



Global Tea Art

國際茶亭

TEA & TAO MAGAZINE
September 2015

SPECIAL HARVEST MOON
EXTENDED EDITION

"MORNING DEW" TEA POWDER

THE **CHA JING** 茶經

BY THE TEA SAINT, LU YU



WELCOME TO OUR ANNUAL EXTENDED SEPTEMBER EDITION

Every September, we send extra content in the magazine as the gift. This year, we wanted to make a greater contribution to Cha Dao in the West by translating the most important book on tea that has ever been written, the *Cha Jing* by Master Lu Yu of the great Tang Dynasty.

Cover photograph by Matthew London, from the *The Spirit of Tea*, his forthcoming book and exhibition. For more information please visit: www.spiritoftea.net

*Love is
Changing the world
Bowl by bowl*



Statue of Lu Yu



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Letter from the Editor

In September, we enter the final quarter of the solar year. It's also a very important month in the Chinese lunar calendar because it is the largest moon. This month, the weather starts to get cooler and the first hints of autumn arrive. We find that our teas start to shift from green teas, sheng puerh or more lightly-oxidized oolongs to darker, more heavily-roasted oolongs. Cliff Teas, especially, start showing up with more frequency. This means more gongfu tea, of course.

The Moon Festival, or Mid-Autumn Festival (*Zhongqiu Jie*), is one of the most important Chinese holidays of the year. Family members gather to have picnics or meals and stay up to see the full moon, which is a symbol of abundance, harmony and luck. It is also a romantic time, and you'll see lovers out on benches holding hands celebrating the fullest moon of the year. Chinese people eat pomelo as a symbol of fortune and abundance. They are huge and delicious fruits, gifted to the center from many family and friends. We also eat moon cakes, which are traditional sweets with an egg yolk in the center, combining sweet and salty—like life. (We prefer the ones without the eggs, however, some of which are made with amazing pineapple filling!)

For the second year in a row, we are continuing our new annual tradition of giving you a bigger and special edition of this magazine as a gift for the Harvest Moon. Last year, we published a monumental work on puerh tea, which you can check out on our site if you haven't yet read it. This year, we have put together something even more special. Many of you will know that we have long promised to start translating some tea texts from Chinese and Japanese. Well, we thought that if we were going to foray into publishing works on tea, we'd have to start with the most important book of all, the *Cha Jing*, written by Lu Yu in the Tang Dynasty.

Our dear tea brother Matthew London, whose loving eyes have been improving this magazine for years, contributed this month's cover photo of a statue of Master Lu from his forthcoming book *The Spirit of Tea*. His words describing the photograph, we feel, introduce this amazing issue of Global Tea Hut much better than we could. Matthew writes:

Lu Yu has been revered as the Sage of Tea since he wrote his magnum opus in the Tang Dynasty. As early as the beginning of the Song Dynasty, tea dealers were making offerings to small figures of him to bring good luck. In time, artists also began to honor him with tiny figurines and massive statues, made from clay, porcelain, stone and bronze. This contemplative statue of Lu Yu is at the Great Tang Dynasty Tribute Tea Museum in Changxing, Zhejiang. Lu Yu wrote in the Classic of Tea that the Purple Bamboo Shoot (Guzhu Zisun) tea which grew on these bamboo-covered



hills was the best in China. It became the favorite tea of the Tang Emperors and the first Imperial tea factory was built here to ensure a supply of this tribute tea. An excerpt from the first chapter of the Cha Jing is written on the wall behind the statue.

This seminal work is only one of a handful of complete translation in English that we know of, and the best one, by Francis Ross Carpenter, is out of print. As such, this is an important landmark for Global Tea Hut, and for tea in the Western world. A tremendous amount of effort has gone into translating this text from classical Chinese, including a plethora of footnotes to help you enjoy Master Lu's masterpiece more fully. May it deepen your love of Tea, for it has been created and offered by hearts wide open.

Lu Yu

Tea of the Month



SPRING 2015 "MORNING DEW" POWDERED GREEN TEA

This is one of the most monumental issues of Global Tea Hut ever! Every aspect of it is a sign of the abundance this worldwide community has brought about, all the amazing support and love that have gotten us here. This translation of the *Cha Jing* is a testament to the growing contribution we hope to make to the evolution of Cha Dao, not just by providing education to those who have heard the call of this plant spirit, but also in bringing us together as soul family. And since there is so much to celebrate, we thought we would send you a special tea this month to go with the extended September edition—one that's fun!

And we hope you have as much fun as we have trying your best to brew Tang Dynasty-ish tea. Of course, Master Lu would be disappointed at our failures, but he'd understand, and so long as the spirit of tea was there, would join us in our fun. Actually, though it doesn't replicate the experience of tea as Master Lu instructs us to prepare it, we've had amazing and transcendental tea ceremonies with our attempts anyway.

In Lu Yu's time, tea was steamed, crushed and pressed into cakes. These cakes were much smaller than the puerh cakes we're used to seeing, and different in constitution as well, since the leaves were processed so differently. The steaming and crushing resulted in a very different kind of tea than most of us have ever seen. There is a kind of Korean tea called "*ddok cha*" that is made into similar cakes, and even strung through holes as was common in Master Lu's time. In the *Cha Jing*, Master Lu says the best tea cakes, made from tender, juicy leaves, would have a yellow hue with wavy crests across the surface. As we sit down to brew our special tea, we can imagine a string of yellowish cakes freshly picked just the day before...

The fact is that the *Cha Jing* casts as many shadows of mystery as it does illuminate ancient tea practices. We'd be hard-pressed to produce cakes of tea by following its instructions alone. The *Cha Jing* is deep and poetic, not literal and step-by-step. Therefore, our hope for connection with Master Lu and the tea sages he shared tea with is to

but pay our obsequies by brewing our tea with heart and soul. And we might all raise a bowl to the most renowned of tea saints, happy and honored by how far his beloved Leaf has traveled, and by just how many of us around the world have heard Her call. Imagine all the moonlit sessions in old bamboo groves, his friends playing the zither (*guqin*), while he made tea like no other. Imagine, if you can, monk robes billowing in cliff winds, as they boiled tea in remote and seemingly unreachable crags that commanded views of a stunning and nascent China, still green and alive with vibrant Nature. Like us, they would have spoken of things that matter, celebrating Nature, wisdom, Tao and, of course, each other's company.

With such a heart full of gratitude for those who have shared and refined the practice, art and spirit of this plant medicine for so many thousands of years, let us take a month and, in the best way we can, pay honor to Master Lu and to the *Cha Jing*, perfuming our day and age, tea and life, with a bit of the Cha Dao he walked.



"Morning Dew"



Ming Jian, Taiwan



Green Tea Powder



Taiwanese Aborigines



~500 Meters





Here is what we used for our Tang Dynasty tea ceremony (*Turn the page for a simpler version*):

- 1) Tea powder in a celadon jar with a silver spoon.
- 2) A salt dish with pink Himalayan rock salt.
- 3) Three bowls.
- 4) The water basin for the ladled water you take out and then return to the boiling tea.
- 5) A wastewater container.
- 6) A gourd ladle.
- 7) A bamboo stick for stirring the water.
- 8) A fan for stoking the coals.
- 9) A cauldron and brazier for boiling the water and tea.

We think that if you prepare this powder with such an altar in your heart, you will find yourself uplifted by the tea—your prayers answered, as She recalls to you in much more vivid detail all of the things She remembers about Master Lu and his friends. And, of course, Her living account is more powerful than even the most famous book on tea could be!

Tea of the Month

Our tea of the month, Morning Dew, is a powder made from oolong varietals that were processed more like a green tea, mostly Four Seasons of Spring (*si ji chun*). The tea

was all donated by Mr. Xie, who we are all already so grateful to. There are no words to express the love he has shared with this global community over the years. Along with our homage to Master Lu Yu, let us also raise a bowl of this magnificent tea to him! We asked Mr. Xie to include some Golden Lily (*jing xuan*) leaves into what was being ground in order to give it a slightly yellowish hue, helping to promote our reverie. In that way, at least the ground powder resembles the shade of what Master Lu said were the best quality tea cakes.

According to the *Cha Jing*, the cakes were roasted over a flame, maybe giving them a flavor akin to fine oolong, especially when they

were well-roasted. Then, the tea was crushed and put into a paper envelope while it was still hot. After it cooled, it was then ground by hand into the amount of powder one intended to use in the session. We are just going to skip to the powder, using our imagination to roast the small cake with bamboo tongs over an open flame, crush it while it is soft and steaming and then seal it in an envelope hot...

Here's what you will need to brew some Tang Dynasty Lu Yu boiled tea. We have provided two versions: the more advanced, listed above, and a simple Tang Dynasty tea on the next page. More important than the teaware, however, is to have fun!





Here's what you will need for simple Tang Dynasty Tea

- A nice *chaxi*, or “tea stage”, which is a mandala connecting this session to the cosmos. This could be a tea cloth, rock, wood, flowers or other decorations. There are many articles about making nice *chaxi* in our previous issues. For this month, the best would be to include a statue of Lu Yu!
- Good water is the key to fine tea.
- A heat source. This could be anything from a gas stove to a burner to charcoal, ideally.
- A saucepan; or more aesthetically pleasing, a pot with handles on both sides. If you have a Japanese ceramic or cast iron *kama*, you could also use that.
- A hot water basin. This is not for wastewater. It serves a specific function in this tea ceremony. You could use a bowl or even a pitcher with a large opening for this.
- A dish of fine salt. We recommend pink Himalayan rock salt.
- A dish of your Morning Dew powder with a spoon for adding it to the tea.
- A chopstick for stirring the water. (A long, flat piece of wood or bamboo works better.)
- A ladle made of wood, ceramic or even a gourd.
- Bowls.
- A copy of the *Cha Jing*.
- Some beautiful Chajin (tea lovers) to share it all with.

Brewing Tang Dynasty Tea With Master Lu

Once you have everything, you can start with some meditation while the water boils, listening for the sound of the wind soughing the pines. You may only want to fill the pot, pan or *kama* halfway to avoid splattering or boiling over. Pay close attention to the water, though, as we will want to find the stages or “boils” Lu Yu speaks of. When the water reaches bubbles the size of a fish’s eyes, add a pinch of salt. You can taste the water with the ladle to make sure it isn’t too salty, but be sure to discard the water you taste from. Then, when the water starts to make more noise and has “strings of pearls”, ladle a bowl of water out into your hot water basin/bowl/pitcher, saving it for later. When the water starts to churn, take your stirring stick and start to revolve the water vigorously. When the water starts turning in a whirlpool, add a spoonful or two of your tea of the month powder to the center

of the vortex. If the tea doesn’t mix thoroughly, you will have to stir it up with the stick again. Wait until the tea starts boiling and frothing, spluttering and jumping in green waves, and then you can add back the water you took out earlier and stored in the water basin. Finally, ladle the tea into three or five bowls to share...

Master Lu says in the *Cha Jing* that we can share five bowls amongst seven people or otherwise three. The tea will be very hot, so be careful, but you will want to drink it as quickly as possible so that the powder doesn’t separate from the water. The tea should be light and clean, clear and bright with a beautiful energy. You can make it stronger if you want, as we have sent you enough powder for several sessions, but we hope you will try it light as Master Lu suggests. (*We will have a video about making Tang tea as well!*)

Have fun with this month’s tea, sharing the experience with some people near and dear to you! Boiling light green tea on a summer day with friends is a pastime as old as dragons. Just a hint of nostalgia, swirling in bright green billows, is enough to feel transported, like a temple bell summoning us all to meditation. And after some meditation, as the water boils, lean in and look for visions of us all in there—boiling the same tea around the world. And then when you add the powder, drift back further in time to the sages that cloudwalked around ancient Chinese crags, cliffs, bamboo groves and forests seeking sacred springs and dear spots to alchemize this same libation. For the same spirit, of mountain and cloud, sings through our powder as then. Such sessions are healing beyond words. And nothing in life could be better, other than sharing them!



陸
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人

LU YU
SOUL MAN

-James Norwood Pratt

James Norwood Pratt published his first book on tea in 1982. He is widely recognized as one of today's leading authorities on tea and tea lore. We are fortunate to start off our introductions of Master Lu with a modern tea sage's take on the old tea saint. Norwood's graceful pen helps prepare the heart for the poetry of Lu Yu's brush.

Once upon a time in China a man discovered a Spirit inhabiting a plant. The Spirit entered every one who imbibed the nectar of this miracle of vegetation the Spirit inhabited. If you were cold it would warm you, if you were hot it would cool you, if you were weary it would refresh you, if you were stressed it would relax you. It protected you against countless ills and ailments and provided endless hours of leisure, friendship, sociability, and conversation. What amazed the man most of all was how the leaf and nectar—body and blood—of this plant affected his senses in myriad ways, with many different colors and forms and flavors and aromas, and sometimes transported him

beyond the realm of the senses altogether.

This vegetative Spirit gradually became the man's Familiar Spirit and from then on they remained inseparable. Now this was a man with no other calling except to give utterance to what exists in realms no word has ever entered. He longed to express somehow the mysteries his Familiar Spirit revealed to him daily, but how could he hope to succeed—how convey goodness the mouth discovers, how boiling kettles sound like wind in the pines?

Aided by the Spirit's patient inspiration, he found words; or rather, since he was Chinese, characters—just over seven thousand—which concealed as much meaning as they revealed and thus perfectly

expressed the gospel and mystery of tea. After perhaps twenty-six years in the writing, Lu Yu completed *The Book of Tea* about the Chinese Year 3458, or 760 CE.

Lu Yu was not China's first tea lover. The tea plant had already been known for thousands of years. At first it was food and medicine, and then a tonic of sorts before becoming a beverage. Tea became a drink only by degrees, therefore, over centuries, and gradually the drink made from the succulent leaf of this camellia, like the plant itself, spread from China's interior down the length of the Yangtze River to the Yellow Sea. Like the farmers, Daoist and Buddhist monasteries throughout this vast stretch of China took up tea cultivation, much the way



Roman Catholic monastics planted the wine grape everywhere they went in Europe. In Asian culture we may as well consider tea a sort of Taoist and Buddhist communion: A shared yet wordless transmission of peace; A Mirror of Soul.

An orphan raised in a Zen monastery where he obviously did chores in the tea garden, Lu Yu recognized over a thousand years ago that tea—like wine—is one of those agricultural products which at its best becomes a work of art. Tea at its best was what Lu Yu's *Book of Tea* was all about—where it's found and produced, how to recognize and choose it, and—trickiest of all—the best way of preparing it for maximum enjoyment.

