong said in the *Treatise on Tea* we published in April 2016, it is only when the land is prosperous and peaceful that people

can pursue art and culture like tea. And as Taiwan started developing, and food, shelter and life were all abundant, the people here began refining and exploring their rich Chinese heritage and culture, including, of course, tea, teaware, brewing methodology, etc. There was a boom in tea, which drove demand through the roof. Small, aboriginal tea farms slowly started changing into large plantations, owned by the families themselves or sold to larger corporations. This demand, and the need for greater quantities of tea, drove tea production into territory that was previously uncharted for oolong tea, facing new obstacles and challenges along the way. It was a new era, and all kinds of new types of tea were born out of the changing times.

Traditional oolong processing is the most complicated and skilled of all tea production. This is not to say that it takes little skill to make a fine green tea, for example. It does. But traditional oolong is more complicated and delicate, and there's a narrow margin of error—misprocessed leaves are rigorously down-sorted (even more so in less profitable yesteryears). It takes decades to master. In fact, it will be decades before a son is allowed to supervise an entire production with confidence. And one thing we all love about tea is that it comes to us as an unfinished leaf. So much of the quality is changed with brewing skills, in other words. Those of you with experience brewing traditionally-processed oolong will know just how finicky,

sensitive and ultimately unforgiving it can be. It requires the most skill (gong-fu) to prepare well, and sometimes preparing it well makes all the difference between a glorious and sour cup! Taking decades to master processing that requires great skill, a tight margin of error and the necessity of brewing skills to make a fine cup are not all conducive to increasing quantity and accessibility to the mainstream demand for tea that occurred at the time. Farmers needed tea production that was mechanized and easy to master, allowing employees to be trained in a matter of weeks; they needed a wide margin of error, so that even slightly misprocessed leaves would go unnoticed; and they needed the tea to be easy to prepare, so that consumers could put it in a thermos, a tea bag, a mug or a pot, and it would turn out fine. They needed lightly-oxidized oolong.

Light oxidation and little to no roasting produces a greener kind of oolong that is easier to make, has a lower margin of error and can be brewed any way you like, maintaining a bright, flowery fragrance that appeals to the mainstream. This shift in tea production later moved to the mainland, as well. It changed a lot in the tea world, including teaware, tea brewing and even puerh scholarship. As a result of these changes, Taiwanese tea lovers began switching to puerh because they didn't like these domestic changes. Their interest reinvigorated a deteriorating puerh culture.

While lightly-oxidized oolong can be wonderful, it is often very fragrant without much of a body. It is also rarely produced in a healthy, sustainable way that is good for the Earth. Most of the time it is more like a tasty appetizer than a good meal. You may have prepared a lightly-oxidized oolong for guests, and then looked around wondering what tea to drink next. Tea lovers are rarely satisfied by such a tea, in other words. (That also suits the producers, of course, since they then drink more tea.) There are exceptions to this, but usually traditionally-processed oolong tea is more rich, full-bodied and satisfying to drink. There's a reason that farmers adapted their processing the way they did, to bring out the best in oolong varietals. And there's also a reason why it went relatively unchanged for centuries.

Creating lightly-oxidized oolong did breathe some fresh air into the oolong world, resulting in many new innovations and some wonderful new teas, but for a while the new swallowed the traditional whole.

When the market started somewhat mistakenly regarding altitude as equivalent to quality, lower-altitude farms lost a lot of patronage. Some switched to organic and/or traditional processing to make themselves stand out from greener high-mountain oolong tea. As a result, traditional processing has once again become popular in Taiwan, which is a great thing for those of us that appreciate it more. No matter how you feel about lightly-oxidized oolong, it is nice to have both. We just hope that more of the greener oolong producers will start making the switch to organic, Earth-friendly agriculture, as it is definitely not a genre known for clean tea (which is, of course, another reason we don't drink much of it at the Center).

Though lower-altitude regions like Dong Ding have begun processing oolong with more oxidation and roast to stand out, which has meant that some higher farms have also made limited amounts of traditional tea, it is still rare to find tea from higher altitudes that have been traditionally processed. Usually, when this does happen, it is because a shop owner has ordered such rough tea (*mao cha*, 毛茶) because he wants to roast it himself, like our Tea of the Month. And, we should remember, even so-called "traditionally-processed" oolong in Taiwan nowadays is nowhere near as oxidized nor as roasted as tea was before the 1970s.

Our Tea of the Month is very unique because it is traditionally-processed. Ultimately, traditional processing favors quality over quantity and seeks to oxidize and roast the tea in the best possible way. This type of oxidized and roasted tea is more pleasing, with a deeper body and better fragrance and aroma.

### Cha Ti (茶體, Body)

Last month, we talked about the "body" of tea. This term is used in different ways by different authors, but to us, it refers to the aspects of a tea that

are part of the leaf/variety as opposed to the processing. This means the environment, soil, the climate that season, as well as the variety and the individual trees harvested (and their health). It is basically everything that comes before the harvest, in other words. And you can learn to taste this. Hopefully these two months of the same tea have helped in that process.

The best ways to learn to taste the *cha ti* is to first cultivate your sensitivity. This can be achieved in obvious ways such as eating healthily, sleeping well and exercising, but also through meditation. The second way to get to the body of the tea, past the processing, is, of course, to steep it more. This requires good brewing skills and an ability to enjoy later steepings. There is a lot in the later steepings worth enjoying. Try brewing your teas deeper and longer and learning to appreciate





the later steepings in their own right, as opposed to comparing them to the early steepings and noticing how the flavor is growing lighter and less aromatic. There is also a lot of Qi in the later steepings.

Finally, learn to appreciate the aroma of your tea liquor. Most of what we taste in tea is in the aromatic oils. As aroma and flavor are very bound up in humans, it can be difficult to separate them. Tea is more fragrance than it is flavor, and a lot of these oils cling to the cup or bowl wall. Therefore, it is important to inhale the tea, not just to enjoy the aroma, but also for the Qi, which enters our body through smell as much as through the liquor itself. This is also a great way to learn to smell the processing versus the body of the tea. What does the varietal smell like? The environment? Can you taste the place in the tea?

As we mentioned last month, each previous step in the production of tea defines the next one. The type of environment will create the varietal most suited to growing there. The varietal determines how it is gardened and cared for. One of the characteristics of what we call “living tea” is the relationship between the farmer and the land. Living tea is stewarded in a way that is conducive to its Nature, allowing for mutation and harmony between the environment, the tea trees and the biodiversity of the ecology. Such a healthy tree will know when to seed, when to flower and when to give buds. We just arrive thankful for what it gives, rather than pressuring it with irrigation, fertilizers or pesticides.

The varietal then determines the harvest time, which, along with the weather, will determine how the tea is withered, and so on, and so forth

throughout the processing. This means that what we refer to as the “*cha ti*” is actually more relevant than the processing (or at least as relevant). The best farmers and tea processing masters are as natural a part of the flow from seed to cup as the sun, rain or soil. The same is true of the brewer, who takes the dried leaf and finishes it, allowing it to achieve its destiny or fall short of its potential. A good Chajin is also just a natural extension of Nature, like the branch that bore the leaf.

If rabbits or wolves migrate to an area and change the ecology, we would call that “a natural change in the environment.” In fact, apex species can also change the geography, moving rivers and rocks (called a “trophism”). Wolves introduced into Yellowstone, for example, moved the rivers by chasing the deer out of the valleys, altering the landscape forever.



The deer quickly learned it was harder to outrun the wolves uphill and stopped feeding in the valleys, which allowed forests to grow where there was once grass, and the trees' roots changed the course of the rivers, which altered the landscape completely. All of this is obviously natural. It is Nature changing itself. But why can't man be as natural as the wolf or rabbit? Why cannot our work be a part of the environment? Going with, rather than opposed to, Nature's flow? This is a lesson we sorely need to learn.

When a farmer comes to a garden every day to work, she is a part of that ecology. She lives in it as much as any of the other organisms. Her breath changes things, as do her hands and eyes, mind and heart. After all, there is also a spiritual side to this influence, connection and harmony as well.

When you contemplate the whole flow from seed to cup, it is easy to conclude that the tea "wants" to be processed in a certain way (for lack of a better word). If the environment creates the varietal, which evolves to thrive in that place, and the varietal then harmonizes with the soil and diverse ecology, you have a leaf that is as much its environment as it is a part of the tree. Leaves grow out of trees. And trees get the energy to create leaves from the water, minerals, soil, sun, moon and starshine, along with infinite other macro- and microscopic interactions and exchanges with the environment.

For example, Si Ji Chun is a natural varietal, as opposed to a "cultivar," which is a humanmade varietal (created through cuttings and/or genetic pressure on propagation). Si Ji Chun was born out of the Tieguanyin varietal and was an evolution of that type of tree to suit the environment of Taiwan. When it is allowed to grow healthy and strong without pollarding or agrochemicals, the varietal can shine, as the environment shines through each tree. The farmer, walking amongst these trees she calls "friends" and working in harmony with all the life here, will then harvest the right amount of leaves at the right time of year, so as to help the trees as opposed to taxing them and pressuring them until they die. This sustainable approach includes prayers, ceremonies and a heart filled with gratitude. The person is an essen-

tial aspect of fine tea, and this includes the spirit, of course. Our prayers, devotion and heart always influence what we do.

Then, the environment, and the unique weather of that year, will determine what kind of leaf the farmer holds. The master will then process this leaf in the way it "wants" to be processed. This means processing it in a way that brings out its potential, fulfills its destiny. Many, many farmers we have spoken to have compared tea farming and processing to raising children, saying that with love and clear vision, one can steward healthy trees and process them according to their Nature, allowing them to grow into the beings Heaven intended.

This brings us to the most important questions, now that we have tasted the same tea processed in two different ways. Was one more in harmony with the nature of this leaf? Did one bring out more of the tea's body? Which one was better? And why? Can you taste the varietal beneath the processing? If so, which type of processing harnessed the *cha ti*, and which forced it? Which type of parenting allowed this child to flourish? These are important questions to think about while drinking this month's tea.

Finally, if you have received Global Tea Hut throughout this year, May's "Mountain Pass" and the Jin Xuan (金萱) of August were all from the same farm. If you remember those teas or have some left over, you could also drink them and compare. Though they are different varietals, they are from the same environment and farm, and are, therefore, another way to learn about tasting the *cha ti*.

茶 *The amateur drinks tea with the mouth, but the master (Connor) drinks tea with the whole being. Breathe, stop your thoughts and taste with the whole of yourself. Meditative mind is ideal for evaluating tea. If you do that, you will surely be able to taste the body of the tea. Tasting the body will help you in your tea journey immensely.*

深入茶體





# Brewing Tips

冲泡技巧 完成好茶

This month, we are brewing a great Taiwanese oolong. Of course, gongfu brewing methods were born and raised with oolong tea. In fact, “gongfu tea” first referred to oolong tea, not a brewing method. In the early Qing Dynasty (1644–1911) when oolong production began in Wuyi Mountain, people referred to the tea there as “gongfu tea” because of the skill and mastery required to finish the tea properly, which is what “gongfu means,” of course. For that reason, it is always ideal to brew an oolong gongfu, as you will only bring it to its potential in terms of flavor and aroma in that way. Brewing an oolong gongfu is as natural as putting Elevation in a bowl. Of course, this tea can also be brewed leaves in a bowl. There is something magical about watching one to three oolong balls open up in a bowl, but this is also a chance to start or deepen your gongfu practice.

Last month, we talked about fire as the “Teacher of Tea,” since the whole issue was about *tet-subins*. It was great to highlight that. This month, maybe we can review what comes after the kettle is chosen and the fire made. After you have some great water and a nice kettle and have started your charcoal, gas, alcohol or infrared stove, what about the boiling of water?

First of all, we always recommend using your senses to gauge the temperature of boiling water, as opposed to relying on thermometers or other aids. This may cause some misbrewing of teas in the beginning, but don't be afraid to make mistakes. As long as you learn from them, they aren't even mistakes—they are lessons! Also, you don't have to use fine teas for your practice; you can use simpler, everyday teas available in larger quantities to practice with. Though there will be some lessons along the way, eventually you will learn to tell temperature through your senses and then you will be able to brew tea anywhere, anytime. The thermometer will be in your heart. In order to do this, a Chajin should have a good glass kettle. Glass kettles are great for learning how to gauge temperature, as the sense of sight is the easiest and best way to understand boiling water. (We have some on our website.)

There are four basic temperatures of water important for making tea: “baby water” (approx. 65–70 °C), “crab-eye water” (approx. 70–80 °C), “fish-eye water” (approx. 80–90 °C) and “old man water” (100 °C), which is sometimes also called “dragon water.” Sometimes tea lovers add two other kinds of water as well: “shrimp eye” and “string of pearls.” All these kinds of heat are named after the size of the bubbles at these temperatures.

After a Chajin has learned to see these temperatures by looking at the bubbles, you can then move on to correlating them to certain sounds and feelings in the handle of the kettle. Over time, you will learn to know the sound of your kettle at various temperatures, and to gently test the temperature by feeling the handle. After you are comfortable using a glass kettle, you can then move on to other kettles, occasionally lifting the lid to see if your feeling or hearing was accurate (even though this isn't ideal, it can be a step in learning a kettle). Eventually, you will have a thermometer in your heart, and be able to brew proper tea anywhere!



Sidehandle

Gongfu

Leaves in a Bowl

**Water:** spring water or best bottled

**Fire:** coals, infrared or gas

**Heat:** hot, fish-eye, roughly 90–95 °C

**Brewing Methods:** leaves in a bowl or gongfu or sidehandle (gongfu is best)

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

**Patience:** twenty (gongfu)

茶 Try using your senses to gauge the water temperature. Start with watching the bubbles and then try to correlate that to the sounds and the feel of the handle. Use glass if you can.









✻A: Steven D. Owyong

In 1734, the Qing scholar Lu Tingcan completed the compendium *Sequel to the Tea Sutra*, an encyclopedic work that had occupied him for many years. The *Sequel* was an extensive compilation of quotations drawn from writings on tea that dated from antiquity to the eighteenth century. By way of explanation, Lu confessed in his preface to the book that he was by nature keenly devoted to tea, amassing his knowledge of its culture through study and research. He was inspired by the Tang tea master Lu Yu (ca. 733–804), who wrote the *Tea Sutra* nearly a thousand years before. Noting that tea practices had changed over the millennium, Lu Tingcan sought to complement the original *Tea Sutra* by writing a continuation, expanding and updating the ten themes established by Lu Yu in the eighth century. After editing his manuscript, Lu Tingcan published the book in 1735 under the auspices of the Lu family library, the Hall of Vernal Longevity. Although best known as the compiler of the *Sequel to the Tea Sutra*, Lu Tingcan was a multifaceted figure, a scholar who was deeply immersed in the rich literary culture of the early Qing Dynasty (1644–1911).

Lu Tingcan belonged to a prominent clan that traced its ancestry back two millennia in the region south of the Yangzi, the Jiangnan. During the

seventeenth century, the Lu elders witnessed the dynastic transition from the Ming (1368–1644) to the Qing, from native Han to foreign Manchu rule of the empire. Under the new line of emperors, the Lu family thrived as wealthy merchants, gentrifying and educating its sons to be officials in the vast bureaucracy of the Qing imperium. Members of the Lu household were notable among those who made the shift from commerce to government through academic means, building careers as civil servants and scholars.

Lu Tingcan and his family hailed from Nanxiang, a prosperous community in the district of Jiading, just northwest of the river port of old Shanghai. Known as the “Soaring South,” Nanxiang traced its name to a sixth century Buddhist monastery variously known as the “Temple of the White Crane Soaring South” or the “Temple of the Soaring Clouds.” In popular lore, the ancient town was favorably compared to nearby Suzhou, for Nanxiang too was affluent and celebrated for its ease of life and sophisticated culture, a beautiful place of gardens, bridges and canals. Lu Tingcan was raised on the Lu family estate on the banks of the Chaxi, a trifurcated stream named for the many bamboo rafts that plied its smooth waters in pursuit of trade and profit.

It is unknown when Lu Tingcan was born; however, he was active from about 1675 through 1735, and likely lived into his seventies. As a boy, he was educated by tutors hired to teach the children of the Lu family, and he may have also attended a private school. Lu Tingcan showed promise as a student, for around 1678 he took the district academy examination and attained the official status of Confucian Apprentice, having been tested by the philosopher Lu Longqi, the magistrate of Jiading at the time. Lu Longqi (1630–1692) was an ardent advocate of Neo-Confucianist teachings and the Song Learning movement. The student-teacher relationship between Lu Longqi and Lu Tingcan was the first of several academic, political and personal connections that fostered Lu Tingcan’s education and career.

Under the government system by which students acquired advanced degrees and appointments, examination officials like Lu Longqi were considered mentors to those they tested. And so as he climbed the academic ladder, a number of high officers became formally connected to Lu Tingcan as his scholarly patrons. In 1685, Lu Tingcan acquired another sponsor when he achieved the licentiate degree of Cultivated Talent under the supervision of the Education Intendant of Jiangnan,





Li Zhenyu (1641–1707), a Hanlin academician and education commissioner who also held high ministerial offices. As patrons, Lu Longqi and Li Zhenyu stood as guarantors to Lu Tingcan's success. Indeed, just as his achievements burnished their reputations, his failures brought them official reprimands.

With his advanced degree, Lu Tingcan became an elite. Certified by the state, he enjoyed an elevated social status. He was exempt from corvée labor and certain corporal punishments and had moderate access to government facilities. Depending on his rating, he was also awarded a government stipend. However, to maintain his rank and privileges, Lu Tingcan was obliged to continue his studies and required to take the provincial level examination; if he did not, all rights accrued were revoked, and he would be degraded to commoner status. Lu Tingcan's next hurdle proved to be a problem.

According to one account, when Lu Tingcan sat for the provincial exam, he failed. However, despite testing poorly, Lu Tingcan was curiously promoted to senior licentiate and the higher official status of Tribute Student, a standing which also spared him from taking the provincial examination ever again. It is interesting to note that among the wealthy, the tribute

degree could be purchased from the government for a fee. However, it was just as likely that Lu Tingcan's mentors realized their own accountability for their student's failure; seeking to spare themselves official censure, Lu Longqi and Li Zhenyu simply recommended Lu Tingcan for graduate studies.

Now a tribute student, Lu Tingcan journeyed north to Beijing to attend the National University. Also known as the Directorate of Education, the school was located in the City East district just off the palace walls and moat at the northeast corner of the Forbidden City, where Lu Tingcan probably found student lodgings in the nearby neighborhoods. The university curriculum stressed the Four Books, Five Classics, Neo-Confucian works, and history; and students normally spent three to ten years taking courses of study and passing examinations at the six colleges of the directorate.

Lu Tingcan attended university from around 1685 to about 1689, during which time he became a follower of the famous scholars Wang Shizhen and Song Luo. Wang Shizhen (1634–1711) was a member of the prestigious Hanlin Academy or Forest of Brushes. In 1678, Wang was appointed to the exclusive Southern Study, the emperor's private library, where an inner circle of scholars gathered at the invitation

of the Kangxi emperor to participate in learned discussions on the strategies and policies of the throne. Song Luo (1634–1714)—who was a noted poet, painter, and connoisseur—served as a vice director in the Ministry of Justice and was often sent to the Jiangnan region as an inspector general and administrative commissioner. He and Wang Shizhen were friends, and both men ranked high among the prominent Neo-Confucianists and proponents of Song Learning at court. Wang Shizhen and Song Luo influenced Lu Tingcan greatly, and he took to heart their moral teachings and philosophy that guided his later activities as a government official.

In 1689 or so, Lu Tingcan returned to Nanxiang. He had completed his graduate training and qualified as a civil servant, but for some reason he had not yet been posted. At liberty, he pursued his many literary interests, aesthetic quests aided by the Lu family's wealth and his bona fide status as a scholarly elite. He began what became a long career as a publisher of the writings of famous Ming authors, the first of which was the collected writings of the painter Li Liufang (1575–1629). Li, who was originally from Anhui, had settled in Nanxiang and built the Sandalwood Garden. On the sixtieth anniversary of Li Liufang's death,

Lu Tingcan constructed the Tao Garden right next to the old Sandalwood Garden. The new garden was named in honor of Lu's father, Lu Peiyuan, who had just attained the apprentice degree, qualifying for further studies in the examination system. Lu Peiyuan was nicknamed "Taopu," "Gardener Tao," an allusion to Tao Yuanming (365–427), the fifth century poet who esteemed the chrysanthemum and cultivated its flowers.

Lu Tingcan filled the ponds of Tao Garden from the estate's freshwater springs and planted a profusion of pines, blossoming trees, bamboo and flowering plants. Chief among them were Lu Peiyuan's favorite mums. A symbol of gentlemanly manners, the chrysanthemum marked the autumn season and seclusion. The plant and flower were also emblematic of good health and long life, all fitting well-wishes from a filial son to his father. Drawing from the famous cultivars of Kaifeng and Hangzhou and elsewhere, Lu Tingcan covered the garden in a bewildering variety of chrysanthemums that flowered in great beds throughout the fall as simple asters, or clustered petals, or spidery florals. It was by this particular devotion to his father that Lu Tingcan became expert in the cultivation of chrysanthemums, and the garden grew renowned for its ornamental breadth and beauty.

Around 1700, Lu Tingcan commissioned portraits of the Tao Garden from two of the most famous artists of the time. He asked Wang Hui (1632–1717) to paint *Art of the Chrysanthemum*, an autumnal rendering of the garden's flowering beds. Lu also asked Wu Li (1632–1718) to paint *Pines and Chrysanthemums of Tao Garden*. But before the paintings were begun, disaster struck.

In 1701, the Yellow River overflowed its banks, shifting its muddy waters from Henan province south to Jiangsu. The River Huai flooded the shallow marshes of the broad plain at Huaiyin, overflowing the network of lakes, streams and canals of the Jiangnan, spilling into the Grand Canal and bringing devastation and famine to the lower Yangzi and Shanghai regions, including the district of Jiading. As a leader of the community and a resident of means, Lu Peiyuan undertook rescue and relief work, rebuilding in-

frastructure and caring for the growing number of refugees in Nanxiang and Jiading. Lu Tingcan, middle-aged and mature, assisted his father in managing the crisis. Several years passed and again the rivers inundated Jiading, and again father and son strove to restore their home and community. In the aftermath of the floods, Lu Peiyuan and Lu Tingcan were joined in the relief effort by the artist Wu Li.

A decade before, Wu Li had moved to Jiading, assigned by the Roman Catholic Church to minister to the district's flock of Christians. For most of his life, Wu Li was a noted literati painter until, at the age of fifty-one, he converted to Christianity and adopted the name Simon-Xavier a Cunha. In 1688, he was ordained as a Jesuit priest, and for the next three decades, from 1691 till his death in 1718, Wu Li evangelized among the peasants of Jiading and preached as their pastor. During the successive floods and famine that ravaged the land from 1701 through 1709, Wu Li worked in concert with the region's officials and gentry, including Lu Peiyuan and Lu Tingcan, to bring relief to Jiading. Despite the demands of his ministry, Wu

Li kept working as an artist, eventually honoring his promise to paint the Tao Garden.

In 1704, Wu Li spent the whole of a late winter month composing and painting *Pines and Chrysanthemums of Tao Garden*, a large hanging scroll that depicted the Lu family estate set in a monumental landscape (p. 20). Lu Peiyuan was pictured as a gentleman at leisure in the foreground, fishing from a skiff on the waters of the Chaxi. The Lu household busied itself with chores in the middle distance where Lu Tingcan, a noted musician, was depicted with a small servant carrying a zither covered in red silk. In his poem and inscription, Wu Li explained the circumstances surrounding the painting of the scroll, calling Lu Tingcan and Lu Peiyuan by their courtesy names "Fuzhao" and "Taopu." He barely hinted at the reason—the years of rain—for the delay in portraying the garden and fulfilling his commitment to Tingcan.

Nothing disturbed the bucolic moment captured in the stately landscape. Tao Garden and its masters appeared timeless, as immortal and pristine as the poetic images in Wu Li's cryptic verse.

*Rivaling the fall pleasures  
of mountain woodcutters,  
the mums and pines of Tao Garden  
create an autumn splendor.  
Delicate dots of fine vermillion  
become frosty leaves,  
Embellishing the vernal groves  
like spring blossoms.*

*Elder Brother Fuzhao, the son of Master Taopu, asked me to portray his father's attainments, and though four years have passed, he never pressed me, fully aware that painting is now difficult, and I have so little time to spare. Completed on the twenty-seventh day at a snowy window and offered to my betters and sent. First lunar month, shenjia year [1704] of the Kangxi reign period, [painted] and inscribed by Heijing daoren, Daoist of the Inkwell.*

陶圖松菊圖  
漫擬山樵晚興好  
菊松陶圖寫秋華  
研朱細點成霜葉  
絕勝春林二月華

陶圖先生長君扶照，索寫叔明，幾四載，不以促迫，蓋知繪事之難，而念予道修之少暇也。二十七日雪窗畫成，托上游寄去。時康熙申甲年正月墨井道人並題。



As all three men well knew, the flooding of the Jiangnan region had put everyone's lives at risk; it exposed the populace to disaster and starvation, ruined agriculture and production, impeded commerce, disrupted the shipment of grain so dependent on water transportation, and suspended the collection of tribute and taxes. The central government had to act.

In response to the national emergency, the Kangxi emperor (1654–1722) decreed the building of a comprehensive hydraulic system for the Yellow and Huai rivers to prevent all such future catastrophes. As early as 1676, the emperor ordered the dredging of silted river beds, the digging of canals, and the construction of walls and dikes to control the destructive waters. This massive infrastructure project would change the lives of many. Moreover, the emperor undertook a southern tour of inspection in 1684, the first of six journeys from Beijing to Suzhou and Hangzhou, to personally assess the progress and effects of the project. In 1707, the emperor made his final tour, stopping in Suzhou, residing at the silk commissioner's mansion, and summoning regional officials and local

leaders to an imperial audience. This was an incredibly rare honor, and one that the participants would remember for the rest of their days. Among those in attendance was Lu Tingcan, who as an old man writing his memoirs, wistfully recalled the grand occasion—the rituals, the eunuch aide-de-camp and the gift of sweetmeats in an imperial monochrome bowl:



*In the forty-sixth year of the Kangxi reign period, the Emperor progressed on a southern tour, stopping and staying temporarily in Suzhou at the residence of the Silk Commissioner. Meeting respectfully on the eighteenth day of the third lunar month to wish the Emperor the longevity of ten thousand years, and after Tingcan was allowed on the register of officials and vassals, he knocked on the manor gate expressing felicitations. Upon completing the ceremony, the servant of the inner palace reverently held out a golden casket within which was a wonderful cuisine in a yellow porcelain bowl, as well as the imperial decree to the gentry of Suzhou, instructing them to partake of it. Then, according to their rank, all expressed their gratitude. On that day, the beneficiaries received from the throne an ornamental cake of powdery purple, oval in shape and filled with fruit syrup. Even now, though my teeth be in decay, I can taste it and still catch its sweet fragrance...*

康熙四十六年，聖駕南巡，駐蹕蘇州織造行宮，恭遇三月十八日，萬壽聖節，廷燦得隨在籍諸臣後，宮門叩祝。禮畢，內侍捧出描金盒，內克食貯以黃磁盆，傳旨賜與蘇州鄉紳吃，即隨班叩謝。是日，賜者系紫粉粬妝，其形長圓，中含果飴，至今殘牙餘味，猶覺甘香，獨慚老矣，無能未由報稱雲爾。



**Wu Li (吳歷, 1632–1718)**  
**Xingfu An Gan Jiu Tu**  
 (興福庵感舊圖, *Grateful for Old Xingfu Temple*)

During the three-month tour, the Kangxi emperor held many such audiences, actively recruiting support from among the southern officials, merchants and gentry—particularly those like Lu Peiyuan and Lu Tingcan who had achieved scholarly status through the government examination system. Soon after meeting the emperor, Lu Tingcan was assigned as an instructor to the state school in Susong County, Anhui, a post that Lu held from 1707 through 1716. Acquitting himself for nine or so years as a teacher of promising students, Lu Tingcan was promoted in 1717 to be district magistrate of Chong'an, Fujian, a place and province with a long history of tea.

Fujian was known to have produced fine tea from at least the eighth century when Lu Yu mentioned the caked teas of Fuzhou, Minxian, and Mount Fang in the *Tea Sutra*. In the Tang Dynasty (618–907), Fujian was part of the Jiangnan East Circuit, the vast and remote territory that stretched from Yunnan to the southeastern seaboard. Mountainous and isolated, Fujian was an ancient place under local Min rule until the tenth century when the conquering Song settled the province. The importance of Fujian grew as its tea was sent north to the Song court at Kaifeng during a marked change in climate that froze Lake Tai and damaged the palace tea gardens at Guzhu. In 977, the Song emperor ordered the establishment of imperial estates at North Park along the tributaries of the Min River in Fujian. For centuries thereafter, the palace gardens at Jianyang, Jian'ou, Jian'an and Jianning in Fujian produced priceless caked tea, while the kilns at Jianyang fired the prized Jian ware bowls from which to drink it. Both tea and ceramic were sent as annual tribute to the Song throne until 1391, when the Hongwu emperor (1328–1398) abolished caked tea from Jianning and ordered loose leaf tea instead. Throughout the Ming and into the Qing dynasties, Fujian remained an important producer of tea, developing notable kinds that were specifically identified with the province.

After his promotion and assignment, Lu Tingcan traveled from Anhui down to Chong'an, Fujian. There were several reasons for Lu to eagerly anticipate arriving at his new post. Firstly, Chong'an was once known as

Jian'an, one of the Song imperial gardens; tea production at Chong'an had never ceased and now produced exceptional loose leaf varieties, including flavorful teas like oolong and smoky *lapsang souchong*. Secondly, the district encompassed Mount Wuyi, a rugged but scenic landscape that harbored many tea gardens, the plants growing up along its steep, well-drained slopes and down through its narrow valleys. Far below the mountain's towering spires and sheer cliffs, the green waters of the fabled Nine Bend Stream flowed clear and shallow, twisting and turning through the deep gorges eastward to Chong'an.

Most importantly for Lu Tingcan, Fujian was intimately connected to his mentors and Neo-Confucian philosophy. In 1675, his teacher Lu Longqing had served as magistrate of Chong'an; forty-two years later, through pure serendipity, Lu Tingcan now governed the very same district. There were other, more transcendent, connections. As an adherent of Song Learning and the moral teachings of Wang Shizhen and Song Luo, Lu Tingcan's journey to Chong'an became in essence a pilgrimage to Mount Wuyi, the heart of Neo-Confucianism and its ideals.

When he arrived, Lu Tingcan was welcomed in Chong'an with a formal reception comprised of local officials, the leading gentry and noted scholars. Other occasions followed, informal and festive, and it was at one inaugural party that Lu Tingcan met Wang Fuli who became one of his closest friends and collaborators.

Wang Fuli (active ca. 1641–1720) was originally from Hangzhou, but had come to live in Chong'an several years before Lu Tingcan. In 1708, Wang was asked to compile a record of the district, specifically its local history, cultural features, and mountains and streams. Wang explored Mount Wuyi, hiking its forest trails and climbing its majestic peaks. He floated down Nine Bend Stream, rafting in bamboo punts on its clear, green waters. In 1709, he began building Wuyi Villa, a grand manor and garden sheltered below Manting Peak on the shore opposite Chong'an, a place just across the wide waters of Chong Stream. There in his mansion, Wang Fuli gathered information and materials for his chronicle of the mountains and streams of Wuyi.

Although he was a commoner, Wang Fuli was a noted scholar of Song Learning and the direct descendant of Wang Yangming (1472–1529), the eminent Neo-Confucian philosopher of the Ming Dynasty. Because of his expertise and intimate connection to Neo-Confucianism, Wang Fuli was invited to Chong'an by the magistrate at the time, Wang Zi. Like Wang Fuli, Wang Zi (active ca. 1708–1722) was a scholar who wrote a number of noteworthy works: *Three Merits*, a twelve-volume treatise on the virtues of Neo-Confucian philosophy; *Chronicle of Mount Wuyi* in eight volumes; and the manuscript *Description of Tea*, published in 1710. With the support of Wang Zi, Wang Fuli began composing his study of Mount Wuyi and its environs.

When Lu Tingcan met him, Wang Fuli had already worked on the Wuyi project for almost a decade and was nearly finished. In 1718, within months of arriving in Chong'an, Lu helped Wang produce the *Chronicle of Wuyi and Nine Bend Stream*, a sixteen-volume work for which Lu wrote the preface. The scholarly relationship between the two men quickened, for later in the same year Wang Fuli wrote the preface for *Art of the Chrysanthemum*, an eight-part, in-depth study of the plant and flower by Lu Tingcan. At the time, Wang was seventy-four years of age.

Wang Fuli guided Lu Tingcan on a tour of the physical and historical features of the Chong'an district. On his first excursion down Nine Bend Stream, Lu Tingcan noticed that the pavilion at the first bend was in ruins, prompting him to repair it for the pleasure of the community. Renovating the pavilion initiated a long program of rebuilding other culturally significant sites along the stream. Chief among Lu's restoration projects was the site of the Neo-Confucian school that was established in the twelfth century by the Song philosopher Zhu Xi.

Zhu Xi (1130–1200) was a native of Fujian and born in the county of Youxi just south of the Song imperial tea gardens at North Park in the mountains of Wuyi. It was said that his father loved tea, and that Zhu Xi himself abstained from wine in favor of tea, using the brewed leaf to clarify his thoughts and principles.



In 1183, Zhu Xi moved to Wuyi where he lived for twelve years during which he founded the Academy of Purple Light at Wuyi, an institution dedicated to teaching his philosophy of Neo-Confucianism. The school, which was known simply as the Wuyi Academy, was located beneath Hidden Screen Peak at the fifth bend of Nine Bend Stream, a place marked by a large boulder that resembled a brazier rising from the center of the channel. To commemorate the divine placement of the rock and celebrate the tea of Wuyi, Zhu Xi wrote a poem entitled *Tea Stove*:

*Immortal Elder left this stone stove  
right in the middle of the water.  
Done drinking,  
our skiffs drift together.  
The scent of tea...  
lingering, delicate fragrance.*

茶灶  
仙翁遺石灶  
宛在水中央  
飲罷方舟去  
茶煙裊細香

The verse was from Zhu Xi's *Twelve Poems from Miscellaneous Songs of the Abode of Perfection at Wuyi*; each of the quatrains was inspired by one of the dozen buildings of the academy, including the residence, lecture hall, student dormitory, study room, library, pavilions and tea house.

In legend, Zhu Xi was said to have planted tea in the garden on the academy grounds. According to the *Record of Casual Observations*, one of the tea plants grew leaves that oddly smelled of bedbugs. But when the leaves were fired and dried, they were exceedingly fragrant. Thereafter, the finished leaf from that particular tree was named "Odiferous Leaf Fragrant Tea (*chouye xiangcha*, 臭葉香茶)." It was further recorded that there were also other old trees planted by the philosopher.

After Zhu Xi's death and canonization, a shrine was built at the rear of the academy. When Lu Tingcan began his restoration program at Wuyi, the reconstruction of the shrine to Zhu Xi had already been started in 1713 by Mei Tingjuan (active ca. 1713–1717), the former magistrate of Chong'an and Lu's predecessor. During Mei's term of office, four years passed with little

progress until Lu Tingcan took over and completed the repairs in 1717.

As magistrate, Lu Tingcan settled into his duties at the government compound, living in the official residence for about five years (from 1717 to 1722). He was wholly engaged with Chong'an society, holding formal meetings with local gentry, merchants and officials in the district hall and offices. At an early point in office, however, Lu Tingcan suffered a longing for home and his own Tao Garden. As remedy, he built a garden at the back of the magistrature, a place that came to be popularly known as "Plum Garden" for its flowering trees.

Privately, Lu Tingcan called the new garden the "Minor Yulin," named after the old Dense Wood Garden in his hometown of Nanxiang. The epithet "Yulin" alluded to Shangcheng Yulin, the ancient Daoist immortal, who was a famous master of esoterica. In addition to flowering plums, Lu planted bamboo and orchids, as well as his favorite chrysanthemums. In literary terms, the Minor Yulin not only conveyed Lu Tingcan's yearning for home, but also his desire to retire from the fuss and din of the material world.