Lu Yu treated these “country matters” with a poet's refinement, and his primer of pleasures made him a celebrity, as these things were measured in Tang Dynasty China. Images of him soon appeared in every tea establishment, like statues of a patron saint, and if business was bad the saint's image might be resentfully doused with boiling water. Mainly business was good, however, as Chinese people increasingly discovered tea not as a soup or salad or tonic but as “pure drinking.”

Within decades the practice grew so popular, the emperor was offered tribute in tea and non-Chinese wanted to learn it. Tang emperors began to export tea beyond the Great Wall in exchange for horses.

Not too long after Lu Yu's death, one of the border tribes offered a thousand horses for a copy of *The Book of Tea* itself, and the Emperor of Japan demanded Japanese subjects present him with incredibly rare “Tribute Teas” such as the Tang Emperor received.

In slow motion, therefore, tea exploded across Asia much the way Gutenberg's invention of printing was to explode across Europe—and nothing was ever to be the same again. Consider the countless number of times per day print in some form enters our lives. This is exactly how Asian people have experienced tea ever since Lu Yu, and this is why they esteem him a cultural hero, perhaps one of the immortals. Thanks to Lu Yu, sim-

ple, healthful tea became one of the arts of civilized living for all Asians, from the village to the palace. And just as wine as a cash crop evolved from antiquity's terracotta amphorae to the medieval barrel and the Renaissance invention of the bottle, so too tea evolved with time, as ways to process tea leaf and prepare the drink continued to develop and change.

Under the Tang Dynasty Lu Yu boiled tea leaf, but Song Dynasty tea lovers learned how to powder the leaf and whip it with a bamboo whisk in hot water. You drank the resulting leaf in suspension the way Japanese drink *matcha*, the powdered tea used in *chanoyu*—the “Japanese tea ceremony.” This Song-era style of tea was preserved in Japan as if in a time capsule, while the Mongols destroyed Song tea culture utterly in China. By the time the Ming drove out the Mongols in the 1300's, China was producing loose-leaf tea like ours today while Japan persisted in the ancient way of tea manufacture, preparation, and ceremony. Both the teapot and the practice of steeping our familiar loose tea leaf are thus relatively recent Chinese innovations.

Japan's *chanoyu*, an aristocratic “high tea” in rustic disguise, acquired its final form from the Zen practitioner Sen no Rikyu, a Japanese contemporary of Shakespeare's. Rikyu's cult of tea may appear insanely refined to outsiders but it remains the ultimate practice of mindfulness—tea as medium for a religion-free form of Buddhism practiced long before Japan's first encounter with a teapot. It seems only fair to conclude, however, that in Japan it's the ceremony that's the most important aspect of any tea ceremony, while in China the tea itself remained most important.

China developed the *gaiwan*, or covered cup method of steeping and imbibing leaf tea, and also invented the teapot. The first teapots were large earthenware, and then later small “gongfu” pots were



invented in the South, used for steeping oolong tea leaf, a new type of semi-oxidized tea. These were the new ways of tea prevailing in China by the time Europeans made the first direct contacts by sea with China and, inevitably, got their first sip of tea. In 1608 the first tea ever sent for sale in Europe arrived in Amsterdam, half a world away from its origin. Tea had already been known for thousands of years in Asia, before the West got its first taste just four hundred years ago.

Tea, in a short four centuries, has now drenched every culture on earth: Mankind drinks more tea

than any other beverage but water, following traditions that range from Japanese tea ceremonies to Russian samovars to Scottish scones in the afternoon—India chai, China green, Tibet butter tea—you name it!

The worldwide progress of this famous plant has always required a Lu Yu and a “Book of Tea.” As times and teas changed in China, successors authored almost a hundred re-writes of the *Book of Tea* to describe new ways of enjoying the new forms of tea. Tea has from the first been a practice whose enjoyment must be learned from a master, a foreign practice from some-



where beyond the border, like an acquired language or art or skill. And in every culture it has entered, tea has inspired the best loved of all the applied arts—teaware. Whether you think of Chinese porcelain, Japanese earthenware, or English silver, it seems safe to say the cult of tea has produced some of the world's finest artisan craftwork—objects intended for us to hold as well as to behold, things to love.

Each culture learned ways to love teatime as a moment of relaxation amidst the demands of daily life. But from the ancient Asian point of view—as Lu Yu might say—there

is more to tea than the mental and physical refreshment it confers. Tea is also a sort of spiritual refreshment, an elixir of clarity and wakeful tranquility. Respectfully preparing tea and partaking of it mindfully create heart-to-heart conviviality, a way to go beyond this world and enter a realm apart. No pleasure is simpler, no luxury cheaper, no consciousness-altering agent more benign. In every culture, taking tea somehow evolves into a ritual re-enactment of communion, a spiritual practice in other words, and by gradual degrees this becomes a Way—a Mirror of Soul—in its own right. The first

priest of this secular Way of Tea was the author of China's *Book of Tea*, Lu Yu.



THE SPILLED WATER

BUT A SINGLE SIP TO UNDERSTAND ITS NATURE

- Wu De

水
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Wu De tells us the legendary story of Master Lu tasting the water from a famous rivulet and knowing that it was tainted with other water, and then shares some Zen commentary on the meaning of story. Understanding the great sensitivity of the ancient tea masters encourages us to cultivate ourselves, and is inspiration for any tea journey.

The noble Lin received some very high-quality spring tribute tea from an associate in the palace. He hoped to share it with Master Lu Yu, and so quickly dispatched an invitation to the mountain where he dwelt. The old master replied from his hermitage that it was his virtue to never, ever refuse an invitation to have fine tea.

Having studied the old master's books, the noble Lin knew that the water gathered just after the Tiger Falls at a relatively still spot surrounded by current was ideal for such green tea. However, he quickly became busy with preparations for the master's visit and postponed the trip until the very day of Lu Yu's arrival.

He woke up especially early that day, sincerely wishing to draw the water with his own hands. Such was an honor, and not for the servants. They found the spot Lu Yu had written of, and amazingly it was a calm oasis within a rush of eddies, as if the river itself took a rest there. The noble Lin filled a stone jar to take

back with them. Unfortunately, as they neared the shore, the boatman came aground on a stone and the boat was rocked violently, spilling a third of the precious water—and there wasn't time to return to the source. "Effort is most of it", realized the noble Lin, so he topped the jar off with water from the shore, thinking no one would ever be the wiser.

The master arrived, and though they had never met before, they greeted one another like old friends—as tea lovers then and now are the world over wont to do. When the tea was prepared, its fresh aroma filled the room and everyone smiled in satisfaction. Lu Yu was very pleased, and reverently bowed to the noble Lin, thanking him for the opportunity to share such wonderful tea in a pleasant setting. He closed his eyes to converse with the tea, but his host wished to have other conversations: "I gathered this water myself from the 'Calm Eye', just past the Tiger Falls," he said obsequiously. A sin-

gle white eyebrow rose in askance, and the lid beneath fluttered open. The old master clucked his tongue, "hmmmm...really?" He paused and cocked his ear up, as though listening to a distant sound. "I think you should have left well enough alone. Though this tea has such water in it, it was diluted with inferior water from elsewhere, was it not? I would guess you weren't mindful and spilled some along the way."

The noble Lin bowed down in awe and apologized profusely. Master Lu Yu stayed him with his hand, "the words were more detrimental to the tea than the water. Enjoy it as it is, and I promise I will too." His admonishment and smile were so heartfelt that the noble Lin did indeed relax and enjoy the rest of the afternoon in silence. His embarrassment vanished, and the two parted life-long friends.



Zen Commentary on the story of Lu Yu and the water

The Zen circle, or “*enshu*”, is a loop from the gross to the subtle, and back again to the gross—like the orbiting monks who circumambulate the center of the meditation hall to allow a similar, though internal, circulation to return to their legs. We must learn to quiet the outside and return to the softness that is the chewy center of our beings. The Zen painter-monk Sengai once drew an *Enshu* and wrote calligraphy next to it that said, “Eat this and have some tea!”

As we shift focus from *doing* to just *being*, the world naturally turns inward. It requires no effort on our part; it’s as natural as the flow of water downhill. When distractions are shut off, and outer quietude cultivated, stillness just happens. Even the most silted, muddy water clarifies itself when it is tranquil—all the more the vast depths of the lake, ever unruffled by the worldly breezes that ripple its surface.

For stillness to flourish, however, our posture is important: we must be upright, firmly rooted in the earth with our head held high in the sky. Our adroitness is not tense, because there is a grace in this poise, like a dancer balanced, twirling on her toes. The best meditation (*Zazen*) comes from this posture, and some masters have taught that such a posture is completion, without remainder. In an upright posture, the mind naturally and without effort begins to settle into quietude; and as it quiets down our true nature—which was there all along—shines forth from out of the space we’ve just made. With a bit of inner emptiness, the world and Truth come rushing into our open hearts. The best tea is also prepared in such a posture, unaffected though upright. Within the Chinese character for “Tao” is the radical for the “upright man”, because the ancients knew how important our spines

were, likening the spiritual journey to a vertical dimension which is perpendicular to the horizontally mundane flow of time from past to future.

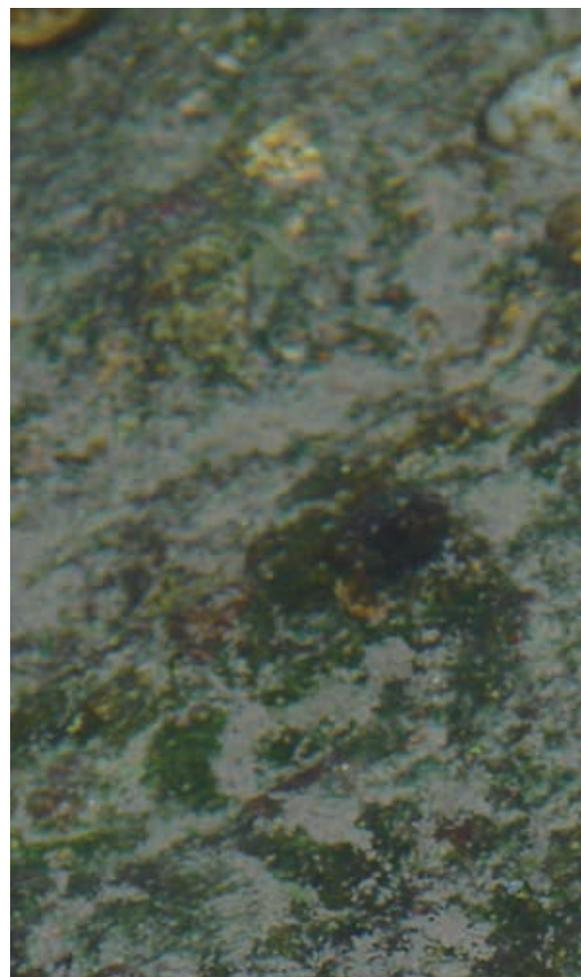
But Zen can never be forced. There is no ultimate subtlety you can sell in a book or carry around in your pocket. The secret of the universe isn’t even knowable. You are living it. In being alive, the world is experiencing itself through you; and when you set aside the distinction between your mind and the world, and let outer quietude harmonize with inner stillness, the Buddha then meditates, not you.

Most of our day is devoted to *doing*, always focused on the outward—actively pursuing this or that. But then the rhythms of Nature strum in discord to our lives, and the sound is clashing and odious. This noise disrupts the peace of individuals and whole societies. Nature always balances times of stillness with activity—day and night, winter and summer, foraging and hibernation. For most people, however, the noise of our daily activities leaves us restless at night as well.

Through the last few centuries, we have developed amazing technology, harnessing the power of the human intellect: we’ve connected the globe through computers, breached the heavens with aviation and space travel, and even extended the normal life-span through medical advancements. Nevertheless, in order to focus exclusively on the rational part of ourselves, we have for the most part abandoned another, older intelligence: a feeling of being connected to the world, which you could call “instinct” or “intuition”. Being a part of Nature came naturally to our ancestors, as it does to plants and animals. They didn’t just study the stars or seasons, they felt a part of them—in harmony with the dance.

The distinction between the mind and the world wasn’t as gross, in other words. Lost in our minds, and an endless stream of dialogue about our doings, comings and goings—work, entertainment and personal drama—our connection to Nature has all but fallen to the wayside.

And yet, it would be further delusion to glorify the lives of our ancestors (and Zen is always about Reality). Such a life had its hardships. We cannot go back, and who would want to discard many of the useful and wonderful innovations we’ve created and discovered. Our future is forward. But we mustn’t stop learning from the ancients, though we don’t ape them. We must continue to be able to harness the intellect, while at the same time not being ruled by it. To govern the



葉浸水

mind and its power as a secondary instrument of our beings—which are in accord with Nature and the Tao, and always were—is the divine life, as an individual and as a species.

One of the most resonant of our dissonant chords, in this modern life, is just this very hyperactivity. We need to remember, as does Nature, that there is a time for rest and a time for vigor, a time for growth and another for decay. To align ourselves with the coming together of energy works much better than trying to force Nature to behave in the way we want it to, just as it is important to appreciate the periods of dissolution and face them with openness, honesty and acceptance, rather than trying to hide death and disease, or regard them as unmentionables. The current carries

us whether we want it to or not, and fighting it only makes the journey seem troubled and pointless. But there is a skill to navigating the river, using its currents—deft placement of an oar here or there to steer the boat. That is where Zen comes in: Zen is life's paddle, you could say.

The Buddha separated his 'Eightfold Path' into "skillful", "wholesome" or "balanced" means—depending on how you translate the Pali word "*samma*". Zen is all about coursing this life more skillfully and gracefully, not resounding lightning powers of Enlightenment (with a capital E). It is skillful to seek emptier, quieter spaces now and again. Of course, a much more powerful Zen is one in which we can stay connected to empty space while in the midst of activity, but even thus

we must return to the well of outer space and quietude now and again to drink and replenish our soul. Zen is but the skillful means (*upaya*) to traverse this life.

As soon as the body is postured, the mind settles. The fact that this is a necessary part of human development—like air, food or water—should be obvious, since the movement inwards occurs naturally as soon as distractions are cut off and the body settled. Our ancestors achieved this by living and eating simply. After a hard day's work, they slept soundly and naturally. There is an old Chinese tale of a farmer who shooed the mechanical pump salesman away, arguing that he would corrupt his grandson's mind, which was still young and impressionable.



"I know what he doesn't," exclaimed the old farmer, clarifying: "If I mechanize everything, I will have nothing to *be*; and finding myself useless, how will I sleep at night?"

Our hearts beat themselves, and trillions of processes all happen to us and within us every day. If we had to control even a fraction of the functions that are balanced perfectly by Nature within our bodies, we'd have time for nothing else in a day. The capacity for clarity and peace is already within you, as is the ability to perceive clearly. As soon as you leave the city behind, you realize the birdsong and river arpeggio were always playing. It was you who needed tuning.

As you allow stillness to permeate your life, you more and more recognize the movement towards softness, and you grow more and more sensitive. The breath naturally becomes softer and softer as the mind quiets—*it does this, not you.*

touches the mouth and throat, and returns on the breath. Over time, these also become softer and softer, clearer and clearer as you become more sensitive. This only happens when there is outer quietude, which leads to inner stillness; and it isn't long before you realize that your own state of mind is the most important ingredient in the tea—it's not which tea or teaware, but how it's prepared. Eventually, you begin to experience the movement of Qi, which is the living energy within our bodies. Whether you move your foot or not you know it's there, even with your eyes closed, because you can feel it from the inside. You are feeling the electricity traveling through nerves to your brain, atomic movement and energy, Qi, or whatever else you wish to call it. Fine tea catalyzes this energy, causing it to move, and if you are quiet—without and within—you will begin to feel it.

The feeling of connection is inborn, founded upon a real, undivided, non-dual world. Similarly, there is no distinction between life and tea. You might think that someone so caught up in holding tea sessions might like a day or two vacation away from it now and then, only to find that the Chajin takes his teaware to the mountain with him. Committed, each day then is itself the Way of Tea.

Tea in every way epitomizes the traditional Chinese attitudes toward Nature, the seasons and changes. There is a time for rest and sensitivity to it, ignored at the peril of your health. Though Lu Yu discusses tea's virtues in terms of such health, praising it for the alertness it offers, etc., it was this subtlety, sensitivity and stillness that were at the heart of his devotion to tea. Lao Tzu also said that the Tao was a returning to softness.

Become mind's master, not mind-mastered.

—Murata Juko (*Tea Master, 1423-1502*)

It is a natural movement of Nature, requiring no human intervention. You just observe—be an open space, awareness—ready for whatever arises, like the empty cup. Your mind may wander. Let it. There is nothing to *do*...just *be* and let whatever happens occur on its own.

Tea can be a great aid in cultivating outer quietude and inner stillness—Zen and tea are, after all, one flavor. It's hard to talk with a mouth full of tea. Besides, the tea wants you to be quiet. It invites you inward. At first you notice only gross flavors, but over time your tea drinking more and more becomes a time of quiet rest, introspection and stillness. This happens naturally. Then, you begin noticing more and more flavors, as if the tea were rewarding you for your newfound peace. You begin to notice things beyond the flavor and aroma. There are sensations: the way the tea

The Chinese call the modern tea ceremony "gongfu tea". This "gongfu", means with skill and disciplined mastery. It refers to the art of living through all things, completely in tune with the Tao of that thing—the way its tendency moves—the Way it "wants" to be completed, in other words. And there are many legends of simple people defeating master martial artists with tea: intent on battle, they were pacified and the tea brewer was therefore victorious.

You might think Lu Yu's sensitivity is just a fable, too fantastical to be true, but as you begin to allow yourself to spend as much time *being* as *doing*—and let life turn inward—you'll realize it isn't that far-fetched at all. The connection is already there. Your mind is not separate from this world, but arose out of it. Every particle of every atom in your body was once in a star.

Through skill, loving attention to detail and spirit, tea opens us up—like so many twirling der-vish-leaves—open to Nature's melodies as they play around, through and within us so that we once again live in concordance, indistinct from the world and its Way.

The doorway to Zen is always unlocked. The gateway is the body and mind you now experience, not some other. Find the time to just have some tea. All these words are good if they help direct you to that place. Otherwise, as Lu Yu suggested in the story, the words just ruin the tea—more than any bad water ever could.





The background of the page is a soft-focus photograph of bamboo leaves. The leaves are green and appear to be hanging down from the top, creating a sense of movement and texture. The lighting is bright, giving the leaves a slightly ethereal quality.

LU YU

THE TEA SAGE

-Wu De

Understanding the life and times of Master Lu makes reading the Tea Sutra all the more enjoyable. Lu Yu lived an amazing life, the kind of legends. His story is as inspiring as the words he left behind. Through it, we look out onto the tea vistas he saw, wondering if the same energies swirl in our own bowls.

Lu Yu was the most important scholar to ever write a detailed treatise on tea. His *Cha Jing* (茶經), the *Tea Sutra*, is the definitive book on the cultivation, processing and preparation of tea from the ancient world. It also teaches us how to find the Universal Dao in the particular. Like so many sages before him, he recognized the power tea had to speak to the soul, and spent his life trying to convey its teachings in words. Down through the ages, it would be those 7,000-some odd characters that would be brushed again and again as the paragon of tea spirit for Chinese—while Lu Yu himself would become a legend, an immortal revered and even worshipped in some places.

Scholars estimate Lu Yu's birth at around 730 CE, in Jinling County (modern day Hubei Province). At that time, China was in another of its many periods of war and chaos, and for whatever reason Lu Yu was abandoned as a baby. Like the mythical "Hero with a Thousand Faces", Lu Yu was left in a basket by the river. He was found and adopted by the abbot of the famous Dragon Cloud Monastery and raised as a novice. At the monastery, he was first exposed to tea, and we can only envision that it affected him in the same ways it has affected us.

Lu Yu was more of a scholar than a monk or meditator, and to discipline him the abbot gave him the job of tending the oxen. This, however, didn't seem to bother the

boy as it allowed him time to study. Even today he is often depicted laying astride the back of an ox and leisurely writing calligraphy. He was also in charge of the cultivation and preparation of the monastery's tea, apparently making such excellent tea that the abbot soon refused to drink a bowl not poured by his hands.

Eventually the wide world, and we can only imagine a longing for books and new experience, prompted Lu Yu to leave the Monastery. In 760, before he was fully ordained, he fled the monastery to make his own way through the burgeoning Tang Dynasty.

Amazingly, Lu Yu joined up with a theatrical troupe where he performed as a clown and even wrote plays for several years.

萬物茶會





He never lost touch with the tea that had stirred his soul as a boy in the monastery, though. In his travels, one imagines, he would find time to visit the various tea farms, try new teas with fellow travelers and locals alike—absorbing as much information as he could. In one such tea session, his passion for tea and sharp intellect attracted the attention of a local governor, Li Qi Wu. The older man offered to sponsor the young man's research and education, impressed by his writing and acting abilities. With access to the provincial and private libraries of his patron, Lu Yu was in scholar's bliss. He studied earnestly, took more trips to tea-growing regions—including an extended stay in

Hu Zhou where he and his sponsor were forced to flee because of the political turmoil of the age—and befriended the literati and artists of the day, including the poet Huang Pu Zheng and artist Yan Zhen Qing. (Another version of the story has it that Li adopted him when he was a boy and that he spent part of his childhood growing up in his household.) After some years studying, Master Lu wrote his opus.

Cha Jing

The *Tea Sutra* is an in-depth study of the origin of tea, the tools and instruments used to brew it, as well as the legends, anecdotes and

the principles that guided the tea ceremony of that age. Lu Yu scorned the addition of other plants, flowers or fruits to tea, stating that real tea connoisseurs must drink the leaves pure and simply to taste of their essence. During his lifetime, tea was processed into cakes, then ground into a powder form. Lu Yu refined the process and popularized it amongst the literati and royalty of his day, and his book was a huge success—widely distributed even long after he was gone.

Lu Yu believed in the purification of every aspect of tea, and by concentrating on the refinement of the tea, the water, the fire, etc. one could also master oneself. Lu Yu talks extensively about the cultiva-



tion and harvesting of tea during his time. He speaks of the guidelines for plucking the best quality tea, whether from a wild or cultivated plant. He noted that leaves which were picked early were what he called “*Cha* (茶)” and the later flush “*Ming* (茗)”, borrowing terms already well-established before his time. After the initial leaves were picked, the second growth would be stronger and juicier as a result of the stress the first harvest had put on the plant. This second flush was of much higher quality, flavor and texture, and valued the most by true connoisseurs. The use of these terms no doubt predates Lu Yu, exemplifying that the cultivation and appreciation of tea had already been refined

greatly by the time that he began his studies. Eventually, tea connoisseurs, emperors, artists and the intelligentsia alike, would all be asking if the tea was “*Cha*” or “*Ming*”, perhaps demonstrating that even in his own lifetime Lu Yu had become respected and renowned even by the Dragon Throne itself.

Lu Yu also demanded that the whole tea ceremony be treated with reverence, as an art in the purest sense. He outlined all aspects of tea preparation from the baking and grinding of the leaves, the water preparation, and even the arrangement of the tea sets. He emphasized the higher ideals of enlightenment throughout the book, suggesting that the golden mean of Confucian-

ism, the Buddhist quest for higher truth and the ancient Daoist quest for harmony with Nature all found their perfect expression in the tea ceremony. He also suggested that tea drinkers should be virtuous above others, so that the tea ceremony itself was pure, perhaps knowing that as such it could result in a sharing of hearts—life-changing experiences as one comes to know the Dao.

Like the other tea sages of his day, Lu Yu also spent much of his time sleeping in temples, winding up through mountain peaks and valleys, talking to farmers and drinking tea beneath the moon. He suggested drinking three bowls, a reference to Daoist numerology, signifying that

enlightenment was possible after these three draughts. He himself tried to refine all of the five elements to their purest states to prepare the ultimate bowl of tea, and given that he had studied Daoism and Buddhism both for many years and was living a quiet life in retreat from the World of Dust, we can only assume that it wasn't the best flavor or aroma that he was chasing in the purification of the elements. In fact, some scholars believe that Lu Yu traveled to Mount Mao in 779 CE to study Daoist alchemy, and that he was quite versed in all the theory up until that period. All of his teaware was also covered in such numerological and geomantic symbols: three legs on the tripod, three trigrams, three vents, etc. Therefore, much of what you will read in his work is esoteric, with layers of meanings that aren't so accessible to translation. It may seem that the language is terse or simple, or that he is often conceitedly hammering the "right way" to brew tea, but this is not the case. Actually, he is demanding reverence and attention to detail for the libation he loves, hinting at alchemical references with every turn of the brush—and simple brewing instructions twist off the page to soar amongst the clouds. This should come as no surprise to any tea lover with experience in tea ceremonies.

Later Life

It is said that in his old age, Lu Yu returned to the monastery where he grew up to share tea with the abbot that had raised him. He had come full circle, realizing that the peace and quiet of the mountain were actually more in tune with the Way of Tea—as opposed to the scholarly, intellectual method he had pursued for most of his life. His trip through the carnival of senses that is the World had brought him back to the peace that his life had begun in.

Lu Yu then retired to Xiao Qi (modern day Wusheng county, Zhejiang) to spend the rest of his days in quiet seclusion, drinking tea and meditating on his growing beard. It is assumed that he left behind a whole body of other work besides the *Cha Jing*, including an often-mentioned book on the best sources of water in China, though sadly all the other ink that flowed through his brush was later lost. Even the version of the *Cha Jing* existent today only dates back to the Ming Dynasty.

Lu Yu is in so many ways the source of magazines like this. He was the pioneer who first popu-

larized the idea that tea could be a Way of life beyond just spirituality and meditation, beverage or elixir. He helped establish the culture of collectors and scholars that would flourish later in the Song and Ming dynasties. So much art—calligraphy, teaware, pottery and even music—owes respect to its heritage as a descendant of the work that Lu Yu began. I am humbled by his presence, and thinking of the difficulties he overcame—the distances he walked, sandled and robed, to write his *opus* makes me want to set down my pen and allow one of his friends, the aforementioned poet Huang Pu Zheng, to express my feelings:

The Day I Saw Lu Yu off to Pick Tea

*A Thousand mountains
Will greet my departing friend,
When the spring teas blossom again.
With such breadth and wisdom,
Serenely picking tea—
Through the morning mists
Or crimson evening clouds—
His solitary journey is my envy.
We rendezvous at a remote mountain temple,
Where we enjoy tea by a clear pebble fountain.
In that silent night,
Lit only by candlelight,
I strike a marble bell
And its chime carries me
Deep into thoughts of ages past.*



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ABOUT THIS TRANSLATION

*So much work has gone into the translation of the *Cha Jing* that follows these notes. We would like to bow deeply, with palms together to Michelle Huang, Joyce, Wu De and all our editors that have worked so tirelessly to make this happen. A few comments about the book, and this translation, will facilitate a greater understanding of the work.*

The *Cha Jing* is the most important book on tea in all the vast history of China. In Asia, great works and their authors are revered with such heartfelt devotion that generation to generation their status grows, until eventually Lu Yu is a god of Tea worshipped by farmers and merchants of the Leaf throughout the empire. For its influence alone—for the thousands of cups and bowls raised to Lu Yu, and for these very bowls we drink from, each a heritage and legacy of Master Lu's own bowl—for this alone, we who have heard the call of this same plant spirit should read the *Cha Jing* fervently and with the respect it deserves.

But of course there is more in the *Cha Jing* than nostalgia for its

influence on the history of tea. There is also a lot for us to learn, though it may seem otherwise. However, relying too much on the words of the ancients betrays the experiential simplicity of a tea practice. There is so much that has changed since Master Lu's brush touched paper: tea is processed so very differently, and we have access to a much larger variety as well. Also, our brewing methodology has evolved. We can't truly prepare tea in the specific way Lu Yu would have us do, for there isn't such tea around anymore. Furthermore, Master Lu himself learned through decades of practice. The tea was in his hand and in his heart, not the characters he wrote. So what part of

the *Cha Jing* is applicable to a modern life of tea?

The first of many glories in this ancient book is that through it, we look out a window onto the many, many tea sessions that informed it. Before there was a *Cha Jing*, there were thousands of tea gatherings. And though the masters of Lu Yu's day are dressed differently, with different utensils and movements, the same grace and reverence inspired by the same plant spirit flows through the ceremonies we share today. The *Cha Jing* is like one of the bottom layers of an old palimpsest, with each generation of tea painted on the next. And though Master Lu's world is so far gone, there are many before him as well. Reading the *Cha Jing* is for me more about



being around these old tea men, basking in the ambiance of earlier tea spirit. This reminds me of just how ancient, deep and profound a practice this is! As I read, I feel like I am drinking modern tea from a Tang Dynasty bowl—every crack stained with a thousand, thousand sessions.