The garden also satisfied Lu Tingcan's aesthetic sensibilities as a literatus: he invited scholars there for literary gatherings, a leisurely day devoted to music, poetry, conversation and tea. His friend Wang Fuli captured the pleasure of one such occasion in a poem:

*Dawn flower, evening moon  
Worthy host, splendid guest  
Speaking freely of past and present  
Tasting tea, one after another...  
Between Heaven and Earth,  
is there anything more enjoyable?*

花晨月夕  
賢主嘉賓  
縱談古今  
品茶次第  
天壤間更有何樂

During their time together, Lu Tingcan learned much about Wuyi tea from Wang Fuli who introduced Lu to the finest local gardens and growers. In the late Ming and into the Qing, Wuyi had evolved new ways of processing the leaf, producing a number of distinctive teas, including oolong or "black dragon." In 1716, Wang Fuli instructed his readers as to the proper processing of oolong in his treatise *Description of Tea*:



*After the tea is picked, spread the leaves out evenly in bamboo trays on racks in wind and sun. This is called "shaiqing," drying green in the sun. As soon as the green color gradually fades, then stir fire and dry the leaves... Only Wuyi tea is stir fired and dried, a simultaneous processing method that produces leaves that are half green and half red: the green is produced by stir firing; the red is produced by drying. Tea is picked and spread, spread and winnowed. When a fragrance rises, immediately stir fire, not a moment before and not a moment later. After stir firing and drying, pick out old leaves, twigs and stems to make the finished tea a uniform color.*

茶採後以竹筐勻鋪，架於風日中，名曰曬青。俟其青色漸收然後再加炒焙。陽羨芥片祇蒸不炒，火焙以成鬆蘿龍井皆炒而不焙，故其色純。獨武夷炒焙兼施，烹出之時半青半紅。青者乃炒色。紅者乃焙色。茶採而攤。攤而攪。香氣發越即炒。過時不及皆不可。既炒既焙，復揀去其中老葉枝蒂，使之一色。

品茶次第  
天壤間更有何樂



Lu Tingcan came to appreciate the exceptional qualities of Wuyi oolong, and the other teas produced in Chong'an. He expressed his profound admiration for Wuyi leaf in a remarkable poem that he had carved in stone. One day at a gathering at the magistrate's residence and its new garden, Lu Tingcan introduced his new lines of verse to friends, ushering them to a quiet place among the plums and bamboo where he revealed a rock stele inscribed "*Xiao Yulin yuan* (小郁林園)," or "Minor Yulin Garden." Stepping behind the stone, he pointed to his poem engraved on the back and began to softly intone his *Song to Wuyi Tea*:

*I, Sangzhu's descendant,  
have long possessed the Book.  
Plucking the zither, delighting in  
being near the Gentleman of Wuyi.  
Beside a stream, buoyant waves  
boil beneath pine and moon.  
Savoring Dew by a flowering plum,  
brewing amidst hills and clouds.  
In the night, waking from sleep  
to reflect and read,  
A pure, refined spirit aids writing.  
Spring thunder urges shoots from  
the immortal cliffs.  
Selecting a dragon round of  
Sparrow's Tongue to taste next.*

詠武夷茶  
桑苧家傳舊有經  
彈琴喜傍武夷君  
輕濤鬆下烹溪月  
含露梅邊煮嶺雲  
醒睡功資宵判牒  
清神雅助晝論文  
春雷催蒸仙岩筍  
雀舌龍團取次分

Lu Tingcan ended his verse with a literary conceit in which he imagined himself brewing a priceless dragon round, a cake of palace tribute tea from the legendary North Park bestowed upon him by the Song emperor himself—for how else, if not from the dragon throne, did one come by such imperial largesse? Lu Tingcan actually began his poem with an affectation, declaring himself descended from Sangzhu—that is to say, Lu Yu, asserting by way of their shared patronym that he was the Tang master's heir. Moreover, Lu Tingcan professed that he had always kept and read Lu Yu's masterwork the *Tea Sutra*. He then

referred to tea as the "Gentleman of Wuyi" and its brew as "Dew," the leaf compelled by thundering spring rains to sprout amidst the precipitous crags along Nine Bend Stream.

In 1722, Lu Tingcan's term of office expired, and he spent the remainder of his time in Chong'an being feted in a round of farewell parties celebrating his work in the district. To remind himself of all that he had accomplished there, Lu Tingcan took the sobriquet "Manting," after the mountain peak across the stream where Wang Fuli lived in the Wuyi Villa. Now out of office, Lu Tingcan was offered the title Expectant Ministry Bureau Secretary, a tem-

porary status held until his next official appointment. Lu, however, declined, excusing himself on the grounds of ill health and returning soon thereafter to his home and family in Nanxiang. He spent the next twelve years in retirement collecting materials and quotes for his encyclopedic work *Sequel to the Tea Sutra*.

In 1734, Lu Tingcan completed the *Sequel* for which the scholar Huang Shulin (1672–1756) wrote the preface. The book, which was later published in 1735, was composed of three chapters in ten parts in seventy thousand characters, and it also included a supplemental eleventh part as well.



Wu Li (吳歷, 1632–1718)  
*Taopu Songju Tu*  
(陶圃松菊圖, *Pines and Chrysanthemums of Tao Garden*), 1704

Mount Wuyi was mentioned sixty-three times in descriptions of tea from various periods. In his preface, Lu Tingcan dropped the single name of a “Master Man,” an official who was responsible for sending tribute tea to the palace, and with whom Lu consulted as an expert on the origins and sources of tea. Master Man was none other than Gioro Manbao (Gioro Mamboo, 1673–1725), a member of the Aisin Gioro Manchu imperial clan and the powerful Viceroy of Zhejiang and Fujian from 1715 to 1725, the years spanning Lu Tingcan’s tenure as magistrate of Chong’an. Although not mentioned by name in the preface, Wang Zi, Lu’s predecessor at Chong’an, and Wang Fuli, his old friend, were credited in the book. In *Sequel*, Lu Tingcan cited the *Chronicle of Mount Wuyi* and *Descriptions of Tea* by Wang Zi. Lu also quoted three works written by Wang Fuli: *Sources and Phenomena of Solar Terms*, *Miscellaneous Records from the Thatched Hut* and *Descriptions of Tea*. Meanwhile, Lu Tingcan began editing his miscellany *Casual Notes from South Village*, a collection of several hundred notes, a six-part work comprised of Lu Tingcan’s sundry writings.

Among his first reports in *Casual Notes* was the record of his meeting with the Kangxi emperor. Many of his entries related to tea and included personal comments about the leaf, water, implements and charcoal, all scattered throughout different parts of the work. Sometimes, his notes are mere recitations and direct quotes from well-known sources, such as the list of *Nine Difficulties of Tea* by the Tang master Lu Yu. Elsewhere, he commented on the origins of Yixing ware, its artists, tea pots, their cost and special properties. Lu also made interesting observations on charcoal, a material that was essential to properly brewing tea, but one that was little mentioned in tea literature. He noted a special type of charcoal from Sichuan that was made from bamboo, commenting that it was easy to light and smokeless and brought to market by ox cart. In the entry *Tasting Tea*, he wrote of someone who early in life drank Liu’an tea, in middle age drank Wuyi and in old age drank Jie tea, a progression that equated a particular tea to the unfetteredness of youth, the high-mindedness of maturity, and the fame garnered

as an elder. Lu noted the minor art of bamboo carving and the cultivation of bonsai, both specialties of Jiading. He also described the painting *Art of Chrysanthemums*, a work that he had commissioned thirty-five years before from the famous artist Wang Hui; after the painting, the scroll accumulated encomia from other notables who wrote prefaces and records that enhanced the fame of Tao Garden. In brief notices of homage to Neo-Confucianism, he recorded the Qing imperial decrees of 1712 and 1724 that posthumously honored the Song philosopher Zhu Xi and his mentor Lu Longqi, respectively. Lu wrote of the zither, the dulcet, silk-strung instrument that he played with such mastery when brewing Wuyi tea. He remarked that the former Sandalwood Garden, right next door to Tao Garden, was distinguished by an old villa, the home of the Ming artist Li Liufang. He wrote of inkstones, brushes and brushmakers, and retold the story of the famous bamboo stove created at Wuxi. He noted all of the famous Ming teas that had survived and thrived into the Qing: Luojie, Huqiu, Longjing, Tianchi, Liu’an and Dongting. Lu wrote of wondrous natural phenomena such as gemstones, the four types of tigers, the rhinoceros, the five-colored ape, mysterious lights in the sky and belles-lettres in the clouds. In all, Lu Tingcan compiled 548 notes and entries for the book.

According to the editors of the *Complete Books of the Four Treasuries*, the official catalogue of the Qing imperial library, *Casual Notes from South Village* was closely modeled on the miscellany authored by Wang Shizhen and Song Luo, Lu Tingcan’s mentors from his student days at the National Academy in Beijing. Fifty years had passed, and still the influence of his teachers showed clearly in his work. When Lu finished editing the book, he sent a copy of the manuscript to the Hanlin scholar and calligrapher Wang Shu (1668–1739), who wrote the preface dated the fourth lunar month of 1735.

After the publication of *Sequel to the Tea Sutra*, Lu Tingcan’s *Casual Notes from South Village* may well have been his last publication, for in his preface dated to the second lunar month of 1735, he complained bitterly of suffering from a number of illnesses and be-

moaned his having to drink tea not as a pleasure, but as a medicine. Just how long Lu Tingcan lived is unknown. Ailing and old, he likely died at home.

On the death of an eminent civil servant, it was customary for the dragon throne to confer honorary titles on the official’s deceased parents and grandparents. Lu Tingcan’s work in government as a teacher and magistrate was formally recognized when the emperor awarded Lu Peiyuan the posthumous title of Agency Assistant. Thus even in death, Lu Tingcan remained a filial son who brought esteem to his father. Lu Tingcan’s body was doubtless interred near the grave of Lu Peiyuan at Huayuan Creek in Nanxiang, Jiading.

No eulogy to Lu Tingcan has survived. But the first verse from Zhu Xi’s *Twelve Poems* might well have served as a belated tribute to the man:

*Forty years of zither and books,  
Many spent, a guest of the mountains.  
A thatched hut built in a single day,  
Living peacefully  
among cherished springs and rocks.*

琴書四十年  
幾作山中客  
一日茅棟成  
居然我泉石

Real or imagined, whatever tranquility the spirit of Lu Tingcan enjoyed was shattered by social upheaval and religious cataclysm. In the years between 1860 and 1864, the Taiping rebels repeatedly engaged Qing forces at Shanghai, the armies ravaging Jiading and completely destroying the Lu family estate and its celebrated garden.

Since his death over two and a half centuries ago, Lu Tingcan has been held in high repute among readers of miscellany, chrysanthemum lovers and tea drinkers. And while the particulars of his life have long been hidden in obscure records and local gazateers, his literary legacy endures, crowned by the most noteworthy of his writings, the *Sequel to the Tea Sutra*.



茶 Wu Li, “Temple in Huashan.”



此山遊程、畫名曰花紅在、春物色  
須人曾領老夫瑞的是同身  
康熙戊午年六月十日吳應龍畫  
孫吉發書







# 續茶經

陸廷燦

## Sequel to the Tea Sutra

Part I

# PREFACE

## 提要

**M**ore than a thousand years have gone by since Lu Yu wrote his *Tea Sutra* (Cha Jing, 茶經) in the Tang Dynasty (618–907). With the passing centuries, not only have tea-processing methods changed a lot, but so have brewing and drinking methods. The regions that produce tea have also undergone many changes. Not only do I personally enjoy drinking tea, but I have also had the good fortune to accept a position as an official in Chong'an for a time; Mount Wuyi in Chong'an is truly a tea producer's paradise. At the time that I filled that post, Mr. Man, a local magistrate, was in charge of sending tribute tea to the capital. While I was researching the history and origins of tea, I would consult him whenever I could regarding tea-related questions. I read a great number of books on the topic and collected information on other teas from outside Wuyi. It was during this process that I first got the idea to put together a sequel to the *Tea Sutra*. But even when I had finally completed the manuscript for this humble book, I still felt quite reluctant to publish it.

Later on, I was appointed to a position in the state ministry. A while later I fell ill and was obliged to spend some time at home to recuperate, and I found myself once again flipping through my old manuscript. I couldn't bear to abandon it altogether, so instead I occupied myself by revising the draft. There has been a long pause since I first wrote the manuscript, and my only fear is that my lack of knowledge may well have caused me to make some omissions in my discussion, which may draw the contempt of those more learned in the field. So, I humbly request of anyone who may read this work to share your suggestions. I should be truly honored to receive your generous advice. (*Let's all raise a bowl to our forefather, Master Lu Tingcun!*)

After the *Tea Sutra* came a succession of other tea books, including *Notes on Tea* (茶記), the *Tea Manual* (茶譜), the *Record of Tea* (茶錄), the *Treatise on Tea* (茶論), the *Commentary on Tea* (茶疏), *An Analysis of Tea* (茶解) and more (*We have translated many of these already!*). They are too numerous to list them all here, and most of them have been lost. I have now selected a number of currently available books to consult and serve as references for the *Tea Sutra* and have arranged my book into topics according to the model of the *Tea Sutra*:

*Volume One: On the Origins of Tea*

*Volume Two: Tools for Making Tea*

*Volume Three: Processing Tea*

*Volume Four: Teaware*

*Volume Five: Brewing Tea*

*Volume Six: Drinking Tea*

*Volume Seven: Records & Legends of Tea*

*Volume Eight: Famous Tea-Producing Regions*

*Volume Nine: A Summary of the Literature on Tea*

As for the illustrations from those original lost books, I do not dare simply fabricate replacements for them out of my own imagination. For Chapter Ten (Illustrations on Tea), we will make do with some currently available illustrations of tea utensils and teaware.

All of the books and writings excerpted in the *Tea Sutra* were written prior to the early Tang Dynasty. In my book, then, I have excerpted and commented on all relevant writings from throughout the Tang, Song (960–1279), Yuan (1279–1368), Ming (1368–1644) and through to the present Qing Dynasty (1644–1911). There are a few works that appeared prior to the *Tea Sutra* but which were not included in that book; I have also presented extracts of these in this book.

The original *Tea Sutra* has only three concise sections. I do not wish this book to become overloaded with superfluous detail, so I have avoid repeating any quoted content that already appears in the original *Tea Sutra* in this *Sequel to the Tea Sutra*. If conflicting opinions occasionally appear in the extracted materials, these differing ideas have been preserved and await further discussion in the future. In the name of sticking to the format of the original *Tea Sutra*, there are many historical poems and essays by contemporary scholars which I was not able to include here; these will just have to be left for future volumes.

The original *Tea Sutra* is respectfully presented here as a preface to this sequel.

Laws and regulations on tea, past and present, are attached in the appendix of this book.

茶 Right is Huang Binhong's (1864–1955), "Landscape of Wuyi." Lu Tingcun spent the most influential part of his life in Wuyi, which inspired him to gather this book together. Though this painting is later, it captures some of the magic of Wuyi that inspired Master Lu.



武夷初進峽口志壁千  
仞奇峯插天玉四曲卧  
龍潭澄碧臨江  
岸平坦處可汲泉  
烹茗坐小亭中政是  
勝地





# VOLUME ONE: ON THE ORIGIN OF TEA

## 第一單：茶之源

In the first Chinese dictionary in history, *Shuowen Jiezi*, Xu Shen (58–148 CE) states that “*ming tu* (茗茶) means ‘young tea leaves.’”<sup>1</sup>

茶 Wang Bao (active 90–51 BCE) recorded two chores related to the character *tu* (茶) in a document entitled *Contract for a Servant*.<sup>2</sup> He wanted the servant to “cook *tu* (烹茶)” and to “purchase *tu* (買茶)” from the tea market at Wuyang. Even though these two chores were rendered using the same character, note that the former actually refers to cooking bitter vegetables to eat, while the latter means brewing tea to drink.

茶 Zhang Hua (circa 290 CE) wrote in his *Bowu Zhi* that “Drinking authentic tea can reduce the need for sleep.”<sup>3</sup>

茶 An annotation of the *Book of Poetry* says that “The *jiao* (椒) pepper tree (*Zanthoxylum*) looks like the popular Chinese medicinal plant *zhuyu* (茱萸, *Cornus Officinalis*).<sup>4</sup> People in Sichuan used the leaves to brew a drink called ‘*cha*,’ while people in the Wu area called the same drink ‘*ming*.’” They brewed the tea leaf for its fragrance.

茶 During the Tang Dynasty (618–907), it is said that Lu Yu (733–804) was so enamored with tea that he wrote his *Tea Sutra* of three volumes on the origins of tea, tools for tea processing, production, utensils for brewing, brewing, drinking, historic references, grading and quality, omissions, and displaying tea. This work was comprehensive enough that people started to understand more about tea drinking.

茶 The “Golden Flowers (金英)” and “Green Flakes (綠片)” recorded in the *Tang Liudian* are both names of teas.<sup>5</sup>

茶 There is a poem in the *Selected Poems of Li Taibo* (701–762) entitled “Preface and Poem in Response to a Gift of Fairy’s Palm Tea from my Nephew, the Monk Zhongfu from Yuquan Temple.” It was written in the year 725, and the preface says: “I had heard of big white bats, the size of crows, living in caves with stalactites and stalagmites in the mountains near the Yuquan Temple, close to Qing River at Jing Prefecture.<sup>6</sup> As well as the bats, there are jade-colored springs running through the caves. According to the *Classic of Immortals*, bats are also called ‘immortal rats’ and turn snowy white when they reach 1,000 years in age. They sleep upside-down, drink the calcified water in the caves, and grow up around the calcified water surrounded by jade-green vegetation. The true immortals of the Yuquan Temple often pick those leaves and drink the brew. Even though he is past eighty, his cheeks are still as rosy as peach blossoms. The fragrance and texture of this drink is unlike any other. That is why this drink can revive people from their weathered state, rejuvenate them and enable them to live to an old age. When I traveled to Jinling, I met my nephew, the monk Zhongfu. He gave me something that no one had encountered for eons: several dozen leaves in many-layered curls, shaped just like the palm of a hand; hence the name ‘Fairy’s Palm Tea.’<sup>7</sup> He composed a poem and gave me this rare novelty tea from the mountains near the Yuquan Temple. He asked me to compose a poem in response to his. Therefore, I wrote this poem. From now on, high monks and hermits in the future will know that this Fairy’s Palm Tea is from Monk Zhongfu and [me,] the Household-er of the Azure Lotus.”

茶 Pi Rixiu (834–883) wrote in his preface to *Miscellaneous Poems on Tea*: “From the Zhou Dynasty (12<sup>th</sup> Century BCE to 256 BCE) until the present Tang Dynasty, Lu Jici, son of Jingling, has produced the most comprehensive writings on tea.<sup>8</sup> Before his time, so-called tea drinkers simply boiled the tea with no special method, much as one would cook and drink a vegetable soup. Lu Yu started to use the character *cha* to refer to tea, and wrote his three-volume work, the *Cha Jing*, discussing its origins, tools for processing, production, utensils and brewing. People who drink it find that it soothes weariness and prevents illness; even the medicines prescribed by doctors are not as effective. So, it’s clear that drinking tea has considerable benefits. In the beginning, I obtained Lu Yu’s book and thought that it covered all there was to be said about tea. Later on, I found two of his essays in his *Writings from Gu-zhu Mountain*, which contained further knowledge on tea.<sup>9</sup> Later, I found a dozen or more additional writings by Wen Congyun from Taiyuan and Duan Xizhi from Wuwei and recorded them to supplement this book.<sup>10</sup> As a result, from the Zhou Dynasty until now, there’s hardly a detail about tea that is overlooked by Lu Yu’s *Tea Sutra*.”

茶 *Feng’s Records*<sup>11</sup> say that “Southerners enjoyed drinking tea, while not many Northerners knew about this drink in the early days. During the Kaiyuan (713–741) era, the monk Xiangmo<sup>12</sup> promoted meditation at Lingyan Temple at Tai Mountain.<sup>13</sup> When practicing meditation, one was not allowed to sleep nor eat anything for dinner. One was, however, allowed to drink tea. Therefore, meditators started to carry tea with them so they could brew it anywhere they liked. As a result, commoners imitated these meditation practitioners and also began carrying tea with them to brew whenever they wished, which started a trend. It started on the east coast in cities such as Zouzhou, Qizhou, Cangzhou and Dizhou, and gradually spread westward to the capital, Chang’an.<sup>14</sup> There were many tea shops in these cities that sold ready-brewed tea to monks and commoners alike. As long as one paid for it, one could simply pick up the tea and drink it. There are many different varieties of tea and most of them are from the south. In the past, historic texts referred to this drink using the character *tu* (茶). From the mid-Tang Dynasty (766–835), we started using the character *cha* (茶) instead.”

茶 Pei Wen wrote in his *On Tea*<sup>15</sup> that “Tea has been brewed as a drink ever since the Eastern Jin Dynasty (317–420) and has become popular in the present era. It is clear of nature and pure of flavor. It can relieve anxiety and maintain harmony in the body. It can be mixed with hundreds of other ingredients without becoming spoiled; for this reason it stands out above all other beverages. It is brewed simply by putting it into a pot of vigorously boiling water. It is suitable for everyone, and no-one could ever tire of drinking it. Those who drink it enjoy good health, while those who do not feel unwell. Even such superior medicines as *lingzhi*, *baizhu* and *huangjing* cannot compare with tea, as they take many years to be effective and require many dietary restrictions while taking them.<sup>16</sup> Some say drinking tea makes a person weak and prone to sickness. I say this is false. If a thing can eliminate harmful elements from the body, then surely it is beneficial for one’s health. How would it be possible for one substance to eliminate sickness and yet be harmful to one’s health? There are many different Tribute Teas available these days. The best teas come from Gu-zhu,



Qiyang and Mengshan; teas from Shouyang, Yixing, Bijian, Yonghu, Hengsha are second in quality, while teas from Poyang and Fuliang are inferior.<sup>17</sup> A fine tea needs no special praises! Rural folk will happily brew even the coarsest, lower-grade teas in whatever pots and jars they have; if they're unable to drink tea even for a while they begin to suffer from an upset stomach. Prior to the Western Jin Dynasty (265–316), there was no record of people enjoying tea quite this much. I decided to write this book, *On Tea*, to record all my knowledge of tea, so that this love for tea may not be lost in the future.”

茶 The Emperor Song Huizong<sup>18</sup> states in his *Treatise on Tea* that “Ordinary people are not always able to appreciate the way a fine tea distills the exquisite essence of Ou and Min,<sup>19</sup> endowed with the spirit of those hills and streams. A fine tea can dispel and cleanse all obstructions, leading to clarity and balance. But the subtle flavor and the delicate tranquility inspired by a fine tea is an acquired taste that can't be enjoyed in a time of upheaval. From the early period of this dynasty, the tea cakes marked with dragon and phoenix patterns called *Longtuan* (“Dragon Balls”), *Fengbing* (“Phoenix Cakes”) and *Huoyuan*<sup>20</sup> from the Jian River<sup>21</sup> area have been made exclusively for the royal family. Nowadays, hundreds of lost arts and crafts are flourishing again due to the effortless flow<sup>22</sup> of the four oceans.<sup>23</sup> Court officials and civilians alike work so hard that the emperor does not have to expend much effort in governing them. As a result of this peace and prosperity, the gentry and the common people have both benefited from the glory of the imperial court and have become cultivated in cultural pursuits such as tea drinking. Consequently, tea has flourished over the past decade. Tea farmers have learned to pick only the finest tea leaves, have improved their processing skills and cultivated more varieties of tea than ever before; people have developed new techniques to brew these new teas. Truly, in such an enlightened era as this, a person can choose to express himself to the utmost degree, and even the spirits of all the cultivated plants can be developed to their fullest potential. Whenever I have a day of leisure, I too like to ponder the subtleties and wonders of tea. So, for the benefit of future generations, I would like to share my experience in twenty small essays to be called the *Treatise on Tea*. The first one concerns tea growing regions, the second concerns seasons and weather, the third concerns picking and selection, the fourth concerns steaming and pressing, the fifth concerns tea making, the sixth concerns appraising tea, the seventh concerns white tea, the eighth concerns grinders and sieves, the ninth concerns bowls, the tenth concerns bamboo whisks, the eleventh concerns water vessels, the twelfth concerns ladles, the thirteenth concerns water, the fourteenth concerns *dian*<sup>24</sup> (preparing and whisking the tea), the fifteenth concerns flavor, the sixteenth concerns fragrance, the seventeenth concerns color, the eighteenth concerns drying and storage, the nineteenth concerns famous teas and the twentieth concerns private tea producers.

Famous teas represent the very best that each region has to offer. For example, one can feel the effort and sacrifice in Taixing Cliff Tea (臺興巖茶), cultivated on such barren, flat and rocky land. Qingfeng Suicha (青鳳髓茶), which grows on high cliffs, tastes stern; likewise, one may taste the innocence of Dalan tea (大嵐茶) or the loneliness of Xieshan tea (屑山茶) with its narrow leaves like little islands. The light Wuchongzuo (五崇祚), also known as ‘Monks Walking on Water,’ gives the impression of being made from mulberry buds. Jiuke (臼窠) or Qiong tea (瓊茶) is tough like the pebbles in a bird's nest. One can taste all the glorious hues of a tea grown on a tree with colorful bark, just as one can feel the fierce kindness of the Tiger Rock tea (虎岩茶).

1. Xu Shen (許慎) compiled the first dictionary, entitled *Shuowen Jiezi* (說文解字), literally “Describing words and explaining characters” in the year 100 CE. Note that in the early records, the tree leaves that were brewed to make a drink are referred to using the character *tu* (荼), not *cha* (茶) as we have seen since the 8<sup>th</sup> century. Note the extra horizontal stroke in the center of “*tu* (荼).”

2. Wang Bao's (王褒) *Contract for a Servant* (僮約), written in 59 BCE, is the first contract for the purchase of a servant found to date. Wang went to the provincial capital, Chengdu, to take the official examination and stayed at the house of a friend named Yang. Yang's servant was not happy about all the extra chores Wang gave him, so Wang drew up a contract with the servant clearly stating the servant's daily chores.

3. Zhang Hua's (張華) *Bowu Zhi* (博物誌), literally “the record of a huge amount of things,” covers a wide range of topics such as geography, historic figures, legends, exotic plants and animals, and shamanism/cult practices.

4. This is quoted from Lu Ji's (陸機, 261–303 CE) *Annotation of the Mao Book of Poetry about Plants and Animals* (毛詩草木鳥獸蟲魚疏).

5. The *Tang Liudian* (唐六典), literally the “Six Official Records of the Tang Dynasty,” is a comprehensive set of legal records commissioned by the Emperor Tang Xuanzong in 722 CE and completed in 739 CE.

6. Li Bai (李白, 701–762), also known as Li Taibai (李太白), is arguably the most famous poet in Chinese literature. (His name is sometimes also pronounced “Li Bo” or “Li Taibo.”) In Chinese, the poem in question is titled 贈族侄僧中孚玉泉仙人掌茶序. Yuquan Temple (玉泉寺), literally means “Jade Spring Temple” and was originally named Fuchuan Shan Temple (覆船山寺), literally “The Temple of the Upside-Down Mountain.” It was built in 528 CE by the infamous Emperor Liang Wudi (梁武帝, reign 502–549), who was so impressed by Buddhism that he tried three times to renounce his rule and become a monk. The court officials had to pay a handsome amount of “ransom” to the temple so that he would agree to resume being emperor again. Under his influence, there were at least 500 temples in the capital alone during his reign. He even ordered all court officials and Buddhists to become vegetarians. His obsession with Buddhism led to him being usurped and to the subsequent repression of Buddhism by his successor. The influential Buddhist master Zhiyi (智顗, 538–597) expounded the *Lotus Sutra* in this temple and saw the clear spring water nearby, as pure as jade, inspiring him to rename the temple the Jade Spring Temple. Later, it became even more famous after the Chan (Zen) Patriarch, Shenxiu (神秀, 606–706) gave Dharma talks there. It has remained a prestigious temple ever since. It is located in the modern-day city of Dangyang (當陽), Hubei Province.

7. The name of the tea in Li's poem, *xianren zhang* (仙人掌), literally “Fairy's Palm,” is not to be confused with the modern name for “cactus” in Chinese, which uses exactly the same characters.

8. Pi Rixiu (皮日休, 834–883) was a high official who enjoyed tea and wrote many poems on tea. This passage is quoted from the preface of the *Miscellaneous Poems on Tea* (茶中雜詠詩序). He referred to Lu Yu by his style name, “Jici, son of Jingling (李疵克陵子)” because Lu Yu was from Jingling, which is the modern-day city of Tianmen (天門) in Hubei Province.

9. *Writings from Guzhu Mountain* (顧渚山記) is Lu Yu's collective essays written when he moved to Guzhu, modern-day Huzhou (湖州) in Zhejiang Province, known for having some of the best tea in China.

10. Wen Congyun (溫從雲) was from Taiyuan (太原) in Shanxi Province, while Duan Xizhi (段碣之) was from Wuwei (武威), Shaanxi Province.

11. Feng Yan (封演, active 750–800) was a high official in the Henan area and the court. He collected many historical facts and hearsay in *Feng's Records* (封氏聞開記), which became a highly reliable resource used by people in their daily lives in 8<sup>th</sup> century China.

12. The monk Xiangmiao (降魔藏) was the leading disciple of Shenxiu, who popularized Chan Buddhism and meditation in northern China during the 7<sup>th</sup> century. (See note 6.)

13. Lingyan Temple (靈岩寺) at Mount Tai (泰山) is near modern-day Jinan (濟南), Shandong Province. It was founded in the 5<sup>th</sup> century and has been one of the four most famous temples in China since the 7<sup>th</sup> century. Especially since the first Emperor (219 BCE), many Emperors went to Mount Tai to make offerings to Heaven on the New Year's day as the exemplification of the “mandate from heaven.” The sacredness and importance of Mount Tai had been an irrefutable tradition in China. As the most prestigious temple on Mount Tai, Lingyan Temple is one of the most influential temples in Chinese Buddhist history.

14. Since the temple is located in Shandong Province, the cities mentioned are located in modern-day Shandong Province. Zouzhou (鄒州) is modern-day Linzi (臨淄) City; Qizhou (齊州) is modern-day Jinan (濟南); Cangzhou (滄州) is modern-day Cangzhou City; while Dizhou (德州) is modern-day Xinyang (信陽) City.

15. Pei Wen (裴汶, active 811) served as an official in two of the most important tea-producing regions in the Tang Dynasty, Huzhou (湖州) for Guzhu tea and Changzhou (常州) for Yangxian (楊羨) tea. One of Pei's responsibilities as the governor of these two states was to spend at least the last month of the tea production cycle at the tea plantations to supervise the production of tribute tea (*gongcha*, 貢茶). He also personally delivered it to the imperial court, since tribute tea was supposed to be made exclusively for the emperor. As Guzhu and Yangxian were among the biggest suppliers of tribute tea during the Tang Dynasty, Pei's work *On Tea* (茶述) has been highly valued by historians and tea lovers ever since. However, this book did not survive in its entirety, and the only remaining fragments are those quoted in other collections (such as this excerpt).

16. *Ganoderma* (*lingzhi*, 靈芝), *Atractylodes macrocephala* *Koidz* (*baizhu*, 白朮) and *Polygonatum sibiricum* (*huangjing*, 黃精) are powerful medicinal herbs used in Traditional Chinese Medicine.

17. Qiyang (蕪陽) is modern-day Xinchun (蕪春), Hubei Province; Mount Meng (蒙山) is modern-day Ya'an (雅安), Sichuan Province; Shouyang (壽陽) is modern-day Shouxiang (壽縣), Anhui Province; Yixing (義興) is modern-day Yixing (宜興), Jiangsu Province; Bijian (碧澗) is modern-day Songzi (松滋), Hubei Province; Yonghu (潯湖) is modern-day Yueyang (岳陽), Hunan Province; Mount Heng (衡山) is still called by the same name and is located in Hunan Province; Poyang (鄱陽) is modern-day Poyang (波陽), Jiangxi Province; and Fuliang (浮梁) is modern-day Jingdezhen (景德鎮), Jiangxi Province.

18. Song Huizong (宋徽宗, 1082–1135) was one of the most controversial emperors in Chinese history. See *Global Tea* *Hut Issue* 51, April 2016. His collective essays are called the *Treatise on Tea* (*Daguan Chalu*, 大觀茶論).

19. Ou (歐) is modern-day Zhejiang Province while Min (閩) is modern-day Fujian Province.

20. Huoyuan (壺源) tea was another tribute tea from Jianzhou. Famous Song poet Su Shi once wrote a poem about the fantastic Huoyuan tea that a friend sent him. A prolific poet who wrote a lot about his own daily life, Su Shi produced many poems documenting social gatherings which mention food, tea and wines. He was the most influential literary figure of the Northern Song Dynasty. The famous calligrapher Mi Fu also mentioned Huoyuan tea in a poem recording his visit to the Tiao River (荊河).

21. The Jian River (建河) is a tributary of the Min (閩) which runs through Jianzhou (建州).

22. Here, “effortless flow” refers to the spontaneous presence and flow of a sage's participation in the world.

23. This is a reference to the Chinese expression “*wu hu si hai* (五湖四海)” which literally means “the five lakes and four oceans.” It refers to the world, much as we refer to “the seven seas” in English.

24. *Dian* (點) literally means “dot,” “point” or “stroke.” *Dian* refers to the streams of hot water poured into the tea bowls when whisking the tea powder into a fluffy froth. The quality of the tea is a synthesis of the power of the water and the beauty of its trajectory, as well as the graceful movements of the whisking and resulting foam. It is also a reference to the meditative mind (*samadhi*) necessary to do so.

It is bestowed as a gift from our teachers. The taste of Chinese teon<sup>25</sup> is distinctly recognizable in Wuyo Yanya tea (無又岩芽茶), as is the vibrancy present in every sip of Laoke Garden (老窠園) tea. Each of these teas all have their own unmistakable characteristics, so many that it would be difficult to comment on them all in detail. Of course, the teas being produced today do vary in quality, and some may not be as good as those produced in the past; this is largely due to changes in the tea-growing regions.”

茶 Ding Wei<sup>26</sup> once offered some new tea as a tribute to the emperor with a memorial<sup>27</sup> stating that “A new type of tea has been found at Golden Sand Spring, which is not the same as Purple Bamboo Shoot tea.<sup>28</sup> Only the warm climate of the riverbank can produce such sturdy tea shoots as these. The early spring weather had barely begun to warm up when it turned cold again; the tea shoots here have already taken on a sweet flavor and begun to ‘flourish.’ This tea is prized for its rarity; how could I keep such a treasure all to myself? Even though people refer to it as ‘the new tea,’ it is actually produced according to old conventions.”

茶 Cai Xiang<sup>29</sup> wrote in his *Record of Tea*<sup>30</sup> that “The other day when I presented a memorial to your Majesty, I was honored to be informed that when I was working as the transport commissioner for Fujian, out of the teas I offered your Majesty, the highest-grade Dragon Ball tea was selected as the best. After I went home, I began to reflect on this: despite the humble nature of this herb (tea), even your Imperial Majesty has troubled himself to personally evaluate it. This goes to show that any thing under the sun can realize its full potential with the proper attention. In the past, Lu Yu did not evaluate the quality of Jian’an teas in his *Tea Sutra*. As for Ding Wei, in his *Illustrations of Tea* he simply recorded the basics about the harvesting and processing of various teas. I have not yet heard of any book discussing brewing methods. In light of this, I have written down some information on tea in a simple and clear manner in two parts and called it the *Record of Tea*. If your Majesty has any spare time to peruse it, it would be my utmost honor.”

茶 In *Returning Home*,<sup>31</sup> Ouyang Xiu says that “The most expensive of all teas are Dragon and Phoenix cakes, which are referred to as ‘tea balls.’ Eight of these tea balls weigh a total of one *jin*.<sup>32</sup> During the Qingli reign (1041–1048), Cai Junmo [Cai Xiang]<sup>33</sup> started to make even smaller Dragon tea balls as a tribute tea. Petite and highly esteemed, these were referred to as ‘small [tea] balls.’ Twenty small tea balls weigh one *jin* in total and cost two *liang*<sup>34</sup> of gold. Thus, these dragon tea balls are even rarer than gold itself. High officials who participated in the annual sacrificial ceremony in the south of the capital would only receive one tea cake to be divided between four officials. Servants decorated this tea with perforated gold leaves because it is so precious and hard to come by.”

茶 In his *Writings from the North Garden*, Zhao Ruli<sup>35</sup> wrote that “Plants grow faster at night, to better channel the energy of Nature and absorb the rain and dew. The tea farmers begin tending the new crop in the sixth month of each year. They work hard at weeding so that the leaves will grow better. For the more the weeds flourish, the less the tea leaves do. So if we get rid of the weeds, then all the energy will be channeled to where we want it to go to. Once the land has been moistened by rain and dew, it is ready for a controlled burn before planting the new crops.<sup>36</sup> All vegetation will be burned down except for the paulownia (*tongmu*, 桐木) trees, for they are compatible with tea trees. This makes sense, because tea trees are sensitive to the cold in winter; the paulownia leaves fall in autumn and blanket the ground, protecting the tea

trees’ roots. In the spring, the paulownia trees grow lush and leafy, ready to shade the tea trees from the hot summer sun.”