There is also the reverence, mindfulness and devotion that pours through Master Lu's writing. At first glance, he may seem narrow-minded in his approach to the "right" way of brewing. But he himself says later on that all this can be abandoned when one is out in Nature, contradicting any conceit by admitting that he enjoys simpler tea out in the mountains. And of course he did! His refined brewing style

wasn't preaching a view or perspective on tea, but rather the product of decades of experience and research, listening to Tea and the way She wanted to be prepared and honored. And that itself is a worthwhile lesson, for in it Master Lu is implying that we should do the same; that reverence and a true desire to listen to the spirit of the Leaf are the true measures of proper brewing.

Aside from the many other gems that decorate this glorious work, there is also the theme of Nature and harmony that pervades all Tea, then and now. Master Lu often mentions adulterating tea, and how improperly grown tea can make one ill. He also promotes frugality and moderation, for when one sees tea as medicine, one need not consume so

much. Tea is indeed "A magnificent tree growing in the South." Like the first line of this and other ancient Chinese scriptures, there really is not more to say.

We plan to refine this translation and publish it in book form with commentary on each individual chapter, as well as some more ideas for how you can brew tea the way Master Lu did, or as close as possible. For now, let us turn to a few notes about this particular translation, before leaving you to the work itself. May it inspire your tea journey!

Note on the Translation

Master Lu's work is very difficult to translate. Ancient people valued words much more than we do, for their power and grace, and therefore used them more sparingly. Carving on bamboo or stone, or ink brushed to paper all cost more to an author—in time, energy and money as well. The old ones, therefore, left a lot unsaid. This, of course, wasn't just economically motivated. They wanted the reader to be left with mystery and gap, spaces that point off the page like calligraphic twirls at the edges of Chinese characters. Master Lu knew that most of *Cha Dao* is in the bowl, not on the page; and that the words could, at best, but point towards that spirit flowing from Nature into the Leaf, into us. Daoist sages are renowned for hiding their meanings, so that only the earnest seeker who truly practiced and explored the work would find its essence. It's as if it was all written in the sloppy, grass script calligraphy—the kind even a Chinese scholar has difficulty reading.

Due to the terse, deeply poetic and profound writing style, the *Cha Jing* is extremely difficult to translate. In Kakuzo Okakura's amazing *Book of Tea*, he says that "Translation is always a treason, and as a Ming author observes, can at its best be only the reverse side of a brocade..." Indeed, this translation is but the coarse underside of a glorious and intricately beaded brocade that depicts splendid scenes of Nature, water, fire and tea—and we can but see a faint and upside-down reflection of it by looking through. Any and all misleading information, mistakes or awkward phrasings are ours and ours alone. Please lay only reverence at the feet of Master Lu.

The 1974 version of the *Cha Jing* translated by Francis Ross Carpenter is a wonderful supplement to the following version. Mr. Carpenter

approaches the work with a much more florid and poetic pen. Since such a poetic version has already been printed, we decided to take a bit more of a literal tact in translating the work, including a lot of footnotes with historical references that may or may not increase your enjoyment of this seminal book.

This translation is therefore in no way complete. I can remember my first class on the *Dao De Jing* in college. On the first day, no one had come with any of the books that the bookstore posted that we needed for the course. And before every single hand in the lecture hall went up, the professor giggled and said, "I know what you are all going to ask... No, there wasn't a mistake. Yes, you will buy fifteen versions of the same book! *And for good reason!*" Later, we all realized that there was a *very* good reason for having so many versions, since each could add another perspective to learn from. And no amount of perspectives could exhaust the wisdom of the *Dao De Jing*. The *Cha Jing* is much the same. However modest an attempt this may be, let this translation be a part of a growing body of translation and commentary, reviving Master Lu's work and spirit and steeping it amongst our own leaves!

Besides taking a more literally path towards translation, we have also tried to preserve as much of the Chinese as possible, weaving it into the work. We hope that this will help tea lovers take a step towards Lu Yu's original. It is worth basking in as much of the original essence as possible!



經是神的語



"Classic" or "Sutra"

In the spirit of adding to different understandings and perspectives on this profound work, we have translated “*jing*” as “sutra”. “*Jing*” is usually translated as “classic”, like the *Dao De Jing* which may be translated as the “Classic on the Way and the Power of the Way”, for example. We aren’t arguing that “sutra” is a better translation than “classic”, but rather that “classic” is incomplete and adding “sutra” to the definition of “*jing*” helps clarify aspects of what this word means.

Calling a “*jing*” a “classic” is fine now that they are antique, but many such works were given this title as and when they were finished. One could say that, as such, the title was honorary, meaning “this will one day be a classic”, but there is still some deeper meaning left in the word “*jing*” that the word “classic” does not capture. To touch on these, we have to turn to Buddhist scripture.

The great Buddhist saint, and most profound and famous of all Chinese translators, Xuanzang (602 – 664 CE), himself traveled on a great journey to India and brought back thousands of Buddhist scriptures. This Tang Dynasty legend established the long-standing tradition of the five categories of terms that were considered “untranslatable”: those with secret, esoteric meaning, those terms that have multiple meanings, names of things that do not exist in China, customarily used terms, and terms that have deep and profound meanings. For these, the Sanskrit would be imported and learned. But why is this relevant?

Despite the fact that the word “sutra” has multiple meanings, esoteric connotations and is deep and profound—satisfying three of the five criteria for being untranslatable—it was still translated to “*jing*”. The very same “*jing*” in the *Cha Jing*, often translated as “classic”. Why? Because the word “*jing*” satisfied so completely all the many and profound meanings of the word “sutra”, so that the scholars felt it was worth translating. “Sutra” literally means a thread or line that holds/sews things together, as scripture was probably bundles of leaves or paper sewn together in ancient India. But the meaning is also deeper and not just literal: a “sutra” is a rich and pithy writing that is meant to transcend its time, and carry a profundity way beyond its words, which is also a kind of thread—“the thread that runs through everything.” And, as it turns out, the word “*jing*” has all these same meanings within it as well. The character “*jing* (經)” is composed of two radicals: on the left is the radical for “silk thread” and the radical on the right means “stretching”, “penetrating” or even “path”, as well as “unchangeable” and “scripture” (the last meaning is the closest to “classic”). That the “thread” of a “*jing*” is silk, further weaves the word into Chinese history and heritage.

Since the word “sutra” has become commonly adopted in English, we feel it is a nice addition to translations of Chinese works. Though not a replacement for “classic”—since such works are, indeed, *classics*—“sutra” restores the reverence that the word “*jing*” conveys. To us, “classic” is a bit too profane a translation, lacking the spiritual context and feeling that the Chinese character expresses.

茶者，南方之嘉木也，一尺二尺，乃至数十尺。其巴山峡川有两人合抱者，伐而掇之，其树如瓜芦，叶如栀子，花如白蔷薇，实如栝桐，叶如丁香，根如胡桃。其字或从草，或从木，或草木并。其名一曰茶，二曰檟，三曰𣎵设，四曰茗，五曰。其地：上者生烂石，中者生栎壤，下者生黄土。凡艺而不实，植而罕茂，法如种瓜，三岁可采。野者上，园者次；阳崖阴林紫者上，绿者次笋者上，牙者次；叶卷上，叶舒次。阴山坡谷者不堪采掇，性凝滞，结痼疾。茶之为用，味至寒，为饮最宜精行俭德之人，若热渴、凝闷、脑疼、目涩、四支烦、百节不舒，聊四五啜，与醍醐、甘露抗衡也。采不时，造不精，杂以卉，莽饮之成疾，茶为累也。亦犹人参，上者生上党，中者生百济、新罗，下者生高丽。有生泽州、易州、幽州、檀州者，为药无效，况非此者设服𣎵尼，使六疾不瘳。知人参为累，则茶累尽矣。



Tea Sutra

By Lu Yu

(733-804 CE)

陸羽茶經



The Origin of Tea

Tea is a magnificent tree growing in the South. Tea trees range from one or two feet to tens of feet tall. In Bashan (巴山)¹ and the river gorges of Sichuan there are tea trees growing to such a size that it would take two people hand in hand to embrace their circumference. Because these trees are so very tall, the branches need to be cut down to harvest the leaves.²

The shape of tea trees resembles those of other camellia. The leaves look like those of a gardenia and the little white flowers are so many lovely rosettes. Tea seeds are like those of palms with stems like clover, while the root system is similar to walnut trees.

There are three different ways to interpret the character tea, “cha (茶)” in Chinese. It could be categorized under either the “herb (艹)” radical, the “tree (木)” radical, or both “herb” and “tree” radicals.³ There are four other characters that have also denoted tea through history other than “cha (茶)”. They are “jia (槩)”⁴, “she (葭)”⁵, “ming (茗)”⁶ and “chuan (蒹)”⁷.

Tea grows best in eroded, rocky ground, while loose and gravelly soil is the second best and yellow earth is the least ideal, bearing little yield.

If one is not familiar with the horticultural skills needed to tend tea trees and the trees are not thriving, then one should cultivate them like melons.⁸ Three years later, the leaves can be harvested. Wild tea leaves are superior to those cultivated in plantations.⁹ For the tea trees grown on a sunlit wooded slope, the newly budded burgundy leaves are better than the green ones. Curly leaves are considered higher in quality than open and flat ones. The leaves harvested from trees that grow on the shady slopes or valleys of a mountainside are not suitable for drinking, because they may cause internal stagnation or indigestion.

According to Chinese medicine, the property of tea is very cold. It is a great drink for those practitioners of the Tao in their spiritual cultivation. It alleviates discomfort when one feels thirsty and hot, congestion in the chest, headaches, dry eyes, weakness in the limbs and aching joints. It also relieves constipation and other digestive issues.¹⁰ As little as four to five sips of tea works as fine as ambrosia, the elixir of life. Its liquor is like the sweetest dew of Heaven. However, drinking tea made with leaves that were picked at the improper time, out of harmony with Nature, leaves that were not

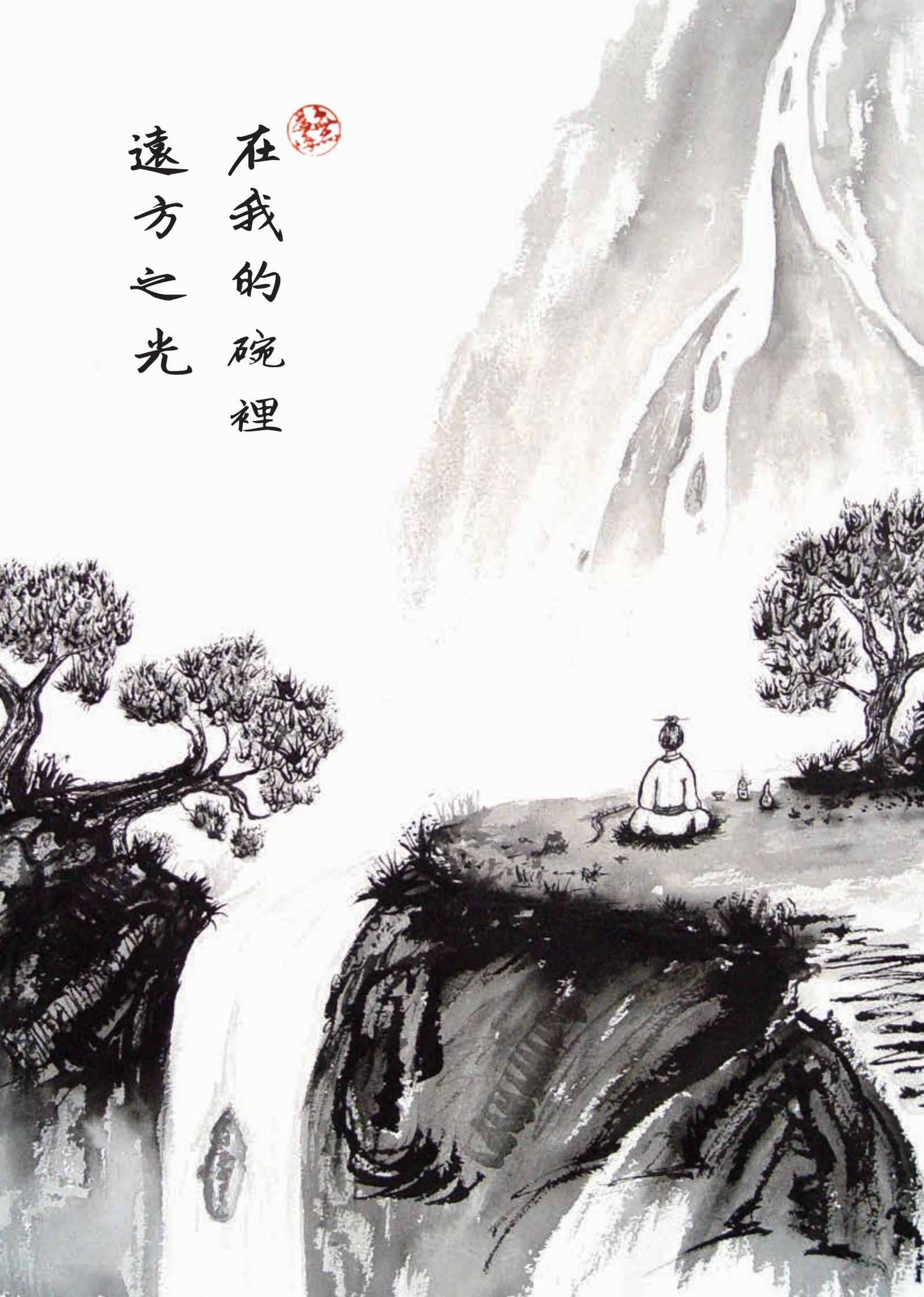
processed well, or tea adulterated with other plants or herbs can eventually lead to illness.¹¹

Similar to ginseng, the potency of tea grown in different regions is different. The best ginseng is grown in Shangdang,¹² the second grade is grown in Baekje and Silla,¹³ while the lowest grade is grown in Goguryeo.¹⁴ Ginseng grown in the Zezhou,¹⁵ Yizhou,¹⁶ Youzhou¹⁷ and Tanzhou¹⁸ areas of China has no medicinal potency at all, not to mention other ginseng. If one unfortunately takes ladybell,¹⁹ which bears a strong resemblance to ginseng, it could even cause an incurable disease! Understanding how different kinds of ginseng have different effects, you can appreciate how diverse the affects of different kinds of tea are.²⁰

Notes

- 1 Modern day eastern Sichuan (四川) area.
- 2 The sad fact is that this did happen. Even whole trees were felled to get the leaves, and this has happened in modern times as well. In the early 2000's, farmers in Yunnan did this to sell puerh to people from the city that came asking about it. Later, this habit was stopped because the aboriginals realized tea trees were themselves very valuable. Whether Master Lu heard about cutting branches or “felling tea trees”, which is another way to translate this sentence, or saw them doing it himself in person, it should also be noted that plenty of aboriginals climb the trees to pluck the leaves, then and now.
- 3 Chinese characters are organized by the radicals they contain.
- 4 “Bitter tea”
- 5 Archaic Chinese for tea.
- 6 Tender tea leaves.
- 7 Older tea leaves.
- 8 Obviously, everyone in Master Lu's time knew how to farm melons.
- 9 Best line ever!
- 10 Daoist authors often hid esoteric depth, meditative or alchemical practices in writings about the body. There could be alternative meanings to this list of cures, especially given the previous line.
- 11 We are sure Master Lu would include agrochemicals here.
- 12 (上黨) Modern day Changzh (長治), Xian (西安).
- 13 Modern day southern Korean Peninsula.
- 14 Modern day northern Korean Peninsula.
- 15 (澤州) Modern day Jincheng (晉城), Shanxi (山西).
- 16 (易州) Modern day Baoding (保定), Hebei (河北).
- 17 (幽州) Modern day Beijing City.
- 18 (檀州) Modern day Miyun (密雲), Hebei.
- 19 *Adenophora* is a genus of flowering plants in the family Campanulaceae.
- 20 Ginseng was very popular in Master Lu's day, so the analogy worked well.

在我的碗裡
遠方之光



The Tools for Tea Processing

The tools for processing tea are:

Baskets

There are many names for the baskets used in tea picking. *Ying* (籬), *lan* (籃), *long* (籠) and *lu* (筥) refer to the baskets made of loosely woven bamboo strips with capacities from one to five *dou* (斗).¹ Tea pickers carry these bamboo baskets on their back. They have relatively large gaps in the weaving to keep the leaves well ventilated while picking.

Stove and Wok

A stove, called a “*zao* (竈)”, burns logs without a smokestack or chimney.² A big thick iron or clay wok called a “*fu* (釜)” is used in the steaming of tea. Always use one with a wide rim.

Steamer

The wooden or clay steamer is called a “*zeng* (甑)”. It does not taper down like most other ancient Chinese steamers used for cooking. It has a drawer or door for easy access to the handle-less bamboo basket, which is tied to the steamer using bamboo strips. After putting some water in the wok, the bamboo basket full of tea leaves is put into the *zeng* to begin steaming the leaves. When this step is done, the basket is taken out of the *zeng*. If the water in the wok evaporates, added water can be poured directly through the steamer. A three-pronged branch is used to spread out the steamed leaves so that the tea juices do not evaporate.

Mortar and Pestle

The mortar and pestle (*chujiu*, 杵臼) are also called “*dui* (碓)” as a pair. It is best to designate a pair that grinds steamed tea leaves exclusively. Since the pestles are made out of wood and the mortars are made out of stone, and tea leaves are prone to absorb flavors and odors, it is best that this pair only come in contact with tea leaves and nothing else.

Mold

A mold (*gui*, 規), also know as “*mo* (模)” or “*quan* (捲)”, is used to press the steamed tea leaves into cakes. Molds are made out of iron, and can be shaped as squares, circles or other decorative patterns.

Table

There is a table (*cheng*, 承), also called “*tai* (台)” or “*zhan* (砧)” on which the steamed tea leaves are pressed into molds to make tea cakes. The tables are usually made out of stone for strength and stability against the force of pressing. However, they can also be made out of pagoda or mulberry trees. In that case, the legs of the table should be half-buried into the ground for anchor.

Table Cover

A piece of oily silk or a ragged, worn-out raincoat called “*yan* (檐)”, or other cloth (*yi*, 衣) is placed on top of the table. The molds are put on top of this piece of cloth so that after the tea cakes are made, they are easily collected. After the tea has hardened, the cakes can be easily moved by lifting up the table cover.

Sieve

There is also a sieve called a “*bili* (蓖莉)” or “*yingzi* (贏子)”. Bamboo strips are woven around two three-foot-long bamboo poles, leaving handles of three inches on both ends of the poles, to form a large sieve. It has square holes and is similar to those that farmers use to sieve earth in the field. Tea leaves are poured onto these sieves so that each leaf will be thoroughly separated from the others.

Notes

1 Roughly 2 liters.

2 Tea production happened outdoors in Master Lu's time.



Awl

A small awl with a hardwood handle, called a “*qi* (槩)” or “*zhuidao* (錐刀)” is employed to punch a hole through each tea cake so that they can be strung together.

Bamboo Twine

Bamboo twine called “*pu* (撲)” or “*bian* (鞭)” goes through the holes of the tea cakes to string them together for easier transportation.

Drying Pit

A fire pit called a “*pei* (焙)” is dug to dry the tea. It is two feet deep, two and a half feet wide and ten feet long with two-foot high clay walls above ground.

Bamboo Skewer

A two-and-a-half-foot long bamboo skewer called a “*guan* (貫)” is used to string up tea cakes ready to be baked dry.

Drying Rack

A two-tiered, one-foot high wooden rack called a “*peng* (棚)” or “*zhan* (棧)” is placed on the top of the walls above the fire pit. The skewers with tea cakes are then placed on these racks. The half-dried cakes will be placed on the lower shelf while the nearly-finished cakes will be moved to the top shelf.

A Tie of Cakes

The measurement used for bulk cakes is called a “*chuan* (穿)”. The people southeast of the Yangtze River and south of the Huai River string cakes together with bamboo strips, whereas upstream of the Yangtze River and in the Yunnan area, cakes are strung together with mulberry tree bark. In the lower Yangtze and Huai River areas, one *shangchuan* (上穿) is about one pound or 500g, a *zhongchuan* (中穿) is about half a pound or 250g and a *xiaochuan* (小穿) is about 1/3 of a pound or 120-150g. While in the upper Yangtze River or Yunnan (雲南) areas, a *shangchuan* is about 120 pounds or 60kg, a *zhongchuan* is about 80 pounds or 40kg and a *xiaochuan* is about 50 pounds or 25kg. In the old days, there were two alternative characters employed, “*chuan* (釧)” and “*chuan* (串)”. These two characters both bear the same pronunciation as the current character, and yet are pronounced in the fourth tone.³ Like the following five characters, *mo* (磨), *shan* (扇), *tan* (彈), *zhan* (鉗) and *feng* (縫) they are written in characters with the first tone and yet are spoken in the fourth tone as verbs. By the same token, it is recorded as “穿” here.

Storage Container

A covered wooden storage container, called a “*yu* (育)”, is used to preserve tea cakes. It has bamboo walls covered in a paper finish. There are partitions and racks in every chamber. Below, there is a door. Behind the door there is a fan⁴ and a stove with constant low heat.⁵ This maintains the freshness of the cakes. However, for people living in the South, during the rainy season, a fire will be needed to keep the tea dry.

Notes Continued

- ³ In Chinese, it is common for the same character to be used as a noun or a verb depending on the context. However, most nouns are pronounced in the first or second tone while the verbs are pronounced in the fourth tone.
- ⁴ This means there was a place to store a fan by the stove.
- ⁵ Coals were used for this.

Captions

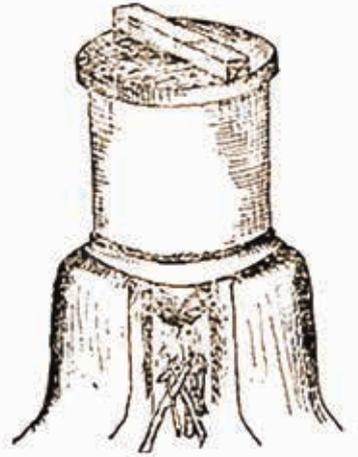
- ¹ Basket for tea picking.
- ² Sieve, called a “*bili* (蓖莉)”. Used for winnowing leaves before/after steaming.
- ³ Stove (*zao*, 竈), wok (*fu*, 釜) and steamer (*zeng*, 甑) used to process the leaves.
- ⁴ Large mortar and pestle for crushing tea leaves after steaming.
- ⁵ Table (*cheng*, 承) for compressing and molds (*gui*, 規) for the tea cakes.
- ⁶ Drying rack (*peng*, 棚) above the pit (*pei*, 焙) for baking the cakes dry.
- ⁷ The storage container (*yu*, 育) for finished cakes.



1



2



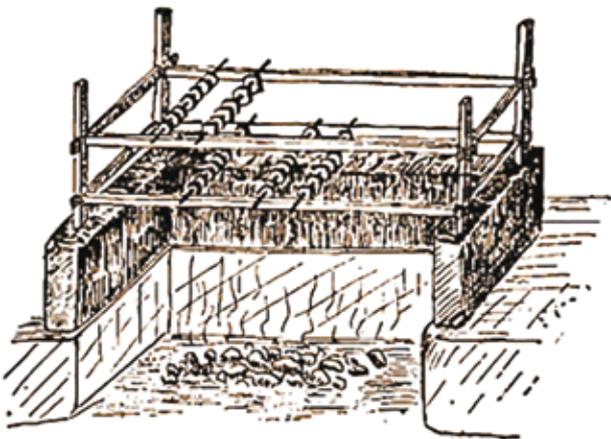
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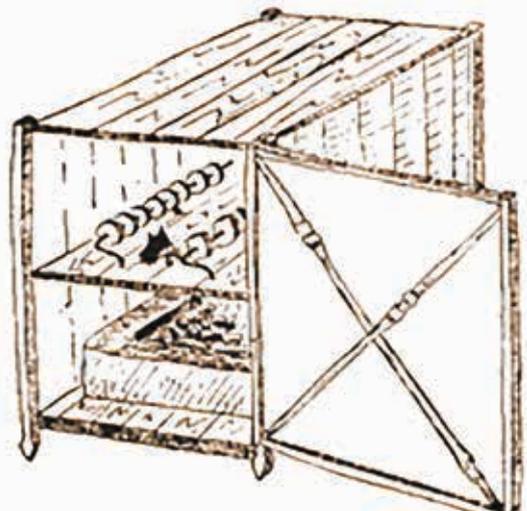
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6



7

The Production of Tea

In general, tea leaves are picked from the second to the fourth lunar months, when the young shoots have grown to between four and five inches on the most verdant trees, growing in rocky, fertile soil. Similar to edible wild ferns and herbs, the best time to pick is early in the morning before the dew has evaporated. When the shoots are thick and flourishing, pluck the tea down three to five leaves in, only picking the best and brightest leaves. The weather is crucial for harvest. There is no picking on a rainy or cloudy day. The tea leaves gathered on a clear day will be steamed, crushed, pressed into cakes, roasted dry, skewered, and sealed before the end of the day.

There are myriad shapes of tea leaves: Some look like the wrinkles of a barbarian's leather boots, while others are like the bigger folds of a cow's neck. Some turn upwards like the eaves of a house or barn. Tea can look like breezy clouds streaming out from behind a mountain peak, or have wavy patterns like the surface of a windswept lake. In terms of the consistency of the cakes, some look like clay, soft and malleable, ready to be made into ceramic utensils; while others have the consistency of a field right after ploughing, or the earth after a thunderstorm. These are all signs of fine, young and tender tea. On the other hand, when the tea leaves have grown too large, the tough fibers are not easily compressed, even after steaming. As a result, rough strands like those of old bamboo husks can be seen in the cakes. On other occasions, if withered or frostbitten leaves are used, then the damaged and dying fibers are also visible in the cakes. These two situations are indications of lower-quality tea.

The whole process of tea production can be divided into seven steps, from picking the leaves to sealing them.¹ There are eight grades of tea, from the small, wrinkled leather boots to the dewy lotus petals of a windswept lake. Those people who think the shiny black and smooth-looking teas are the top ones have no ability to distinguish fine tea. Those who think that good tea should look yellowish with uneven wrinkles or folds have better taste in tea. However, those who can describe in detail all the elements of fine tea are the true connoisseurs.

For every quality, good or bad, there is a reason. If the moisture in the leaves is lower, then the tea cakes will look shiny. However, when the leaves are tender and juicy, the surfaces of the pressed cakes roll in wavy crests.² If the tea leaves have been left overnight before processing, then the cakes will look dark when they are finished. On the other hand, cakes that are made the same day the leaves were harvested will be yellowish-green. If the cakes have been processed at night, they will be darker, but if they are made during the day, they will be brighter and more yellow. If the crushed leaves were pressed firmly into the mold, then the cakes will look finer. If the crushed leaves were compressed into the mold with less pressure, then there will be uneven patterns on the cakes. Ultimately, the liquor will not lie. In other words, *tasting is believing*.³

Notes

- 1 These are the seven steps mentioned above: picking, steaming, crushing, compressing, roasting dry, skewered to form holes in the center of the cakes and sealed.
- 2 Similar to modern day puerh cakes, the tender and juicy leaves of the highest quality resist the compression. This results in uneven patterns that Master Lin always says look like combed hair.
- 3 "Tasting is believing" is a phrase Master Lin often uses. It works well as a translation here, so we couldn't resist adding a bit of our tradition to the translation.



無名氏

茶道



The Utensils for tea Brewing

The Utensils for preparing tea are:

The Brazier

The brazier or furnace (*fenglu*, 風爐) is a bronze or iron three-legged stove, shaped like the ancient offering cauldrons at temples (*ding*, 鼎).¹ It should be a quarter-inch thick near the rim, and thinner in the body. The hollow space is filled with ashes to maintain a steady heat.²

The inscriptions on the three legs of my brazier are as follows: One leg has the three trigrams: “*kan* (坎), *xun* (巽) and *li* (離)” from top to bottom;³ the second leg says “a body harmonized in the five elements will elude the hundred diseases”; and the third says “made in the year after the holy Tang Dynasty drove the barbarians out of China”.⁴ Between the legs, there are small openings with two characters inscribed above each one. These are draught windows to increase airflow. These six characters read “Minister Yi’s stew and Lu’s tea (*Yigong geng Lushi cha* 伊公羹陸氏茶).”⁵

Inside of the furnace lies a stand (*dienie*, 帶嶼)” with three protruding prongs on which the cauldron is placed. The three sections between any given two prongs are decorated with one trigram and one animal each. They are a *zhai* (翟), the phoenix with the *li* trigram symbolizing fire, a *biao* (彪), the winged chimaera with the *xun* trigram symbolizing the wind and a fish with the *kan* (坎) trigram symbolizing water. The wind stirs the fire, which boils the water. Therefore, these three trigrams are engraved on my brazier.