茶 Wang Pizhi’s *Idle Chitchat from Mianshui*<sup>37</sup> says that “Jian tea is from the south, and the production quality has much improved in recent times. Dragon balls are the highest in quality of all Jian teas. Eight of these tea balls weigh one *jin*. During the Qingli reign, Cai Junmo [Cai Xiang] started to make smaller dragon tea cakes in smaller size as a tribute tea when he was the officer of transportation in Fujian. Twenty of these small balls weigh one *jin*; it was known as top-grade Dragon tea. Emperor Renzong (1010–1063) treasured these tea balls so much that even his prime minister was never given a single one of them. Even out of the high officials who participated in the annual sacrificial ceremony in the south of the capital, only four of them from each of the two highest bureaus<sup>38</sup> were presented with just one tea ball each at the end of the ceremony. The servants would decorate this tea with perforated gold leaves while the eight high officials divided the tea cakes. It was such a rare novelty that none of the officials would drink the tea. They saved it as a special treasure and showed it to their honorable guests without brewing it. Ouyang Xiu once said that ‘tea is the most refined of all things, while these petite tea balls are the most refined of all teas.’ Small tea balls first appeared in the Jiayou era. Nowadays they are easy to come by; so how come they are still so expensive?”<sup>39</sup>

茶 Zhou Hui wrote in his *Miscellaneous Accounts from Qingbo Gate*<sup>40</sup> that “Secret Cloud Dragon (*mi yun long*, 密雲龍) tea was first presented as a tribute tea during the Xining era (1068–1077). After offering the tea to the emperor and his household, there was hardly any left to be bestowed upon the imperial officials. However, royal relatives, high officials and other people close to the imperial family kept begging for some of the Secret Cloud Dragon tea. One day, the Empress Dowager Xuanren<sup>41</sup> was so irritated by all these annoying requests that she passed an edict to stop Jianzhou from producing any more Secret Cloud Dragon tribute tea. News of this quickly spread, and in the end her efforts only served to make Secret Cloud Dragon tea even more famous among high society. During the Chunxi era (1174–1189), Xu Zhongqi was a petty official in Masha<sup>42</sup> and obtained an edition of the *Record of Beiyuan Tribute Teas*.<sup>43</sup> He wrote a preface to it and then had it reprinted. The book recorded a total of forty-one different tribute teas, classified into twelve categories (*gang*, 綱) and three grades (*pin*, 品). The finest of them all was called the ‘New Dragon Roasted Tribute tea,’ and there were only around fifty or so cakes of it in existence. They were extremely precious and could not be found anywhere else. So was this New Dragon Roasted tribute tea really just a new name for Secret Cloud Dragon tea? Or was it actually a new kind of tribute tea superior even to Secret Cloud Dragon?”

茶 Shen Cunzhong’s *Dream Pool Essays*<sup>44</sup> says that “Ancient people only talked about teas such as Yangxian, Guzhu, Tianzhu<sup>45</sup> and Mengding;<sup>46</sup> they never mentioned any teas from Jian River. However, during the Tang Dynasty, people valued dark, sticky tea cakes that were often strung together, which were similar to the tea cakes from Jian. The tea plants in the Fujian region are tall trees while those that grow in the Wu and Shu<sup>47</sup> areas are merely shrubs, which are naturally inferior in quality. The teas from Haoyuan<sup>48</sup> and Zengkeng<sup>49</sup> are the finest of all Jian teas, and within these, the two most outstanding varieties are called Bengen (盆根) and Shanding (山頂). Emperor Li<sup>50</sup> named these teas ‘Beiyuan’ and appointed an official to be in charge of their harvest and processing, collection and tribute.”



茶 Hu Zi<sup>51</sup> wrote in his *Writings while Fishing at Tiao Brook*<sup>52</sup> that “The Beiyuan tribute tea plantation was established in the third year of Emperor Song Taizong’s reign (941). The emperor sent experts there to make tea cakes bearing images of dragons and phoenixes, as a tribute to the imperial court. During the Zhidao period (995–997), they still coated the surface of the tea cakes with wax. Later on, Ding Wei started to make dragon tea balls in different sizes, and Cai Junmo perfected the technique. During the Xuanzheng period,<sup>53</sup> Zheng Kejian<sup>54</sup> discovered several new types of tea and landed the official title of Local Transportation Officer, bringing more variety to Jian tribute teas. To date, the finest category of tea consists of five series and forty-three grades in various shapes. Among more than seven thousand different tribute tea cakes, the New Tribute Trial Tea (貢新試), New Dragon Balls that Surpass the Snow (新龍團勝雪), White Tea (白茶), Imperial Garden (御苑), and Jade Buds (玉芽) are the best five of the highest grade, ‘water-picked (*shuijian*, 水揀)’ tea. The rest of the fine teas fall into the second grade, which is called ‘raw-picked (*shengjian*, 生揀).’ Then there are also the less refined teas, which are classified into seven categories and five grades. All dragon and phoenix tea cakes both large and small, as well as the ‘water-picked’ buds, are scented with borneol and molded into round tea cakes. More than forty thousand of them are produced each year. The leaves for ‘water-picked’ tea are picked between the Jingzhe<sup>55</sup> and Chunfen<sup>56</sup> solar terms, while ‘raw-picked’ tea is made from leaves picked before the Qingming festival.<sup>57</sup> The less refined teas are picked before the Guyu<sup>58</sup> solar term. The weather is warmer in central Min, so before the Guyu solar term the tea leaves are already very mature with a strong flavor. In addition, there are three private production facilities, which are Shimen (石門), Ruji (乳吉), and Xiangkou (香口). The teas they produce also count as Beiyuan teas because after the tea buds are picked, they are roasted and processed at the official processing facilities. Each year, the production costs are around twenty thousand strings of gold coins. It takes one thousand workers two months to complete this huge undertaking. The production volume is also strictly controlled, so after they have sent the tribute to the imperial court, there are hardly any of these tea cakes left for the general market. As a result, commoners cannot obtain these tribute teas anywhere, except for the privately produced tea made in Huoyuan.<sup>59</sup> The best of these privately produced teas are of no lesser quality than those produced by the official facilities. Yet now most of these teas have already been sent as a tribute; all the tribute teas available on the market are privately produced.”

茶 The Beiyuan tea garden is located north of Fusha (富沙), in Jian'an county. Dragon Roast tribute tea is made in Phoenix Mountain, twenty-five *li*<sup>60</sup> outside of the county. There is a creek running south through Fusha that merges with another creek from the west before continuing on toward the east.

茶 Che Qingchen<sup>61</sup> wrote in his *Essays of an Athlete's Foot Sufferer* (脚氣集) that “Mao's Commentary on the Book of Songs says, ‘Who says that *tu* tastes bitter? It is actually as sweet as shepherd's purse.’<sup>62</sup> (Note that *tu* here refers to a bitter vegetable.) It is recorded in the *Rites of Zhou*<sup>63</sup> that the drink called *tu* is served at funeral services because of its bitter taste.’ Su Dongpo's poem states that ‘While *Zhou's* Poetry mentions bitter *tu*, this *ming* drink is certainly a new invention.’ Here he is using *tu* to refer to what we now call tea. In the modern era, we drink tea to clear our minds. Ever since the Tang Dynasty, everyone from the lofty to the lowly loves drinking tea. Even the common people drink a few bowls each day; how can this tea be bitter *tu*? As for the word ‘*ming*,’ it is only used to refer to less refined teas.”

25. *Toona sinensis*, a leafy vegetable often used in Chinese cuisine.

26. Ding Wei (丁謂, 996–1037) was a talented scholar-official who served in the Jian area and was thus familiar with Jian Tribute Teas. He was later exiled to the southern island of Hainan after a long period of inter-faction rivalry. Nonetheless, he later regained his power and returned to court.

27. A “memorial (*zhangbiao*, 章表)” was a formal written communication to the emperor.

28. In the Jian area, as well as producing tea cakes, they also made tea called “Purple Bamboo Shoot (*zi sun*, 紫笋)” tea. They still do today.

29. Cai Xiang (蔡襄, 1012–1067) was an official and a poet; he was also one of four outstanding calligraphers of the Song Dynasty and a brilliant engineer. While serving in the Jian area, he pioneered the manufacture of the small “Dragon Tribute Tea Cakes (*daxiao longtuan*, 大小龍團),” known for their excellent quality.

30. In the *Record of Tea* (茶錄) Cai Xiang documents and discusses the preparation and usage of tea and tea vessels. He also wrote one of the first documented commentaries on Jian ware, which later became famous.

31. Ouyang Xiu (歐陽修, 1007–1072) was an important historian, official, poet, epigrapher, calligrapher, and literary critic. He wrote *Gui Tian Lu* (歸田錄), literally *Record of Returning to the Rice Paddy*, after he was finally granted his retirement. Other than tea, he mostly recorded rumors about political figures. In fact, officials who went home after they retired would not actually go to work in the fields; this is a romanticized notion among Chinese literati.

32. One *jin* (觔) in the Song Dynasty was the equivalent of about 633 grams.

33. Cai Junmo (蔡君謨) is Cai Xiang's style name.

34. Two *liang* (兩) is 1/8 of a *jin*. In other words, the small dragon balls made by Cai Xiang are worth one quarter as much as gold by weight.

35. Nothing is known about Zhao Ruli (趙汝礪). From royal historical documents, there were two people named Zhao Ruli in the royal family—this author might be one of them. Zhao wrote two books on tea, one specialized on tribute tea called *Record of Beiyuan Tribute Tea* (北苑貢茶錄), and the one quoted in this book, *Other Records of Beiyuan* (北苑別錄) in 1186.

36. The farmers burn all the vegetation down to ash, which provides instant nutrients for the soon-to-be-planted crops. This is known as “opening the field (*kai yu*, 開余).”

37. Wang Pizhi (王卬之, 1031–?) was a mid-ranked official and a lychee-growing enthusiast. After retiring and returning home, he recorded over 360 tidbits of knowledge about high society in a work called *Idle Chitchat from Mianshui* (澠水燕談錄), which provides a reliable supplement to the official historical accounts.

38. Namely the Military Bureau (*shumi yuan*, 樞密院) and the Central Secretariat (*zhongshu sheng*, 中書省).

39. This section is almost identical to Ouyang Xiu's account quoted earlier in the book. Ouyang was apparently able to purchase the small tea balls whole, while Wang's edition provides some vivid detail about how the officials divided the tea balls between them. However, this discrepancy might not reflect the accuracy of the two authors' accounts, but may simply mean that some detail was lost in transcription.

40. Even though Zhou Hui (周輝, 1126–?) was not recorded as holding any official title, he seemed to be popular among high society and he claimed to have traveled to the Jurchen Territory. The Qingbo (“Clear Wave”) Gate mentioned in the title of *Miscellaneous Accounts from Qingbo Gate* (清波雜志) was the south gate of Hangzhou, which led to the Longjing tea plantations.

41. The Empress Dowager Xuanren (宣仁太后) acted as the Regent for her grandson from 1085 to 1093. She was traditionally recognized as intelligent and just; when she took up the regency she was wise in her policies and choice of officials, and did not favor her own relatives for promotion.

42. There is not much information about Xu Zhongqi (許仲欽) other than this reprinted book and some poems. Masha (麻沙) is a suburb of Jianyang, Fujian Province, where the famous Jian tribute teas were made over the centuries. The town is also famous for printing books, which is probably the reason why Xu was able to find this rare book and have it reprinted.

43. The *Record of Beiyuan Tribute Tea* (北苑貢茶錄) did not survive the ages, but the number of tribute tea recorded in that book matches those mentioned in a surviving book entitled *Record of Beiyuan Tribute Tea During the Xuanhe Period* (宣和北苑貢茶錄), written by Xiong Fan (熊蕃) and first printed from 1174 to 1189. The latter states that Beiyuan tea became a tribute tea in the year 976, the first year of the Song Dynasty. The name Beiyuan, literally “Northern Garden,” originated in the earlier Southern Tang Dynasty (937–975). Beiyuan is located at Phoenix Mountain (鳳凰山), modern-day Jian'an, Fujian Province. Beiyuan had been producing tea as early as the 5<sup>th</sup> Century, and the local tea industry flourished during the Tang Dynasty. During the chaotic 10<sup>th</sup> Century, the region became part of the self-proclaimed Kingdom of Min. At this time a local tea garden owner donated his plantation, which lay north of the Min capital, to the King of Min. The first official governing this Min royal tea garden was appointed in 943, and the plantation was thus named Beiyuan—the Northern Garden.

44. Shen Cunzhong (沈存中) was the style name of Shen Gua (沈括, 1031–1095), who was a polymath, scientist and statesman. He once said that he only had his brushes and ink slab to converse with, so his collection of works is titled *Dream Pool Essays* (夢溪筆談).

45. Tianzhu (天柱) tea is from Shuzhou (舒州), modern-day Anhui Province.

46. Mengding (蒙頂) tea is from Mount Mengding in modern-day Ya'an (雅安), Sichuan Province.

47. Wu (吳) is modern-day Jiangsu Province while Shu (蜀) is modern-day Sichuan Province.

48. Haoyuan (郝源) is an alternative name for Huoyuan (壑源), which is modern-day Peiqiao (裴橋) Village, Jinjiang (晉江) City, Fujian Province.

49. Zengkeng (曾坑) still has the same name today and is located in Jinjiang City, Fujian Province.

50. Li Bian (李昉) was the founder and first emperor of the Southern Tang Dynasty (937–976), one of the Ten Kingdoms formed following the Tang Dynasty.

51. Hu Zi (胡仔, 1110–1170) went to Guangxi to stay with his father who served as an official there in 1136 and 1143. He then returned home for two decades due to the death of his parents, and later became an officer in Min around 1162.

52. Hu Zi's *Writings while Fishing at Tiao Brook* (茗溪漁隱叢話) was a huge undertaking, consisting of one hundred volumes. The first half was completed in 1148, and the second half wasn't finished until 1167. It was largely a collection of poetry and literary critiques, but also contains many accounts of daily life.

53. Xuanzheng (宣政) is a mis-transcription of Xianhe (宣和, 1191–1211).

54. Zheng Kejian (鄭克簡) first discovered a variety of tea with narrow, whitish leaves in 1120; the resulting tea cakes were called “Silver Silken Thread Buds (銀絲水芽).” He continued to search for exotic tea leaves and also eventually replaced Cai Xiang as the Transportation Officer in Jian.

55. Jingzhe (驚蟄) or “Insects Awake” is the third solar term of the year. It often falls between March 5<sup>th</sup> and March 20<sup>th</sup>.

56. Chunfen (春分) or “Spring Equinox” is the fourth solar term, which often falls between March 20<sup>th</sup> and April 5<sup>th</sup>. The first day of this term marks the March Equinox in the northern hemisphere.

57. Qingming (清明) or “Clear and Bright” is the fifth solar term, which often falls between April 5<sup>th</sup> and April 20<sup>th</sup>.

58. Guyu (穀雨) or “Grain Rain” is the sixth solar term, between April 20<sup>th</sup> and May 5<sup>th</sup>.

59. Huoyuan (壑源) is located in modern-day Jian'an, Fujian Province.

60. Twenty-five *li* (裏) is equal to about 14.5 kilometers.

61. Che Qingchen (車清臣) is an obscure literary figure; all that is known of him is his writings.

62. *Capella bursa-pastoris* (jī, 薺), a vegetable in the Brassicaceae (*Cruciferae*) family.

63. The *Rites of Zhou* (周禮) is a work on bureaucracy and organizational theory. The book appeared in the middle of the 2<sup>nd</sup> Century BCE, but judging by the language usage in the book, it was probably not completed until the 3<sup>rd</sup> Century BCE.

茶 In the preface to his *Tasting Tea at the Eastern Creek*,<sup>64</sup> Song Zi'an<sup>65</sup> writes that "Tea is best planted on the shady side of high mountains and likes to be exposed to the early morning sun. For example, the Bitter Bamboo Garden in Nanzhi (南直 苦竹園) at Phoenix Mountain in Beiyuan, and Zhangkeng (張坑) in the southeast, are both high altitude locations that get a lot of sunlight early in the day. They produce plump, tender tea buds early in the year that surpass all the privately produced tea in quality. The second-best tea comes from a high, fertile piece of land in Huoyuan. The tea from Huoyuan is better than that of all the other roasting facilities. Ding Wei also said that Phoenix Mountain is no higher than a hundred *zhang*<sup>66</sup> and does not have any steep peaks or perilous precipices; yet it is luxuriant with emerald vegetation, a lovely place perfectly suited to all sorts of plants and flowers. Therefore, teas from Jian'an are the best under the Heavens; people believe that this is because the tea leaves absorb the lofty spirits of the mountains and rivers, and the harmonious energy of the universe. In addition, Rushi ('Milky Stone') tea is made from the leaves grown between the huge boulders of the hanging cliffs at Huoling. Consequently, these tea leaves embody the celestial spirit of the vegetation. Recently, Cai Xiang also said that 'Tea from Phoenix Mountain at Beiyuan and the surrounding region is superior in taste. Because of this, all tea makers claimed their tea was made of Jian tea leaves, and called it Beiyuan tea.'"

茶 Huang Ru<sup>67</sup> said in his preface to the *List of Tea Tasting* (品茶要錄) that "[I] have said that Lu Yu did not mention Jian'an tea in his *Tea Sutra* because the tea industry was not well developed back then. As a result, many a miraculous tea bud rotted away without being appreciated by human beings. Only at the beginning of this dynasty were the literati anointed by the grace of the Emperor and were able to enjoy such a long era of prosperity. They come from prestigious families and are lofty in their mindsets, without indulging in much except for tea. Different tea gardens began to boast about the quality of their tea buds, making new tea products to cater to popular demand. As a result, specialty teas discovered between the forests and the plains have become famous throughout the world. If Lu Yu were to come back to life, to see these golden tea cakes and taste their rich liquor, he couldn't help but feel a bit disconsolate. Even for a plant such as tea, it seems that even the most outstanding must sometimes wait patiently for a knowing eye to recognize its qualities before it can have its moment in history; how much more so for people!"

茶 Su Shi<sup>68</sup> wrote at the back of Huang Daofu's<sup>69</sup> *List of Tea Tasting* that "Mr. Huang Daofu's proper name was Ru and he was from Jian'an. He was an erudite and broad-minded scholar who wrote articles that were articulate and well-researched. His *List of Tasting Tea* is comprised of several chapters of wonderful and detailed information on tea, which was not known to any tea experts since Lu Jianhong's<sup>70</sup> era. Without such a still and open mind, transcending all earthly desires, how could he observe things in such thorough detail?"

茶 The *Record of Tea* says, "We have not heard of people consuming tea in ancient times. People who lived in the Wu<sup>71</sup> area have been consuming a sort of porridge cooked with tea leaves<sup>72</sup> since the Jin and Song Dynasties (265–479 CE)."

茶 Ye Qingchen's (葉清臣, ?–1051) *Spring Waters for Tea Brewing* (煮茶泉品) states "The valleys of the Wu and Chu<sup>73</sup> regions enjoy clear air, fertile land and luxuriant vegetation. As a result, there are many different varieties of tea tree in that area. The best tea in Wuyi<sup>74</sup> is called White Milk (白乳), the best tea in Wuxing is Pur-

ple Bamboo Shoot, and the best tea in Yuxue<sup>75</sup> is Heavenly Composition (天章). The tea from Mount Jing<sup>76</sup> tea is the rarest in the Qiantang<sup>77</sup> area. As for the high cliffs and cloud-wreathed mountains, Yashan<sup>78</sup> tea is the best in Xuan<sup>79</sup> and She<sup>80</sup> while Mengding tea is the best in the Min<sup>81</sup> and Shu<sup>82</sup> areas. These are all wonderful teas, each with their own special characteristics; the varieties are simply too numerous to count."

茶 Zhou Jiang (周絳, active 1004) wrote in his *Supplement to the Tea Sutra* (補茶經) that "Tea made from new buds is picked early and sent to the palace as tribute tea in ten thousand carts. This tea is very fine in taste. Tea made of new tea buds, each with but one leaf, is very hard to come by."

茶 Hu Zhitang<sup>83</sup> once said that "Tea is a daily necessity for everyone; it is even more important than liquor."

茶 Chen Shidao<sup>84</sup> states in his *Collection of Writings on the Tea Sutra* (茶經叢談) that "Between Shuangjing (Double Well) tea from Hongzhou<sup>85</sup> and Rizhu (Cast from Sunlight) tea from Yuezhou<sup>86</sup>, it's impossible to truly say that one is better than the other. Any insistence on ranking the two is simply in pursuit of mental satisfaction."

茶 Chen Shidao wrote in his preface to the *Tea Sutra* that "A book dedicated to tea was first written by Lu Yu, and people began drinking tea after Lu Yu's era. Lu Yu made a great contribution to tea. [Tea became popular] among everyone from the imperial court to commoners, even in foreign countries. Tea is offered at official ceremonies and grand feasts. Cities grew up around the mountains and rivers; merchants built their enterprises on tea. Tea is also greatly beneficial to the health. In short, Lu Yu was a wise man. Lu Yu said in his *Tea Sutra* that 'There are many different grades of tea. Tasting is believing.' However, the book only touches on the general point of evaluating tea. The true wonder and complexities of tea cannot be thoroughly explained through the written word. How could one hope to capture the supreme principles of the world with mere ink and paper? The emperors of the past would educate the people according to their ability and govern according to the local situation. The emperors would not overlook any detail that might benefit people; [and so it should be with tea]."

茶 Wu Shu (吳淑, 947–1002) writes in his *Annotations to the Rhapsody of Tea* that "The distinguishing characteristic of Wuhua Five Flowers Tea is that each stem has five leaves, like the petals of a flower."

茶 *Modest Comments from Mr. Yao* (姚氏殘語) states that "Tea from Shaoxing<sup>87</sup> began to be offered as a tribute tea when Gao Wenhui (高文虎, 1134–?) was the official in charge there."

茶 Wang Mao<sup>88</sup> wrote in his *Collection of Conversations with Guests from the Village* (野客叢書) that "People often think that *tu* is simply the ancient word for what we call *cha* in the modern day. However, there are actually several kinds of *tu*, not just one. The *Book of Songs* (詩經) says, 'Who says that *tu* tastes bitter? It is actually as sweet as shepherd's purse.' The *tu* that tastes bitter is similar to the modern-day field sowthistle.<sup>89</sup> In the references to *zhangtu* (掌茶) in the *Rites of Zhou* and to 'a woman with a figure like *tu*' in *Mao's Commentary on the Book of Songs*, *tu* refers to *tiaotu* (荇茶), a type of plant in the reed family. Nowadays, only the *tu* in *tujia* (茶櫃) refers to tea. However, most people do not know the difference. It is said in *The King of Wei's Book of Flora*<sup>90</sup> that "tea leaves resemble



gardenia leaves and can be brewed into a drink. The mature leaves are called *chuan* (荈) while the young leaves are called *ming* (茗)."

茶 *An Introduction to Auspicious Herbs* (瑞草總論) says that "Since the Tang Dynasty, there have been tribute teas and official-produced teas. The production of tribute tea demonstrates the people's patriotism and loyalty to their emperor. The production of official tea, however, is a result of the court officials seeking to make a profit and is a great burden to the people. This is just one of the harmful aspects of official tea."

茶 Xiong He<sup>91</sup> quoted the *Record of Roasting Beiyuan Tea* (北苑茶焙記) in his *Collected Works from the Wu Studio* (勿齋集)<sup>92</sup> that "Sending tributes is an old tradition; however, tribute tea is not listed in the Tribute of Yu,<sup>93</sup> nor is it mentioned in the *Rites of Zhou* in the section on *Official Positions and Produce* (周禮 職方). It wasn't until the Tang Dynasty that tea began to be offered as a tribute, with Beiyuan tea being the most famous. The Beiyuan tea garden is 25 *li* east of Jian City. In the late Tang Dynasty, a commoner named Zhang Hui (張暉) wrote a memorial to the emperor [to suggest making tea from this garden into a tribute tea]. At the beginning of the Song Dynasty (960–1279), Ding Wei became the Officer of Transportation in the Min area and increased the volume of tribute tea to tens of thousands of *jin*. During the long and prosperous Qingli reign, Cai Xiang took over that job and made Beiyuan tribute tea much more sophisticated. As a result, Jian tea became the best tea under the Heavens. Cai Xiang became famous everywhere and earned the admiration of officials of all ranks. Although Ouyang Xiu wrote poems enthusiastically praising Jian tribute tea, he was also reluctant to encourage such extravagance. Su Shi was more straightforward in his comments, and openly criticized the unnecessary production of tribute tea. Indeed, we can certainly follow the traditions of our predecessors, but not without careful scrutiny."

茶 In *Shuofu*<sup>94</sup> it is stated that "Although the classics have recorded much detail about the places where tea is produced, it's a great pity that many of the charming names of these teas were not recorded. From the Tang Dynasty, many poems began to employ metaphors for the stages of tea making, using images like toads' backs, shrimps' whiskers, sparrows' tongues and crabs' eyes. Reduplicated words naturally emerged to portray tea-making activities, such as the onomatopoeias *sese* (瑟瑟, a bubbling sound) and *lili* (瀝瀝, the sound of water dripping) or the word *ai ai* (霏霏, which describes thick misty clouds of steam). Then there are other beautiful descriptions such as drumming waves, bubbling springs, glassy eyes and jade-green ponds."

茶 It is recorded in the *Tea Manual* (茶譜) that "Tea produced at Mount Heng in Hengzhou<sup>95</sup> and Xixiang in Fengzhou<sup>96</sup> is made into a paste and then pressed into moon-shaped cakes. In addition, there are different varieties of tea such as Xianya (仙芽, "Fairy Buds") and Shihua (石花, "Stony Flowers") in the tea garden in Pengkou, Pu Village, Pengzhou."<sup>97</sup>

茶 A Ming Dynasty work called *Preface to an Ode to Moon Tea Cakes* (月園茶歌序) mentions that "People in the Tang Dynasty ground tea into a powder and then molded into round tea cakes. The technique for making these tea cakes was further refined in the Song Dynasty and reached its peak during the Yuan Dynasty (1279–1368). I have personally attempted to make tea cakes according to this description and got something similar. I then understood why the ancient poets described tea cakes with such imagery as 'faces and hair anointed with creams and oils,' 'fine tea

is like a beautiful lady,' and 'the green cloud (tea powder) gently encircles the lady's coiffure.'<sup>98</sup> After sipping some tea, I myself was inspired to write some poetry to record and pass on the charm of tea."

茶 In his *Writings on Tea* (茗笈), Tu Benjun<sup>99</sup> comments that "Many people talk about the fragrance of tea leaves, but few know that tea flowers (camellias) also have a lovely fragrance. I once went to visit a friend at Mount Dalei.<sup>100</sup> It happened to be the season for tea blossom so the servants picked some tea blossoms and placed them in the room in a vase. The fragrance was subtle and enchanting. It's a pity tea plants are not suited to being cultivated in a vase. In *A Vase of Flowers for Every Month* (瓶史月表), I mention that tea flowers are suitable for enjoying indoors as cut flowers. In his *History of Potted Flowers* (盆史), Gao Lian<sup>101</sup> also wrote that tea blossom brings much pleasure." There are sixteen chapters in *Writings on Tea*, encompassing origin, growing regions, harvest timing, production, storage, spring water, roasting, brewing, whisking, utensils, taboos, avoiding excess, avoiding inauthentic teas, compatibility, evaluation and appreciation.

## Notes

64. *Tasting Tea at the Eastern Creek* (東溪試茶錄) was completed in the year 1064. The Eastern Creek of the title is located in modern-day Jian'ou (建甌), Fujian Province.

65. Song Zi'an (宋子安) is also an obscure figure and little is known of him.

66. One *zhang* (丈) in the Song Dynasty equalled 312 centimeters. So one hundred *zhang* is roughly three hundred meters.

67. Huang Ru (黃儒, active 1073) lived in Jian'an and passed the regional Imperial Examination in 1073.

68. Su Shi (蘇軾, 1037–1101) was an official who lived during the Song Dynasty, and was the most influential of his era in the areas of poetry, literature, calligraphy, the "literati painting movement" and Buddhism. He was exiled for being too outspoken about the political situation; he found the silver lining of this situation by turning his hand to researching Chinese medicinal formulas and documenting the local customs, especially those relating to food.

69. Huang Daozu (黃道輔) is an alternative name for Huang Ru.

70. Lu Jianhong (陸漸鴻) is an alternative name for Lu Yu.

71. The region of Wu (吳) encompasses the southern part of modern-day Jiangsu Province and the northern part of Zhejiang Province.

72. The words used here are "*ming zhou* (茗粥)," literally "tea porridge."

73. The region of Chu (楚) occupied most of modern-day Hunan and Hubei, as well as parts of Sichuan, Jiangsu and other provinces.

74. Mount Wuyi (武夷) is at the border of modern-day Fujian and Jiangxi Provinces.

75. Yuxue (禹穴), the tomb of the Yu, the legendary ancestor of the Chinese people, could be in modern-day Shaoxing, Zhejiang Province.

76. Jingshan (徑山) is in modern-day Yuhang, Zhejiang Province.

77. The Qiantang (錢塘) River flows through Anhui and Zhejiang Provinces.

78. Yashan (雅山) is modern-day Jianping, Anhui Province.

79. Xuanzhou (宣州) is the same as modern-day Xuanzhou, Anhui Province.

80. Shezhou (歙州) is the same as modern-day Shezhou, Anhui Province.

81. The Min (閩) River runs through the north of modern-day Sichuan Province.

82. Shu (蜀) is modern-day Sichuan Province.

83. Hu Zhitang (胡致堂, 1098–1156) was an influential Neo-Confucianist during the Song Dynasty.

84. Chen Shidao (陳師道, 1053–1101) was a great poet and a friend of Su Shi. As a result, when Su Shi was exiled, Chen Shidao was also demoted. He was a man of great integrity who lived in poverty almost all his life.

85. Shuangjing (雙井) tea is from Hongzhou (洪州), modern-day Nanchang City, Jiangxi Province.

86. Yuezhou (越州) is located in modern-day Zhejiang Province.

87. Shaoxing (紹興) is modern-day Shaoxing City, Zhejiang Province.

88. Wang Mao (王桢, 1151–1213) never took the official examination due to his obligation to his widowed mother. Nonetheless, he produced a great number of scholarly works on a wide variety of subjects.

89. *Sonchus oleraceus* (*kujū*, 苦苣).

90. The author and dates of *The King of Wei's Book of Flora* (魏王花木志) are unknown.

91. Xiong He (熊禾, 1247–1312) was an official in what is now Fujian Province.

92. The name of his studio, Wu (勿), literally means "don't."

93. The *Tribute of Yu* (禹貢) is a section of the *Book of Documents* (尚書), one of the Five Classics of ancient Chinese literature.

94. *Shuofu* (說郛) was a huge compilation of the Five Classics collated by Tao Zongyi (陶宗儀, 1329–1410) and became popular almost immediately. Due to the high number of transcription errors, many proofread editions started to appear, with the first being Yu Wenbo's (郁文博) version in 1481.

95. Hengzhou (衡州) is modern-day Hengyang City, Hunan Province.

96. Xixiang in Fengzhou (西鄉, 封州) is located in modern-day Zhaoqing City, Guangdong Province.

97. Pengkou in Pu Village (蒲村壩口) is near modern-day Pengzhou (彭州) City, Sichuan Province.

98. This line is a metaphor for whisking tea (*dian cha*, 點茶). Since the tea bowls favored in the Song Dynasty were mostly black in color, whisking the green powder in a circular motion to make a white foam is not unlike wrapping a delicate green scarf around a lady's coiffure.

99. Tu Benjun (屠本峻, 1542–1622) was an official in Fujian Province and wrote the first detailed study on the flora and fauna of Fujian. As a result, he was also familiar with Fujianese tea.

100. Mount Dalei (大雷山) is in modern-day Taizhou City, Zhejiang Province.

101. Gao Lian (高濂, 1573–1620) was a connoisseur on many topics.

茶 Xie Zhaozhi<sup>102</sup> wrote in his *Five Colored Silk Sashes* (五雜俎) that “Nowadays, the best teas are as follows:

Songluo tea (松蘿),  
Tiger Hill tea (*hu qiu*, 虎丘),  
Luojie tea (羅芥),  
Dragon Well tea (龍井),  
Yangxian tea (陽羨)  
Heavenly Pond tea (*tian chi*, 天池).

In the Min (Fujian) region, there are three teas that can compete with the above: Wuyi (武夷), Qingyuan (清源), and Pengshan (彭山). However, three other varieties—Liu An (六安), Yandang (鷹岩), and Mengshan (蒙山)—are good for purging stagnant energy in the body, but their flavor and fragrance are not harmonious. These are better relegated to the medicine cabinet than the scholar’s studio.”

茶 Xie Zhaozhi wrote the following in *Xiwu Zhisheng* (西吳枝乘): “People from the Taihu area think Luojie tea is better than Guzhu tea. However, good Guzhu tea is actually far better than Dragon Well tea. Xiajie (下芥) tea has a pure fragrance but its leaves are rough and it has a slight grassy taste. Ding Changru (丁長孺) once shared some with me and taught me how to brew it. I tried it and it was as different to what I expected as sheep from a crane, which I found quite puzzling. My personal favorites are Huqiu (虎丘, “Tiger Hill”) and Wuyi teas for their subtle and long-lasting taste. Songluo (松蘿) tea and Dragon Well tea are second best for they are full of fragrance. Tianchi (天池, “Heavenly Pond”) tea is the third best because one can drink it constantly without tiring of it. The rest are not worth much more comment.”

茶 The following excerpt is from Tu Changqing’s<sup>103</sup> *Desultory Remarks on Furnishing the Abode of the Retired Scholar* (考槃餘事): “Huqiu tea is the best under the Heavens. It is a shame that there is not much Huqiu tea available. As a result, most of this tea is obtained by the rich and powerful and the lonely people living in the mountains have no way of purchasing it. Tianchi tea is bright green and aromatic. Drinking it brings great joy, and even just smelling it will quench one’s thirst. This really is a Heavenly tea, and no other can surpass it. Yangxian tea is also called Luojie and it is grown in the Zhe region; the best of this area’s teas come from Changxing (長興). Jingxi (荊溪) comes next. The finest of these teas costs twice the price of the second-best tea from the same garden. It is a shame that Tianchi tea is hard to come by. One must go to the garden and pick the leaves oneself to ensure the authenticity of the tea. Liu’an tea is also a good tea and has great medicinal properties. However, it cannot be roasted for long, nor at a high temperature. Not only it will not be aromatic, it will turn bitter after roasting. Nonetheless, the essence of Liu’an tea is good. The tea gardens on Dragon Well mountain are only several dozen *mu* in area (several hectares); the tea produced outside of these gardens is of lesser quality than Dragon Well tea. It seems the heavens have bestowed this area with a wonderful environment for growing tea, with lovely springs and flowing streams. There are only one or two households there that make tea, and they are skillful roasters. Recently, monks living on the mountain have also become experts in roasting tea. Tea roasted by the monks is even better than Tianchi tea. Tianmu (天目) is next after Tianchi and Dragon Well. The *Geographical Record* (地志) states that it gets cold very early in the mountains. The monks do not venture outside after the ninth month because there is heavy snow in the winter. The road to the monks’ dwelling is only accessible after the third month of the year. As a result, the tea leaves there sprout later than all other tea.”

茶 Bao Heng (包衡) says in the *Record of Pure Appreciation* (清賞錄): “People in the past compared how Lu Yu wrote about tea to how Hou Ji (後稷, the god of grain) taught us how to plant crops. And then I read Han Hong’s<sup>104</sup> poem titled *Memorial In Response to Gifts of Tea* (謝賜茶啟) which says that “The King of Wu started to bestow tea upon his officials, while the people during the Jin Dynasty (265–420 CE) enjoyed guests visiting and shared tea with their guests.” I then realized it was not Lu Yu who made tea popular. Even if tea was not popular before Wu’s era, then at least from that era on, tea drinking has over 1,500 years of history.”

茶 In his *Qianque Reference Book* (潛確類書), Chen Renxi (陳仁錫) records the following: “Zilinyu (紫琳腴) and Yunyu (雲腴) are both names of tea. Their tea flowers are white and blossom in the winter. They look similar to plum blossom and also smell very fragrant.” Author’s note: Mao Chaomin<sup>105</sup> wrote in his *All About Jie Tea* (芥茶彙鈔) that tea flowers do not smell good. The fragrance is trapped inside the tea leaves. These two statements contradict each other. Is it possible that Jie tea is different from all other varieties of tea in this respect?

茶 *The Complete Book of Agriculture*<sup>106</sup> contains this excerpt: “There was no record of *cha* in the *Six Classics*; what we now know as ‘*cha*’ was called ‘*tu*.’ Mao’s *Commentary of the Book of Songs* says, ‘Who said that the drink called *tu* tastes bitter? It is actually sweet as the vegetable shepherd’s purse.’ It was the bitterness that brought out the sweetness. Tea is a spirited plant that will bring great benefit if you plant it. If you drink it often, you will become more energetic and clear-headed. It is a fashionable drink in the royal household and high society, as well as an indispensable part of life for commoners and servants. It is an integral part of our daily diet and also brings in a lot of tax revenue for the country.”