On the body of the brazier, there are decorative patterns such as the double lotus, dangling vines, meandering brooks, and linked rhombi in ornate geometric patterns. On the bottom of the furnace, there is yet another opening for cleaning out the inside. Beneath it, there is an iron tray (*huicheng*, 灰承) with three little legs to collect ashes from the bottom opening.

While most braziers are wrought of iron, they can also be made of clay.⁶

Charcoal Basket

A hexagonal coal container with a lid called a “*ju* (筥)” is fourteen inches high and seven inches in diameter. It is either made of bamboo or rattan. Some people make a hexagonal wooden inner mold first before making this basket.⁷

Charcoal Stoker and Breaker

Another hexagonal utensil is the coal breaker and fire stoker, “*tanzhua* (炭搗)”. It is one foot long with a pointed end, tapered at the other end so that it is easy to grip. The tapered end is decorated with some metal chains. It is similar to the weapon used by the soldiers in Shanxi Province (陝西).⁸ One can also use a hammer or axe to break up the coal at one’s convenience.

Tongs

The tongs (*huojia*, 火筴) for picking up coal are also called “chopsticks” because they are a pair of iron or copper sticks. They are one and a quarter feet long without any decoration at the ends.⁹

Cauldron

A *fu* (鑊) is a cast iron kettle with square handles, which is an aesthetically pleasing blend of round and square.¹⁰ The best cauldrons are made of pig iron (鑄鐵),¹¹ though blacksmiths nowadays often use blended iron, too. They often make kettles out of broken farm tools. The inside is molded with earth and the outside with sand. As a result, the inside is smooth and easier to clean while the outside is rough and heats up faster. It has a wide lip so it is more durable. Since it is wider than it is tall, heat is more concentrated in the center. As a result, the tea powder can circulate in the boiling water more freely and the tea is much better.

In Hungzhou¹² people use ceramic cauldrons, while in Laizhou¹³ they are made of stone. Ceramic and stone are both nice materials, but they will not last as long. Silver is extravagant, but when it comes to beauty and purity of water nothing compares. For the best tea and longest lasting kettle, one always resorts to silver.

Folding Stand

After the water is boiled, the cauldron is then placed on a small folding stand, which is called a “*jiaochuang* (交床)”. It has a round hole in the center for the kettle.

Bamboo Tong

Green bamboo tongs are used to roast tea cakes over the fire. They are called “*jia* (夾)”. The *jia* are made from a fourteen-inch-long bamboo stalk. Choose the bamboo carefully; only pieces with a segment joint one inch from the bigger end should be used. The bamboo is split all the way from the slimmer end to the joint. The fragrance of bamboo will seep out while roasting tea over the fire, gently flavoring the tea. However, such tongs are not easy to acquire if one does not live near a forest with bamboo groves. As an alternative, wrought iron or copper sticks are employed for their durability.

Envelope

The roasted tea cakes are put into a special envelope called a “*zhinang* (纸囊)” to preserve their fragrance. This envelope is made of double-layered, thick white paper made of rattan from the Shanxi (剡溪) area.¹⁴



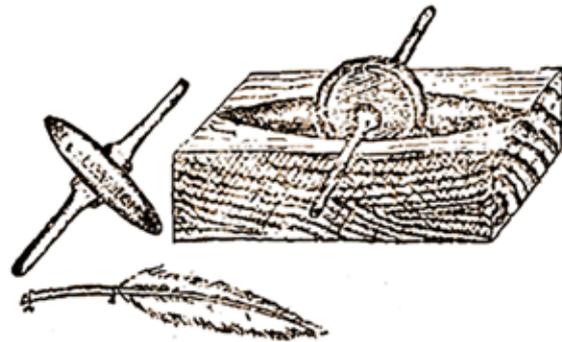
Tang Dynasty clay cauldron; simpler than Master Lu's.

Notes

- 1 Used at temples for offering burnt ghost money, incense, etc. since ancient times.
- 2 Could this be a precursor to the first line of the poem that transmits gongfu brewing principles in our tradition? “Preserve the heat and begin to absorb peace.” The ashes are used to control temperature when using charcoal to heat water for tea.
- 3 The eight trigrams (*bagua*, 八卦) and the five elements (*wu xing*, 五行) are the most fundamental principles of Taoism. Trigrams are groups of three solid or broken lines, representing Yang and Yin. These trigrams each represent an element, direction, etc. Adding two trigrams together makes a hexagram. The sixty-four possible hexagrams are used as divination in the *I Ching*. The *kan* trigram corresponds to water, the *xun* trigram corresponds to wind and the *li* trigram corresponds to fire. When this metal cauldron is in use, it needs wood to make coal and the ashes inside are the earth. In other words, it is the literal actualization of a perfect Taoist microcosm because it contains all the five elements. This idea unfolds in the following sentence, as Master Lu discusses the well-balanced physical body that was emblemized on his bronze vessel.
- 4 The last inscription records the date Master Lu's brazier was forged. During the Tang Dynasty, the most notorious rebellion was led by the barbarian An Lushan (安祿山), and was pacified in 762 CE. So this furnace was made in 763 CE.
- 5 During the early Shang (商) Dynasty (17th to 11th Century BCE), Yiyin (伊尹) was one of the famous prime ministers. He was also famous for his stew. In this way, Master Lu is comparing his tea to the ancient minister's famous soup.
- 6 These braziers and the cauldrons on them were smaller than what we use today. They are also smaller than the average Japanese *kama*.
- 7 If you have been dutifully reading your Global Tea Hut magazines, you will notice that many of these charcoal implements are still in use today. See if you can find their modern versions in your August edition!
- 8 A kind of small halberd weapon called a “*muwu* (木吾)”.
- 9 It was common for tongs of the period to be a pair of metal chopsticks with round decorations at one end, linked together with a metal chain. For some reason, Master Lu didn't think the chain or decorations were necessary.
- 10 Earth and Heaven; this has great cosmological significance and was even the shape of the Chinese coin.
- 11 A special and pure kind of iron used to make kettles for centuries, including antique *tetsubin* and *kama* in Japan.
- 12 (洪州) Modern day Fengcheng (豐城), Jiangxi (江西).
- 13 (萊州) Modern day Shandong (山東).
- 14 Modern day Zhejiang (浙江) Province. This special kind of paper had been famous since the late second century and was the official paper of the Tang court due to its fine quality.

Grinder

A grinder called a “*nian* (碾)” is used to grind the roasted tea into powder. The best material for the bottom part of the grinder is mandarin orange timber, or pear, mulberry, paulownia, or *Tricuspid cudrania* timber. The bottom part is a rectangle on the outside for the sake of stability, and the inside is a concave oval shape to ease the gliding motion of grinding. Inside the center sits a wooden roller with a diameter of three and three-fourths inches. The roller is one inch thick at the center where there is a square hole, and only half an inch thick at the rim. The spindle that goes through the hole of the roller is nine inches long and one and seven-tenths inches thick. The ends of the spindle tend to become rounder after a long period of usage, while the central part remains square. The residual tea powder is collected with a feather brush called a “*fumo* (拂末)”.



Grinders for tea.

Tea Powder Sieve and Caddy

The freshly ground tea powder is then put into a lidded container with a sieve called a “*luobe* (羅合)”. The sieve is a piece of silk or muslin stretched over the bottom of one compartment of the container. The sieved tea powder will be stored in the one-inch-high compartment, while the measuring spoon, *ze* (則),¹⁵ will be stored in the main container, which is four inches in diameter and two inches high. This caddy is usually made out of bamboo, with the segments as the natural bottom and top. It can also be made of painted or lacquered cedar.¹⁶

Measuring Spoon

The measuring spoon, “*ze* (則)”, can be made of shell, bronze, iron, or bamboo. The character “*ze*” itself means “to measure” or “the standard”. In general, for 200ml of water, a medicine spoon¹⁷ of tea powder is about right. However, for those who enjoy weaker or stronger tea, the amount can be adjusted accordingly.

Water Urn

The cubic water container has a volume of two liters. It is called a “*shuifang* (水方)”. It can be made out of many different kinds of wood such as pagoda or catalpa trees. It is then lacquered so that it won't leak.

Water Filter

Water drawn from Nature has to be purified with this filter (*lushuinang*, 漉水囊). If the filter is used often, then the rim had better be made of untreated copper, because a patina tends to happen to wrought copper or iron, and that tends to make the water taste strange. Hermits in the woods often use wood or bam-



boo filters. However, wood and bamboo are not durable. As a result, copper is the best choice for making the rim of one's filter. As for the filter itself, it is made of woven bamboo strips and covered with jade-green colored double-threaded silk. Decorative stones and crystals are sewn to both ends of a string on which one can hang the pouch to dry.¹⁸ In addition, a green oilcloth bag is designed to store the filter. The size of the pouch is five inches in diameter with a one-and-a-half-inch long handle.

Ladle

The ladle, “*piao* (瓢)”, can be half of a dried gourd which is split vertically, or a piece of wood which is carved into the shape of a scoop with a wide, open mouth and a short handle. The famous *Odes of Old Tea Leaves* (薜賦) written by Du Yu¹⁹ mentioned “decanting tea from a bottle gourd. Its neck is thin and body wide”, which was, of course, referring to the ladle. During the reign of Yongjia,²⁰ Yu Hung (虞洪) from Yuyao²¹ recorded that one day he went to Cascade Mountain to pick young tea leaves. He encountered a Taoist who said to him, “Dear sir, my name is Vermillion Hill. Would you be so kind as to serve me the leftover tea in your ladle and bowl?” Wooden ladles are often made from pear trees nowadays.



The powder sieve and caddy.



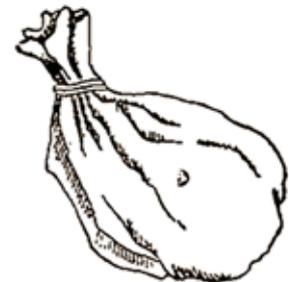
Tang silver ladle & the center's gourd ladle.



Measuring spoon.



Water filter.



Pouch for the water filter.

Stirring Stick

A foot-long, thin stick made out of bamboo, walnut, willow, Chinese palmetto, or the center of a persimmon tree is termed the “bamboo stick (*zhuce*, 竹筴)”.²² It is used to stir the tea while it is being boiled in the cauldron (*fu*). Therefore, both ends of the stick are protected with silver plating to prevent flavor contamination.

Salt Dish

This round, ceramic container is called a “*cuogui* (醃盞)”. Its diameter is four inches. It can be shaped like a box, bottle, jar or vase, with or without a lid. It contains the salt, which will bring out a more favorable taste in the tea. The thin spoon used exclusively for salt is made of bamboo. It is four and one-tenth inches long and nine-tenths of an inch wide.

Hot Water Basin

The container for boiled water is called a “*shouyu* (熟盂)”. It is made out of clay and has a volume of about half a liter.²³

Notes Continued

- 15 See the next utensil.
- 16 Since the ground tea powder lost its flavor quickly, people only ground what they would need for a single session, much like matcha is sieved for a Japanese tea ceremony today. Therefore, this container was relatively small.
- 17 The one inch cubed spoon mentioned here has been a commonly employed spoon size in Traditional Chinese Medicine since the Han (漢) Dynasty (206 BCE-220 CE), furthering the ‘tea as medicine’ philosophy that Master Lu promotes throughout the sutra.
- 18 This kind of plain water filter without any decoration was a standard utensil of a monk in the Tang Dynasty. The monks at that time did not want to intake, and thereby kill, any invisible micro-organisms in the water, so they all carried these filters with them. After each use, the monk would hang the pouch to dry with a piece of string. Master Lu is asking us to sanctify our water for tea, which we do in the center through sacred stones, prayer and gratitude before drawing it.
- 19 Du Yu (杜毓, active 291-306 CE) is an ancient sage. His work, *Odes of Old Tea Leaves*, is the earliest known Chinese literature focusing on tea.
- 20 (永嘉) 307-313 CE.
- 21 (餘姚) Modern day Zhejiang Province.
- 22 Even though the character is written as “筴”, which is commonly pronounced as “*jia*”, it is pronounced as “*ce*” here, which means “(筴) *skinny bamboo stick*”.
- 23 As Master Lu will discuss later in the chapter on tea brewing, water is ladled out and set aside, and then added back in before decanting the tea. This cooler water stabilizes the temperature before drinking.

Tea Bowl

There are many different kinds of tea bowls (*wan*, 碗), each with a different provenance and style of manufacture, representing the many different kilns.²⁴ In the order of superiority, they are *Yuezhou*,²⁵ *Dingzhou*,²⁶ *Wuzhou*,²⁷ *Yuezhou*,²⁸ *Shouzhou*²⁹ and *Hungzhou*.³⁰ Some think that *Xingzhou*³¹ wares are better than *Yuezhou* (越州) wares, but I do not agree. First of all, if *Xing* ware is like silver, then *Yue* ware is like jade. If *Xing* ware is like the snow, then *Yue* ware is ice. The white *Xing* bowls give the tea a cinnabar hue, while the celadon *Yue* bowls bring out the natural green of the tea. *Odes of Old Tea Leaves*, written by Du Yu, says that “If you are looking for ceramics, the best are from Eastern *Ou*.”³² *Ou* is an alternate name for *Yue*. *Ou* wares tend to look similar to the *Yue* (越) wares except the rims do not curve out and the bottoms tend to be shallower and curve inward. Also, the capacity is less, usually 100ml. Both *Yue* (越 and 岳)³³ wares are celadon, which is good for tea because it will bring out the true color of a tea, whitish-red for a light red tea, for example. Such a red tea would look rusty in a white *Xing* ware, and the yellowish *Shou* wares cast a purple hue on the tea.³⁴ The brownish *Hung* wares make tea look black. These last three bowls are not as good for tea.

Basket for Carrying Tea Bowls

A *ben* (畚) made out of woven white palmetto leaves can hold up to ten bowls. Some also use a bamboo container covered with paper to carry their bowls. Oftentimes, these are square and it takes ten layers of paper to finish them.