茶 Luo Bing<sup>107</sup> writes in *An Analysis of Tea* (茶解): “Even though it is not recommended to plant tea in the same garden as other, inferior, trees, some trees may be planted alongside tea. For example, old plum, sweet osmanthus bushes, magnolia,<sup>108</sup> lily trees,<sup>109</sup> roses, pine trees and bamboo can be planted in between tea trees to provide shade for the tea trees and protect them from the snow. Pure aromatic plants such as fragrant orchids and tranquil chrysanthemums can be planted under the tea trees. Vegetables are out of the question because they will contaminate the tea trees. It is best if the tea garden faces south; gardens that are always shady are inferior. Therefore, there is a huge difference between superior and inferior plots of land, even on the same mountain.”

茶 Li Rihua<sup>110</sup> writes in *Notes from the Studio of Six Inkslabs* (六硯齋筆記): “Tea was not popular during the late Tang Dynasty. There were only lofty gentlemen who harvested the best plants which grew in deserted wastelands. Therefore, the tea leaves embodied the spirits of Nature and the moisture of the clouds and dew. During the Song Dynasty, the court set standards for tribute teas to be provided for imperial feasts. Hence, officials valued tea highly and commoners learned to drink it. Gradually, tea became widely accepted as a daily necessity. As a result, businessmen established tea gardens, irrigating them and fertilizing the rugged tea trees with manure. Because of this, tea lost its original flavor. It is well known that Lu Yu went everywhere in search of good spring water, but it is less well known that he also searched every corner for good tea. Huangfu Ran<sup>111</sup> once wrote Lu Yu a poem of several lines titled ‘Picking Tea at Mount She.’<sup>112</sup> Unfortunately, a *koan*<sup>113</sup> is all that now remains of the poem.”



茶 Xu Yanquan<sup>114</sup> writes the following personification in the *Biography of Layman Tea of Liu'anzhou* (六安州茶居士傳): “This layman’s surname is Tea, and he has a large family with offspring branching out everywhere under the Heavens. Of these, the biggest group lives in the Liu’an area, while other family members live in smaller groups in Yangxian, Luojie, Wuyi and Kuanglu (匡廬). He also has relatives living in Mengshan.”

茶 Le Sibai (樂思白) wrote in the *Pure History of the Snow Temple* (雪庵清史) that “Tea can make people feel light, as if transformed; it can quench thirst and cleanse away anxiety. The functions of tea are otherworldly and utterly wonderful. During the Tang Dynasty, tea was not yet popular in the Min region (Fujian). The spirit of tea had yet to be discovered. During the Five Dynasties,<sup>115</sup> the Southern Tang<sup>116</sup> court established the production of tribute tea at Beiyuan, which led to the prosperity of the tea industry in the south. During the Zhidao<sup>117</sup> period of the Song Dynasty, Beiyuan was ordered to start making tribute tea for the Song court. Consequently, more varieties of tea products were developed. Then, during the Xianping<sup>118</sup> and Qingli periods, Ding Wei and Cai Xiang were put in charge of tribute tea in the Min region, and the quality of production was tightly controlled. Tea production reached its zenith during the Xuanhe<sup>119</sup> period, during the reign of Song Huizong. Often, the finest tea revealed itself on high cliffs and jagged boulders, lush with forest and thick with cloud. If Ding Wei and Cai Xiang had not come to the Min region, perhaps many wonderful teas would have gone unappreciated, left to rot away in the forest. Of course, what matters in the end is quality. Even if Ding Wei and Cai Xiang had not come to the Min region, how could any truly wonderful buds and shoots have been overlooked and left to rot away in the mountains? Here in the Min region, tea is far from the only herb that can make people feel light, as if transformed, quench thirst, and cleanse away anxiety. It is simply that the wonderful power of tea has been fully utilized.”

茶 Feng Shike<sup>120</sup> wrote in the *Tea Manual*: “Tea picking and processing methods contribute to its high cost. Tea from the Suzhou area is popular all over the country because of its high quality picking and processing methods. In the past, the Hui<sup>121</sup> region did not produce tea. However, Songluo tea, which was first made by a monk named Qiu Dafang, has recently become a novelty. Qiu Dafang had been living in the Huqiu (Tiger Hill) area for a long time and learned all the techniques of tea production. Later, he came to Songluo in the Hui region, built himself a hut, and started to harvest wild tea on the mountain. He processed this tea in his hut and people came from far away to purchase this highly sought-after tea. As a result, the market price of Songluo tea suddenly climbed sky-high. People began claiming they had obtained Songluo tea, when in reality that tea was not made in Songluo.”

茶 Hu Wenhuan (胡文煥) writes in the *Collection of Tea* (茶集): “Tea is the purest and most beautiful thing in the world. Ordinary people are not capable of truly appreciating its flavor; we mortals in this mundane world are not equipped to understand its true significance. Traditional Chinese Medicine theory considers tea to be cold in nature, and thus harmful to people’s digestive system.<sup>122</sup> However, I myself suffer from several illnesses; the doctors use tea as one of the ingredients to enhance the efficacy of the prescriptions, and it has proved very effective indeed. If tea was not beneficial, how could this be so?”

茶 The *Book of All Fragrances*<sup>123</sup> contains this excerpt: “Regarding Tuanhuang (團黃) tribute tea from Jinmen, Jinzhou,<sup>124</sup> people claim their tea is so carefully picked that each bud is accompanied

by only one leaf, giving it the name ‘one flag with one spear.’ Ouyang Xiu once wrote the following about tasting tea: ‘[We] made arrangements to taste the new tea together while the spears and flags were green.’ Wang Anshi<sup>125</sup> once wrote a poem for Yuan Jiang<sup>126</sup> that goes: ‘[I was] tasting the one flag tea in my New Tea Studio.’ People referred to the youngest new buds of tea as ‘spears,’ while those with one mature leaf attached were referred to as ‘flags.’”

茶 Lu Peng (魯彭) reprinted the *Tea Sutra* written by Lu Yu and wrote a preface to it, which goes: “The existence of the *Tea Sutra* is of great importance. I have read all the previous editions so that I could make an edited version. The reason for compiling this new edition in Jingling<sup>127</sup> is that Lu Yu was from Jingling. Lu Yu was an extraordinary person. Since he was the son of a local governor, other officials thought Lu Yu had the required virtues to enter a career as an official. Yet even though Lu Yu was indeed in possession of those virtues, he refused to take up an official position. Today we read the three sections of the *Tea Sutra*. Lu’s followers often quote from the chapter on utensils, where Lu Yu describes the inscriptions on his brassier: ‘Minister Yi’s stew and Lu’s tea.’<sup>128</sup> Although Lu Yu is making a favorable comparison of himself to Minister Yi, is it not indeed accurate? After Lu Yu’s time, tea became popular both in China and elsewhere. The Uyghurs began trading their horses with our tea, which has been a great asset to our national defense until the present day. Lu Yu’s contribution will last for tens of thousands of generations. This one man’s great worth had nothing to do with whether or not he took up an official position.”

## Notes

102. Xie Zhaozhi (謝肇淛, 1567–1624), born in Hangzhou, became a statesman in 1592.
103. Tu Changjing (屠長卿) was an alias of Tu Long (屠隆, 1543–1605). He was a playwright and the author of a book on tea, called *About Tea* (茶說).
104. Han Hong (韓翃, active 754–780) was a famous poet during the 8th Century.
105. Mao Chaomin (冒榮民) is an alias of Mao Xiang (冒襄, 1611–1693), one of the “four talents” of the late Ming Dynasty.
106. *The Complete Book of Agriculture* (農政全書) is written by Xu Guangqi (徐光啟, 1562–1633). He was a high official, mathematician, scientist and astronomer. He was also a Catholic and was beatified by the Vatican in 2011.
107. Luo Bing (羅鼎, 1573–1620) was an accomplished calligrapher. He was born in Cixi (慈谿), modern-day Ningbo, Zhejiang Province, where tribute tea was produced. So he had the privilege of learning about tea production in depth.
108. Xinyi (辛夷), *Magnoliae flos*, which is also used as a herb in Traditional Chinese Medicine.
109. Yulan (玉蘭), *Magnolia denudata*, which also has medicinal uses.
110. Li Rihua (李日華, 1565–1635) was an artist, art critic and tea connoisseur who specialized in finding the best water to complement the finest teas.
111. Hangfu Ran (皇甫冉, 716–769) is one of the best-known poets in the early Tang Dynasty.
112. Mount She (攝山) is better known as Mount Qixia (棲霞山), “the mountain where rosy clouds reside.” It has been one of the best-known tourist spots in Nanjing City since the construction of Qixia Temple in 487.
113. A *koan* (公案, 公案) is a story, discourse or dialogue that Chan (Zen) monks use to test their disciples’ progress in meditation. Here, this term is used to denote the fact that only the title of the poem was preserved, while the content was lost.
114. Xu Yanquan (徐巖泉) was an alias of Xu Kuang (徐樞, active 1550).
115. The Five Dynasties (907–979) were a chaotic period in China’s history. Many different kingdoms were all claiming autonomy at the same time, resulting in constant wars.
116. The Southern Tang period lasted from 937–975.
117. The Zhidao period lasted from 995–997.
118. The Xianping period lasted from 998–1003.
119. The Xuanhe period lasted from 1119–1125.
120. Feng Shike (馮時可, active 1571–1617) served as a statesman in several regions of China.
121. The Hui (徽) region indicates modern-day Huizhou, Anhui Province.
122. The word used here is “spleen (脾, 脾).” In Traditional Chinese Medicine theory, this refers to the entire digestive system, rather than just the spleen itself.
123. The *Book of All Fragrances* (群芳譜) is the first and most comprehensive Chinese compendium of botany, which discusses more than four hundred plants. It was written by Wang Xiangjin (王象晉, 1561–1653).
124. Jinmen (新門) was in Jinzhou (蘄州), modern-day Qichun County, Hubei Province.
125. Wang Anshi (王安石, 1021–1086) was an important economist, statesman, scholar and poet.
126. Yuan Jiang (元絳) lived from 1008–1083.
127. Jingling (竟陵) is modern-day Tianmen City, Hubei Province.
128. Yi Yin (伊尹 1649–1549 BCE) was a legendary prime minister to five kings of the Shang Dynasty. He was also a capable chef who often composed cooking metaphors for the kings.

茶 Shen Zhou<sup>129</sup> wrote in the postscript of *Another Discussion on Jie Tea* (芥茶別論) that “In the past, people praised plum blossoms for their unique fragrance and their resistance to the bitter cold. Only Jie tea can withstand the biting cold as well as plum blossoms. Other famous teas such as Qingyuan Wuyi from Min, Tianchi and Huqiu from Wu, Longjing from Wulin,<sup>130</sup> Songluo from Xin’an, and Yunwu (雲霧, “Clouds and Mist”) from Kuanglu cannot compete with Jie tea. Guzhu was required to produce 32 *jin*<sup>131</sup> of tribute tea every year, which indicates that Jie tea has been appreciated since the early Ming Dynasty. Today, Jie tea has grown in reputation and become even more expensive. It enjoys a good reputation thanks to its association with the loftiness of the sages in this era of sages. Nonetheless, the methods of steaming, picking, brewing and washing have evolved to be different from those employed in ancient times.”

茶 Li Weizhen (李維楨) wrote a preface to the *Tea Sutra* that states, “Lu Yu wrote *The Contract of the Rulers and the Officials* (君臣契) in three volumes, *On Origins* (源解) in thirty volumes, *Genealogy of Four Families South of the Yanzi River* (江表四姓譜) in ten volumes, *Dream Analysis* (占夢) in three volumes and more. However, all these works have now been lost, and only the *Tea Sutra* still remains; could this be because the contents of the other books have also been covered by other writers, while the *Tea Sutra* alone was exclusively the work of the author? The Grand Scribe once said that ‘There are countless rich people whose names have faded into oblivion; only the names of extraordinarily outstanding people will survive history.’ Lu Yu was poor all his life and yet he left his books for posterity. All commentators place great value on his integrity, which inspires the ignorant to become wise and the timid to become brave. What would we do without people like Lu Yu?”

茶 Yang Shen<sup>132</sup> writes in the *Comprehensive Collection of Writings* (丹鉛總錄): “What we now call ‘cha’ (茶) is the same plant that was called ‘tu’ (荼) in ancient times. The *Zhou Commentary of the Book of Songs* describes *tu* as being bitter; *The Spring and Autumn Annals* contains a record of Qi Tu,<sup>133</sup> while the *Record of Han* (漢志) mentions a Tu Hill (茶陵). The writings of Yan Shigu<sup>134</sup> and Lu Deming<sup>135</sup> confirm that in their era, the pronunciation of the character had already changed to ‘cha,’ even though they still wrote it using the former ‘tu’ (荼) character, with one extra stroke. In later works, such as Lu Yu’s *Tea Sutra*, Lu Tong’s ‘Song of Seven Bowls of Tea,’<sup>136</sup> and Zhao Zai’s<sup>137</sup> writings suggesting the imposition of a 10% tax on tea, the character ‘cha’ begins to appear instead of ‘tu.’”

茶 Dong Qichang<sup>138</sup> wrote the following for Xia Shufang’s<sup>139</sup> *Cha Dong*:<sup>140</sup> “Xunzi<sup>141</sup> said Idle loafers will not go far in life.’ Tao Tongming<sup>142</sup> said ‘Do not do things that benefit no one. One should consider how to make one’s limited life enjoyable.’ I say drinking tea will make my life enjoyable. The elite who live a life of leisure, above the fetters of snobbish rivalries or the striving of officials, still need a calm and tasteful way to spend their lives. Who is there that can distinguish water by its subtle differences? Who fully grasps the art of adjusting the flame to properly heat the cauldron? Who only befriends monks and hermits who take boulders as their pillows and waterfalls as their showers, or else elegant scholars who indulge in poetry over a cup of wine? Mr. Xia Maoqing indeed fits this description, and has acquired the expertise for appreciating quality tea like Guzhu and Yangxian. In this world where material desires take precedence over the betterment of the mind and soul, even Mr. Xia’s strength of spirit alone is not enough to change popular customs. Just as a wooden smile or a forced laugh do not amount to real joy, the ability to appreciate a good tea lies with

the drinker. I myself have been traveling in the mountains for a decade, so I have developed some of the qualities that Mr. Xia recommends in life. Today I am taking a sedan chair to Fujian to take up an official position, and just the thought of Phoenix tea rounds and Dragon tea cakes makes my mouth water enough to brew tea with. Given this desire, I’m afraid I shall not be able to fulfill my duty as loyally as Lian Po<sup>143</sup> did for the Kingdom of Zhao. In Ji Kang’s<sup>144</sup> *Letter Declining Shan Tao’s Recommendation*,<sup>145</sup> he kept reiterating his wish not to take up any official post, saying: ‘[I am very] impatient, and bureaucratic work involves a lot of busy and tedious secretarial tasks. Having not the heart for official duties, how can one even be worthy of the tea stove?’ I believe Mr. Xia would forgive me for being unable to let down my tea stove.”

茶 Tong Chengxu’s<sup>146</sup> postscript to the *Biography of Lu Yu* says that “I had been to Jingling before and I rested at Lu Yu’s temple,<sup>147</sup> visited the Swan Bridge, and observed the tea wells, all of which reminded me of Lu’s life. From his childhood, Lu disliked the monastic life and enjoyed reading ancient texts. In other words, he was not a person who was oblivious to mundane affairs. Later, he spent his time gardening at the Tiao<sup>148</sup> River and the Zha<sup>149</sup> River. He would howl and sing to himself and then break down and wail. There must have been reasons behind his behaviors. People of the time compared him to Jie Yu.<sup>150</sup> Little did they know that Lu was only interested in tasting all kinds of tea and spring water. From ancient times, there have been many interesting rumors that fascinated the people. Han Yu<sup>151</sup> thought that Zhang Xu<sup>152</sup> indulged in drinking as a way to avoid serving as an official. I think this was Lu’s intention, too.”

茶 *Pen Dust at Gushan*<sup>153</sup> contains the following passage: “The word ‘tea’ (*cha*, 茶) cannot be found in texts written before the Han Dynasty, so I think the so-called ‘jia’ (槩) referred to tea in ancient times. Li Zhi<sup>154</sup> pointed out that ancient people drank soup during winter and water during summer, which would indicate that tea did not exist in ancient times. Li Dongyang<sup>155</sup> stated in the *Record of Leisure Writing* (資暇錄) that tea had its origins in the Tang Dynasty. However, Huang Bosi<sup>156</sup> refuted this myth by arguing that he had seen *jiancha*<sup>157</sup> appear in a painting from the Northern Qi Dynasty by Yang Zihua<sup>158</sup> entitled *Scholars Xing Zicai*<sup>159</sup> and *Wei Shou*<sup>160</sup> *Studying Books*.

茶 The *Record of Conversations by the Southern Window*<sup>161</sup> states that “according to *Records of Temples in Luoyang*,<sup>162</sup> tea drinking started during the Tianjian period of the Liang Dynasty.<sup>163</sup> However, the *Biography of Wei Yao*<sup>164</sup> in the *History of Wu* mentioned that the king often bestowed Wei Yao with tea in lieu of wine, because he could not handle wine very well. In light of this, tea could not have originated in the Liang Dynasty. However, I would say that tea did not start in the Wu Kingdom either. The earliest surviving Chinese dictionary, the *Erya*,<sup>165</sup> defines *jia* as ‘bitter *tu*.’ Guo Pu’s<sup>166</sup> annotation to the *Erya*, meanwhile, says that *jia* could be brewed and drunk; leaves picked in the morning were called ‘*cha*’ and those picked at night were called ‘*ming*’ or ‘*chuan*’ (蒹).’ In other words, tea was also called ‘*ming*’ prior to the Wu Kingdom. Even if tea was not such a necessity back then as it became in later generations, it was already in evidence. Ever since Lu Yu wrote about tea, people like Lu Huiqing<sup>167</sup> and Cai Xiang<sup>168</sup> continued to refine the production of tea, to the benefit of the country. The above facts were not recorded in detail by the ancient authors.”



茶 In his preface to the *Book of Tea* (茶譜), Wang Xiangjin (王象晉) writes the following: “Tea is a fine plant, which can only be planted once and does not survive transplanting. Therefore, people use it in wedding ceremonies to signify fidelity in marriage. Even though cooking with tea was originally recorded in the *Classic of Food*<sup>169</sup> and tea has been a drink since the Sui<sup>170</sup> Dynasty (581–618), tea was not really popular back then. Tea started to gain popularity during the Tang Dynasty and was highly valued from the Song Dynasty onward. The wise emperor Song Renzong once granted two tea cakes to each of the principal officials in the highest bureaus. In other words, each official got barely a few *qian*<sup>171</sup> of tea. Even the Prime Minister treasured it so much that he decided not to grind up the tea cake, and to save it intact instead. In recent years, the total tribute tea produced at Mengshan in Shu amounted to no more than a few *liang*.<sup>172</sup> The raw leaf picked for Huqiu tribute tea weighed no more than a few *jin*<sup>173</sup> when it was sealed up in the official’s mansion for processing. It truly seems that the finest objects in the world are always rare. Emerald waves ripple in my teacup, jade dust flies as I grind the tea. If it weren’t for this cloudy foam, how else would I ward off the sleep demon while I write this book on tea?”

茶 Chen Jiru’s<sup>174</sup> preface to *Cha Dong* contains this excerpt: “Fan Zhongyan<sup>175</sup> once said, ‘Among all the thousands upon thousands of constellations, why should there not be a Tea Star?’ So, I chose the name Tea Star for my tea hut, a place to drink tea and enjoy tea competitions. Here, natural colors and fragrances unfold and evolve as if Lu Yu himself were with us. If he could only see these delights! Mr. Xia Maoqing was not afraid to express himself on the topic of wine. As for me, I suggest that we hide away our officials’ caps, and instead dwell among the forests and creeks, pick budding leaves and whisk the cloudy foam to cleanse a hundred years of dust from our stomachs. Wine is better than tea for kindling a hot-blooded mood, while tea is better than wine for a lofty and serene mind. Wine is like a warrior, while tea is like a hermit. Wine cultivates an expansive spirit, while tea cultivates virtue. Maoqing is the Dong Hu of tea, thus he wrote this book on tea.” Chen Jiru wrote this at the Pure Wave Pavilion at Dongshe.

茶 Xia Maoqing’s preface to *Cha Dong* goes: “Ever since the Jin and Tang Dynasties, there have been many different kinds of tea, all with their own special qualities. In addition, many kinds of spring water are available. It takes an arbiter like Dong Hu to be a fair judge of these, so the title of my book will be *Cha Dong*. The saying that a cartful of tea leaves is more valuable than a thorough knowledge of the official historical accounts and the Yellow River Map<sup>176</sup> is really somewhat of an overstatement. Anyone who thinks that tea is by nature a cold and stern pursuit, or even calls it unflattering names such as ‘water disaster,’<sup>177</sup> or even ‘milky demon,’<sup>178</sup> would do well to follow the example of Mr. Qiwu (蔡母) and refrain from such name-calling. Written by the Icy Lotus Daoist, Xia Shufang.”

茶 The *Compendium of Materia Medica*<sup>179</sup> says that litmus<sup>180</sup> is also called “Cloud Tea.”

茶 Bu Wanqi<sup>181</sup> writes the following in *Supervising Tea at Pine Hut* (松寮茗政): “Huqiu (Tiger Hill) tea is superior in color, taste and fragrance. However, to ensure its authenticity one must go in person to the garden to supervise the tea picking. In addition, it is unable to withstand a long period of storage. Try as you might to preserve it, its original quality will inevitably fade, like a lovely ephemeral cloud vanishing from the sky. Therefore, it is not suitable for offering to the emperor as a tribute tea. To begin with, it is hard to come by, growing high on the cliffs or cracks in the ground.

129. Shen Zhou (沈周, 1427–1509) lived in Suzhou and was one of the four most famous painters of the Ming Dynasty.
130. Wulin (武林) is modern-day Hangzhou City, Zhejiang Province.
131. During the Ming Dynasty, 32 *jin* was equal to roughly 21 kilograms.
132. Yang Shen (楊慎, 1488–1559) achieved the highest score in the official examination of 1511. These examinations were held every three years.
133. Qi Tu (齊荼), the 27<sup>th</sup> King of Qi during the Spring and Autumn period (770–403 BCE).
134. Yan Shigu (顏師古, 581–645) was a famous linguist from the early Tang Dynasty.
135. Lu Deming (陸德明, 550–630) wrote extensive annotations on the Classics.
136. You can find a translation of the “Song of Seven Bowls of Tea (七碗茶歌)” by Lu Tong (盧仝, 795–835) in the October 2014 issue of *Global Tea Hut*.
137. This writing from Zhao Zan (趙贊) is dated circa 780 CE.
138. Dong Qichang (董其昌, 1555–1636) was an art theorist, calligrapher, and painter.
139. Xia Shufang (夏樹芳, 1551–1635) was also known by the style name “Maoqing.” He never held an official post in his whole life, but he was friends with all the most influential literary figures of the time.
140. The title of this book, *Cha Dong* (茶董), is a reference to the historian Dong Hu (董狐), a contemporary of Confucius. When Dong Hu was willing to risk the lives of his entire family by refusing to cover up for the king, Confucius hailed Dong Hu as the most righteous of historians. Later on, when Gan Bao (幹寶) wrote *In Search of the Supernatural: A Written Record* (搜神記), people were so impressed with his history of supernatural beings that they called Gan Bao “the Dong Hu of the spirits.” So, titling his book *Cha Dong* implies that Xia Shufang was intending to write a comprehensive book on tea—perhaps making him the “Dong Hu of tea.”
141. Xunzi (荀子, 316–237 BCE) was an important Confucian philosopher.
142. Tao Tongming (陶通明) is an alias of Tao Hongjing (陶弘景, 456–536). He was an alchemist, astronomer, calligrapher and pharmacologist.
143. Lian Po (廉頗, 327–243 BCE) was a loyal general of the Zhao Kingdom.
144. Ji Kang (嵇康, 223–263) was one of the seven Bohemian recluses living in the mountains, and refused to serve as an official during an era of upheaval.
145. Shan Tao (山濤, 205–283) was one of the seven Bohemians but later went to the capital and served as an official. Hence, Ji Kang wrote him this letter expressing his fear of the same fate.
146. Tong Chengxu (童承敘, 1495–1554) spent his entire adult life working at the Hanlin Academy at the court to compile official historical accounts and other court-related documents.
147. Legend has it that Lu Yu was saved by a monk as a baby, so he grew up in a temple.
148. The Tiao (苕) River is in modern-day Huzhou City, Zhejiang Province.
149. The Zha (苕) River is in modern-day Huzhou City, Zhejiang Province.
150. Jie Yu (接輿) was a contemporary of Confucius. He was a wise and virtuous person but he refused to serve in the chaotic era of the time. So, he dressed oddly and pretended to be mad to deter the kings from trying to persuade him to run their kingdoms.
151. Han Yu (韓愈, 768–824).
152. Zhangxu (張旭, dates unknown). He was famous for his “crazy cursive calligraphy” that he often wrote while drunk.
153. *Pen Dust at Gushan* (穀山筆塵) was written by Yu Shenxing (于慎行, 1545–1608), a historian at the imperial court. He was especially respected for being righteous and had never been involved in any factions. He would even visit jailed officials who had previously tried to sabotage him and plead for mercy for them.
154. Li Zhi (李贄, 1527–1602) was an important Ming Dynasty philosopher and historian.
155. Li Dongyang (李東陽, 1447–1516) was a leading poet, historian and influential Prime Minister of his time.
156. Huang Bosi (黃伯思, 1079–1118) was a calligrapher and historian.
157. Jiancha (煎茶) is the tea known as “sencha” in Japanese.
158. Yang Zihua (楊子華, active 556–565) was a general and court painter.
159. Xing Zicai (邢子才) is an alias of Xing Shao (邢邵, 496–?), a literary prodigy and general.
160. Wei Shou (魏收, 507–572) was a general and historian during the Northern Qi Dynasty.
161. The author/dates of *Record of Conversations by the Southern Window* (南窗記談) are unknown.
162. *洛陽伽藍記* was written by Yang Shuanzhi (楊街之) in 547.
163. The Tianjian period lasted from 502–519, and the Liang Dynasty continued until 557.
164. Wei Yao (韋曜, 204–273) is the longest-serving court historian in Chinese history.
165. Most of the *Erya* (爾雅) dates to the 3<sup>rd</sup> Century BCE.
166. Guo Pu (郭璞, 276–324) was a Daoist mystic, geomancer, editor and erudite commentator.
167. Lu Huiqing (呂惠卿, 1032–1111) wrote the *Record of Jian'an Tea* (建安茶記).
168. Cai Xiang (蔡襄, 1012–1067) wrote the *Record of Tea* (茶錄).
169. The *Classic of Food* (食經) was a recipe book by Prime Minister Cui Hao (崔浩, ?–450).
170. The Sui Dynasty lasted from 581–619.
171. About 100 grams.
172. About 500 grams.
173. Several kilograms.
174. Chen Jiru (陳繼儒, 1558–1639) was a writer and painter who refused to serve as an official.
175. Fan Zhongyan (范仲淹, 989–1052) was a founder of Neo-Confucianism, philosopher, educator, military strategist and philanthropist.
176. The *Yellow River Map* or *Hetu* (河圖) is closely related to the *Nine-Hall Diagram* or *Luoshu* (洛書). These works are believed to represent the oldest tradition of cosmology, astrology, *feng shui*, divination, mythology and philosophy.
177. When people first started drinking tea, many thought of it as quite a hassle, as it often made the table surface wet all over. So people used to refer to drinking tea as a “water disaster.” Later, when more people were accustomed to drinking tea and were better at brewing it, some people still liked to use this term.
178. According to *Biographies of the Eminent Gentlemen in Jingnan* (荊南列傳), there was once a monk named Wenliao who was famous for making *fenchu* tea. When the self-proclaimed Emperor Wuxin (858–929) visited his temple and sat through his tea ceremony, the emperor was so impressed by the monk that he granted him an official title. The commoners referred to the monk as the “milky demon (*ru yao*, 乳妖).” The name “milky demon” originally came from the *Records of the Pure and the Supernatural* (清異錄) by Tao Gu (陶穀, 903–970). He collected stories, fairy tales, legends, and hearsay about tea, one of which was the story of the “milky demon.”
179. The *Compendium of Materia Medica* (本草綱目) is a comprehensive and authoritative encyclopedia of Chinese medicinal herbs, written by Li Shizhen (李時珍, 1518–1593).
180. Litmus, the key ingredient in pH indicator paper, is a dye obtained from a pale green lichen that turns blue after being boiled in water.
181. Bu Wanqi (葛萬祺) grew up in Jiaying and entered officialdom in 1621. He served as the high judge in Jian and as a tutor at the imperial court, teaching other officials and the children of the royal household.

Furthermore, what little of it exists is monopolized by the local officials. What's more, the monks that grow it tend to mix it with other varieties, so only the most expert connoisseurs are unable to differentiate authentic Huqiu tea from inferior imitations. During the Wanli<sup>182</sup> period, the monks had a hard time because high officials kept asking for more of this tea. Consequently, this special tea was picked to the point of extinction. Wen Zhenmeng<sup>183</sup> once wrote an essay called *Extortion of Tea* to criticize this phenomenon. As a result, genuine Huqiu tea is truly difficult to come by."

茶 Yuan Liaofan<sup>184</sup> wrote in *A Series of Reference Books* (群書備考) that "The earliest usage of the word 'tea' was in Wang Bao's *Contract for a Servant*."

茶 Xu Cizhu (許次杼) wrote in his *Commentary on Tea* (茶疏): "People in the Tang Dynasty valued Yangxian tea, while Jianzhou tea was the most sought after in the Song Dynasty. As a result, these are the two most important tribute teas today. Yangxian only possesses a famous name, while Jianzhou does have some quality teas; by far the best, though, is Yuqian<sup>185</sup> tea from Mount Wuyi. Nowadays, it is said that Luojie tea from Changxing is even better than these. I suspect that this so-called Luojie tea is actually what the ancients called 'Guzhu' or 'Purple Bamboo Shoots.' From ancient times, there were several places that produced Jie tea, with tea from Tongshan (桐山) being the best of these. Yao Bodao (姚伯道) said that 'At Mingyue Gorge, there is fine tea.' The tea was divinely sweet with a lingering aftertaste—one could call it 'tea of the immortals.' As for Guzhu tea, these days quality teas of this kind are called Shuikou<sup>186</sup> tea, to differentiate them from Jie tea. Only Songluo tea from She<sup>187</sup>, Huqiu tea from Wu, and Longjing tea from Hangzhou are as good as Jie tea. Guo Cifu speaks highly about tea from Huangshan, but this tea is not as good as Songluo, even though both come from She. High society sang the praises of Tianchi tea; however, this tea can cause bloating in the stomach. There are also several different teas in Zhejiang, such as Yandang, Dapan (大盤), Golden Flower (金華), and Rizhu (日鑄). These are all of just as high quality as Wuyi tea. There are also many tea gardens in the neighboring mountains around Qiantang (錢塘). Those in the south of Qiantang are better than those in the north. Other than Wuyi, there is also Qingyuan tea from Quanzhou, which could be as good as Wuyi tea if it were processed with a truly expert hand. In reality, however, it tends to be overly dry. In addition, the tea picked in Chu is called 'Baoqing (寶慶),' while that picked in Dian<sup>188</sup> is called 'Wuhua (五華),' both are very famous. Nevertheless, there may well be other fine teas that are better than these. Alas, I am limited to mentioning only those teas which I know about."

茶 Li Xu<sup>189</sup> writes the following in *Leisure Writings at Jie'an* (戒庵漫筆): "In the past, people judged the quality of tea by the number of leaves on each tea bud, rather than preferring 'Sparrow's Tongues' and 'Wheat Grains.'<sup>190</sup> Because the buds are so tiny, it is easy for the buds of other trees to be mixed into the batch. Nowadays, teas made with buds and leaves together are called 'bees' wings (hufeng chi, 壺蜂翅)."

茶 *Essential of Activities According to the Seasons* (四時類要) contains this passage: "The seeds of the tea trees should be sun-dried and be ready for storage when Hanlu<sup>191</sup> approaches. The seeds should be mixed well with wet sand, put into a big basket and covered with rice straw to prevent the seeds from freezing. During the second month of the year, the seeds should be taken out and planted under the shelter of trees. Place the seeds in a round hole about three feet in diameter and one foot deep, along with some rice bran and ash, then cover with soil and manure. Plant about

sixty to seventy seeds in each plot, then cover the seeds with about one inch of soil. Each plot should be about two feet apart.<sup>192</sup> Tea trees cannot handle too much water or direct sunlight. Therefore, the ideal location for a tea garden is high up in the mountains, on a well-draining slope. If tea trees are planted on a flat plain, then one must drain the plot for the first three years by building higher ridges around it to direct the water."

茶 Zhang Dafu states in *Writings from the Plum Blossom Pavilion*<sup>193</sup> that "Zhao Changbai (趙長白) offers very detailed research and commentary in the *History of Tea* (茶史). His work can give us a good sense of all things pertaining to tea. Longtuan ("Dragon Balls"), Fengbing ("Phoenix Cakes"), Zirong ("Purple Velvet") and Jianya ("Select Buds") no longer form part of today's tea landscape. My intention is to comment on present-day teas; if we do not write about them now, the details may be lost forever. We must not skimp on ink in recording these; if we value our ink more than our teas, the teas will surely fade from memory, but if we properly cherish the tea we may yet preserve its flavor for days to come. After all, it is difficult to get much out of something if you have no personal experience of it."

茶 From Wen Zhenheng's *Superfluous Things*<sup>194</sup> comes this extract: "There are several dozen writings on tea: among them, Lu Yu's *Tea Sutra* and Cai Xiang's *Record of Tea*<sup>195</sup> are the best. In those days, tea was processed by steaming, grinding and then compressing it into round cakes. There were many famous tea cakes in those days, such as Dragon and Phoenix Cakes (龍鳳團), Petite Dragon Cakes (小龍團), Dense Cloud Dragon Cakes (密雲龍), and Dragon Flying Through Auspicious Clouds Cakes (瑞雲翔龍). During Emperor Song Huizong's reign,<sup>196</sup> people began to consider white tea superior. Zheng Kewen, a state official in charge of transportation, came up with a new kind of tea called 'Silver Thread Icy Sprout.'<sup>197</sup> Only the youngest central bud of this tea was plucked and then soaked in cold spring water. Tea-makers never added any additional fragrance such as borneol to it; they compressed the pure tea into a cake shaped like a baby dragon. They named these 'Dragon Balls that Surpass the Snow.'<sup>198</sup> At that time, they thought their tea production methods would last for eternity. But alas, we brew tea differently now. Our production methods are simpler and more natural, bringing out the genuine flavor of the tea to its fullest potential. In addition, there are specific ways of washing tea, boiling water, and choosing utensils which are brimming with a skill that goes well beyond simply using the traditional charcoal container or water vessel."<sup>199</sup>

茶 The *Record of Huqiu* (虎丘志) states that "Feng Mengzhen<sup>200</sup> quoted Xu Mao<sup>201</sup> as saying Huqiu tea is the best tea produced in the Wu area."

茶 Zhou Gaoqi writes the following in the *Genealogy of Dongshan Tea*<sup>202</sup>: "Jie tea has been popular among lofty social circles. Although its name has only been known for the past few decades, it actually originated with Lu Tong, the recluse who lived in Dongshan and planted tea on the shady side of the mountain. Hence it became known as the Tea Ridge (茗嶺). Legend has it that there was a king during the Han Dynasty who came here and lived on the sunny side of the mountain. He followed Lu Tong here to teach the local children as well as to enjoy tea. The tea grown on the sunny side turned out to be superior in fragrance and flavor to tea from the Tea Ridge on the shady side. According to this story, the tea garden behind the old temple is home to the descendants of ancient tea trees from the Tang and Song Dynasties. Gongshan (貢山) tea has now become extinct."



茶 Xu Bo's *Textual Study on Tea*<sup>203</sup> contains this passage: "According to *Record of Tea* and other books, of all the teas produced in Fujian, Beiyuan from Jian'an is the best, while Huoyuan tea comes in second. On the other hand, Wuyi tea was never heard of in any books. However, Fan Zhongyan wrote a line in his poem *Song of a Tea Competition* (鬥茶歌) that goes:

The wonderful tea by the creek is the best in the world; Immortals planted tea in Wuyi in days gone by. Su Shi also wrote a poem that goes: Tea buds, dainty as grains of millet, grow by the creeks of Wuyi; They were made into tea by Ding Wei, and then Cai Xiang."

茶 This indicates that Wuyi tea was indeed somewhat known during the Northern Song Dynasty, if not very famous. However, the round cakes made during the Song and Yuan Dynasties seem to have lost something of their original flavor. Today, Lingya Xian'e (靈芽仙萼, "Fairy Buds and Immortal Sepals") tea, with its exceptionally pure color and aroma, is considered the finest among Fujian's teas. As for the Beiyuan and Huoyuan teas, they seem to have fallen out of favor. Is it because the essence of the wonderful mountains and rivers, the beauty of Nature Herself and all Her creatures, simply changes from time to time?"

茶 Lao Dayu's *Tales From Ou River*<sup>204</sup> contains this passage: "Tea plants are not native to the Ou River area, yet tea is produced in this region. This is because in the past, tea had been produced here as a tribute to the court, and production has continued. After Zhang Luofeng (張羅峯) became the governor, he abolished all previous tributes except for tea. He forbid people from picking tea before the Chunfen ("Spring Equinox") solar term, so that the tea leaves would be mature with a rich aroma when picked. After the annual tributes had been made, there was only a little tea left in case he needed it later for diplomatic gifts. Later on, the tea became more and more in demand, to the point that when the tribute tea was sent to the court, the local officials would ask for ten times the amount. As a result, the tea garden became a source of complaints and troubles. Alas, I wish the local officials would not abuse their power and burden the people with their egregious demands."

茶 *Heavenly Records* (天中記) says that "All tea trees will produce seeds, but no tea tree will survive transplanting. Therefore, the folk custom of giving tea as an engagement present to one's future daughter-in-law has a deep cultural significance."

茶 According to a record in *The Origins of Things*,<sup>205</sup> it was Zhao Zan (趙贊) and Zhang Pang (張滂) who suggested that Emperor Tang Dezong start imposing a ten percent tax on tea during the Jianzhong era.<sup>206</sup>

茶 Zhen Tan's (枕譚) *Commentary on Ancient Legends* (古傳注) records that "Tea leaves picked young are called 'tu,' mature leaves are called 'ming' and even older ones are called 'jie' (芥). People use 'ming' as a generic term for tea leaves nowadays—this is a mistake."

茶 Xiong Mingyu's *Record of Mount Jie Tea*<sup>207</sup> says that "It is better for a tea garden to see the sunset than the rising sun. Thus the western side of the mountain behind a temple is generally considered very good for tea. However, this is still not as good as the tea from Mount Dongshan, because it faces the south and enjoys plentiful sunlight. People called it 'tea of the immortals.'"

茶 Mao Xiang writes in his *Jie Tea Collection*<sup>208</sup> that "Tea trees planted on flat plains will absorb an earthy energy and become

impure. On the other hand, Jie tea grown on tall mountains is exposed to the wind and dew. This clear, pure energy is why it has such a wonderful flavor."

茶 Wu Shi<sup>209</sup> once said that "Appreciation of Wuyi tea started with Cai Xiang, who claimed that Wuyi tea is better than Dragon Balls or Beiyuan. However, Zhou Youwen did not like Wuyi tea. This was probably because people up in the mountains were not well-versed in tea production and aimed to produce the highest possible quantity for the biggest profit. I once tried picking a small amount of tea leaves and processing them using the method for Songluo tea. I then brewed the finished tea with water from the Yu'er Spring beneath Huxiao ("Howling Tiger") Cliff. It was perfect, a culmination of the three essential virtues. On the one hand, its flavor is solid as marble, and on the other hand, it is both soft and sweet. Therefore, I sent some to Zhou Youwen so the tea will get the attention it deserves. I also splashed a cup of this tea on the ground as a way of paying my respects to the late Cai Xiang."

## Notes

182. The Wanli period of the Ming Dynasty lasted from 1573–1620.

183. Wen Zhenmeng (文震孟, 1574–1636) was the great-grandson of painter Wen Zhengming (文徵明) and the elder brother of Wen Zhenheng (文震亨), the author of *Superfluous Things*. In 1622 he achieved first place in the official examination, after nine previous attempts, becoming the first in his family to attain this honor. However, due to political differences he was later publicly flogged and stripped of his official title.

184. Yuan Liaofan (袁了凡, 1533–1606) was most famous for his highly popular and influential *Liaofan's Four Lessons* (了凡四訓), in which he shared the idea that destiny could be changed through good deeds.

185. Yuqian (雨前) literally means "before the spring rain."

186. Shuikou (水口) is a small town in Guzhu. It is said that Lu Yu wrote his *Tea Sutra* here.

187. She (歙) is modern-day She County, Huangshan City, Anhui Province.

188. Dian (滇) is an abbreviation for Yunnan Province.

189. Li Xu (李洵, 1506–1593) was unable to obtain an official position because he failed the Imperial examination seven times.

190. According to Shen Gua (沈括, 1031–1095) in his *Dream Pool Essay* (夢溪筆談), "Sparrows' Tongues" (que she, 雀舌) and "Wheat Grains" (mai ke, 麥顆) are made of tea buds only, without any leaves.

191. Hanlu (寒露) or "Cold Dew" is the 17<sup>th</sup> solar term, which falls around October 9<sup>th</sup>.

192. After the seeds germinated, they would be moved to their final destination.

193. Zhang Dafu (張大復, 1554–1630) had to retire early when he began to lose his eyesight. So he had a lot of time to write essays and compose poetry at home. Among his works is *Writings from the Plum Blossom Pavilion* (梅花草堂筆談).

194. Wen Zhenheng (文震亨, 1585–1645) is the author of *Superfluous Things* (長物志). For a more complete translation of Wen's commentary on tea, please see the April 2017 issue of *Global Tea Hut*.

195. Cai Xiang (蔡襄, 1012–1067) wrote the *Record of Tea* (Chalu, 茶錄).

196. Emperor Song Huizong (宋徽宗, reigned 1101–1124) wrote a well-known tea book, the *Treatise on Tea* (Daguan Chalu, 大觀茶論). We translated this work for the April 2016 issue of the *Global Tea Hut*.

197. "Yinsi Bingya" (銀絲冰芽) or "Silver Thread Icy Sprout" tea is named for the young central bud of the tea shoots, which is silver in color.

198. Only when these fine silver buds were pressed into tea cakes did they receive the name "Dragon Balls that Surpass the Snow" (Longtuan Shengxue, 龍團勝雪)."

199. These terms, "charcoal container (wufu, 烏府)" and "water vessel (yuntun, 雲屯)" can be found in the *Tea Manual* (Chalu, 茶錄) by Gu Yuanqing (顧元慶). This was also translated for the April 2017 issue of *Global Tea Hut*.

200. Feng Mengzhen (馮夢禎, 1548–1605) once served as the Principal of the Imperial Academy.

201. Xu Mao (徐茂 (1422–?) was a petty official.

202. Zhou Gaoqi (周高起, 1595–1645) was the author of the *Genealogy of Dongshan Tea* (洞山茶系).

203. Xu Bo (徐勃, 1570–1642) gave up taking the Imperial Examination at the central level and remained a civilian all his life. He had a huge collection of books, which led him to befriend the most famous and influential literary figures of his time. The *Textual Study on Tea* (茶考) is one of his many writings.

204. Lao Dayu (勞大猷, active 1651) wrote *Tales From Ou River* (甌江逸事) in the region where the Ou River runs through Zhejiang Province.

205. The *Origins of Things* (事物紀原) is said to have been written by Gao Cheng (高承) during the Song Dynasty.

206. The Jianzhong era fell during the reign of the Tang Emperor Dezong and lasted from 780–783.

207. Xiong Mingyu (熊明遇, 1579–1649) was an important literary figure who introduced Western knowledge to the Chinese. The *Record of Mount Jie Tea* (芥山茶記) is one of his writings.

208. The *Jie Tea Collection* (芥茶彙鈔) was written by Mao Xiang (冒襄, 1611–1693), one of the four most famous literary figures of the late Ming Dynasty.

209. Wu Shi (吳拭, ?–1642).

茶 Shi Chaoquan (釋超全) wrote in *Commentary on Songs of Wuyi Tea* (武夷茶歌注) that “There was once an old man in Jianzhou who started offering tea as a sacrifice to the mountains. After that old man passed away, he turned into the Mountain God. This is also the origin of the ‘calling the mountain’ festival.”<sup>210</sup>

茶 In the Zhongyuan<sup>211</sup> area, people referred to tea as “xuanlao (渲老),” or “old grandmother.”

茶 Chen Shijiao wrote the following in *History of Garden Irrigation*<sup>212</sup>: “I once heard from a monk living in the mountains that several tea seeds which fall together on the ground will intertwine and grow into one tree. These intertwined trees are a conventional metaphor for marriage, therefore people offer tea at weddings to emphasize the significance of the union. Hearsay also had it that once a tea tree has grown, it cannot survive transplantation. In reality, there have been examples of tea trees surviving transplantation. It seems that the story of how Zhao Cai<sup>213</sup> sent some tea trees by post had some influence on people. In addition, Li Shangyin<sup>214</sup> thought that drinking tea while admiring flowers would spoil the experience. However, when I’m thirsty I can easily finish seven bowls of tea in a row. Surely the Goddess of Flowers would not judge me too harshly for this.”

茶 *Miscellaneous Affairs in Jinling*<sup>215</sup> states that “there are ‘plump’ and ‘skinny’ teas. The Daoist Yunquan (雲泉道人) said that ‘plump’ tea tastes sweet but is not aromatic. On the other hand, ‘skinny’ tea tastes bitter but is aromatic. This is not recorded in the *Tea Sutra* (茶經), *Secret of Tea* (茶訣), *Tastes of Tea* (茶品) or *Tea Manual* (茶譜).”

茶 The Wild Voyager, Zhu Cunli,<sup>216</sup> said that “Before each meal, one must first drink some tea. However, tea was not part of the tribute to Yu the Great.<sup>217</sup> This is because in Yu’s time, tea could be enjoyed by all subjects rather than being sent to the ruler as a tribute. Later generations included tea as part of the imperial tribute, which was not the intention of the ancient sage. Lu Yu wrote the *Tea Sutra*, Cai Xiang wrote the *Tea Manual*. Meng Jian (孟簡) once sent three hundred tea balls to Lu Tong.<sup>218</sup> Later on, tea cakes became so luxurious that they were decorated with dragons and phoenixes. All this started in Cai Xiang’s time. Nevertheless, the lofty purity of tea is such that it is now welcomed by everyone, from nobles to hermits.”

茶 The *Extended Edition of the Book of All Fragrances* published by the Peiwen Studio states: “The *ming* flower is the flower of the tea plant, which people consume as a beverage. It is the clear white of moonlight, with yellow stamens and a pure, subtle fragrance. Placing some of these flowers in a vase makes a lovely offering to the ancestors and Buddhas. When in bloom, each branch is covered in a multitude of flowers all blossoming at once.”

茶 Wang Shizhen says in his *Record of Juyi*<sup>219</sup> that “The people of Guangnan<sup>220</sup> use the *cheng* (荃) plant for their tea. I have written *Heard in Huanghua* (皇華記聞) to record what I heard in the countryside. There is a quatrain titled *Zhang Jiu’s Gift of Cheng to Wu Dong*<sup>221</sup> that goes:

I choose some Xiuren<sup>222</sup> tea to grind; And share some *cheng* with Wu Dong at our feast. It’s hard to brew good tea with Cai Xiang’s knowledge so far in the past; I try a ladle of river water to cook the tea. Zou Hao wrote this when he was living in Zhaoping.”<sup>223</sup>

茶 Wang Shizhen wrote the following in *Sharing the Sweetness of Life*<sup>224</sup>: “During the Song Dynasty, Ding Wei was the official

in charge of transportation, and he started to make Dragon and Phoenix cakes as tribute tea. Less than forty cakes of this tribute tea were produced each year. During the Tiansheng<sup>225</sup> period, he started to make petite cakes, which were superior to the bigger cakes. During Song Shenzong’s<sup>226</sup> reign, they began making Dense Cloud Dragon Cakes, which were in turn superior to the petite cakes. At the beginning of the Yuanyou<sup>227</sup> period, the Empress Dowager Xuanren ordered the officials of Jianzhou not to produce any more Dense Cloud Dragon Cakes or round cakes. Her reasoning was that as long as the tea was of good quality, the shape does not matter. The Empress Dowager Xuanren reformed the system of tribute tea from the Xining era onwards. Although seemingly a small change, this actually had a great impact on officials and the younger generations of rich households for a very long time to come. Thus, I respectfully record this here.”

茶 *Language of the Baiyi*<sup>228</sup> mentions that “The word for ‘tea’ is ‘ya (芽).’ Coarse tea is called ‘ya,’ and more refined tea is also called ‘ya.’ The Myanmar dialect for ‘tea’ sounds like ‘lapa,’ while ‘to drink tea’ sounds like ‘lapayisuo.’”

茶 Xu Baoguang<sup>229</sup> states in *Faithful Records of Zhongshan*<sup>230</sup> that “Tea is called ‘zha’ in Ryukyu.”<sup>231</sup>

茶 *Textual Study on Wuyi Tea* (武夷茶考) contains this passage: “Ding Wei made Dragon Balls, while Cai Xiang produced Petite Dragon Balls, which are teas from Beiyuan. Wuyi tea did not become a tribute tea until Ping Zhang and Gao Xing went there. However, most people thought that Ding and Cai were involved in Wuyi tea. Su Shi wrote that ‘Tea buds, dainty as grains of millet, grow by the creeks of Wuyi; They were made into tea by Ding Wei, and then Cai Xiang.’ This implies that when Beiyuan became a tribute tea, Ding and Cai already knew and enjoyed Wuyi tea. After Gao Xing started to produce Wuyi as a tribute tea, Beiyuan tea fell out of favor with the general public. The ancients said that tea can help one stay awake and cleanse stagnation from the body. It is also helpful for officials when it comes to their administration



茶 This is the painting mentioned on p. 35 from *Pen Dust at Gushan* (穀山筆塵) written by Yu Shenxing (于慎行, 1545–1608). The above and bigger ones on the bottom are forgeries, but the details are clearer. This is the painting claimed to depict *jian cha* (煎茶).



work. Offering tribute tea is different from sending [fresh produce such as] lychee and peach blossoms to the court. The only point in common is that these tributes were all popular with the imperial courtiers and concubines. Cai Xiang shared the same reputation for upright honesty as Fan Zhongyan and Ouyang Xiu; yet in this matter of offering tea as a tribute, he earned himself a reputation for currying favor just like Ding Wei. A gentleman such as he should have been more cautious in his conduct!”

茶 From the *Record of Things Seen and Heard* (隨見錄) comes this passage: “Shen Gua wrote in this *Dream Pool Essay* that the tea plants in Jianzhou are trees but those in modern-day Sichuan, Jiangsu and Zhejiang Provinces are shrubs. However, the tea plants I have seen in Wuyi are mostly shrubs. Could it be Shen Gua had never been to Jian’an? Or that the tea plants in Beiyuan at that time were different from the those that grow at Wuyi today? Lu Yu pointed out in his *Tea Sutra* that at Bashan and the river gorges of Sichuan, there are tea trees growing to such a size that it takes two people hand in hand to embrace their circumference. This contradicts Shen’s statement that the tea plants in Sichuan are shrubs. I have recorded both these opinions here for your reference.”

茶 The *Genealogy of Ten Thousand Surnames*<sup>232</sup> records that “The *Biography of the Prince of Jiangdu* contains a reference to a person in the Han Dynasty named ‘Tu Tian (茶恬),’ his surname being the same ‘tu (茶)’ as the word for ‘tea.’ However, *History of the Han Dynasty* records that there were two different pronunciations for this character in earlier times—according to Su Lin, as a surname it should be pronounced ‘she’. It was not until the Tang Dynasty that people started to differentiate between two different characters, ‘cha (茶)’ and ‘tu (茶).’”

茶 According to Mr. Jiao (焦氏), the tea referred to as “*kucha* (桔茶)” is also called “Yurong (玉茸, Downy Jade).”

210. “Calling the mountain (喊山)” is a special festival at the Mount Wuyi tea gardens. The tea farmers beat drums and call loudly to the mountains to wake up the tea leaves during the Jingzhe (“Insects Wake”) solar term.

211. Zhongyuan (中原) literally means “the central plain.” This term appeared in the *Book of Songs*, predating Confucius’ time. However, it was used to refer to “a big flat area” rather than any specific geographic location. It was not until the Three Kingdoms era that people fighting for the throne started arguing over authority and the Mandate from Heaven. At that time, officials started to use the term to denote the “place of origin of the entire country,” implying superiority of the people who lived there. Apparently, the writer was not from that area.

212. Chen Shijiao (陳詩教) wrote *History of Garden Irrigation* (灌園史) in 1616.

213. Zhao Cai (晁采) was a female poet of the Tang Dynasty. However, Chao Yuezhi (晁說之, 1059–1129) wrote a poem about mailing some white tea named “Twelve Thunders” to Monk Lei.

214. Li Shangyin (李商隱, 813–858) was a famous poet of the Late Tang Dynasty.

215. *Miscellaneous Affairs in Jinling* (金陵瑣事) was written by Zhou Hui (周輝, 1546–?) about Jinling, which is modern-day Nanjing City.

216. Zhu Cunli (朱存理, 1444–1513) wrote an influential book on seal carving.

217. Yu the Great was a legendary ruler of ancient China.

218. Lu Tong was so elated at receiving all this tea that he brewed and drank it, and composed his famous *Song of Seven Bowls of Tea*.

219. Wang Shizhen (王士禎, 1634–1711), who wrote the *Record of Juji* (居易錄), was a private tutor to the Kangxi Emperor.

220. Guangan (廣南) could be referring to a place in modern-day Yunnan Province, or to a province along the coast of Vietnam. Famous cities in this province include Thành phố, Hội An and Thành phố Tam Kỳ.

221. *Zhang Jiu’s Gift of Cheng to Wu Dong* (張糾送吳洞荃) was written by Zou Hao (鄒浩, 1060–1111).

222. Xiuren (修仁) tea is a well-known tea in modern-day Guangxi Province.

223. Zhaoping (昭平) is in modern-day Guangxi Province. Zou wrote this poem when he was living in the remote area of Yuezhou after being sent there as a demotion.

224. Wang Shizhen (王士禎, 1634–1711), the author of *Sharing the Sweetness of Life* (分甘餘話), said in his preface that he quoted Wang Xizhi’s poem to Xie Wanshu since after retiring he enjoyed spending time with his sons and grandchildren, sharing something sweet and eating together. Wang said that he would not do any intertextual research on this book since he was happy enjoying his retirement.

225. The Tiansheng period lasted from 1023–1032.

226. Song Shenzong (宋神宗, reigned 1067–1085).

227. The Yuanyou period lasted from 1086–1094.

228. “*Baiyi* (百夷)” was a generic term for the multiple ethnic groups living throughout modern-day Yunnan and Myanmar.

229. Xu Baoguang (徐葆光, 1671–1723) was an envoy to Ryukyu in 1720.

230. *Faithful Records of Zhongshan* (中山傳信錄) is a history of Ryukyu.

231. The Ryukyu Islands are a small island chain that now belongs to Japan.

232. The *Genealogy of Ten Thousand Surnames* (萬姓統譜) was a comprehensive collection of all Chinese surnames with family trees and some short biographies of celebrities, written by Ling Dizhi (凌迪知, 1529–1600).



# VOLUME TWO: TOOLS FOR MAKING TEA

## 第二章：茶之具

The following are Lu Guimeng's ten poems, *Offering Matching Rhymes to Pi Rixiu's Ten Songs on Tea*<sup>1</sup> (So elegantly translated by Steven D. Owyong):

### Tea Garden

The way to tea concealed, winding round in twists and turns,  
A walk in the wild in countless circles.  
Sunward, tea grows close and dense;  
Shaded, small and sparse.  
The women—entwined clouds of hair—languid.  
The tea—piled into scent filled baskets—scant.  
Where shall we gather?  
Atop the cliffs on a dewy spring morning.

### Teaist

The divinely endowed know the herb of immortality,  
Naturally and simply.  
Coming at leisure to the north side of the mountain,  
Greeting the east wind.  
After the Grain Rains, seeking the ephemeral fragrance  
Among the clouds, high and far from the path;  
Waiting for the call of the bird of spring  
To enlighten me.

### Tea Shoot

The bud embodies profound harmony;  
Spring rouses the jade sprout.  
As light mists infuse and refine essence,  
The tender nub forms.  
It seeks the purple haze of dawn,  
Desires the warmth of red clouds.  
Such beauty is hard to come by—  
Like an upended basket never filled.

### Tea Basket

The gold blade splits jade bamboo;  
Strips woven into oblique ripples.  
Made by the village elder,  
Carried by the mountain maiden.  
Yesterday, smoke stained and blistered;  
Today, holding the morning's green pickings.  
Contending songs, teasing chants;  
At eventide, returning home.

### Tea Hut

Wandering the mountain, searching for wood  
To build a place in the foothills.  
The gate bows by a bend in the stream,  
The wall hugs the curve of the cliff.  
In the morning, scattering with the birds,  
In the evening, resting with the clouds.  
Undaunted by the toil of picking,  
Worrying only of fulfilling the tribute.

### Tea Stove

Without a chimney, it contains a light steam,  
A mist reflecting the first rays of the sun.  
Fill the cauldron with jade pure spring water to boil,  
Fill the steamer with soft buds to cook.

The rare fragrance perpetuates the spring season;  
The fair delicate hue, like the fall chrysanthemum.  
Those tending the fire are like my disciples, of whom  
Year after year I can never see enough.

### Tea Hearth

All around, pounding tea into pulp;  
Dawn to dusk, slender wisps of smoke rise.  
Square or round, tea molded into various shapes;  
Arranged in order, layers dried in rotation,  
High to low, like rounds of mountain songs.  
After drying tea, the hearths return to daily use:  
In truth, those tending the hearths  
Usually dry preserved flowers.

### Tea Brazier

Fresh spring water tastes fine;  
The old iron brazier looks foul.  
How is a night of wind and snow endured  
Without like-minded friends of mist and haze?  
We once crossed below Red Rock  
And rested among the fine tea at the mouth of Clear Stream.  
Carelessly, we were offered a coarse turbid bitter brew...  
Was there any need then to dispense with the wine?

### Tea Bowl

The ancients prized the bowl and stand  
As a seductively expressive adornment.  
But can it have the elegance of the jade tablet and disc  
Or the delicacy of hazy mountain mists?  
Perhaps to grace and enhance the bamboo mat,  
To harmonize and refine the golden wine jar.  
But to make a moral and superior gentleman?  
This has never been known before.

### Tea Brewing

Sitting leisurely among the pines,  
Watching the simmer of snow swept from their branches.  
When the water roils,  
Add the blue green powdered leaf.  
Overflowing with lively essence,  
Vanquishing malaise, such tea is  
Unsuited to reading palace documents,  
But proper to peeking at jade scrolls of the immortals.

茶 *Collected Works of Pi Rixiu* contains a series of poems called *Songs on Tea*. Within this series are a set of five poems called "Tea Tools":

### Tea Basket

At dawn they go, carrying baskets;  
Leaping over mulberries to the mountain ridge.  
Baskets open, greeting purple shoots,  
Backs moistened by the dew.  
Resting a while by a cloud-like spring;  
Returning, baskets hang on fragrant trees.  
Full is this life, a life of tea;  
How can such things be measured in gold?



### Tea Stove

Tea season starts on the southern mountain,  
A stove is set at the foot of the cliffs.  
The water boils, steam rises from the stone;  
The fragrance of pine resin floats from the fire.  
Steam risen, jade tea condenses,  
The stove brightens its gem-green essence.  
Ah, such heavy toil is this,  
Filling the cups of nobles, one by one.

### Tea Hearth

Chiseled beneath jade-green cliffs,  
A perfect two feet in depth.  
Smooth clay leads away the clouds of smoke;  
Baked solid as stone, no cracks in sight.  
At first, green cakes turn to gold;  
Green juices thicken into shining jade.  
Nine-mile and Pine Forest<sup>2</sup>  
Greet each other from their mountainsides.

### Tea Cauldron

In Longshu there is a craftsman, skilled of hand,  
Who cast this marvelous metal form.  
Idle, it stands like a squat mushroom;  
Boiling, it gurgles and rushes merrily.  
Outside the thatch-roofed study, dusky clouds gather;  
Out the window, snow gleams bright and wild on the pines.  
We scoop more tea, and more tea still;  
Our conversation flows clear and free.

### Tea Bowl

The people of Xing and Yue  
Make wonderful bowls.<sup>3</sup>  
As round as the soul of the moon falling to earth;  
As light as the spirit of floating clouds.  
Date blossoms swirl before the eyes;  
Fragrant foam wets the teeth.  
Gazing on this scene beneath the pines,  
Nobles could hope for no better life.

茶 The *Record of Jiangxi* (江西志) states that “Tea in Yugan<sup>4</sup> is the best in the entire mountain area. There is a stone stove said to have been carved by Lu Yu. He crossed the river to fetch water and brew tea here.”

茶 Tao Gu<sup>5</sup> says in *Records of the Pure and the Supernatural* (清異錄): “It is traditionally believed that the God of Wind uses a leopard skin pouch as a breathing tool. When we make tea and drink it, the tea can cleanse our mind of stagnation and clear the air. Because of this, tea is often metaphorically called a ‘leopard skin pouch.’”

茶 *Old News from Quwei*<sup>6</sup> states: “Once, Fan Zhen<sup>7</sup> and Sima Guang<sup>8</sup> traveled to Mount Song<sup>9</sup> and they both brought their favorite tea with them. Sima Guang stored his tea in paper pouches, while Fan Zhen kept his in a wooden box. Sima was surprised to see this, exclaiming, ‘Why, you even have your own tea equipment!’ Fan then left the box for the monks who they had drunk tea with and didn’t take it home with him. In later generations, officials took to owning more and more intricate and delicate tea paraphernalia, and yet it seems they are still not satisfied even now. Once, Zhao Shuozhi commented on this to one of his guests. The guest replied, ‘if Sima Guang himself could see the beautiful teaware we use today, I wonder what he would have said?’”

茶 *Additional Records of Beiyuan Tribute Tea* (北苑貢茶別錄) states that “tea tools include silver molds, and hoops of silver, bamboo and copper.”

茶 Mei Yaochen wrote the following poems in *Writings at Wanling*<sup>10</sup>:

### Tea Stove

The mountain temple nestles by the jade creek,  
Lovers of tea gather by the mossy green cliff.  
The dry bamboo crackles on our evening fire;  
Bubbles rise in our tea bowls like spring blossoms.  
Though I am an earthly soul and claim no elegant manners,  
I delight in cooking tea over flames of fragrant wood.

Then there is another poem:

### Grinding Tea

A grindstone cleaved from Mount Chu’s bone;  
A length of sandalwood as spoke to the wheel.  
Twixt heaven and earth, people traverse this mortal coil;  
The sun and moon crawling ever forward like bewildered ants.

Mei also wrote another poem called “Thanking Mr. Yan for His Gift of Four Cakes of Double Well Tea and Fifth Grade Tea.”

茶 The *Record of Wuyi* (武夷志) states that “in front of Zhu Xi’s Academy<sup>11</sup> in Wuyi, there is a tea stove set amid the creek. Zhu Xi wrote a poem about it:

The heavens bequeathed us our stove,  
Surrounded by winding waters.  
We finish sipping and push off in our boat,  
The delicate fragrance of tea still drifting in the air.”

茶 The *Book of All Fragrances* recorded Huang Tingjian’s<sup>12</sup> words: “People use the same criteria for selecting a good tea ladle as for selecting quality bamboo—skinnier ones are preferred to their fatter counterparts. In addition, the more weathered they are, the better.”

## Notes

1. Lu Guimeng (陸龜蒙, ?–881) enjoyed tea so much that after retiring he moved to Guzhu to grow his own tea. He composed these poems on tea in response to his great friend and fellow tea lover, Pi Rixiu (皮日休, 834–883). The English translations of Lu Guimeng’s ten poems are by Dr. Steven D. Owyong.

2. Both of these are names of tea hearths.

3. Xing and Yue were both famous kilns that made fine teaware. They are in modern-day Xingtai in Hebei Province and Shaoxing in Zhejiang Province.

4. Yugan (餘幹) is located in modern-day Shangrao (上饒), Jiangxi Province.

5. Tao Gu (陶穀, 903–970) also wrote a book on tea called *Ming Jin Lu* (茗荈錄).

6. *Old News from Quwei* (曲洧舊聞) was written by Zhu Bian (朱弁, 1085–1144).

7. Fan Zhen (範鎮, 1007–1088) was a Confucian historian and high official known for his integrity.

8. Sima Guang (司馬光, 1019–1086) was an important statesman and historian who wrote the first history of China in the form of a chronicle, *Comprehensive Mirror in Aid of Governance* (資治通鑑), published in 1084.

9. Mount Song (嵩山) is in modern-day Dengfeng, Henan Province. It is the most central of China’s five major mountains.

10. Mei Yaochen (梅堯臣, 1002–1060) wrote *Writings at Wanling* (宛陵集). Wanling is in modern-day Xuancheng, Anhui Province.

11. Zhu Xi (朱熹, 1130–1200) was the founder of Neo-Confucianism in the Song Dynasty. His academy is located at Mount Lu in Jiangxi Province.

12. Huang Tingjian (黃庭堅, 1045–1105) was one of the four famous poets, painters and calligraphers of the Song Dynasty.

茶 Le Chun<sup>13</sup> wrote in his *History of Pure Living Written at the Snow Hut* (雪菴清史): “Lu Yu indulged whole-heartedly in all things tea. He once wrote a book on tea to discuss brewing methods. He recorded twenty-four utensils involved in tea production and brewing, to regulate the quality and preservation of the tea. Tea lovers all keep a set of such utensils at home. For example, in my tea set, I have:

*Wei Honglu*, a tea stove;  
*Mu Daizhi*, a wooden tea mortar;  
*Jin Facao*, a grinder;  
*Shi Zhuanyun*, a mill;  
*Hu Yuanwai*, a ladle;  
*Luo Shumi*, a sieve and caddy;  
*Zong Congshi*, a brush;  
*Qidiao Mige*, a tea saucer;  
*Tao Baowen*, a pottery cup;  
*Tang Tidian*, a water kettle;  
*Zhu Fushuai*, a bamboo whisk;  
*Si Zhifang*, a square cloth.

All of these items are amusingly personified to sound like dignified officials, each bearing its own surname and official position.”

茶 Xu Cizhu wrote in his *Commentary on Tea* that “All scholars and officials bring water in their own vessels on their travels if there is spring water to be had when visiting a mountain. They do not bring fancy bowls or incense burners, as these are not really very useful. As for me, I had a special device made to carry nice tea and incense with me. In another compartment, I can put other utensils such as a tea jar, a kettle,<sup>14</sup> another water container,<sup>15</sup> a water basin and wiping cloths. Once all these essentials are packed, then I like to add some extras such as a box of incense, a small incense burner, an incense pouch, a spoon, and so forth. Before fetching water one should always prepare the tea vessels by washing and drying them. When cooking, the lids of any pots or jars should always be placed upside-down on a ceramic plate. If the lids are left on the table right-side up, then the aromas of lacquer or food will ruin the tea.”

茶 In his preface to *Illustrations of Tea Implements* (茶具圖贊), Zhu Cunli wrote that “Tea is King of all beverages and we need special tools to brew it. This is why each type of tea vessel and tool was bestowed with a surname, a high-ranking official title, a first name, and also an alias, all in the elegant style popular in the Song Dynasty. With its pure and lofty nature, tea is considered an elegant pursuit by royals and commoners alike. I hope to count these Twelve Tea Gentlemen as my lifelong friends, to taste many a fine tea and mountain spring in their company. A more blissful life is hard to imagine, even if it were spent in Heaven.”

茶 These are the names of the Twelve Tea Gentlemen (tea utensils) as listed by the elder Shen'an (審安老人): “*Wei Honglu*,<sup>16</sup> a tea stove: also called ‘Wen Ding’<sup>17</sup> or ‘Jing Yang’<sup>18</sup> style-named ‘The Leisurely Old Man with Four Windows’;<sup>19</sup> ‘*Mu Daizhi*,<sup>20</sup> a wooden tea mortar: also called ‘Liji’<sup>21</sup> or ‘Wangji’<sup>22</sup> style-named ‘Master Across the Bamboo Fence’;<sup>23</sup> ‘*Jin Facao*,<sup>24</sup> a metal tea grinder: also called ‘Yangu’<sup>25</sup> or ‘Yuankai’<sup>26</sup> style-named ‘The Loyal Old Subject of Yong’;<sup>27</sup> ‘*Jin Facao* (the second),’ a wooden wheel for the grinder: also called ‘Shuogu’<sup>28</sup> or ‘Zhongjian’<sup>29</sup> style-named ‘Master Qin Player’;<sup>30</sup> ‘*Shi Yunzhu*,<sup>31</sup> a stone tea grinder: also called ‘Zaochi’<sup>32</sup> or ‘Chuanxing’<sup>33</sup> style-named ‘Hermit of the Fragrant Cottage’; ‘*Hu Yuanwai*,<sup>34</sup> a ladle made of a gourd: also called ‘Zongxu’<sup>35</sup> or ‘Weiyi’<sup>36</sup> style-named ‘Immortal Moon-Keeper’;<sup>37</sup> ‘*Luo Shumi*,<sup>38</sup> a silk tea sieve: also called ‘Ruoyao’<sup>39</sup> or ‘Chuan-shi’<sup>40</sup> style-named ‘Head of the Hut of Secluded Reflection’;<sup>41</sup>

‘*Zong Congshi*,’<sup>42</sup> a tea whisk: also called ‘Zifu’<sup>43</sup> or ‘Buyi’<sup>44</sup> style-named ‘Cloud-Sweeping Steam Friend’;<sup>45</sup> ‘*Qidiao Mige*,’<sup>46</sup> a lacquer saucer: also called ‘Chengzhi’<sup>47</sup> or ‘Yichi’<sup>48</sup> style-named ‘Old Man of the Archaic Platform’; ‘*Tao Baowen*,’<sup>49</sup> a pottery teacup: also called ‘Quyue’ or ‘Zihou’<sup>50</sup> style-named ‘Guest in Hare’s Fur’;<sup>51</sup> ‘*Tang Tidian*,’<sup>52</sup> a porcelain teapot: also called ‘Faxin’ or ‘Yiming’<sup>53</sup> style-named ‘Elder of the Warm Valley’; ‘*Zhu Fushuai*,’<sup>54</sup> a bamboo whisk: also called ‘Shantiao’<sup>55</sup> or ‘Ximo’<sup>56</sup> style-named ‘Prince of Swirling Snow’; ‘*Si Zhifang*,’<sup>57</sup> a silk tea sieve: also called ‘Chengshi’ or ‘Rusu’<sup>58</sup> style-named ‘Hermit of the Pure Study.”

茶 Gao Lian wrote in his *Eight Notes on a Good Life*<sup>59</sup> that “All sixteen pieces of tea paraphernalia are stored in a big vessel. They are all Gentlemen of Principle and have their own identities and duties, so I have given them all their own names and ranks according to their lofty virtues and functions: *Shangxiang*,<sup>60</sup> an ancient stone three-legged pot to boil tea with; *Jianghong*,<sup>61</sup> a pair of bronze tongs to stir the firewood with. It is more convenient if they are not chained together. *Dihuo*,<sup>62</sup> a large bronze ladle for arranging burning firewood; *Tuanfeng*,<sup>63</sup> an un-decorated bamboo fan for starting the fire; *Fenyang*,<sup>64</sup> a big container for measuring water, what Lu Yu referred to as a ‘water ladle.’ *Zhiquan*,<sup>65</sup> a scale for measuring tea powder. For every two ladles of water, use one *liang*<sup>66</sup> of tea powder to make the drink. *Zhuchun*,<sup>67</sup> a ceramic or pottery pot for pouring tea; *Chuoxiang*,<sup>68</sup> ceramic or pottery tea cups for drinking tea; *Liaoyun*,<sup>69</sup> a bamboo spoon for scooping fruit; *Najing*,<sup>70</sup> a bamboo stand to put the cups on; *Luchen*,<sup>71</sup> a basket for pre-washing the tea leaves; *Guijie*,<sup>72</sup> a bamboo brush for cleaning the pots; *Shouwu*,<sup>73</sup> a cloth for cleaning teaware; *Jingfei*,<sup>74</sup> a bamboo rack, which Lu Yu referred to as a ‘cauldron support.’<sup>75</sup> *Yunfeng*,<sup>76</sup> a knife for preparing fruit; *Gandun*,<sup>77</sup> a wooden board.”

茶 Wang Youshi’s *Illustrations* (王友石譜) contains an essay describing a bamboo stove and its six associated tea items:<sup>78</sup> “The Gentleman of Principle is a stove for brewing tea and is encased in a container woven with Xiang bamboo strips. All the other tools can be stored inside, so it can be referred to as the ‘state governor.’ *Jiancheng*<sup>79</sup> is a storage cupboard for tea made out of bamboo skin. *Yuntun*<sup>80</sup> is a ceramic or pottery jar to scoop spring water for tea. *Shuicao*<sup>81</sup> is ceramic or pottery jar for storing the spring water. *Wufu*<sup>82</sup> is a basket for storing charcoal to use for boiling the water. *Qiju*<sup>83</sup> is a case woven from bamboo strips to store all the utensils described above. *Pinsi*<sup>84</sup> is a round container to store different kinds of tea.”

茶 Tu Long recorded these utensils for tea making in his *Notes on Tea*.<sup>85</sup> “*Xiangyunbei*.<sup>86</sup> A bamboo box for roasting tea. *Mingquan*.<sup>87</sup> A ceramic kettle for brewing tea. *Chengou*.<sup>88</sup> An ancient device for washing used tea cups. *Hexiang*.<sup>89</sup> A device to store the aforementioned tea utensils for daily use. *Yichi*.<sup>90</sup> A device on which to place the hot tea cups while drinking (a cup stand).”