Brush

A brush made from a bundle of palm bark with dogwood branches on the inside is called a “*zha* (杼)”. Alternatively, bamboo stalks tied together also work. It looks like a huge Chinese calligraphy brush.³⁵

Waste Water Container

A small square water container called a “*difang* (滌方)” is made out of *qiu* (楸) wood.³⁶ It holds up to one and a half liters of waste water. An even smaller, square waste bin is called a “*zifang* (滓方)”. It holds up to one liter.

Tea Towels

Two small towels made out of tough and thickly woven silk called “*jin* (巾)” are used to clean and wash the utensils on the table.³⁷ The length of the towels is about twenty-four inches.

Utensil Rack

All the smaller utensils can be placed on a rack called the “*julie* (具列)”. It can be made of wood, bamboo, or a combination of both. The name “*julie*” literally means, “display them all” in Chinese, though some people simply call it a “bed” or a “rack”. It is usually dark brown in color, three feet long, two feet deep and six inches high.

Teaware Basket

A rectangular bamboo basket called a “*dulan* (都藍)” functions as storage for all the bigger utensils. Inside the basket, bamboo strips are woven to form square cubbyholes. Over the outside, slightly wider bamboo strips are doubled over a thinner bamboo strip, weaving in and out to create beautiful square patterns. The teaware basket should be one and a half feet tall, one foot across the bottom and around two inches thick. It should be two and a half feet long, opening to two feet at the top.

Notes Continued

- 24 In Chinese history, the names of the ceramic wares are named after the state they were produced in. All wares are different because they employ different types of local clay, processing techniques, and have their own individual styles in shape and decoration. As the properties of the clay and firing temperature affect the final ware, tea will taste differently in different bowls due to porosity, the ability to preserve heat, metal content in the clay, etc. Since firing was all done with wood, it was expensive and challenging. Individual potters therefore did not fire their own work. The whole village would fire together, and there were kiln masters who tended the process. Thus, these villages were also referred to as “kilns”.
- 25 Chinese porcelain is named after the location of the production. So *Yuezhou* ware denotes the porcelain was made in the state of Yue (越州, modern day Zhejiang Province). Thus, this list is not of places, but of the wares from these locations.
- 26 (鼎州) Modern day Shanxi Province.
- 27 (婺州) Modern day Jiangxi Province.
- 28 Different from note #25: (岳州) Modern day Hunan (湖南) Province.
- 29 (壽州) Modern day Shandong (山東) Province.
- 30 (洪州) Modern day Jiangxi Province.
- 31 (邢州) Modern day Hebei (河北) Province.
- 32 (東甌) Modern day Zhejiang Province.
- 33 Notes #25 and #28.
- 34 It is commonly thought that all the tea of Master Lu's day was green, but this and other lines in the *Tea Sutra* suggest there were other kinds of tea as well.
- 35 We are not completely certain what the brush was used for. It is not mentioned in the chapter on tea brewing. However, one could assume that it was used for brushing off the grinder and collecting larger amount of powder, as opposed to the smaller feather brush in the sieve.
- 36 Manchurian catalpa; *Catalpa bungei*.
- 37 Perhaps to purify like in the Japanese tea ceremony.



The many faces of Tang ceramic tea bowls, from glass to elegant celadon...

Tea Brewing

Do not roast tea cakes when the fire has almost gone out, because a dying flame is not steady and the tea leaves are then not roasted evenly. You should hold the tea cakes very close to the flame and turn them often. Once the cakes are roasted, bumps like those on a toad appear. Then, the cakes should be held about five inches from the flame to continue roasting. Wait until the curled-up leaves start to flatten, then roast the tea one final time. If the tea was dried by fire in the first place, then the cakes should be roasted until they steam. If the leaves were dried in the sun, then roast the cakes until they are soft.

The leaves should be crushed right after being roasted until they steam or are soft. If the leaves are tender, then they are easily crushed, though the stems may be tough. Without proper roasting, even the brutal force of a half-ton hammer couldn't crush the stems. They are not unlike the tiny and slippery beads of lacquer trees that cannot be broken by even the strongest man. However, after roasting properly, they are as soft as a baby's arms and easily crushed. While the crushed leaves are still warm, they should be stored in the paper tea envelopes to seal in the aroma. Only after they have cooled down should they be ground into powder.

Fire for tea should be fueled by charcoal, but without that hardwood is the second best option. Coals which have been used to roast meat or cook food will infuse the odors of cooking into the tea. Therefore, always use clean and pure coals to roast tea cakes or boil water. Those trees that secrete oily resin or decayed timber should not be used as fuel either. Ancient people often commented that some food could "smell of withered timber", and I could not agree more!¹

As for the water, spring water is the best, river water is second, and well water is the worst. The best spring water flows slowly over stone pools on a pristine mountain. Never take water that falls in cascades, gushes or rushes in torrents or eddies. In such mountains where several rivers meet staggering together, the water is not fresh and may even be toxic, especially between the hottest part of summer and the first frost of autumn when the dragon is sequestered.² It takes but a single sip of water to understand its nature. However, even stagnant water can be used after an opening is made to let the water flow freely for some time. For river water, the more remote the source, the better the water will be.

On the other hand, well water is better when more people use it, as this helps circulate its energy.

When the boiling water first makes a faint noise and the bubbles are the size of fish eyes, it has reached the first boil (*yifei*, 一沸). When strings of pearls arise at the edge of the kettle, it has come to the second stage (*erfei*, 二沸). When the bubbles are much bigger and waves of water resound like drumming, then the water has reached the third boil (*sanfei*, 三沸). Beyond this stage, the water is over-boiled and too old to be use for brewing tea.

When the boiling water has reached the first stage, one should add salt according to the volume of water. You can taste the water to be sure the amount is correct, but be sure to discard the remaining water from the ladle after tasting. Don't put too much salt, especially since you may not taste the salt right after it has been added. Otherwise, the salt will overpower the tea. During the second boil, one should scoop out a ladle of boiling water for later use. The ladled bowl of water is kept in the hot water basin that is used exclusively for this purpose. Then, using the *zhuice*, the long bamboo stirring stick, one revolves the water in the center of the pot so that the boiling water begins to swirl like a whirlpool. Next, use the measuring spoon to add tea powder in the appropriate amount to the eye of the vortex. Shortly after the tea turns and churns, mixing in, the water will come to the third boil, roaring like tumbling waves. This is the time to return the hot water you took out at the second boil to the cauldron. This prevents the tea from over-boiling, splattering out and more importantly alchemizes the essence of the tea, the *hua* (華).³

Notes

- 1 This refers to a passage at the *Chronicles of Jin* that one Official Xun Xu (荀勖) was once invited into the palace and had a meal with the emperor. He commented that the food tasted like weathered wood. The emperor questioned the chef and the chef admitted that he had cooked the meal with some broken parts of an old cart. This is similar to the water story about Master Lu from earlier in this magazine.
- 2 Dragons sleep when it is hottest, and therefore are hibernating in their watery homes.
- 3 "Flower" or "essence", both meanings are profound.





At this time, the tea is ready to serve. One should let the froth settle and spread evenly in the bowls. A thin froth is called “*mo* (沫)”, while a thicker froth is named “*bo* (餽)”. The former is like a bright green algae floating near the river’s edge or chrysanthemum blossoms falling into a bronze vessel used to brew medicine. The thicker kind of froth is created by over-boiling the tea. The longer it boils, the heavier the essence becomes, and the froth accumulates. This is not unlike the layers of snow that grow on the ground over the course of a winter. The light and frail froth is termed “*hua* (花)”⁴, not unlike date flowers drifting across the surface of a pond, or young duckweed just budding in nascent waters, or even a wispy cloud brushed across a clear blue sky. In his *Odes of Old Tea Leaves*, Du Yu also describes tea froth as “... shiny as freshly fallen snow and as bright as the sprouting grass of a spring dawn.”

If there is a film of black on top of the water, then scoop it out.⁵ Otherwise, it will destroy the taste of the

tea. This first boil of tea tastes the best, and the aroma lasts for a very long time.⁶ One can save some of the first boil of tea for later, to pacify crashing, splashing water and to cultivate the essence of later boils.⁷ The first three bowls are indeed the best. Unless one is extremely thirsty, the rest of the tea is not worth drinking. In general, 200ml of water can make five bowls. One should drink them consecutively while they are still hot. The heavier elements and tea dregs will sink to the bottom of the bowl while the essence will float to the top. Therefore, the tea should be drunk hot before the essence vaporizes.

It is not a good idea to drink too much.⁸ Moderation is the virtue of tea. The liquor itself should also be frugal, meaning it doesn’t have too strong a flavor. Therefore, learning the proper amount of tea to add is essential. If you brew with too much water, the tea becomes too thin. When you drink half a bowl and find out it does not have much of a flavor, imagine



what it would have been like had you used even more water with the same amount of tea powder! The color of the tea should be light yellow and very aromatic, with a bright fragrance surrounding the tea space. If the tea tastes sweet, then it is the brew of what we call “*guan*, (櫃)” leaves⁹; if it is not sweet but bitter, then it is a brew of old tea leaves.¹⁰ But if it tastes bitter at first but after you swallow it has a sweet aftertaste, then it is truly *tea*!¹¹



Notes Continued

- 4 This one is just “flower”, but may also contain esoteric meanings.
- 5 Caused by tea dregs. The powder wasn’t as fine as modern matcha. (Our tea of the month is somewhere in between.)
- 6 In this part Master Lu is not talking about the three stages of boiling the water, but of the boils of tea. The tea could be re-boiled, though the first would obviously be the best.
- 7 Adding this back into the tea the way one did with the water taken out in the initial brew.
- 8 This is another place where the tea as medicine philosophy we are working so hard to promote is peek-a-booming out through Master Lu’s writing. When tea is taken as medicine, one needn’t drink as much.
- 9 We were unable to translate this specific jargon from such an ancient context. Mysteries will seep through Master Lu’s text. We suspect that would have been true even in his time.
- 10 Here Master Lu is not talking about aged leaves, but rather leaves that were left to grow on the tree longer. These are often called “*huang pian* (黄片)” nowadays.
- 11 Like life, the wise know that the bitter and sweet must be together.

Drinking Tea

All creatures big and small, including the winged ones that fly, those with fur that run, and those who have mouths to speak—all need to drink water in order to survive. That is the basic essence of drinking, but at times the meaning of what humans refer to as “drinking” is more ambiguous. To quench the thirst one can drink water; to escape worries or anger, people turn to wine; but to dispel sloth and torpor,¹ there is but one meaning of “drinking”, and that is *tea!*

Now tea as a drink was first discovered by the legendary God of Farming, Shennong,² as recorded by Duke Zhou of Lu (魯周公). Throughout history, there have been many famous tea drinkers, such as Yan Ying of Qi (齊),³ Yang Xiong,⁴ Sima Xiangru of Han,⁵ Wei Yao of Wu (吳),⁶ Liu Qun,⁷ Zhang Zaiyuan (張載遠), Lu Na (陸納),⁸ Xie An⁹ and Zuo Si of Jin (晉)¹⁰. After these great men, tea drinking has become more and more popular. Nowadays, in the Tang Dynasty, if one travels to the two biggest cities, Xian (西安) and Luoyang (洛陽), or to the Hubei (湖北) and Chongqing (重慶) areas, one finds that tea is a household drink.

There are four different kinds of tea: rough tea, loose tea, tea powder, and tea cakes.¹¹ If one wants to casually brew a fresh tea cake, one needs to pry open the cake with a knife, roast it until it steams and the juice vaporizes, chopping it into fine pieces. Afterward, put it into a vase, add hot water and gently shake it. This is known as “half-cooked tea (夾生茶)”. Some people boil tea with green onions, ginger, dates, orange peels, dogwood, and/or mint. Then, they either keep scooping and pouring the tea back into the pot to mix it as it boils, so it tastes smoother and does not foam, or they simply scrape off the dregs and foam. This kind of tea is not unlike the swill of drains and ditches, and yet, alas, many people are accustomed to drinking it!¹²

All things on Earth are born with unique and mysterious wonders, and yet only a human can master and perfect a life. No mere shelter, we live in intricately designed houses, dress in fabulous clothing, eat delicious food and drink exquisite alcohol. Such refinement, and yet most people do not know how to prepare and drink fine tea!

There are nine skills one must master in a life of tea:

Processing the leaves

Discrimination of quality

Understanding the utensils and their use

Preparing the proper fire

Understanding and selecting suitable water

Proper roasting of the tea

Grinding the tea into powder

Brewing the perfect elixir

Drinking the tea

To pick leaves on cloudy days and roast them at night is not the sign of skillful tea processing. To but nibble the tea leaves and sniff their fragrance is not truly discerning quality.¹³ Pots used for cooking or bowls that smell of food are not appropriate implements for brewing tea. Similarly, firewood contaminated with oil or mere kitchen coals are not suitable for brewing tea, either. Rapidly moving or stagnant water sources are not worthy of a fine tea. When roasting tea cakes, if the outside is done while the inside is still raw, one has more practice to do. Do not grind the tea leaves into too fine a powder. Neither stirring boiling water with jerky motions nor too vigorously is proper brewing. One must stir gracefully and smoothly.¹⁴ And lastly, drinking tea only in one season, like during the summer yet not much in winter, is not conducive to a true understanding of tea.¹⁵

For the most exquisite tea, the essence should manifest in but three bowls.¹⁶ When one pot makes five bowls, the tea does not taste as good. But if you can be satisfied with a compromise in quality, five bowls are permissible. If you have five guests, it is better to serve three bowls of tea for them to share. If you have seven guests, then make five bowls and pass them among the guests. If you have six guests, then make five bowls and use the hot water basin as the sixth.¹⁷ If a guest is missing from your gathering, then the spirit of the tea must take their place.¹⁸