茶 Tu Long also commented in his *Desultory Remarks on Furnishing the Abode of the Retired Scholar*<sup>91</sup> that “One should build a small room next to one’s studio. One of the servants should be designated to serve in the tea hut, to tend to guests throughout the day, and on cold winter nights if one decides to stay up late. This is the most essential task for a recluse and should not be overlooked.”

茶 *History of Irrigating the Gardens* states “Lu Tingbi<sup>92</sup> was so obsessed with drinking tea that he gave himself the name ‘Thatched-roofed Tea Hut.’ He once collected and respectfully worshipped ten tea utensils that had once belonged to the monk Ju Ke.”<sup>93</sup>



13. Le Chun (樂純, active 1664).
14. This type of kettle has a long straight handle with a spout for pouring the boiling water.
15. The water in this type of container is reserved for cleaning the tea bowls and cups.
16. Wei Honglu (韋鴻臚): The surname, Wei, is a homophone of *wei* (葦), meaning “reeds.” Even though it was not really made of reed, there were other tools of this type made of bamboo, so this stove was given a similar “surname.” Honglu was in charge of diplomatic activities, and the name is a homophone of *fenglu* (風爐), meaning “stove.”
17. Wen Ding (文鼎), literally means “a decorated three-legged pot.”
18. Jing Yang (景陽) is a popular place name, literally meaning “shady sunlight.”
19. In the *Tea Sutra*, Lu Yu describes his tea brazier as having four openings, three on the sides and one on the bottom. Hence, four “windows.”
20. Mu Daizhi (木待制): The surname means “wood.” Daizhi were mid-ranked officers who took turns to be on duty at the court to meet the Emperors’ demands at any time of day. It is also a homophone for *daizhi* (待炙), “waiting for roasting.” So, this is a big mortar and pestle for crushing the tea leaves before roasting.
21. Liji (利濟): “benefiting others.”
22. Wangji (忘機) is a homophone for *wangji* (望齋), “expecting *ji*” (a type of spicy herb). The herb *ji* mostly came in powder form, so the meaning of the word broadened to mean powder in general. So, this name alludes to the function of the mortar and pestle for turning things into powder. Literati of all cultures enjoyed word games such as homophones, riddles, and limericks.
23. This alludes to a poem by Liu Zongyuan (773–819): “Sitting alone at high noon, there was not a sound, but for the mountain children pounding with a mortar from the other side of the bamboo fence.”
24. Jin Facao (金法曹): The surname means “gold.” Facao was an official post, in charge of legal affairs. To this date, the position still exists in the Japanese judicial system. Cao (曹) is also a homophone for *cao* (槽), “groove.”
25. Yangu (研古): *yan* means “to grind” while *gu* means “ancient.”
26. Yuankai (元鑑) literally means a long fine metal blade.
27. According to the Rites of Zhou, Yong was in charge of building levees. All of the above three names refer to the bottom part of the grinder.
28. Shuogu (鑠古): *shuo* is a wheel track.
29. Zhongjian (仲鑑): *Jian* is an onomatopoeia that describes the sound of metal being struck, as well as the music of the *qin*, an ancient Chinese string instrument.
30. Referring to the aforementioned instrument. The last three names refer to the upper part of the grinder.
31. Shi Yunzhan (石運轉): literally means “spinning stone.” This is also a play on the title of Zhuanyun Shi (轉運使), an official in charge of the production and transportation of tribute tea. Cai Xiang and Ding Wei both served as Zhuanyun Shi.
32. Zaochi (鑿齒): literally “teeth,” as in of a millwheel.
33. Chuanxing (遙行): “moving quickly and ceaselessly.”
34. Hu Yuanwai (胡員外): The surname Hu is a homophone of *hu* (葫), a gourd that has been used to make ladles in China for at least 5000 years. Yuanwai was a low-ranking official who did not pass any imperial examinations and could be “bought” with a handsome donation.
35. Zongxu (宗許): Most scholars of Chinese literature will tell you that Zongxu is intended as an allusion to the philologist Xu Shen (許慎, 58–147 CE). But there is no connection between Xu Shen and gourds. In fact, this is a reference to another Xu, Xu You (許由), a legendary figure who refused to accept Yao’s request to succeed him as ruler. To protest Yao’s contamination of his lofty character by making such a proposition, he rushed up a mountain and washed his ears out with spring water. While wandering in the mountains, he got thirsty and drank from the springs with his bare hands, having no water vessel. The locals gave him a gourd as a drinking vessel, and he left it hanging on a tree. Before long, Xu was displeased by the noise of the gourd rattling against the tree and broke the gourd, though it was his only vessel. This action exemplifies his philosophy of minimalist living.
36. Weiyi (唯一): literally means “the one.” In later generations, the story of Xu You and the gourd was widely alluded to, and became associated with another famous literary figure, Yan Hui (顏回), a principal disciple of Confucius. Confucius praised his favorite disciple for only eating one bowl of rice and drinking one gourdful of water per day. He lived in a shabby alleyway that would trouble most people, yet his impoverished surroundings did not affect his integrity or humanity. He studied diligently all day, never made the same mistake twice, and never blamed others prematurely. So, he is often compared to Xu You because of his graceful acceptance of poverty and contentment with one bowl of rice and one gourdful of water.
37. This alias comes from Su Shi’s poem about brewing tea at night: “Lively water must be boiled with a lively flame; I fetched it myself from the deep river where I fish. With a large gourd ladle, I store the moon in my vase, decorated with spring blossoms; With a small spoon I transfer the fresh river water into a jar the color of night.”
38. Luo Shumi (羅樞密): The surname is Luo. Shumi was one of the two highest departments from the Song Dynasty onward, headed by the Prime Minister. Shumi is also a homophone of *shu mi* (疏密), meaning “to comb through something that is tightly sealed.”
39. Ruoyao (若藥) could mean “young medicines.”
40. Chuanshi (傳師) literally means “a teacher who passes on and preserves knowledge, culture, heritage and experience.” This is an analogy for the tea sieve and caddy—the sieve “passes on” the tea powder and the caddy preserves it. The surname Luo is also a homophone for *luo* (籬), a sieve. Likewise, the character *shi* (師), “teacher,” is very similar to the character *shai* (篩), another word for a sieve.
41. The name of the hut, *siyin* (思隱), “secluded reflection,” is also a homophone for *siyin* (絲隱), “hidden silk,” which once again alludes to the sieve.
42. Zong Congshi (宗從事): the surname is Zong, a homophone for *zong* (棕), a type of palm fiber which was popular for making brushes. Congshi was one of the assistants to the local officials.
43. Zifu (子弗): The major function of a palm fiber brush is for cleaning surfaces—the verb for this in Chinese is *fushi* (拂拭), which uses a similar, homophonous *fu* character. In addition, the *shi* (事) of the official assistant Congshi and the *shi* (拭) of “brush clean” are also homophones.
44. Buyi (不遺) literally means “nothing left behind”—the goal of a good sweeping with a brush.
45. The word interpreted here as “sweeping” literally means “persimmon”: (*shi*, 柿). It can be considered as a stand-in for its homophone, the aforementioned *shi* (拭) meaning “to sweep.”
46. Qidiao Mige (漆雕秘閣): The surname Qidiao means “carved lacquerware.” Though rare, it is a real Chinese surname; one of Confucius’ students had this surname. Mige was an official in charge of rare books in the central royal library. Ge (閣) is also a homophone of *ge* (搁), which means “to rest.” So this describes a carved lacquerware implement designed for something else to rest on.
47. Chengzhi (承之): “to hold something.”
48. Yichi (易持) literally means “easy to hold.” This relates back to the story of Cui Ning’s daughter finding her tea cup too hot to hold and consequently inventing the tea saucer. This story is recorded in Li Dongyang’s *Record of Leisure Writing* and is quoted in full at the beginning of this chapter.
49. Tao Baowen (陶寶文): The surname Tao literally means “pottery.” Baowen was an official in charge of imperial book collections. It is also a homophone for *baowen* (保溫), meaning “to keep warm.”
50. Zihou (自厚): “naturally thick.”
51. This refers to the streaky “hare’s/rabbit’s fur” glaze pattern that was popular on Jian teaware.
52. Tang Tidian (湯提點): The surname Tang literally means “boiling water” or “tea liquor.” Tidian was a type of official who served under the judicial commissioner.
53. Yiming (一鸣): “one cry” (as in of a bird or insect).
54. Zhu Fushai (竺副帥): The surname Zhu is a homophone for *zhu* (竹), “bamboo.” Fushuai was a deputy general.
55. Shantiao (善調): “good at blending.”
56. Ximo (希默): “anticipating silence.”
57. Si Zhifang (司職方): The surname Si is a homophone for *si* (絲), “silk.” Zhifang was a type of marshal.
58. Rusu (如素): *Ru* means “like,” while *su* can mean “raw silk” or “white.”
59. Gao Lian (高濂, 1573–1620) was a dramatist, book collector and an advocate for staying healthy. *Eight Notes on a Good Life* (遵生八箋) was one of his books on how to live a healthy and stress-free life.
60. Shangxiang (商象) literally means “elephants of the Shang Dynasty (1600–1046 BCE).”
61. Jianghong (降紅) literally means “descending red.”
62. Dihuo (遞火): “transferring fire.”
63. Tuangfeng (團風): “a ball of wind.”
64. Fenyi (分盈): “to divide from what was originally full.”
65. Zhiquan (執權): “to exercise authority.”
66. One *liang* (兩) is about 37 milliliters.
67. Zhuchun (注春): “pouring spring” (as in the season).
68. Chuoxiang (啜香): “sipping fragrance.”
69. Liaoyun (撩雲): “caressing the clouds.”
70. Najing (納敬): “to present (to you) respectfully.”
71. Luchen (麝塵): “to filter out the dust.”
72. Guijie (歸潔): “to return to cleanliness.”
73. Shouwu (受汙): “to receive filth.”
74. Jingfu (靜沸): “to quiet the boiling (of water).”
75. The current edition of the *Tea Sutra* contains the following reference to this item: “*Jiaochuang* (交床): After the water is boiled, move the cauldron to a folding stand. [The stand is made of two bamboo racks which are] crossed to create a space in the center, as a support to the cauldron (*zhifu*, 支鍺).”
76. Yunfeng (運峰): “to maneuver the mountain ridge.”
77. Gandun (甘鈍): “blunt.”
78. Although it sounds impossible to make a stove out of bamboo, the literati were extremely enamored of bamboo and invested a great deal of effort to make it happen.
79. Jiancheng (建城): “Jian Town” (a nickname for Jian’an).
80. Yuntun (雲屯): “cloud store.”
81. Shuicao (水曹): “water official” (an official in charge of water-related affairs).
82. Wufu (烏府): “dark mansion.”
83. Qiju (器局): “department of utensils.”
84. Pinsi (品司): “official in charge of various objects.”
85. Tu Long (屠隆, 1543–1605) was a playwright who also authored *Notes on Tea* (茶箋).
86. Xiangyunbei (湘筠焙): “a roaster made with bamboo skin from the Xiang area.”
87. Mingquan (鳴泉): “a singing spring.”
88. Chen’gou (陳垢): “ancient stains.”
89. Hexiang (合香): “unified fragrances.”
90. Yichi (易持): “ease of holding.”
91. *Desultory Remarks on Furnishing the Abode of the Retired Scholar* (考槃餘事) is a compendium on the art of living written in 1590. The variety of topics in Chinese scholarship is amazing.
92. Lu Tingbi (盧廷璧) lived during the 14<sup>th</sup> Century.
93. Ju Ke (詎可) was a Yuan Dynasty monk.

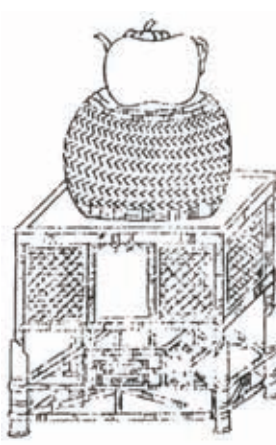




# 白瀟沫

我們的茶祖先翱翔雲層





茶 Left is the famous Song painting “Tea Competition,” by an unknown artist. Above are bowls and stands, a green Ming Dynasty tea cup and a box for tea and utensils. Below is a painting entitled “Tea Grinding/Tea Activities (碾茶圖/茶事圖)” by Liu Songnian (劉松年, circa 1131–1218). The drawing is of an early Ming-style kettle.

茶 Wang Xiangjin wrote in his *Book of All Fragrances* that “People in Fujian used to store tea in rough ceramic jars. When the new tea was produced on Mount Zhiti,<sup>94</sup> everyone copied Xin’an and started making round or square-shaped tin containers. They were proud of these because they looked different.”

茶 Feng Kebin’s *Notes on Jie Tea*<sup>95</sup> argued that “Ceramic makes the best teaware, and tin teaware is second grade. It is not easy to find tea cups made at the Ru, Guan, Ge or Ding Kilns. So any tea cups that you enjoy using are a good substitute.”

茶 Li Rihua wrote in *Miscellaneous Compositions from Purple Peach Pavilion*<sup>96</sup> that “Changhua tea leaves are as big as those of peach branches and willow stems and are very aromatic. During one of my trips, I happened to touch my hand to a steamer of these leaves, and the lovely musk fragrance lingered on my hand for three days.” Zhu Quan<sup>97</sup> commented that “I have only heard about the tea stove, but I have never seen one myself. I suspect it is difficult to make anything that pure and elegant. Mine is made of clay, so it is pottery rather than common earthenware. It is big and can survive a blazing fire without cracking. It measures less than one *chi* and five *cun* wide, and no more than two *chi* high.<sup>98</sup> I inscribed some mottoes on it as reminders to myself. The pot can be placed atop it, while the bottom is hollow inside, so I store tools such as gourds and cups in there. The whole stove now has a pure and lofty feel about it.”

茶 *Chongqing Prefecture Records*<sup>99</sup> states that “The green stone from the Fu River<sup>100</sup> is best for making tea mills.”

茶 *Nan’an Prefecture Records*<sup>101</sup> says that “There are a lot of tea mills produced in the Chongyi<sup>102</sup> area. Those made from the stone from Mount Shimen (“Stone Gate”) in Shangyou County<sup>103</sup> are the best. This greenish-blue stone is tough and sturdy enough to be decorated with engravings.”

茶 Wen Long said in his *Notes on Tea* that “After cleaning your teaware, it is best to place it upside down on a bamboo rack to dry. If you want to dry it with a towel, then only dry the outside of the teaware, without wiping the inside. Even if the towel is clean, once it is handled by human hands, any odor lingering on the hands will contaminate the towel and be transferred to the utensils. Besides, it is not much of a problem if the utensils are not completely dry.”

## Notes

94. Zhiti (支提) is modern-day Ningde City, Fujian Province.

95. Feng Kebin (馮可齋) was active between 1620 and 1627 and wrote *Notes on Jie Tea* (芥茶箋).

96. Li Rihua (李日華, 1565–1635), the author of *Miscellaneous Compositions from Purple Peach Pavilion* (紫桃軒雜綴), was an artist, art critic, art collector and tea connoisseur.

97. Zhu Quan (朱權, 1378–1448) was a royal family member and wrote the *Tea Manual*, which was translated in the April 2017 issue of *Global Tea Hut*.

98. These refer to the traditional Chinese measures of *chi* (尺, “feet”) and *cun* (寸, “inches”). In today’s metric terms, this is the equivalent of around 45 centimeters wide and 60 centimeters high.

99. *Chongqing Prefecture Records* (重慶府志). Over the dynasties, Chongqing Prefecture has always been close to modern-day Chongqing City, Sichuan Province.

100. The Fu River (涪江) originates in the Jiuzhaigou area and merges into Jialing River (嘉陵江) at Chongqing.

101. *Nan’an Prefecture Records* (南安府志) contains official records of Nan’an Prefecture, whose territory mostly lay in modern-day Jiangxi Province.

102. Chongyi (崇義) is close to modern-day Ganzhou, Jiangxi Province.

103. Shangyou (上猶) County is also close to modern-day Ganzhou, Jiangxi Province.

# VOLUME THREE: PROCESSING TEA

## 第三單：茶之造

**T**he *Book of Tang* recorded that “On the first month of the seventh year of the Taihe period (833 CE), the new tribute teas from Wu and Shu were both processed during the winter. This was because the officials there were more frugal, so they started to process tea according to its natural cycle. In fact, it was best to process tribute tea after the first solar term, Lichun (“Start of Spring”), in February.”

茶 According to the “Addendum to the Book of Tea” section of *Copying Books at the North Hall*,<sup>1</sup> “tea made from leaves picked on the Qingming (“Clear and Bright”) solar term is the best. It is often called ‘riding the fire’ tea, because it is processed no sooner nor later than the ‘fire’ (Qingming festival). Out of respect to Jie Zhitui,<sup>2</sup> the Chinese do not use fire on the day of Qingming festival. That is why tea made on the Qingming festival is called ‘riding the fire.’”

茶 According to the *Treatise on Tea*,<sup>3</sup> “The labor of crafting tea begins at the Jingzhe (“Insects Wake”) solar term,<sup>4</sup> though the harvest will depend completely upon the weather. If it remains cold, then the buds unfurl slowly. The farmers will have enough time to work calmly and the color and the flavor of the tea will be harmoniously balanced. Therefore, the tea farmers can only harvest and roast the tea leaves when the Heavens decide it.

Tea leaves can only be picked in that brief moment between dawn and the full light of the sun. The pickers should pluck the young stems off with their fingernails, without touching the leaves with their fingers. The buds that are the size of a grain, which resemble sparrows’ tongues, are the highest grade, Doupin.<sup>5</sup> Next comes Jianya (撿芽) tea, or Select Buds, made from buds picked with one leaf attached. This is followed by tea made from one bud picked with two leaves attached. The rest of the flush is inferior. When the young buds first emerge, they are encased in nascent white, bulb-shaped leaves;<sup>6</sup> plucking these will result in a bitter, unbalanced tea. During picking, it is also important to avoid picking the dark-colored stems, as they will tarnish the color of the tea.

Steaming and pressing the leaves are the most crucial steps in the whole process when making fine tea. When the buds are steamed to perfection, the tea will fill the room with a wonderful fragrance. Knowing when the moisture has been pressed out and the essence released, and lifting pressure at that precise moment, requires great skill. In fine tea, most of the final quality lies in these two steps. Washing the buds as they are picked, to maintain purity, is of the utmost importance. Likewise, the utensils used in tea pressing must also be clean and pure. The leaves must then be steamed to the perfect degree, completely ready for grinding, and then roasted to a flawless balance. Before the whole process starts, the tea maker should master the art of harmonizing their work with Nature, so that the sun rises and sets with the production of a perfect tea, from harvest to completion. The key is to ensure that there is enough daylight and skill to finish processing all the harvested leaves in one day, as any leaves left undone at sunset shall be robbed of their quality by the passage of night.

The cakes are compressed into many shapes and sizes, similar in kind, though every one is unique, not unlike people’s appearances. This vast spectrum of tea cakes makes it difficult to make lasting generalizations. However, the qualities of the finest tea cakes can be summarized as follows: A fine cake should display a single bright, clear hue, the texture should be congruent throughout, and the cake should be neither too loose nor too tightly compressed. A tea cake should not crumble easily; there is a certain delightful resistance when grinding a fine cake. These aspects of a fine tea can be distinguished using this rule of thumb.

White tea is unique among all the teas under the Heavens. The branches of the tree flare out wide and the leaves are so thin they are nearly translucent. White tea trees grow wild and sporadically; they cannot be domesticated by man. White tea cakes are only available from four or five houses, which each own one or two trees. Therefore, each house can barely produce as much as three tea cakes. These price-less cakes are different from all the others in name and shape alike. Instead of the usual square-shaped cake, called a ‘pian (片),’ white tea is made into a flower-shaped cake, called a ‘kua (鑪).’ If these treasured white leaves are not processed with great care and skill, they lose their matchless distinction and fall into mediocrity. Top-grade white tea cakes have a harmonious texture and appearance inside and out. Such cakes almost glow, radiant like the finest jade held up to the light.”

茶 Cai Xiang writes in the *Record of Tea* that “The true essence of tea is its sweetness and smoothness. The tea from the neighboring processing facilities at Phoenix Mountain and Beiyuan are the best in this respect. Although those facilities across the creek from Beiyuan also put much care into their tea production, the color and flavor of their tea are too strong. Thus, the teas produced across the creek are inferior. Besides this, if the spring water is not sweet, then it is not beneficial to the tea. The discussions of spring water in the early work *Types of Water* (水品) was based on this principle.”

茶 Song Zi’an’s *Tasting Tea at the East Creek*<sup>7</sup> says that “Of all the tea gardens on the Jian River, the tea at Jianxi (North Creek) is ready for picking the earliest. Tea in Huoyuan usually matures even earlier than the tea at Beiyuan. If the winter is warmer, then tea buds will appear ten days before the Insects Awake solar term. If the winter is cold, then the buds will not start to grow until five days after Insects Wake. The flavor and aroma of the early buds are not very good; buds grown after Insects Awake are usually the best choice. Tea made by private producers is usually picked at Insects Awake. Gardens further away from Beiyuan often pick tea about half a month later; the farther from Beiyuan, the later the buds start to grow. The tea pickers should pluck the buds with their fingernails rather than their fingers, because it is easier and faster to snap the stems using the fingernails. The buds should not be rolled or crushed by the fingers, because this can damage tea, making it sticky from the leaf juices. Only the fine buds must be picked, and all the utensils used for pressing the tea must be clean and pure. When the tea leaves start releasing a wonderful aroma, the steaming is done. After this, the leaves will be roasted to perfection. Anything less than perfection at any step of the procedure is a flaw. When the tea buds are rich and plump, the tea will be aromatic, and after it is whipped and the thick froth will stay stiff for a long time. On the other hand, if the tea is grown on a barren plot, then the buds will be short, and whipping the finished tea will only produce a patchy foam that cannot be coaxied into a thick, even froth. If the stems are too long, then the color of the tea will be milky white, while if the stems are too short, then the color of the tea will be yellowish. The dark-colored stems and white bulb-shaped leaves are to be avoided at all costs. If the dark band is not cut off from the stem, then the color of tea will become yellowish-black, which is not desirable. If the white buds are not plucked off, then the tea will taste bitter and astringent. Tea leaves must be thoroughly steamed and all the moisture must be pressed out of the cakes. If the tea leaves are not steamed sufficiently, then they will retain a grassy, woody smell. If the moisture in the cake is not completely pressed out, then the tea will have a cloudy appearance and an overly strong flavor. Care must also be taken to make sure the tea’s fragrance is not ruined by the scent of wood smoke, and that the tea is not left to sit until it yellows, as this will ruin the flavor. These are all undesirable consequences of poor production.”



茶 *Other Records of Beiyuan* says that “There are forty-six royal tea gardens within an area of over thirty *li*.<sup>8</sup> Those in the area above Guaping are called inner gardens, while those in the area below Guankeng are called outer gardens. In early spring, buds and leaves can be seen growing everywhere. People roast tea for more than ten days in places like Jiuke, Shi’erlong, Longyouke, Xiaokuzhu, Zhangkeng, and Xiji.<sup>9</sup> This is the first group of production facilities to manufacture tribute tea exclusively. As for private tea producers, there are three of them: Shimen, Ruji, and Xiangkou. They usually start work five to seven days later than Beiyuan. Once they have picked, steamed and compressed the tea leaf, it is sent to Beiyuan to finish the processing.

In the old times, there were four areas producing tea. However, tea makers were so competitive that they boasted to each other and could not cooperate with each other. Therefore, they were reorganized into two sections. So now there are the east and west tea halls, and the *kua* variety of tea cakes from the east and west are marked differently. In the early stage of production, the tea leaves need to be pressed well, shaken evenly, and rolled to achieve a smooth texture. Then the leaves are ready to be put into the molds. It takes a special technique to press the tea leaves into these different-shaped molds. According to the regulations regarding tribute tea grades, there are various final products, including flower-shaped *kua* cakes and large and small dragon balls.

Tea leaves must be picked early in the morning, before dawn when the morning dew remains on the buds, to keep the buds fresh and plump. Otherwise, the sun light will evaporate the dew and the buds will wither quickly. The withered leaves cannot be revived afterwards, even if they are put in water. Therefore, during the harvest season, drums are struck at about 3 o’clock in the morning to gather the workers at Phoenix Mountain. There is a drum-striking pavilion where the 220 seasonal pickers hired each day gather in the mornings. The supervisor will give each picker a wooden plaque before they head up into the mountain. When it reaches 7 o’clock in the morning, the gong will sound and all the pickers will return to the pavilion, so that they do not continue picking after the sun comes out and reduce the quality of the tea. In general, it is better to choose experienced laborers for the job. When the day’s pickers are chosen every morning, the natives and experienced pickers will get selected first. For someone who is not experienced, heading up into the mountain early and coming back late will not help at all. Picking according to the correct principles and techniques is the important thing.

It is essential to differentiate the different types of tea buds: small buds, medium-sized buds, purple buds, white bulbs and dark stems. The small buds are the size of eagles’ claws. These are mostly made into Dragon Balls that Surpass the Snow. After the white tea buds are fully steamed, the buds are then placed into a basin full of water. Only the finest ones, the size of a needle, are selected and made into cakes called ‘Shuiya (水芽, “Water Buds”),’ the highest grade of small-bud tea. The medium-sized buds are made from buds picked with two leaves attached. Purple buds are tea buds that turn purple. White bulbs are the undeveloped buds that are still enclosed by two white leaf-like sheaths. Dark buds are buds with withered cut-off ends. In general, Water Buds are the best of all, followed by small-bud tea and then medium-bud tea. Purple buds, white bulbs and dark buds should be discarded. If the latter three remain in the tea, then they will tarnish the color and flavor of the tea. In the event of contamination, the entire batch has to be discarded. The resultant tea cakes will appear uneven, the tea will be cloudy and the flavor will be too pungent.

During the Insects Awake solar term, many creatures and plants start to grow and sprout. So tea farmers will usually start production three days before Insects Wake. However, if it is a leap year,<sup>10</sup> then production will start later, since the weather will be delayed.

Then the tea leaves are washed four times to ensure they are clean. Then they are steamed over boiling water. However, there is always the possibility of over- or under-steaming. When over-steamed, the tea will turn yellowish and have a weaker taste. On the other hand, if the leaves are under-steamed, the tea will be greenish with a grassy, woody flavor, and the leaves will remain heavy and sink to the bottom of the teapot. Therefore, it is essential to reach the perfect state of steaming.

After steaming, the tea leaves are called ‘yellow tea’ and they have to be rinsed several times to cool down. After this, they are first put into a small press to remove the excess water, then a big press to squeeze out the rest of the juice. Water Buds are pressed using a “tall press,” since this tea is more delicate. Before pressing, they are first wrapped in a layer of cloth, then a layer of bamboo husk. Then the leaves are ready to be pressed. They will remain pressed well into the night, and then be taken out to be mixed well. Then the workers will keep repeating the cycle: pressing out the liquid, taking out the leaves to mix them, then putting the leaves back into the presses again... They will keep repeating the procedure for the entire night until all the liquid is pressed out of the leaves. Jian tea is rich and long lasting, much richer and longer lasting than Jiang tea.<sup>11</sup> Makers of Jiang tea do not like to get rid of the liquid, while makers of Jian tea worry if the liquid is not totally squeezed out, as this will result in cloudy tea with a pungent flavor.

After the tea leaf is steamed, the tea workers will roast it over a high flame then pour boiling water over it. They repeat this procedure three times. Then the leaves are ready to be roasted overnight over a low flame. The following day, it must be roasted again. If the fire is too hot, then the tea will be scorched. If there is too much smoke, then the original fragrance of the tea will be spoiled and it will take on a burnt taste. So the fire must be kept at a moderate temperature. The number of firings depends on the thickness of the tea cakes. A thick cake may be fired ten to fifteen times, while a thin cake will be fired six to eight times. After the fire is done, then the leaves will be rinsed with hot water once again to improve the color. Once they display the proper color, the cakes are put into a sealed room and fanned rapidly. The tea cakes will then reveal a bright, shining natural color.

## Notes

1. “Addendum to the Book of Tea (茶譜續補)” is a section of *Copying Books at the North Hall* (北堂書鈔) by Yu Shinan (虞世南, 558–638), a great calligrapher and poet. This book is the earliest reference book in the history of Chinese literature.

2. Jie Zhitui (介之推) was an official who remained loyal to Duke Wen of Jin while the duke was in exile. After the duke regained power and returned to his palace, he wanted to thank Jie for his contribution. However, Jie refused to serve at court and fled instead. Legend has it that the duke was offended and ordered his men to burn the mountain where Jie was hiding to force him out. Later, Jie and his mother were found burned to death in the forest. The duke was full of remorse and decreed that on the anniversary of that day, no one could use fire, even for cooking. As a result, the Cold Food Festival (寒食節) was established to commemorate this lofty man. This day often falls one or two days before the Qingming solar term.

3. The *Treatise on Tea* (大觀茶論) was written by Emperor Song Huizong (宋徽宗, 1082–1135). We translated this treatise for the April 2016 issue of *Global Tea Hut*.

4. Jingzhe, or “Insects Wake,” is the third of the twenty-four solar terms of the Traditional Chinese calendar, based on celestial longitude. It usually falls around March 5<sup>th</sup>–20<sup>th</sup>.

5. “Sparrow’s tongue (*que she*, 雀舌)” tea buds resembled their namesake in size and shape: pointed, oval, and tiny. “Doupin (鬥品)” may be translated as “competition grade,” that is to say, the special quality of tea that produces a pale liqueur and a stiff froth when whisked, and would be worthy of using in a tea competition.

6. “White bulbs” (*baihe*, 白合) referred to the undeveloped bud enclosed by a casing of two modified leaves. These were variously considered either desirable or undesirable. Critics believed the bud imparted bitterness to the tea.

7. *Tasting Tea at the East Creek* (東溪試茶錄) was written in 1064. The East Creek is one of the famous tea production areas in Jian’an, Fujian Province.

8. One *li* in the measurements of the time is equal to 576 meters, so 30 *li* is 17.3 kilometers, or 11 miles.

9. The literal meanings of these place names are as follows: Jiuke (九窠)—“Nine Birds’ Nests”; Shi’erlong (十二隴)—“Twelve Ridges”; Longyouke (龍游窠)—“The Bird’s Nest Where Dragons Fly”; Xiaokuzhu (小苦竹)—“Little Bitter Bamboo”; Zhangkeng (張坑)—“The Hollow Where the Zhang Family Lives”; and Xiji (西際)—“The Western End.”

10. In the Chinese traditional calendar, there is a leap month that occurs every thirty months.

11. It’s unclear what “Jiang tea (江茶)” refers to here—one possibility is tea from the Zhejiang and Jiangsu regions.

The tools for grinding tea are a large wooden pestle and a deep pottery dish.<sup>12</sup> There are rules governing how much water to add to each tea type of cake. For Shengxue (Dragon Balls that Surpass the Snow), add 16 parts water to 1 part tea cake. For Jianya (Select Buds) the ratio is 6 to 1, for small Dragon and Phoenix balls it is 4 to 1, while for large Dragon and Phoenix balls it is 2 to 1. Teas that take 12 parts water or more can be ground in one batch, while teas that take less than 6 parts water should be ground in 3–7 small batches. It must be ground to the point that all the water has been absorbed and the tea is dry—at this point it is said to be “ripe.” If the water is not totally gone, then when the tea powder is whipped, it will not form an even foam, and the tea powder will tend to sink to the bottom of the bowls. Because of this, a good tea grinder needs strong, powerful arms. There are certain principles that are universal—how can a man be said to be an adult until he has grown a beard? Likewise, it wasn’t until tea buds were produced at Beiyuan that the water of the Dragon Well was discovered. The water of this well is pure and sweet and never depletes, even after being drawn day after day. Tea produced at Beiyuan is matched with water from the Dragon Well, as natural a pairing as the beautiful brocade rinsed in the waters of the Shu River, or the donkey-hide glue made with water from the Ah well.”<sup>13</sup>

茶 Yao Kuan<sup>14</sup> wrote in *West Creek Writings* that “The imperial tea production facilities all face the north, which is why they are called ‘Beiyuan (North Garden).’ There is a spring nearby called the Imperial Spring that is very clean with a subtle taste, yet it will ruin the flavor of most tea. Only Dragon Balls that Surpass the Snow and White Tea are suited to the use of this water, which is why they are called Water Buds. The leaves are steamed first, and then only the finer part of the buds are selected for use. The workers will take off the two outer shell-like leaves which are called ‘dark bands,’ and then get rid of the two young leaves, which are called ‘white bulbs.’<sup>15</sup> By this time, only the most central baby buds are left in the water, and hence they are called Water Buds. After there are enough water buds, then they will be collected and roasted into two different tribute teas, which are Dragon Balls that Surpass the Snow and White Tea. These are the finest of fine teas. Each cake costs up to 20,000 coins.<sup>16</sup> For the rest of the tribute teas, on the other hand, the leaves are picked first and steamed second. As a result, they are not as flavorful as White Tea. There are ten categories of tribute tea, among which the first two categories are a bit too tender, while the third category is the most wonderful. The sixth to the tenth categories consist of small and large Dragon Balls.”

茶 Huang Ru wrote in his *List of Tea Tasting Tea* that “The production of tea starts before the Insects Awake solar term, when the harvesters pick the tea buds that resemble eagles’ claws to run an experimental trail. The first roast is called the ‘first fire’ and is better than later roasts, which are called ‘second fire’ and so forth. So, when buying from the market, only tea from the first through third firings is good. It is especially beneficial if the weather right before the firing was cool yet not terribly cold, and cloudy yet not frosty, because frostbite is detrimental to the leaves. For example, if the first fire and second fire all encounter frost, yet it turns sunny at the time of the third fire, then the third fire will be the best batch of that year. When it is sunny yet not too warm, then the buds retain all their nutrients and moisture and the leaves grow more. In addition, the quality of the picking labor is also important. When the tea is whisked, if the foam is fresh white as if hidden under a thin layer of mist, then the leaves were picked at the right moment. If the tea was made after a long period of rain, then the color of the tea foam will be a darker yellow. On the other hand, if the weather suddenly turns hot, then the moisture in the tea buds will evaporate. In addition, the sweat from the hands of the pickers will contaminate the buds. If the sweat is not cleansed off during the washing process, even a large batch of tea will be relegated to mediocrity. So if you taste tea and find that the foam is not a fresh white, or if there is a hint of red at the edge of the tea, these are all signs of tea leaves were picked beyond maturity.

When the buds are freshly picked, they will only be barely a bucket-load in volume. People usually like to purchase the newest produce. After the buds are picked, they will be steamed and ground. Even if the buds were fine to begin with, if they are not sufficiently steamed, they will degrade due to poor production techniques. Therefore, if you taste a walnut flavor in the tea, this is a telltale sign of under-steaming. Only buds that are steamed to perfection will taste sweet and smell aromatic.

To judge if the leaves have been sufficiently steamed, one must observe the steam with utmost care. If the tea leaves look yellow and the cracks on the surface are too wide and deep, then they are already over-steamed. However, over-steaming is actually better than under-steaming because it produces a superior flavor. This is the reason why Cai Xiang writes that greenish-white is better than yellowish-white—because he values the visual effect more. I, however, say that yellowish-white is better than greenish-white, because I value flavor above all.

If steamed for too long, the tea will be overdone. When it is overdone, the liquid dries up and a burnt smell will exude from the pot. If the workers do not put in enough water, then the tea will turn yellow after being steamed. Consequently, you will see that the color of the tea turns dark and there is an unpleasant burnt scent caused by the burnt pots. People in the Jian area refer to this condition as the ‘hot pot smell.’ Tea is made of tea buds pressed into molds, then laid on a hot sieve for roasting. A hollow should be left in the middle of the charcoal fire to release the heat. However, the tea farmers do not like using charcoal as fuel and call charcoal fires ‘cold fire.’ They want to speed up the process of drying the wet tea cakes so they can start selling them sooner, so they often roast the cakes with smoke. When there is too much smoke, this usually means the tea worker missed the right moment to remove the tea cakes from the fire, thus damaging them. So, if you come across a dark red-colored tea cake with a burnt smell, you should know that this is the result of over-firing.

If the tea cakes are bright yellow and yet moist, it is because the liquid has not been entirely pressed out of the cakes. The cakes have to be pressed until no liquid is left, until they are as dry as dried bamboo leaves. However, most people want their tea cakes to look nice, so the sellers do not dry their tea cakes properly in order to sell them more easily. If you taste a tea and find that it looks fresh white but has a bitter taste, then the tea was not pressed until it was dry enough. When the color of a tea is clear, pure and bright, then its taste and aroma will be the same as its appearance. Therefore, tea leaves must be picked long before the sun rises, amid the clouds and mist. The pickers carry jugs of fresh spring water strapped to their chests to put the leaves in directly after being plucked to keep them fresh. If the weather suddenly turns hot and there is a shortage of manpower to process the buds that have already been picked, so the buds cannot be steamed, ground, and pressed into cakes within one day, then the tea will have a dull hue and a foul stench like a spoiled egg. Different grades of tea are listed below in the order of quality: Doupin, Yadou,<sup>17</sup> Select Buds and tea buds. The first grade is so rare that even the best garden might only have one tree of this grade. As with all types of produce under the Heavens, even an extraordinary plant may not give a constant output. In addition, things are always in constant flux, and people’s sensory organs are not without their limits. So, it is possible that the farmers who used to produce the best Doupin might sometimes have a bad year, or vice versa. Though the quality of labor is also a part of the whole picture, Nature plays a huge role in tea production. There is no guarantee that one producer will make the best tea forever. So, first fire tea is called ‘Doupin’ and second fire tea is called ‘Yadou.’ The total output of these first two grades of tea is no more than twenty cakes per year. It is a different story with Select Buds (Jianya). Aside from the inner gardens, there may also be some good tea made in the outskirts. However, the tea makers are often greedy and mix some white bulbs and ‘stolen leaves’<sup>18</sup> into their tea. The tea appears to be fresh white, but it tastes dull and astringent. (White bulbs are undeveloped buds enclosed by two leafy sheaths, while ‘stolen leaves’ are new, white leaves that grow on new twigs. The third grade of tea, Select Buds, should only include the small ‘eagles’ claws’ buds, not white bulbs, let alone ‘stolen leaves’).



It is unacceptable to forge any type of good, let alone foodstuffs. Tea cakes that are mixed with other leaves are called ‘adulterated.’<sup>19</sup> Unethical tea producers will mix persimmon leaves into tea cakes, while the medium raked tea will be mixed with *fujian* leaves.<sup>20</sup> These two types of leaf resemble tea leaves and make the cakes look nicer and flashier. Tea producers often deceive their customers with this trick. When drinking such tea, you will first notice that there are no cracks on the surface of the tea cake. Then, you will find the tea is sweet and flavorful, yet there are tiny down-like objects or dots floating on the surface of the tea. Experienced tea lovers will tilt the cup and the amount of these impurities will become clear. Such counterfeits can practically be found among all grades of tea, even tribute tea.”

茶 The *Valley of Ten Thousand Flowers*<sup>21</sup> states that “Dragon Roast Spring (龍焙泉),’ also called the ‘Imperial Spring,’ is located to the east of Jian’an at Phoenix Mountain. Among the tribute tea made at Beiyuan, the tea buds picked before Spring Sacrifice Day<sup>22</sup> are as thin as needles. Tea cakes made with these buds and the water from this spring cost 400,000 *fen* each.<sup>23</sup> Tea which appears milky is the best of all.”

茶 A *Comprehensive Examination of Literature*<sup>24</sup> says that “Tea was produced in two main forms in the Song Dynasty: tea cakes and loose-leaf tea. [The former was] the so-called Dragon Balls while the loose tea leaves were dried without going through steaming, much like the tea we drink nowadays. Therefore, steamed tea fell out of favor after the Southern Song Dynasty (1127–1279).”

茶 The *New Edition of the Forest of Learning*<sup>25</sup> states that “The best tea is made before Spring Sacrifice Day, followed by tea made before the ‘fire,’ which is a name for the Cold Food Festival (Qingming), followed by tea made before the Guyu (Grain Rain) solar term. There is a poem written by a monk named Qiji from the Tang Dynasty in which he mentioned a much-treasured tea made before the ‘fire.’ The monk likely mentioned tea from before the fire because he did not know that tea made before Spring Sacrifice Day is actually even better. Even though Lu Yu wrote the classic *Tea Sutra* in the Tang Dynasty, even his discourse is not without its shortcomings. The discourse on tea in Cai Xiang’s *Record of Tea* is truly exhaustive.”

茶 *Writings while Fishing at Tiao Brook*<sup>26</sup> records that “Beiyuan is an imperial tea production facility which exclusively makes tribute tea and is managed by the Official of Transplantation. Huoyuan, on the other hand, is a privately managed garden where the local people also make tribute tea which is inferior to that of Beiyuan. The two facilities are only three to four *li* apart.<sup>27</sup> By comparison, the tea made in Shaxi, another private facility, is far inferior to the tea made in the two aforementioned places. Therefore, Huang Tingjian once wrote a line in his poem that goes ‘Do not try to pass off Shaxi as real tribute tea.’ The Imperial facilities usually start producing tea after the Insects Awake solar term.”

茶 Zhu Yi<sup>28</sup> wrote in his *Writings at the Grand Realization Hut* that “The way people made tea was different from the way we make it now. Now we steam and roast the buds dry after picking them. During the Tang Dynasty, they pan-fired the tea right after picking the leaves. Liu Yuxi wrote a poem called Song of Tasting Tea that includes these lines:

I go to pluck eagles’ beaks from their aromatic bushes;  
Then pan-fire them, fragrance wafting to fill the room.

Another part goes:

Sunny cliffs and shady peaks each have their own appeal;  
Yet neither compares to the mossy thicket of a bamboo wood.  
So, these lines suggest that tea grown in bamboo forests is the best.”

茶 In *Accounts of Wuyi* it is recorded that “the Well of the Immortals is located in the Imperial Garden. The water is very sweet and cool.

Whenever it is time for tea production, the water level in the well rises up to ground level for the convenience of the workers.”

茶 *History of the Jin Dynasty* records that “In the springtime of 1205, the tea production facilities were closed down due to terrible business.”<sup>29</sup>

茶 Zhang Yuan<sup>30</sup> wrote in his *Record of Tea* that “Aside from brewing, the wonder of tea lies in the quality of production and storage. The quality of tea is affected from the very first step, and the clarity or cloudiness of the tea liquor depends on the roast. A hot flame brings out the fragrance of the tea, while insufficient heat weakens its spirit. An overly hot flame can burn the tea, but inadequate fuel can make the tea lose its green color. If the tea is roasted for too long, it will be overdone; if taken off the fire too soon, it is underdone. When the tea is overdone, it turns yellow, while if underdone it turns dark in color. White spots on the tea cakes do not affect the quality, and teas that are well-roasted without burning are the best. It is best not to store tea in a place that is either too airy or too hot. The former is too cold while the latter will make the tea turn yellow. The best place for storage is one frequented by people, because such a place will have an appropriate temperature. Also, a room made of wood is better than one made of earth because wooden rooms are warm and dry, whereas mud-brick rooms tend to be humid and hot. It is better to store tea in an airy room than a dark, enclosed place. A dark and less-frequented room tends to be more humid, and tea left there might be forgotten.”

## Notes

12. This is different from the way Lu Yu ground tea.

13. Sichuan has been famous for its silk brocade for centuries; a lot of water is needed to make silk. By the same token, modern-day Dong’ah (東阿) in Shandong Province is famous for its donkey-hide glue produced with water from the Ah well (阿井).

14. Yao Kuan (姚寬, active 1194–1163) was an outstanding astronomer.

15. It seems the author has misunderstood these terms, as these definitions differ from those given in other excerpts. Compare to the usage in Emperor Song Huizong’s *Treatise on Tea* or Song Zi’an’s *Tasting Tea at the East Creek*—in those texts, “dark bands (*wudi*, 烏蒂)” refers to the dark-colored bud stem and “white bulbs (*baibe*, 白合)” refers to the modified leaves that act as a casing for the bud.

16. According to novels from that time, cattle cost about 2,000 coins a head. So, one cake of the highest-grade tribute tea could be exchanged for ten cattle. According to the *History of the Jin Dynasty*, in the year 1197, a 600-gram bag of tea sold for 600 coins. Therefore, a tribute tea cake, which would certainly weigh less than 50 grams, was worth about the same as 20 kilograms of loose-leaf tea!

17. Yadou (亞圖) literally means “second to Doupin” (with Doupin meaning “competition grade”).

18. “Stolen leaves (*daoye*, 盜葉).”

19. The term used is “*ruza* (入雜),” which literally means “miscellaneous stuff has entered.”

20. It is unclear what “*fujian* (符檻)” refers to here—it seems likely to be a type of plant.

21. *Valley of Ten Thousand Flowers* (萬花穀) is an encyclopedia whose first edition was printed in 1188.

22. Spring Sacrifice Day, (*sheri*, 社日) falls on the fifth *wu* date after Lichun (Start of Spring), the first solar term of the year. (*Wu* is the fifth of the Ten Heavenly Stems used in the traditional Chinese calendar.) So, *Sheri* usually falls around Chunfen, the Spring Equinox solar term.

23. 400,000 *fen* could buy 200 head of cattle. Therefore, one of these precious cakes was worth the same as 400 kilograms of loose tea, according to calculations based on the *History of the Jin Dynasty*!

24. A *Comprehensive Examination of Literature* (文獻通考) was written by Ma Duanlin (馬端臨, 1245–1322). It is a comprehensive encyclopedia of the Song culture serving as a reference book for the Yuan Dynasty, which was ruled by the Mongol people rather than Han Chinese.

25. It’s believed that *The New Edition of the Forest of Learning* (學林新編) may have been written by Wang Guanguo (王觀國), who was the official in charge of agriculture in the area of modern-day Sanmin (三民) City, Fujian Province.

26. Though the Chinese title of *Writings While Fishing at Tiao Brook* given here (茗溪詩話) is not exactly the same as when it is previously mentioned (茗溪漁隱叢話), they seem to be alternate titles for the same book. The Qing Dynasty edition of this book recorded its various past names and editions, which have similar content and just vary slightly in terms of completeness.

27. Three to four *li* equals about 2.3 kilometers or 1.5 miles.

28. Zhu Yi (朱翌, 1097–1167) was a court historian and the author of *Writings at the Grand Realization Hut* (猗覺寮記).

29. The Jin Dynasty (金, 1115–1234) was a kingdom built by the Jurchen people that co-existed with the Song Dynasty. After “invading” the Song Dynasty territory and driving the Song court to the south in 1127, the Jurchens occupied north-eastern China. The people who lived there were used to drinking tea made in the south, until it suddenly became unavailable. So, the Emperor of the Jin Dynasty thought he could simply set up some facilities and start producing tea locally. Little did he know that making good tea was actually a very complex process! Eventually, in 1205, the emperor had to shut down the tea production facilities due to the poor quality of their products. Then the emperor had to get creative in an attempt to solve this problem. One policy he came up with was to pass a law restricting tea-drinking to officials only and banning the sale and gifting of tea. Of course, this did not solve the problem, and policies subsequently became harsher and harsher. In the end, the Jin leaders did not need to worry about this much longer, as they soon had bigger problems on their hands—invading Mongols, for example...

30. The hermit Zhang Yuan (張源) spent three decades writing *Record of Tea*, finishing it in 1595.







茶 Xie Zhaozhi wrote in his *Five Colored Silk Sashes* that “In the past, people pounded tea into a fine powder and then steamed it. A line in a Tang Dynasty poem says ‘the servants are pounding the tea with a mortar behind the bamboo grove.’ During the Song Dynasty, people started to use tea grinders. As for the present day, we knead the leaves and then roast them. However, tea leaves processed by kneading them do not last as long as those processed by grinding.

Nowadays, the techniques for making tea cakes have been lost, and tea from Fujian Province is of much lower quality than tea made in Jiangsu or Zhejiang Provinces. Among Fujian’s teas, those from Wuyi and Qingyuan are higher in quality, but they are in short supply. Furthermore, nine out of ten are fake, and this has made these teas even more infamous.

There are good tea leaves in Fangshan, Tailao and Zhiti in Fujian Province. But due to their improper production methods, these teas are not known to outsiders. I once met a tea-making monk in Songluo, and I asked him how he made his tea. The monk said that the fragrance of raw tea leaves doesn’t differ that much; the key lies in the roast. The tip of the tea leaf is tender, while the stem part is tougher. Therefore, with a fire of even heat, the tip will already be burnt, while the stem part is still not done. So, people in Songluo cut off the tip and the bottom part from each leaf, leaving only the middle. As a result, each leaf is regular in size. Since this requires a lot of labor, it costs more than other tea. However, people in Fujian are so eager for a quick profit that they sell the tea for as low as 100 coins per *jin*—how can one justify spending so much labor for such a low price? On the other hand, if they sell the tea for an appropriate price which truthfully reflects the labor involved, then it is difficult to compete with other teas on the market. This explains why Fujian tea has been on the decline in recent times.”

茶 Luo Lin<sup>31</sup> wrote in his *Discourse on Tea* that “Pickers who sweat excessively or have strong body odor, bad breath or runny noses are detrimental to the tea leaves. In addition, women on their menstrual cycle and people who drink alcohol before coming to work have an even worse effect.<sup>32</sup> Liquor and tea are not compatible, so workers abstain from liquor during the entire tea production.<sup>33</sup> Tea leaves absorb other odors fairly easily, so it is wise to keep them away from anything fishy, stinky or strong smelling. Even nice incense should not be kept in close proximity.”

茶 Xu Cizhu says in his *Commentary on Tea* that “Jie tea is not picked before summertime. The tea from the first test harvest is called ‘garden-opening tea,’ while tea picked in the middle of summer is called ‘spring tea.’ This is because the local weather is usually much cooler than in other places, so they usually wait until later to harvest their tea. If their estimate isn’t good enough, then they might harvest too late and spoil the tea. In the old days, there was no autumn harvest, but these days people have begun doing another harvest in the autumn. They might also harvest again in the seventh or the eighth month, and still call this ‘early spring tea.’ This tea is very good and not too thin. On other tea mountains, people are eager to make a profit by harvesting often. Plum tea is picked during the plum rain season,<sup>34</sup> but this tea is bitter and astringent. In fact, picking in the spring is detrimental to the autumn harvest, so this practice is not advised.

The first harvest of tea leaves are not mature, so they must be fired to bring out their fragrance. However, tea leaves must not be roasted for too long. If the cauldron is overfilled, it is hard to roast all the leaves evenly. On the other hand, if the leaves are left in the cauldron for too long, then they will lose their fragrance. It is not advisable to use a new iron cauldron for roasting tea. Also, one should always prepare a spare cauldron off to the side just in case. These cauldrons are to be used exclusively for roasting tea leaves, not for cooking anything else. Some people think pots that are often used for cooking rice are a good choice, for they have no odor of iron or grease. The only firewood that is suited for this purpose is sticks, because logs will give too strong a flame, while dried leaves light easily but also burn out quickly. Always clean the pot thoroughly and roast the leaves immediately after they are picked. It is best to roast no more than four *liang*<sup>35</sup> in each cauldron. The leaves should first be heated over a low flame until tender. Next, the workers turn up the fire and wear a wooden tool on

their fingers to roast the leaves with rapid circular motions. When the leaves are half done with a slight fragrance, it is time to stop.

In terms of harvest time, the Qingming (Pure Brightness) solar term is too early, while the Lixia (Start of Summer)<sup>36</sup> solar term is too late. Therefore, the Guyu (Grain Rain) solar term is the perfect time. If one waits until one or two days after Guyu, then the tea leaves will be more substantial, resulting in a tea that is more flavorful and more suitable for storage.

When storing tea on shelves, it is ideal to put layers of bricks all around in the shape of a fireplace, the bigger the better. The tea should be placed there in a jar, preferably far away from any earthen walls. Then, one should take the ashes from the stove and once they are cool, place them around the jar, about half a foot away. Repeat this process of placing cool ashes around the jar as often as possible, and keep the ashes dry at all times. Keep flames away from the jar because the heat will turn the tea yellow. Take the tea leaves that are needed for each day and put them in another small ceramic jar, wrapping it tightly with bamboo leaves and ramie. Do not place this ceramic jar in an airy spot—it is advised to place it on a tabletop. Do not leave it near anything with a strong odor, nor is it a good idea to wrap it with paper, because paper contains a certain amount of moisture. If you leave tea leaf wrapped in paper overnight, the smell of paper will overpower the fragrance of the tea. Consequently, the tea will smell like paper and its original flavor will be lost. Even if that tea is roasted again, it quickly absorbs the humidity again. Tea from the Yandang area, in particular, tends to become humid fairly quickly. So, be sure to keep your tea away from paper.

Tea has a delicate taste and absorbs other odors easily. Therefore, it should be stored in warm and dry conditions, rather than cold and humid surroundings. It prefers cool rather than hot temperatures, and it should be kept away from incense, too. Stored tea can only be roasted, it is not suitable for sun-drying. People used to put tea in bamboo containers wrapped in bamboo leaves. However, bamboo leaves are stiff and thus leave gaps through which air and humidity can easily travel. Some people even store tea in a shallow fire pit under the ground,<sup>37</sup> which is a terrible idea. Others store tea in bamboo containers and then put these inside a bamboo box for quilts. When the tea leaves are exposed to fire, they turn yellow, and when the fire is taken away, the leaves become humid again. This is definitely not a good method for storing tea.”

茶 In his *Notes on Tea*, Wen Long quotes the *Tea Sutra* in detail on the topic of the drying pit.<sup>38</sup> He concludes that “I humbly suggest that we modern people do not really need to follow the structure Master Lu promoted, at least not entirely. I once made a drying pit not higher than eight *xun*,<sup>39</sup> with sides less than three meters long. I then sealed the four sides and the top with cotton paper. I put three to four jars for holding coal in the pit. I then placed new bamboo sieves inside the fire jars, well above the coals. Before scattering the tea leaves on the sieves, I placed a layer of new, pre-washed linen atop them. I then closed the door during roasting and kept the leaves uncovered,

## Notes

31. Luo Lin (羅廉, 1573–1620) was a famous calligrapher.

32. Unfortunately, people worldwide believed in such nonsense until very recently. In the 1950s in the States, a woman’s period was still called “the curse.” Hopefully, we will overcome sexism as a species!

33. This is true in most places even today.

34. In China, the first rainy season usually starts sometime between mid-April to mid-June, which is also the season for harvesting plums. This is why it is called the “plum rain.”

35. This is equal to 150 grams, or 5.5 ounces.

36. Lixia (立夏) is the 7<sup>th</sup> solar term, which generally begins around May 5<sup>th</sup>–7<sup>th</sup>, and ends around May 21<sup>st</sup>–23<sup>rd</sup>.

37. Nowadays, this type of fire pit stove (*dilu*, 地爐) is often seen in Japan, but rarely seen in China.

38. A translation of *Notes on Tea* (茶箋) can be found in the April 2017 edition of Global Tea Hut.

39. This is about 2.5 meters or around 8 feet.

as the moisture content in the leaves was rather high, especially in the early stages of the processing. If the jars were covered when roasting, then the leaves would turn yellow. After four to six hours of roasting, when most of the moisture had evaporated, I let the leaves stay in the jar and covered them with a large, shallow bamboo winnowing basket. After the leaves were totally dry, I took them out of the basket to cool off. When the leaves cooled to room temperature, I placed them into storage. If the leaves need to be re-roasted later, the same procedure can be followed. Re-roasting tea in the same way will not change its color, fragrance, or aroma very much.

Most famous teas are roasted, while Luojie tea tastes better steamed. The flavor of this tea is so genuine and fulfilling that people consider it a great treasure. Among the tribute teas, Guzhu, Yangxian, and Dongshan all emulate Luojie tea in that the leaves are steamed rather than roasted. In fact, steaming is only suitable for Jie tea, and not suitable for other varieties. Lu Yu said in the *Tea Sutra* that 'there are two ways of processing tea leaves: steaming and roasting.' Since ancient times, people in the Jiangsu area valued Jie tea highly. It is a real pity, though, that there are usually some yellowish, dark-bamboo-husk-colored impurities on the leaves. Before I put any tea into a storage container, I always ask the timber man for some narrow bamboo husks from the mountains. These husks must be cleaned and baked until they are dry. I use half the dry bamboo husks to line the inner surface of the jar. The other half I chopped into fine pieces and then mix them with the tea leaves. The mixture of tea leaves and chopped bamboo leaves can be re-roasted for years to come, remaining as brisk and green as fresh-roasted tea that has just cooled down. Uncle Yao of Wuxing once told me that the more roasts the tea leaves undergo, the less flavor the tea will have. My experience confirms the truth of this opinion. However, if I first mix the tea leaves with chopped bamboo leaves and roast them until they are extremely dry, then seal them very tightly in a good storage container, I find they stay dry even through the plum rain season. The only way such excessive humidity will affect the tea is if the storage jar is opened too frequently. In that case, the tea leaves will have to be re-roasted. Consequently, throughout April and August, one should refrain from opening one's storage jars too often. Since the air tends to be dry after September, it is not that bad to open the jar more often at that time. Even so, it is always a good idea to keep one's tea jar tightly sealed at all times.

When roasting tea, there should be a person standing to one side to fan the tea and drive away the humidity. I have personally experienced what happens if the steam is not fanned away while roasting: the finished tea turns yellow and loses its fragrance. After being roasted in

a cauldron, the tea leaves are transferred to a large ceramic plate, while the fanning continues at high speed throughout the process. After the leaves cool down, they are kneaded heavily and then scattered back into the wok. The second roast will be done at a lower temperature. When the leaves are dry, they are ready to be brought to the drying pit. The purpose of kneading the tea is to bring the essence, juice and aroma to the surface, so that they are brought out when brewing the tea in the *dian cha*<sup>40</sup> fashion. Leaves that are not roasted or kneaded, but instead are sun-dried, are the best.<sup>41</sup> However, I have not yet had the opportunity to try this type of tea."

茶 The *Book of All Fragrances* provides recipes for some special flower teas. For example, "Plum blossom, osmanthus, jasmine, rose, multi-flora rose, orchid, kumquats, cape jasmine and Banks' rose all go well with tea. Pick the flowers when they are in full bloom and put the flowers and tea leaves together in a ceramic jar. The ratio of tea leaves to flowers should be three to one, with alternating layers of tea and flowers in the jar. Seal the jar tightly using paper and bamboo leaves and immerse it in boiling water in a clean pot. Then, take the jar out of the hot water and let it cool down. Reseal the jar again and then bake the entire jar until it is dry and ready to store away. However, this floral scenting method is not suitable for the finest grades of tea, as the original flavor of tea will be lost. One should stick to using ordinary tea leaf for making flower tea."

茶 *Stories from the Cloud Forest*<sup>42</sup> collected many anecdotes from Ni Zan, one of which described another flower tea as follows. "Lotus tea: Before breakfast and sunrise, pick a lotus that is about to blossom, then open the bulbs and fill the flower with tea. Then tie the petals up tightly with hemp and leave them overnight. The next morning, cut the lotus flower, take out the tea, wrap it in paper and leave it out in the sun for the day. This same procedure should be repeated three times, and then the tea can be put into a tin and sealed up for storage."<sup>43</sup>

茶 Xing Shixiang commented in his *Discourse on Tea*<sup>44</sup> that "The best weather for picking tea is when it is cool and clear, and morning dew remains on the leaves. The second-best situation is when it turns clear after rain or frost. Do not pick tea leaves when it has been cloudy for several days."

茶 Tian Yiheng wrote in his *Short Essays on Boiling Spring Water*<sup>45</sup> that "Roasted tea buds are inferior to those that are sun-dried. This is because sun-dried tea is more natural and has no smoky taste. In addition, the hands of the workers and the utensils used for roasting tea might not be clean. Furthermore, if the timing of the roast is not perfect, then the flavor of the tea will not be optimal. When sun-dried tea is steeped in a teapot, all the leaves and buds unfurl and the color of the tea is bright green. The aroma and purity are all superior to those of roasted tea. Sun-dried tea is much more desirable than other tea."

茶 Zhou Gaoqi recorded in his *Genealogy of Dongshan Tea* that "Jie tea starts being harvested only after it has rained for three days, and the Lixia solar term has passed. Some obnoxious people who do not know better claim that true Jie tea is made before the Guyu solar term. As soon as the tea garden opens, people appear bringing low-quality branches for sale, an average of about 200 to 300 *dan* a day.<sup>46</sup> The local people buy these tree leaves to pad out their own good tea and turn a profit. So, prudent tea producers will supervise the picking and roasting themselves to guarantee the authenticity of the tea leaves. Then they will take the tea to the big cities and sell it for a high price. This tea is so limited in quantity that most people are only allowed to buy two or three *jin* of tea per household. In recent years, people have started to roast young leaves with their tips and the veins removed, which is called 'flat tea (*piancha*, 片茶).' Another type of tea leaves, which are stir-fried and roasted without cutting the tips and veins off, are called 'floppy tea (*tancha*, 攤茶).' This tea is not easy to buy in bulk.

## Notes

40. Whisked tea, also refers to the meditative mind (*samadhi*).

41. Here, the author is most likely referring to White Tea, which Emperor Song Huizong also hails as the best and one of the rarest teas in his *Treatise on Tea*.

42. Ni Zan (倪瓚, 1301–1374) was one of the four most famous painters of the Yuan Dynasty. *Stories from the Cloud Forest* (雲林遺事) recorded many of his anecdotes. Here are two that are related to tea: The first is that he was so obsessed with cleanliness when servants fetched water from the river on a shoulder pole, only the bucket that hung in front of the servant was designated suitable for drinking and cooking, while the bucket that hung behind the servant was only for washing or bathing. Why was this? Because he was afraid that the servant might have passed gas on the way home! He also invented a special way of drinking tea. He ground walnuts, pinenuts and oyster shells into a powder and then compressed them into a small cube. He then dropped these cubes into his tea and called it "the white stone over clear spring tea (清泉白石茶)."

43. Ni Zan invented this procedure for Lotus Tea, and later Gu Yuanqing also recorded this method in his *Book of Tea*. For the entire *Book of Tea* in translation, see the April 2017 edition of Global Tea Hut.

44. Xing Shixiang (邢士襄) was the author of *Discourse on Tea* (茶說).

45. Tian Yiheng (田藝衡, 1524–?), the author of *Short Essays on Boiling Spring Water* (煮泉小品), lived in Hangzhou and once recorded that he wore eyeglasses so that he could see better.

46. Around 20,000 liters, here used to measure the tea leaves in baskets.







There is also another type of tea that people make from the very last of the leaves at the end of the tea season, which is called ‘mountain-pruning tea (*xiushan cha*, 修山茶).’ This tea has a good flavor but looks old and unappealing. The Jie ‘flat tea’ that is available on the market is in reality mostly tea that has traveled all the way from the southern Hengyang<sup>47</sup> area, so it would better be called ‘cheater’s tea’ instead.<sup>48</sup> So many tea merchants are all waiting to buy Jie tea, but alas, genuine Jie tea is so hard to come by these days! Alas, how can they face up to Lu Guimeng who is now in Heaven, and recite the wonderful poems he wrote in response to ‘Songs on Tea? All these tea merchants only care about making a profit, and this makes me long for authentic tea all the more. So, whenever I feel irritated, I always recite Yao He’s poem ‘Begging for Tea.’”<sup>49</sup>

茶 Feng Yingjing compiled *A Compendium of Costumes According to the Calendar*,<sup>50</sup> in which it is explained that “When stir-frying tea, it is better to keep the tea leaves to less than half a *jin*<sup>51</sup> in each pot. At first, stir-fry the tea leaves without adding anything else, then splash in some water while stir-frying, then finally wrap the tea leaves with a piece of cloth and start kneading them. Clean the leaves and steam them briefly, removing the tea from the heat immediately when it changes color. Spread the leaves apart, fan the moisture and heat away, and then knead the leaves. Roast the tea leaves until they are dry and wrap them in bamboo leaves. There is a saying that goes, ‘well stir-fried tea is better than well-steamed tea; well-roasted tea is better than well sun-dried tea. Tea that is stir-fried and roasted is the best.’”

茶 *A Compendium of Costumes According to the Calendar* also says that “Tea is harvested in April. If the leaves are tender, then it is beneficial to people. On the other hand, if the leaves are tough, then the tea is harmful to people. Tea’s benefits include dissolving stagnation [of energy] and cleansing physical impurities. Tea can also keep one from dozing off and soothe irritation of the mind. However, even good tea from Jian’an or Zhejiang will fall into mediocrity if any part of the production process is not carried out perfectly, including picking, storing, grinding, roasting and brewing. The correct techniques must be followed meticulously.”

茶 Feng Mengzhen wrote in his *Writings from Snow Squall Hall* (快雪堂漫錄) that “The pot for stir-frying the tea leaves must be extremely clean. It is better to put a small amount of tea leaves in the pot, and the stronger the fire the better. Stir-fry the leaves with your bare hands until soft, and then take the leaves out of the pot and spread them out in a shallow dish. Knead the leaves a little bit with your hands and pick out the burnt stems. Once the leaves have cooled down, stir-fry them again until they are extremely dry. Do not put the leaves into a jar yet. Place the leaves in a clean location that is not humid for one to two days. Then stir-fry the leaves again until they are once more extremely dry. Spread out the leaves, wait for them to cool down, and then they are finally ready for storage. The jar for storing tea needs to be first boiled in water and then baked to dry it. Light a fire and burn some chestnut-sized lumps of charcoal until they glow red all over, then throw them all into the jar and cover the jar. Afterwards, once the charcoal has turned black, dump the coals and ash out of the jar. Half fill the jar with tea leaves, then put in a layer of cold charcoal, and then fill the rest of the jar with tea leaves. Stuff the jar solid with bamboo leaves and seal it with thick paper. Put a dry, odorless brick on the top of the jar and place it in a high spot that is dry and airy. Do not place the jar against the wall or on an earthen floor.”

茶 Tu Long records in his *Desultory Remarks on Furnishing the Abode of the Retired Scholar* that “Young bamboo leaves are compatible with tea, while incense is not. Warm and dry conditions are good for tea, while cold and humid conditions are not. So, the proper way of storing tea is to purchase some young bamboo leaves around the Qingming solar term—choose only the greenest ones. Pre-roast them until they are very dry and use thin bamboo strips to weave and sew four bamboo leaves together into a bigger section. Also purchase a large, new jar

made in Yixing with a capacity of at least ten *jin*,<sup>52</sup> then wash it and bake it until it is dry and ready for tea. Then purchase tea leaves from the mountains, remove any seeds, old or burnt leaves and stems, then re-roast the tea. Put fresh, new charcoal into a big basin, then place all of this including the basin up-side down into a stove and strike the basin to break the charcoal into smaller pieces. This way, the coals will not create smoke, and the fire will not burn too strong and burn the racks. Spread about two *jin* of tea leaves on the lower rack. Put more hot charcoal into another stove and strap the jars securely on top until they are completely dry once more. Then, put the woven bamboo sheet at the bottom of the big jar. Roast the tea leaves until they are dry enough to crumble into powder when picked up. Then, fan the dry leaves to cool them down, and immediately put them into the jar. Once the jar is full, stuff the top with young dried bamboo leaves, about 1/8 the weight of the tea in the jar. At the very top, put in six to seven layers of thick *chiba* paper<sup>53</sup> with a thick pre-baked and dried white wooden board as a stopper. Once it is properly sealed, then the jar should be put in a bright, clean room, or stored in a high place. When more tea is needed, prepare a small Yixing pottery jar with a capacity of about half a *jin*<sup>54</sup> for daily usage—freshly baked to dry the jar. Be sure to re-seal the big jar properly after taking out the tea. Re-roast the tea stored in the big jar three more times after it is first sealed: once three days after the Xiazhi solar term, once more three days after the Qiufen solar term, and finally, three days after the Yiyang solar term.<sup>55</sup> Including the first roast at the tea mountain and the roast done right before the tea is stored, the tea leaves are roasted five times altogether. From the Winter Solstice until the new season’s tea is bought, the color and taste will remain just the same as when the tea was freshly sealed. When the leaves run low in the jar, put in more dried young bamboo leaves, enough to fill the entire jar and keep the tea leaves from becoming humid over time.

Another method of storing tea is to put it in a shallow medium-sized jar with a capacity of about ten *jin*.<sup>56</sup> Then, burn some straw to make ash. Put the jar in a large, tall bucket and surround the entire jar with ash. Tamp down the ash on top to pack it solidly. When tea leaves are needed, scoop aside the ash and open the jar to take a small amount of tea leaves, as desired. Then reseal the jar and cover the jar with ash again. This way, the tea leaves are protected from humidity and will not spoil. The ash should be replaced yearly with freshly burned ash.

Another method of storing tea is to tie the jars with string and hang them upside-down on a scaffolding-like structure which is hollow inside. Since humidity comes from above, with the opening of the jar facing downwards, the tea leaves will not absorb the humidity.

During harvest time, bring your own pots and jars to the mountain. Rent an extra room for these utensils. Look for reliable, meticulous workers and pay them double the rate they would normally receive. Instruct them to work carefully so that they do not bruise the tea leaves due to excess pressure in handling, pick leaves that are too young or too old, or burn the leaves during roasting. Make sure the workers stir-fry and roast the leaves with extra care and fan the leaves until they are dry before putting them into the storage jars.

There is no need to pick extremely fine buds, because they tend to taste bland. If the leaves are too green, this means they are already too old and tough. The best time to harvest is around the Guyu solar term, when the weather is clear and cloudless. Shoots with thick, round, greenish leaves are the best choice. The climate in the provinces of Fujian, Guangdong, or Guangxi is usually much more humid. So, when picking tea in these provinces, it is better to wait until the sun comes out and the mist and clouds are all gone to start the day’s harvest.”

茶 Feng Kebin wrote in his *Notes on Jie Tea* that “Tea leaves are not sufficiently mature before the Guyu solar term, while the stems and leaves become too tough after the Summer Solstice. Overall, young tender leaves are better. Therefore, right before the summer season begins, tea producers will observe the weather closely, including the wind, the number of sunny days and the amount of morning dew [to help them estimate the harvest time for that year]. One should always



supervise the first harvest personally. If the workers are still picking tea leaves once the sun is out, then one should employ a suitable method to prevent the leaves from becoming too hot and humid inside the basket. As well as this, the tea baskets need to be under the shade of an umbrella at all times, from the moment they are plucked from the tree all the way to the processing room. Upon reaching the processing room, the leaves should be poured into a clean container and spread out evenly to filter out undesirable things such as dried twigs, unhealthy leaves, spider webs and insects. All these things must be thoroughly picked out, one by one. The time needed for steaming depends on the maturity of the leaves and the size of the steamers. When the tea stems and their shells turn brittle and red, then the steaming is done. If they are over-steamed, then the flavor will be lost. It is also important to change the steaming water regularly, because if the same water is boiled for a long time, the flavor of the steam will take away the flavor of the tea leaves themselves.”

茶 Chen Jiru wrote in his *Pure Conversations of Taiping* (太平清話) that “People in the Zhejiang and Jiangsu areas harvest tea in mid-October—this tea is called Petite Spring Tea. In this season, they not only skip the branches with tea blossoms, but also pick the tea leaves when it is sunny and warm. If the right moment is missed, the icy frosts and bitter snow will arrive, and the leaves can no longer be used to make tea. In addition, the key to picking tea leaves lies in picking during fine weather, the key to storing tea well lies in roasting the tea until it is extremely dry, and the key to brewing tea lies in keeping everything clean during the process.”

茶 Wu Shi<sup>57</sup> commented that “The folk songs tea pickers sing when they are working in the mountains are sad and depressing, full of sorrow and lament. Whenever I hear a verse drifting down from amid the clouds, it often brings me to tears. Their songs are so powerful that they can move a person this deeply even before the song is finished.”

茶 Xiong Mingyu wrote in his *Record of Mount Jie Tea* that “One should put fresh charcoal into the tea storage jars and burn the charcoal, then place the jar in full sunlight. Then, put out the fire and place the charcoal among the tea leaves. Seal the mouth of the jar tightly and then put a new brick on top. Place the jar in a dry spot where people often go. Do not open the jar when it is raining—only open the jar when it is dry and sunny. After taking out some of the tea leaves, fill the space with bamboo leaves and then re-seal the jar as before. In this way, tea leaves can be preserved for a long time.”

茶 *Writings from Snow Banana Hall*<sup>58</sup> records that “When the son of monarch Ming Yuzhen was in Chongqing, he obtained a green stone from the Fu River to make into a stone mill, so the servants in his palace could use it to grind the Snow Brocade Tea from Wulong.<sup>59</sup> He had the tea roasted with aromatic crabapple<sup>60</sup> blossoms from the Abundant Fragrance Pavilion at Dazu. Crabapples are not very aromatic as a rule, but this one is an exception. Its blossoms and this tea make for a wonderful pair.”

茶 *Critique of Poetry*<sup>61</sup> said that “Each year, the waters of Yongjin (Emerging Gold) Spring at Guzhu flow even more abundantly after the governor makes a sacrifice at the beginning of the harvest. After tribute tea production is finished, the amount of water decreases once again. After the tribute tea for the royal family has been finished, the spring is only half full. And once the tea for the governor is finished, the spring will have completely dried up. The same thing occurs with the Dragon Roast Spring at Beiyuan.”

茶 *Miscellaneous Compositions from Purple Peach Pavilion* contains the following extract: “There are many things that we cannot do anything about, such as good tea being ruined by mediocre production methods, beautiful landscapes being spoiled by decorations concocted by people with bad taste and good pupils wasting their talents with unskilled teachers. The tea at the top of Mount Lu<sup>62</sup> grows among fantastic clouds and mists, yet the mountain monks do not really know

how to produce or brew tea, and they turn the leaves into some sort of red stew. In the spring of the Wuxu year,<sup>63</sup> I visited my old friends from Donglin,<sup>64</sup> namely Dong Xianke (董獻可), Cao Busui (曹不隨), and Wan Nanzhong (萬南仲), to make some tea by hand. We composed such lines as: ‘The pale jade of the tea leaves recalls frost on the willows,’ and ‘A floral fragrance floats, as if blossoms surround us.’ The color, fragrance, and flavor of the tea were indeed superb. Guzhu tea has been famous since dynasties past. Authentic Guzhu tea is made with young buds and has to be produced in a certain way. It is fair to say that all the people living on an entire acre of land working together can only produce half a cake of tea. With so much labor involved, the tea is naturally wonderful. However, none of the various mediocre teas available nowadays are worth mentioning. Tea leaves from the Immortal Cave in Jinhua and Wuyi in Fujian are very nice, but the low quality of production is most unfortunate. Recently, there have been teas roasted in Suzhou appearing among the food given in charity at the Xi (Creek) Temple in Daitou.<sup>65</sup> This tea is quite green in color, and consequently it is considered a common commodity.”

茶 *All About Jie Tea* explains that “Jie tea does not need to be stir-fried. Rather, after steaming, Jie tea can be roasted straight away. This is because Jie tea is harvested late, when the leaves and twigs are no longer young. Stir-frying these mature leaves and twigs will not make them soft—they will only become withered and brittle. There is another kind of ‘delicate stir-fried Jie tea,’ which is actually processed tea leaves from other mountains, which unscrupulous tea merchants try to pass off as Jie tea to curious customers. People in Jie treasure their tea; they would never harvest their leaves before they have reached maturity, as this harms the tea trees. My guess is that even though those leaves were harvested from other mountains, they were also picked as late as Jie tea. Therefore, it is possible that those tea leaves are also steamed rather than stir-fried. But I could not comment on this, since I have never tried this tea before. Generally, tea leaves harvested before Guyu are superior; the exception is Luojie tea, which is harvested beginning at the Summer Solstice. Luojie tea is highly valued in Jiangsu and Zhejiang provinces. However, teas of this kind with tough stems and thick leaves taste like bamboo leaves. The rarest kind is the tiny young buds the size of sparrows’ tongues, which can be harvested about six or seven days before the summer begins.”

## Notes

47. Hengyang (衡陽) is located in Hunan Province.

48. This is a play on words, as “flat (*pian*, 片)” and “to cheat (*pian*, 騙)” are homophones.

49. Yao He (姚合, 779–846) once wrote a poem entitled “Begging for Tea,” expressing that he wanted the new season’s tea so badly that he was willing to compose a poem in exchange for it. We feel the same as this author today, and want to lament with him, adding that not much has changed!

50. Feng Yingjing (馮應京, 1555–1606) was a high official in the provinces of Hunan and Guangzhou. He compiled a detailed compendium on all sorts of costumes, *A Compendium of Costumes According to the Calendar* (月令廣義).

51. About 300 grams.

52. About 6.3 liters or 13.3 U.S. pints.

53. “*Chiba zhi* (尺八紙)” literally means “paper that is one *chi* and eight *cun* long,” which is equal to about 50 centimeters. It remained the most popular and easily accessible thick paper in China until around the 1980s.

54. Equal to around 180 milliliters, or 6 fluid ounces.

55. *Xiazhi* (夏至) is the Summer Solstice solar term, which usually falls on June 21<sup>st</sup>. *Qiufen* (秋分) is the Autumn Equinox solar term, which often falls on September 23<sup>rd</sup>. *Yiyang* (一陽) is an alternative name for *Dongzhi* (冬至), the Winter Solstice solar term, which often falls on December 21<sup>st</sup>.

56. About 6.3 liters or 13.3 U.S. pints.

57. Wu Shi (吳拭, ?–1642).

58. *Writings from Snow Banana Hall* (雪蕉館記) was penned by Ming Yuzhen (明玉珍, 1331–1366), who claimed his own kingdom in Chongqing from 1362–1366.

59. Snow Brocade Tea (*xuejin cha*, 雪錦茶) from Wulong (武隆), which is southeast of Chongqing.

60. This crabapple (*haitang*, 海棠) is of the *Malus spectabilis* species.

61. *Critique of Poetry* (詩話) belongs to a genre of writing that gives critique and commentary on poetry. There are many books with this title. We don’t know which one this refers to.

62. Mount Lu (廬山) is in modern-day Jiujiang, Jiangxi Province. With its highest peak reaching 1474 meters, it is one of the five most famous mountains in Chinese history. It has been a UNESCO World Heritage Site since 1996.

63. The Chinese calendar counts years in a 60-year cycle, each with its own two-character name. Since the author Li Rihua was active between 1565 and 1635, the only Wuxu (戊戌) year to fall during that period was 1598.

64. Donglin (東林) is modern-day Wuxi, Jiangsu Province. During Li Rihua’s era, the Donglin Academy was influential both in literary circles and at the imperial court.

65. Daitou (埭頭) is modern-day Changzhou City, Jiangsu Province.

茶 Zhang Chao wrote in his *Cedar Desk Collection*<sup>66</sup> that “The tribute tea made at Mount Heng is exclusively for the emperor, so I could not presume to taste or evaluate it. When harvest time comes, the local official will go up the mountain at the Qingming solar term to hold a sacrificial ritual and open the garden for labor. I find that Songluo and Huqiu (Tiger Hill) teas both have a pleasant color and fragrance; these are made exclusively for the emperor, too. They are called ‘flat tea (*piancha*)’ and are produced the same way as Jie tea. In the Bingchen year during the Wanli period,<sup>67</sup> the monk Seng Chou (僧稠) visited Songluo [to bring back these techniques] and [the people of Mount Heng] started to produce tea in the *piancha* fashion.”

茶 Feng Chike recorded in his *Journal of Travels in Dian*<sup>68</sup> that “The Stone Horse Well Spring outside of southern Yunnan is very similar to Hui Spring and the tea from Gantong Temple. Their water is just as good as that from Tianchi (Heavenly Pond) and Fulong (Dormant Dragon).<sup>69</sup> However, people in those areas did not know how to produce tea well. The Songluo tea from Huaizhou was not popular in the past either. Once, a monk from Huqiu (Tiger Hill) went to Songluo Temple, and Huqiu subsequently became famous for its tea production methods. It is a pity that Lu Yu did not encounter this spring water, and that the tea from this region did not cross paths with the monk from Huqiu.”

茶 Huzhou Records<sup>70</sup> mentions that “Jinsha (Golden Sand) Spring at Zhuomu (Woodpecker) Pass in Changxing has produced Guzhu tea every year since the Tang Dynasty.<sup>71</sup> The spring is located at the border of Huzhou and Changzhou,<sup>72</sup> and it is usually dry. Whenever it comes time to harvest tea, the governors of both Huzhou and Changzhou prepare an offering and perform a sacrificial ritual. After the ritual, the spring water starts to flow, and by dusk it will be brimming with clear water. After the tribute tea production is finished, the amount of water in the spring will decrease. After the tribute tea for the royal family is completed, the spring is only half full. By the time the tea for the governor is finished, it has totally dried up. If the governors come back with their state flags and prostrate themselves to pray for more water, supernatural signs will appear, such as sudden thunderstorms, fantastical beasts, poisonous snakes, tree spirits or mirages. The Guzhu tea available on the market is made with normal water rather than the water from Golden Sand Spring. The Purple Shoot tea that is presently made from Guzhu tea leaf is of good quality.”

茶 Gao Lian wrote in his *Eight Notes on a Good Life* that “Tea leaves should be wrapped in bamboo leaves and roasted every two to three days over a lukewarm fire. A flame of the same temperature as the human body is warm enough to drive the humidity out. If the fire is too hot, then the tea leaves will burn and become unusable.”

茶 Chen Jiru's *Pure Conversations of Taiping* says that “There are tea trees grown in the areas of Wuyi, Lize (劳岭), Zijuan (紫帽) and Longshan (龙山). However, in the past, the monks there were not skilled at roasting tea, and they always steamed the leaves before roasting them. As a result, the final product looked purplish-red and the tea was only suitable for use as washing water in the palace. Recently, however, they have learned a new method from Songluo, and the color and taste of the tea are now quite good. However, after no more than a month, the purplish-red color will return. This is because the tea is produced by a handful of native monks. Even though they have heard about the ‘three Wu’s’ method,<sup>73</sup> they also learn from each other, so old habits have crept in again. This can be illustrated by the story of some musicians who once tried to learn a new technique for playing a type of lute called a ‘*pipa* (琵琶).’ Only when they were forbidden to practice their profession for several years to the point that they entirely forgot how to play were they able to learn the new method properly; the same principle applies to tea-making.”

茶 Xu Maowu<sup>74</sup> once described how to store tea leaves: “Put a layer of bamboo leaves on the bottom of a big jar before packing in the tea

leaves. After sealing the mouth of the jar, flip it upside-down. This way, the leaves will stay green until well into the autumn without turning yellow. This works because the energy of the tea will not leak out when it is upside-down.”

茶 Zijin<sup>75</sup> also commented that “Tea leaves should be stored in jars with lids and should be positioned upside-down. It is best to put a layer of sand at the bottom of the jar to absorb humidity and keep the leaves dry. Then, seal the jar and place it in a shady spot. If jars of tea are exposed to the sun, the taste will be affected. It should not be stored in a hot place, either. It is also advisable not to brew the new tea immediately. It will have a much fuller flavor after the plums mature.”<sup>76</sup>

茶 Zhang Dafu wrote in his *Writings from the Plum Blossom Pavilion* that “Songluo tea is very aromatic, tasting Miaohe<sup>77</sup> tea relaxes people and the fragrance and aftertaste of Guzhu tea are very long lasting. The wonder of Nature is that different products from the same location can be so different in character. If I ever find myself suffering from the effects of wine late at night, I drink some leftover Guzhu tea to recover my sobriety.”

茶 Zongshi Wenzhao says in his *Writings of a Septuagenarian* (古瓶集) that “The blossoms of tung oil trees have a lovely fragrance, and these blossoms can be collected to make Tung Blossom Tea. This is what inspired the verse: With flowing spring and low flame, I brew my nighttime tea; The fragrance of tung blossom graces my tongue and teeth.”

茶 Wang Caotang recorded on his *Discourse on Tea* that “In general, the first wave of Wuyi tea is harvested between Guyu and Summer Solstice and is called ‘first spring.’ Then comes the second harvest, twenty days later, which is called ‘second spring.’ The third harvest comes about another twenty days later and is called ‘third spring.’ The leaves picked during the first spring harvest are tougher, but the tea liquor is stronger. The leaves picked during the second and third spring harvests are more delicate, but the tea tastes weaker with a hint of bitterness. At the end of the summer and early autumn, the leaf can be harvested again. This harvest is called ‘autumn dew,’ and it has a superior aroma and flavor. It’s a pity, though, that not much tea can be picked in this





season, in order to ensure a good harvest the following year.<sup>78</sup> After the leaves are picked, they are scattered evenly across big bamboo trays set out on racks in the sunlight. This process is called 'sun-drying and blanching.' Once the color of the leaves has faded, then it is time to stir-fry and then roast them. Yangxian Jie tea only undergoes steaming and roasting, without stir-frying, while Songluo Dragon Well tea leaves are stir-fried but not roasted. As a result, the color of these tea leaves is more uniform. Wuyi tea, on the other hand, is both stir-fried and roasted. So, when Wuyi tea is brewed, half the leaves are green and half are red; the green ones are the result of stir-frying and the red ones are the result of roasting. After the tea leaves are picked, then they are spread out on big bamboo trays. The more vigorously the leaves are shaken, the more fragrant they become. It is crucial to stir-fry the leaves to perfection, neither under-frying nor over-frying them. After stir-frying and roasting, all the old leaves, twigs and stems are picked out, leaving a more uniform tea. The monk Chaoquan wrote a wonderful description of this in his three lines of poetry:

Sweet as plum blossom and orchid, the fragrance floats free,  
With calm heart and nimble fingers,  
the tea makers do their careful work."

茶 Wang Caotang also quoted the following from *Preventative Medicine for Good Health* (養生仁術): "Tea leaves picked on Guyu and processed and stored properly can treat phlegm and many other illnesses."

茶 *Record of Things Seen and Heard* (隨見錄) says that "All tea will lose its flavor when exposed to sunlight, except for Wuyi tea, which is sun-dried. Of all Wuyi teas, Cliff Tea made by the monks is the best. When the leaves are harvested, the monks will inspect each leaf and pick out those with downy white hairs on the back to be stir-fried and roasted separately. These are called 'Baihao (White Hair)' tea, or 'Shouxing Mei (Longevity God's Eyebrows).' If there are only bulb-shaped buds on the stems and the leaves have not yet grown, the tea is called 'Lianzi Xin (Lotus Seeds).' And if the twigs are cut in lengths of two inches to be roasted, they are called 'Fengwei Longxu (Phoenix Tails and Dragon Whiskers).' Some unethical merchants use other leaves to make these tea varieties and try to pass them off as the real thing for higher profits, which is certainly unacceptable."

66. Zhang Chao (張潮, 1650–1707), the author of the *Cedar Desk Collection* (檀幾叢書), was a scholar of literature, Confucianism, Daoism, Buddhism and biology. He was also a mathematician and solved the problem of the 10x10 magic square.

67. The Bingchen (丙辰) year that fell during the Wanli period was 1616.

68. The Dian area mentioned in *Journal of Travels in Dian* (滇行記略) is modern-day Yunnan Province.

69. Tianchi (天池) is in modern-day Suzhou and Fulong (伏龍) is in modern-day Kuaiji (會稽), Zhejiang Province.

70. *Huzhou Records* (湖州志) is an official account of Huzhou, south of Lake Tai (太湖) in modern-day Zhejiang Province.

71. As well as being used for tea, the water of Golden Sand Spring was a tribute water to the court during the Tang Dynasty.

72. Changzhou (常州) is northeast of Lake Tai, about 50 kilometers from Huzhou.

73. We do not know what this method refers to.

74. Xu Maowu (徐茂吳, active 1600).

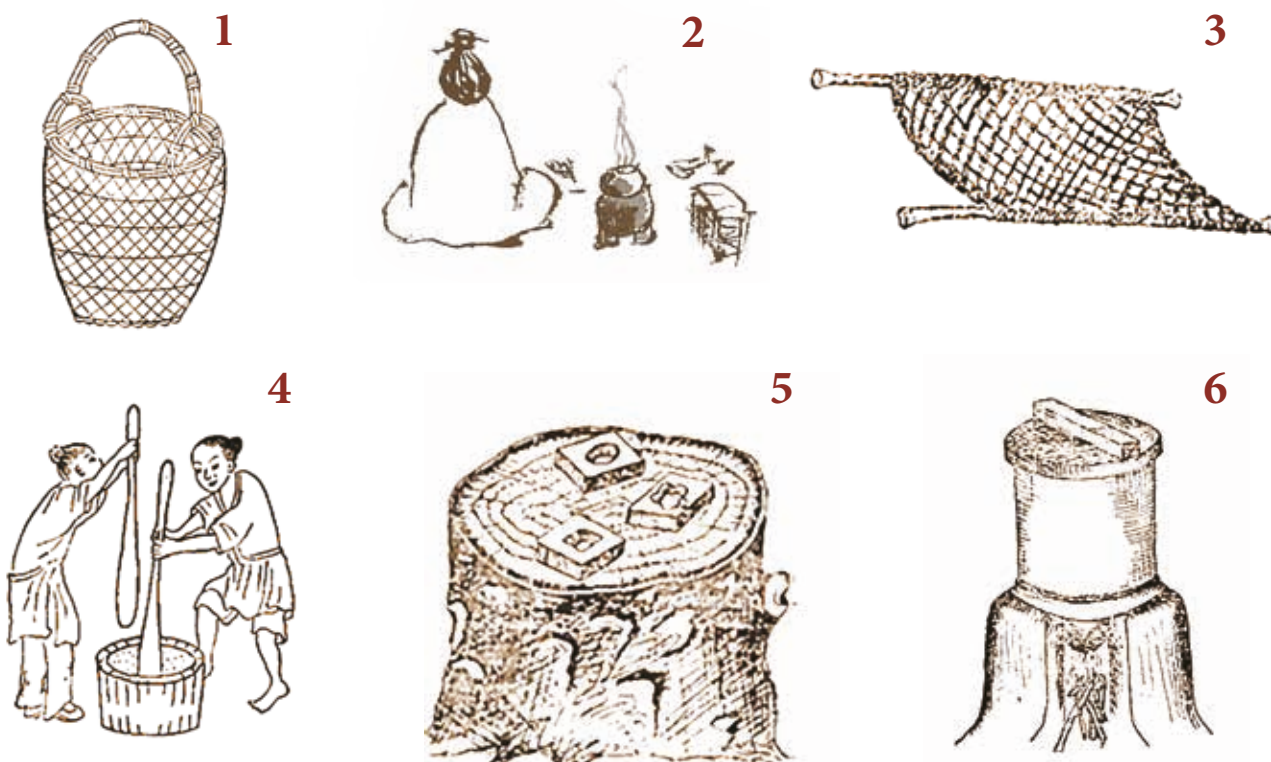
75. Zijin (子晉) is the courtesy name of Zongshi Wenzhao (宗室文昭, 1680–1732). He was a member of the royal family, but he was demoted for not being politically correct in his essay for the imperial examination. Nevertheless, he remained active in the circles of the famous literati of the time.

76. Plums usually mature in the spring, though the exact date will depend on the location and weather.

77. Miaohou (廟後) literally means "behind the temple." This is arguably the best of all Jie teas.

78. In two decades of traveling to Wuyi Mountain regularly, we have only witnessed two autumn harvests of any significance, and even then, it was much less than the spring, of course.

茶 The left page shows some different shapes and styles of "Dragon Rounds," the tribute cakes sent to the palace. These cakes came in many shapes and sizes, and had poetic names. One had to do something great to be honored to drink a tribute tea. (We are lucky!) Below: 1. Basket for tea picking; 2. Wu De's tea sage; 3. Sieve, called a "bili (蒬莉)," used for winnowing leaves before/after steaming; 4. Large mortar and pestle for crushing tea leaves after steaming; 5. Table (cheng, 承) for compressing and molds (gui, 規) for the tea cakes; 6. Stove (zao, 竈), wok (fu, 釜) and steamer (zeng, 甕) used to process the leaves.



# Tea & the Ruin of China

✍️: James Norwood Pratt

*It is once again a great honor to invite one of our mentors, tea brothers in Global Tea Hut and such an amazing scholar to dip his brush in the inkwell and let his gossamer words bless our pages. James Norwood Pratt should need no introduction to the Western tea lover, as his achievements speak for themselves. In this beautiful article, he shines a light on the end of dynastic China, and the relationship tea played to it all. This provides context for the Qing Dynasty (1644–1911) which is the background to which our Sequel to the Tea Sutra was written.*

China was indisputably the largest, wealthiest and most civilized country in the world during the reign of the Emperor Qing Qianlong, who died in 1795 after sixty years on the Dragon Throne. By the time of his death, the Qing (“Pure”) Dynasty (1644–1911) had ruled China for 150 years since the Mandate of Heaven first bemanled the Manchu, cousins of the Mongols and descendants of the Jurchen tribes that had once before ruled North China under the name of the short-lived Jin (“Gold”) Dynasty (1115–1234). The Manchus had settled in China like a race of lords destined to rule over a population of slaves, just as the Mongols had done. The Qing ruling class kept their Manchu identity, including their very un-Chinese love of red tea (“black” tea in the West). The beverage resembled the ginseng of their homeland and they preferred it with mare’s milk. Being foreign invaders themselves, the Manchu were obsessed with border security. They managed to incorporate the Mongolian steppe,

the Tibetan plateau and the Tarim Basin into their empire. Emperor Qing Kangxi in the 1680s restricted all overland trade with Russia to a single outpost in Siberia and decreed all China’s ports except Guangzhou (Canton) closed to European newcomers’ shipping. When his grandson Qing Qianlong came to the Dragon Throne in 1735, Holland and Britain were each purchasing around a million pounds of tea annually in Canton. These two countries were generally cut off from importing coffee via a Mediterranean controlled by the hostile France and they remained China’s best tea customers throughout Qianlong’s sixty-year reign. By the time of his death European demand for tea had increased a hundred-fold and reached a colossal one hundred thousand tons yearly. This meant Canton was exporting around twenty-five million pounds of tea each year to Britain alone. There, “Tea had come,” writes that great stylist Agnes Repplier in her classic *To Think of Tea!*: “Tea had come as a deliverer to a land of beef and ale, of heavy

eating and abundant drunkenness, of gray skies and harsh winds; of strong-nerved, stout purposed, slow-thinking men and women. Above all, a land of sheltered homes and warm firesides—firesides that were waiting, waiting for the bubbling kettle and the fragrant breath of tea.”

China tea was the European world’s only tea in the 1700s, and over that century a near-monopoly on the international tea market was gradually acquired by England’s East India Company, the world’s first Too-Big-To-Fail corporation. (By decree of Napoleon, Holland’s bankrupt V.O.C. was dissolved in 1798.) The “Honorable” Company’s profits had steadily come to depend on its tea trade and by degrees this tea-driven corporation came to account for perhaps ten percent of Britain’s economy. The Company was obliged to pay China in silver for its tea—“cash” is the term that emerged in tea trade Pidgin English-Chinese—and silver cash became its major problem. This involved tea in the politics and economy that shaped the world.





*Emperor Qianlong*  
(實親王, 1711-1799)



It has been estimated that half of all the silver Europe extracted from Mexico and South America from the Spanish conquests down to Napoleon's time went to pay for Chinese goods—lacquer, furniture, silk, cotton, porcelain and, above all, tea. The Company sought the solution to its silver problem in the opium it was growing in India. China forbade importing opium and the Company dared not risk losing trading rights in Canton by smuggling a product forbidden by Imperial edict. Nevertheless, the Directors in London figured that India's opium crop could be profitably marketed and sold in China for silver by “independent contractors.” Opium poppies were cultivated in Bihar under the watchful eye of the Company's Opium Department and its Opium Agent, who worked hand-in-hand with other Company officials and officers of the Queen's Regiment. Produced and transported under guard to Calcutta, its opium was auctioned off by the Company to wholesale merchants who were officially considered “free traders.” Although the Company disclaimed all further responsibility for its product, the opium which the Honorable Company sold in India paid for the tea it bought in China and the annual tax revenue of three to four million pounds paid by Britain's tea drinkers back home covered half the cost of maintaining her Royal Navy. One of the Company's principal consumer products went down the drain in the West while the other went up in smoke in the East. Thanks to this diabolically ingenious trade scheme, the East India Company's profits rose year after year following Qianlong's death, as the tea and opium trades flourished and expanded.

As China's tea trade prospered under the Qing, tea production evolved new methods and new types. Historically, de-enzyming fresh leaf by pan-firing (炒青, *chao qing*: “roasting out the green”) had been practiced since the Yuan Dynasty (1279–1368) and oxidation began to be employed in late Ming times, probably at monasteries in Anhui. Monks from that region who migrated to the Wuyi mountains of Fujian took the knowledge with them, leading to the first true oolong tea. This so-called “Bohea” became one of the earliest Qing teas Europe imported and the name was probably applied

to darker teas generally, “fermented” and “semi-fermented” alike. Red tea (紅茶, *hongcha*) called “congou” was available for less but was less desirable. The Manchus preferred dark tea of some sort, no doubt, but the Emperors wisely paid homage to China's prized *lucha* (綠茶, green tea) as a way of winning over the educated classes, just as Kangxi and his successors had made themselves patrons of classical studies and Chinese arts. At great expense they traveled personally to the cities of the lower Yangxi, traditional home of the Chinese intelligentsia as also of classic green teas. Like his grandfather Kangxi, Qianlong made six journeys to the south, always visiting the finest tea gardens to advertise the Qing adoption of the highest Chinese culture. By their day the Chinese intelligentsia already had a thousand years of tea culture to look back on and enough tea literature that some scholars began compiling

anthologies, just as the philosophers of the late Roman empire had assembled selections from already ancient Greek and Latin classics. China's fine green teas gradually lost favor in Europe, probably due to the loss of freshness during the six month or longer voyages from Canton. Abroad, therefore, Bohea and *hongcha* congous, with more keeping quality, won over the British tea drinker who imitated the Manchu in adding milk and sugar. Congou production increased throughout the dynasty. Keemun, only developed in the 1870s and named for its origin Qimen County in Anhui, quickly became China's most famous red tea and remains so still.

As for the burgeoning opium trade, British authorities simply closed their eyes, but it was something their Chinese trading partners could not ignore. Nor could they fail to observe the changes transforming Chinese





social and economic life resulting from the burgeoning of their domestic tea business. New teas from new tea-growing districts appeared, like Tieguanyin from Anxi County, while a pronounced shift in property ownership took place throughout Fujian, especially Wuyi where the Buddhist and Daoist temples began losing control of their tea gardens to purely commercial merchant groups. Merchants needed to pool their capital to secure the sheer tonnage of tea needed for export and as early as 1790 the Canton “Hongs,” or trade oligarchs, were becoming financial wards of the East India Company, dependent on it for cash advances to secure the annual tea consignments. Money-lending thus became a serious by-product of the trade. And Chinese authorities during Qianlong’s long reign had begun to turn a blind eye to growing corruption, disordered public finances and peasant agitation. Isolat-

ed by the respect and veneration which surrounded them, Qianlong’s successors also remained oblivious. Finally, the Emperor Qing Daoguang realized that illegal opium imports, which had been around 7,000 chests annually when he mounted the Dragon Throne in 1821, had risen to over 40,000 chests per year in barely two decades. China was facing a drug epidemic and in 1840 he sent Commissioner Lin Zexu to Canton to put a stop to it, triggering the infamous Opium War (1839–1860) with Britain. The consequences of her defeat were disastrous for China.

The 1842 Treaty of Nanjing had far more serious effects in the long run than Qing negotiators could have foreseen. China ceded to Britain the rocky little island of Hong Kong, paid an “indemnity” of twenty-one million silver dollars and agreed to open to “trade,” that is, mainly to opium imports, the “trea-

ty ports” of Fuzhou, Xiamen, Ning-Po and Shanghai in addition to Canton. Redoubled opium imports ever more seriously undermined the economy of an empire whose finances and political system had been deteriorating for generations. This internal decline soon produced the social explosion known as the Tai Ping Rebellion (1851–1863), the worst and most important in a whole series of insurrections in which tens of millions perished miserably. Plaything of a destiny which she could no longer ward off, a weakened China was gradually “opened up” by a succession of invasions. A “Second Opium War” was triggered in 1856 and when Britain dispatched a fleet of warships, the French went along as an ally, wanting to gain unlimited access to the interior for their missionaries. Miscalculations on both sides induced the allies to reinforce their expedition in 1860 with even more soldiers.



They decided to teach the Chinese government a very harsh lesson. They burnt the vast Summer Palace complex in Beijing. The fire raged for days and consumed over 200 opulent and exquisite palaces, pavilions, temples, pagodas and landscaped gardens, enveloping Beijing in black smoke and bitter mourning. Within the year, young Emperor Qing Xianfeng had died in Manchuria of pneumonia, heartbreak and shame. A month or so later after a carefully managed coup the twenty-five-year-old concubine who had borne his heir took charge of the government as the Empress Dowager Cixi.

China had been compelled to legalize the opium trade and even began growing it at home; 1873 proved the peak year of opium imports but the West continued importing more tea than ever. China was exporting only nine percent of her tea on the eve of the first Opium War but by the 1880s, forty years later, she was sending almost one-third of her total tea production abroad, according to scholarly estimates. Then without warning just

after the peak year of the tea boom in 1886, exports quickly began to collapse. British capitalism was creating a larger and larger world market for a cheaper, standardized commodity, black tea grown first in India and later Ceylon and elsewhere outside China. Chinese peasants could not compete with plantation cultivation and mechanized production. The collapse of the export market brought ruin to a great many tea merchants and producers. The country was already suffering the mother of all drug epidemics with a huge population of addicts. The drain of silver to pay for opium had brought on domestic inflation, with misery and famine growing from year to year as a result. Faced with political violence and hopeless unemployment on top of all else, the sons of the Yellow Emperor were forced to emigrate, leaving Fujian Province alone at a rate of 100,000 per year by 1888.

Empress Dowager Cixi's regency ended when her son assumed office in 1873 as the Emperor Tongzhi. He was sixteen and determined "not to let my ancestors down." At his mother's insis-

tence, envoys from abroad were not required to *kow-tow* in order to be granted an audience, a historic moment. He reigned less than two years and died, apparently of smallpox, leaving no heir and no will in 1875. Empress Dowager Cixi named as the new emperor her sister's three-year-old son. Now back in power as Regent, she had a much better understanding of the West and of modernity. As de facto ruler, she adroitly brought medieval China into the modern age, introducing railroads, electricity, telegraphs, telephones, Western medicine, and modern-style armaments and ways of dealing with foreign affairs. She was a giant, not a saint, but still her rule was benign. Her changes at home were dramatic but gradual and she skillfully fended off predatory European powers.

Emperor Qing Guangxu turned sixteen and assumed power in 1887, reaping the benefits of peace and stability created by Cixi. Taking advantage of her absence, Guangxu turned his back on modernizing and Japan set out to pounce. In 1894, Japan thrashed China's armed forces on land



茶 From concubine to queen, Cixi (慈禧) is one of the most controversial figures in Chinese history. She is known as a ruthless ruler who was extravagant and hedonistic. But many scholars believe that was republican rhetoric to end dynastic times. Others say it also had to do with the fact that she was a woman. In point of fact, she modernized China and put many reforms into effect that were, from a modern perspective, very progressive. To the right is the "Last Emperor," Puyi (溥儀) who lived a sad life that was end of dynastic China. This era, and all that led up to it, was tremendously influenced by tea. In fact, the history of Asia, and in some ways the entire world, has been greatly shaped by tea and its economic influence on the British empire. This always amazes us, but also makes perfect sense.





and sea. Emperor Guangxu, ignoring Cixi's advice, signed the treaty which proved the beginning of the end of his dynasty. The "indemnity" forced out of China, six times the government's annual income, revealed the rising power's unparalleled appetite and mercilessness.

Japan's victory over China propelled Cixi back into power by consent of the population as well as the chastened young emperor and ruling elite, but the circling predators saw their opening. In 1897, Germany annexed the Qingdao area of Shandong, establishing first the famous Qingdao beer brewery and then constructing the Qingdao-Beijing railroad to profit Germany. The British, Russians and French followed, each claiming its own areas of the Qing Empire. The popular response was the so-called "Boxer Rebellion" and siege of foreign embassies in Beijing which produced an international declaration of war against China. Her defeat by 1902 was a disaster that proved transformative, enabling Cixi to institute reforms that were radical, progressive and humane. People's

lives were improved and while Chinese society was transformed, thoughtfully and bloodlessly, its roots were carefully preserved. She had even managed to rebuild part of the Summer Palace. She never tired of strolling the grounds where she often enjoyed the finest Tribute Teas from all over the empire which she drank from a jade cup into which she would drop a few dried petals of honeysuckle, jasmine or rose. The blossoms were brought to her in a jade bowl with two cherry wood sticks, which she used to pick up the petals, drop them in her cup and stir the tea. Once she taught her ladies in waiting how to boil eggs in black tea with spices. "The past 100 years have been most unfair to Cixi," claims her biographer Jung Chang, "who has been deemed either tyrannical and vicious or hopelessly incompetent—or both. Few of her achievements have been recognized...largely due to a basic handicap: that she was a woman and could only rule in the name of her 'sons.'"

Cixi and Guangxu died in 1908 and he was followed by one last Qing Emperor, the child Puyi who vacated

the throne in 1911, a year before the first tentative steps to end the international opium trade. That the world's most ancient and refined society had by then disintegrated, scattering refugees throughout the world's Chinatowns, is a final judgment on China's experience of the tea trade.



*Notes on Sources: Dr. Samuel Johnson wrote, "The greatest part of a writer's time is spent in reading, in order to write...." Wide reading reveals that all estimates of tea or opium cargo tonnage in the China trade are more or less educated guesses. The figures I quote come from books by two scholarly authorities, both personal friends: Tea in China by John C. Evans and Harvesting Mountains by Robert Gardella. Perhaps the best overview is found in Vol. II of History of Chinese Civilization by Jacques Gernet (Cambridge U Press: 1996). Indispensable for understanding the Qing Dynasty's last decades is Empress Dowager Cixi by Jung Chang.*



# 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 Dominoe Farris.*

I have been around tea awhile. My earliest recollection of tea was ordering a Jasmine Dragon Pearl Tea Latte from The Coffee Bean and Tea Leaf in high school. My apologies for mentioning such a corporate business right at the start, but I was brought up in Los Angeles and this was just a part of my world. Raised by coffee drinkers, I was a late tea bloomer. My relationship to tea until my late twenties was casual but always enjoyable. Chais, “black” teas, and green teas mostly. All in bags and typically ordered in both corporate and non-corporate coffee shops alike.

My first time receiving tea in a ceremonial setting was at Spirit Weaver's Gathering back when it was at Camp Novaro in a Redwood forest. Tian Wu served bowl tea in the morning as we sat outside in the shade of the giant Redwoods. I was captivated. Silently, I drank bowl after bowl, not really knowing what I was doing but trying my best to follow along and look like I did. After a long sit that stretched into stillness, Tian Wu began to talk and gave an introduction to bowl tea. A simple practice. We went around in a circle as each woman shared her experience with the tea and their own practice at home. I was so moved by my experience there that I began to practice a little at home but felt intimidated as I didn't really know what I was doing. My practice waned but a seed was planted.

A few years later I attended the Gaia School of Medicine in California and received training as an herbalist and Green Witch. There, I learned to trust my intuition as we drank countless cups of herbal infusions, inviting each plant spirit to show us its unique medicine. We learned that it's not just the plant matter that heals people but really the spirits of the plants. During a study session for the final, my friend prompted me to go on Esalen's website to check on a course she loved. I hadn't been before and decided to look through their entire course catalog because, well, procrastination. I never found the one she mentioned but I did find Intro to Cha Dao with Wu De. It was auspiciously right before my birthday, so I decided to sign up then and there with a gasp of excitement. Little did I know that this would be the first time he would serve at Esalen and that the course sold out shortly thereafter.

Esalen was just as glorious as I imagined, and it was there that I really connected to this practice. Wu De gave beautifully profound lectures about tea and Zen, expanding my understanding of Tea exponentially, yet knowing this was just a sample platter of information. Esalen itself is also stunningly gorgeous. The land is beautiful and powerful. Walks and meditations were amplified by this.



茶人: Dominoe Farris, USA

When I returned home, I immediately got myself on the wait-list for the ten-day course in Taiwan and patiently waited. A half year later I found myself in Taiwan at Tea Sage Hut for their final ten-day course at that location. I was so nervous before stepping on the plane and fought every excuse my mind was determined to make. Mainly, though, it was over Meditation! I knew this was a prominent part of the curriculum and also my biggest adversary. The thing I was the most resistant to through-out my life but would be the most beneficial if I could just do it. Using fear as my compass, I said yes to the whole experience and traveled to Taiwan. There, my vision of learning how to serve tea was fulfilled. More than that, I gained an extraordinary community, a hard-fought meditation practice and a meaningful way to be of service. This is the beginning of a beautiful friendship...



# Inside the Hut

COMING SOON TO GLOBAL TEA HUT MAGAZINE

茶主题: Zen & Tea

茶道

茶主题: Tea & Diet

茶主题: Chajin & Teahouses

茶主题: Chaxi



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 help us move through all these shifts in our situation and together we WILL eventually build Light Meets Life. It is only a matter of time. Your support through this is paramount to us!



We have some of the best teas we have ever had for a Light Meets Life fundraiser this year. We figured we had to get some excellent teas, since this year we are trying to build a new Center. Don't miss out!



Wu De will once again be doing a retreat at the Esalen Institute in Big Sur, California from Feb. 16<sup>th</sup> through the 20<sup>th</sup> of 2020. We are very excited to once again be drinking tea and meditating on such sacred land. Come and join us!



Wu De has published a new book called "Fallen Leaves." We are super excited. We think you are all going to love reading it, especially while you drink tea alone or share tea with friends. Right now you can purchase a limited-edition, hardcover, full-color and signed edition from our website, on the "teaware" page. Otherwise, you can get your paperback copy at Amazon or other online retailers. All the proceeds from this new book will help us build our Center, Light Meets Life. This is another great way to help!

## 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](http://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 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.



We may have to make some big shifts next year if we have to constrict and save money in the coming year. We think a breather before a big push out will only make us stronger!

## November Affirmation

***I am founded on past wisdom***

We are all individuals, free and independent, but we must learn from the wisdom of the past, without aping it. I embody the wisdom of the past. I am free of the mistakes I have made and learn from history as well. I am awakened by our past.





憶子與天球夢居於山民陳先生不  
 覺三十餘年矣予頃嘗於松壑吟覽圖  
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 歷歷憶昔夢居山民陳先生不覺三十  
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 夢中一暇注家歸久而視晴僅以古人  
 形似并題七言  
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TEA & TAO MAGAZINE