- 1 One of the five Buddhist obstacles to meditation, or “hinderances (*nivarana*)”. The others are aversion, craving, restlessness and doubt.
- 2 Shennong (神農) tasted hundreds of plants and herbs to identify their medicinal properties and/or poisonous effects in human beings. According to later research, a much later anthology of his understanding, *Shennong’s Classic of Herbal Medicine*, (*Shennong Bencao Jing* 神農本草經,) is believed to have been written during the first to the third century. We have covered the story of Shennong discovering tea in previous issues of this magazine. It is a story Wu De often tells.
- 3 Yan Ying (晏嬰, 580-510 BCE) was a philosopher and prime minister during the Mid-Eastern Zhou (周) Dynasty (771-476 BCE). When the power of the Zhou King waned, the fiefdoms became more independent and were constantly fighting for power. One time, when he traveled to the powerful feudal state of Chu on a diplomatic visit, the Chu government wanted to humiliate him and opened only a small door for him, as opposed to welcoming him through the main gate. He told the gate keeper, “If I am visiting a dog state, then I will go through the door for dogs. If I am entering into the Chu State, then I should not enter through this door.” He later replied to the Duke of Chu’s snide comment about his below average height: “My Duke is wise and he sends diplomats accordingly. I have the least virtues among my peers and that is why I am here.” During his forty years as prime minister, he successfully made three Dukes better rulers by not indulging in their own extravagant pleasure or personal entanglements with other feudal lords, teaching them to be kind towards their subjects.
- 4 Yang Xiong (揚雄, 53-18 BCE) was a linguist and philosopher who believed human nature is not either entirely good nor entirely evil, but a mixture of both, so how one cultivates one’s character is the key in life. The superfluous and banal writing style of the period was not to his liking. He devoted his time to writing more meaningful books, such as the first and the most important collection on local dialects in early China.
- 5 Sima Xiangru (司馬相如, 179-117 BCE) was the most famous poet of the Han Dynasty. Because of his stuttering, he was anti-social, and consequently never reached a high post at court. However, one night, after listening to him play the zither (*guqin*, 古琴), the daughter of a high official eloped with him.
- 6 Wei Yao (韋曜, 204-273 CE) was the first president of the Imperial Nanking University of the Wu Kingdom during the Three Kingdoms (220-280 CE). He was an important historiographer who wrote the most authoritative and fair history of the Wu state and held the longest post as a historian in Chinese history. During the Three Kingdoms, the constant warfare on the “Mandate of Heaven”, and ever-changing allies between states made it extremely difficult to write a history. Because he wrote, his integrity and the safety of his entire extended family and friends were in danger.
- 7 Liu Kun (劉琨, 270-318 CE) grew up with a very strong discipline. He and his friend got up at dawn to practice swordsmanship everyday from when they were children. Beyond being a great poet and musician, he was also a successful general and won many battles during his service. He was exposed to the music of the nomads while battling along the frontier, and became the first known Chinese musician to incorporate ethnic music styles into Chinese music. Legend has it that one time during a nighttime battle, he played the nomads’ music so well that the nomads started to miss their homeland and left the battlefield.
- 8 Died in 395 CE.
- 9 Xie An (謝安, 320-385 CE) was an important statesman, literary figure and connoisseur of calligraphy and art in the Eastern Jin Dynasty (265-420 CE). He was so popular in the literary circles of the time that there are many anecdotes about him that are well-known even nowadays. Similar to the Three Kingdoms, the Jin Dynasty was part of the Six Dynasties, and several regimes were battling each other for power in China. Even though he did not want to be a part of politics, he rose to the occasion when needed and won several wars. Literati in later generations often praised him and some even worshiped him in temples, like Lu Yu. There is at least one temple in Taiwan devoted to him today.
- 10 Zuosi (左思, 250-305 CE) was a poet during the Western Jin Dynasty (265-420 CE). After he wrote three rhapsodies (an elaborate and extravagant style of poetry) on three capital cities, his work became so famous that the price of paper was raised in the capital because so many people wanted a copy of his poems. Later on, he was famous for shunning the flamboyant literary lifestyle of his contemporaries, and instead kept focusing on the didactic themes he wished to expound.
- 11 As we have often said, it is a mistake promulgated in Western literature that people “boiled tea in the Tang, whisked it in the Song and steeped it starting in the Ming Dynasty.” These were just popular brewing styles during those times, and mostly popular amongst scholars who wrote the history of China. Actually, China is a vast land full of different peoples with different cultures, and there have always been many different brewing styles.
- 12 Harsh but true? *The Dao De Jing* says that what the mainstream values is shunned by the sage.
- 13 As they say, “the amateur drinks tea with the mouth, while the master drinks with her whole being.” Slurping and sniffing, commenting on how the tea “tastes of mushrooms” is a common place for beginners and novices even today. Sadly, such a superficial relationship to tea means that one misses out on so much of what tea has to offer.
- 14 Another foreshadowing of our gongfu poem, “with slow, gentle and graceful movements.”
- 15 Master Lu is suggesting that drinking tea all year round means continuous practice. Also, tea is very different seasonally. Even nowadays, the weather plays a significant role when choosing which tea to brew and how to prepare it. Interesting, also, that the common people drink more hot tea in the summer, which is healthy according to Traditional Chinese Medicine.
- 16 Three is a sacred number in Daoist and Buddhist philosophies. This is three bowls per boil. AS mentioned elsewhere, the tea could be re-boiled.
- 17 There is some confusion and difficulty in translating this last line. Some intuition was required. Over time, five has become the typical number of cups and/or bowls in a set of teaware. Four is an unfavorable number in Chinese superstition, as the word is a homophone for 'death'. Five represents the five elements, the five cardinal relationships of Confucianism, five flavors, five sacred mountains and many other factors that have contributed to a growing cultural fondness for things that come in fives. Master Lu probably carried more bowls, since he mentioned that the basket for carrying bowls could hold ten, but some of these may have been extras just in case. Perhaps the water basin as the sixth bowl could have been used by the host.
- 18 In our tradition, we often set out cups/bowls of tea for all of our friends who aren’t at the session, or to anyone we are sending good wishes to that day.

Historical References of Tea

The historical notes on tea are:

茶 It is written in Shennong's *Treatise on Food* "If one drinks tea regularly, one will be more physically active, be contented of mind with a strong determination and focus in work."

茶 The Duke of Zhou (周公) wrote in *Erya* (爾雅) that "jia" is a kind of bitter tea.¹ And in *Guangya* (廣雅), it is recounted that "In the Hunan and Sichuan areas, people pick tea leaves to make tea cakes. If the leaves are old and stale, soak them in rice water. Before brewing, roast the cakes to a red color first, then grind them and put them in ceramic wares, pouring hot water over them.² Or cook the ground tea leaves with green onion, ginger, and orange peel. Such a drink is good for a hangover, and will prevent drowsiness."

茶 In the *Biography of Yanzi* (晏子春秋), you can find the following: "When Yanzi was the prime minister under Duke Jing of Qi (齊景公), he only ate millet, some poultry, eggs and drank tea."³

茶 Sima Xiangru listed tea among other medicinal plants and animals in one essay on linguistics.

茶 Yang Xiong said, "In southwestern Sichuan, people refer to tea as *jia* (葭)" in his linguistic anthology, *Fangyan* (方言).

茶 The *Biography of Wei Yao* in the *History of Wu* (吳志·韋曜傳) states that "Whenever Emperor Sun Hao (孫皓) had a banquet, all the officials had to drink at least one and a half liters of liquor. Even if one could not finish that much, one had to take the quota and deal with it. However, Wei Yao could not drink more than half a liter of liquor. When Sun Hao first ascended

to the throne, he respected Wei Yao so much that he secretly gave Wei Yao tea instead of liquor."

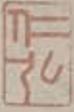
茶 One account in *Jin Zhongxing Shu* (晉中興書) says that "When Lu Na (陸納) was the state governor of Wuxing (吳興), the household learned that the dignitary Xie An wanted to visit Lu Na. Lu's nephew Shu (俶) heard about it, but would not dare to ask his uncle why he was not preparing for Xie An's visit. Shu prepared food for more than ten people by himself. When Xie An came, as expected, Lu Na only had tea and fruits for Xie An. Shu took out the exquisite feast he had made. After Xie An left, Lu Na gave his nephew forty spans and scolded him, saying, 'What you did not only failed to honor your uncle, but also made me look uncouth!'"⁴

茶 The *History of Jin* (晉書) asserts that "When Huan Wen (桓溫)⁵ was the governor of Yangzhou⁶ he lived humbly. Whenever he had a banquet, there were only seven dishes of fruit, pastries, cakes and tea, and nothing else."

茶 There is an interesting account about tea in the fantastic fourth-century collection, *In Search of the Supernatural* (搜神記).⁷ The story goes that Xiahou Kai (夏侯愷) contracted a disease and passed away. After his death, someone in his household who could see spirits saw his ghost in the stable looking for his horse. "The spirit was dressed in the attire he had worn when he was alive: a flat-topped hat and a single-layered shirt. He sat on a big chair against the west wall and when people passed, he asked them for tea. At night, the ghost went into his old bedroom and his wife got sick the following morning."

茶 Liu Kun (劉琨)⁸ once wrote to his nephew who was the state governor of Nanyanzhou⁹ about a prescription: "I acquired a pound of dried ginger, cinnamon and *huangqin* (黃芩),¹⁰ each of which were exactly

清狂道人
郭初寫



what I needed. I've also often felt I have edema, and rely on drinking tea to feel better. You can do the same."

茶 Fu Xian (傅咸)¹¹ wrote in his *Records of the State Capital* (司隸教)¹² that "I once heard that in the south market there was a poor old lady from Sichuan (四川) selling tea cooked with green onions, ginger, and orange peels in order to make a living. Some local clerk broke her utensils and even forbade her to sell tea in the market. I wonder why the clerk wanted to make the old Sichuan lady's life difficult?"

茶 Another collection of fantastic stories, *Notes on Divine Marvels* (神異記), also records a story about tea. "Yu Hong (虞洪) from Yu Yao¹³ went wandering into the mountains to pick tea. He encountered a Daoist grazing his three cows. The Daoist led Yu Hong to Cascade Mountain, where the falls twirled straight down like a ribbon, and said, 'My name is Vermillion Hill. I've heard that you are a great tea lover and so have been hoping to meet you. I've wanted to share with you that deep up in those mountains there are huge tea trees. I hope that you find them. My only wish is that if you do, you will occasionally make prayers to them, offer them tea, and that you share some of your leftover tea with others.' So Yu Hong set up an altar as the Daoist suggested and prayed, asking the trees' whereabouts. Later, he often sent his family into the mountains to search, and eventually they found the big tea trees. From then on, there was enough for all the householders of his village to share in the harvest."

Notes

1 The Duke of Zhou was a member of the Zhou Dynasty who played a major role in consolidating the kingdom established by his elder brother King Wu. He is renowned throughout Chinese history for acting as a capable and loyal regent for his young nephew King Cheng, successfully suppressing a number of rebellions, placating the Shang nobility with titles and positions. He is also a Chinese cultural icon accredited with writing the *I Ching* (易經) and the *Book of Poetry* (詩經), establishing the *Rites of Zhou* (周禮) and creating the *yayue* (雅樂), Chinese classical music for ritual purposes.

*The *Erya* is the oldest surviving Chinese encyclopedia.

2 Bowl tea!

3 Even though he was the prime minister of the Duke, he still maintained a frugal life style, eating millet instead of rice. According to this account, Yanzi was the first person in China recorded to be a tea drinker, though tea is, of course, prehistorical.

4 Lu Na was famous for being a lofty official who never buttered up any higher officials, living a frugal lifestyle. Even though his nephew meant well, his actions might give Xie An the impression his uncle's modest reputation was unfounded and that he was, in fact, kissing up to his superior.

5 312-373 CE.

6 (揚州) Modern day Jiangsu (江蘇).

7 This is a compilation of legends, short stories and hearsay concerning spirits, ghosts and other supernatural phenomena; a very fun read!

8 271-318 CE.

9 (南兗州) Modern day Qufu (曲阜), Shandong.

10 This is one of the fifty most commonly used Chinese medicinal herbs. It usually refers to the dried root of *Scutellaria baicalensis*.

11 239-294 CE.

12 Fu Xian was the State Governor of Yuzhou (豫州, modern day Henan area), which was the center of the nine oldest states since the legendary Xia Dynasty (21st to 17th Century BCE). Beginning in the Han Dynasty, this area was a special district similar to the Washington D.C. in the United States. He employed his official title as the title of his work.

13 (餘姚) Modern day Zhejiang (浙江) Province.

茶 Zuo Si wrote in a poem about his lovely daughters that they were “so impatient for tea, they would huff and puff at the furnace when the tea was boiling.”

茶 Zhang Mengyang (張孟陽) brushed his poem on Chengdu (成都), reminiscing grand banquets held by celebrities such as Yang Xiong, Sima Xiangru, and Zhuo Wangsun (卓王孫).¹⁴ At the extravagant banquets, among all the enticing dishes and drinks, tea was by far the best to all: “Fragrant and beautiful, tea crowns the Six Purities.¹⁵ Its overflowing flavor spreads throughout the Nine Regions.”¹⁶

茶 In a poem listing all the best produce in China, amongst persimmons from Shandong and chestnuts from Hebei, Fu Xun¹⁷ considered tea from Sichuan the best.

茶 Hong Junju (弘君舉)¹⁸ wrote in his passage *On Food* (食檄) that “After one has greeted one’s guests, one first offers three bowls of fine tea with white froth, then offers sugar cane, papaya, plums, Chinese bayberry, olives pickled with five-flavored seasoning, and a starchy okra soup.”

茶 Sun Chu (孫楚)¹⁹ also wrote a poem on food, “The best part of the dogwood is the new leaves. The best carps are from Luo River. The best white salt is from the East coast, while the best ginger, cinnamon, and tea are from Sichuan...”²⁰

茶 The most famous physician in Chinese history, Hua Tuo (華佗),²¹ commented that “Frequent consumption of bitter tea clears the mind.”²²

茶 Hujushi (壺居士) states in his *Constraints on Food* (食忌) that “Drinking bitter tea over a long time will make you as light as a bird. However, if you take tea with chives at the same time,²³ you will gain weight.”

茶 Guo Pu’s (郭璞)²⁴ *Commentary on Erya* (爾雅注) says “Tea trees are like the gardenia. Its new leaves start budding in the winter. It can be cooked with starch to thicken it like a soup. Nowadays, people refer to leaves picked in the morning as “cha” while those picked at night are “ming (茗)”. Another related term is “chuan”, which is referred to as bitter tea by the Sichuanese.”



茶 One account collected in a famous book of anecdotes during the fifth century, *A New Account of the Tales of the World*, (世說新語) says, “Ren Zhan (任瞻) was a handsome prodigy who was famous from a young age. However, he had some difficulty adjusting to his new life after he fled to the South.²⁵ When he was received by local hosts, they offered him a bowl of tea. He asked, ‘Is this cha or ming?’²⁶ He realized his question was awkward, since the hosts and other guests looked at him in askance. Then he tried to cover his ignorance and explained, ‘I was asking if the drink was hot or cold.’”²⁷

茶 In the *Sequel to In Search of the Supernatural* (續搜神記), there is a story about someone called Qin Jing (秦精) who lived in Xuancheng.²⁸ He often went to Wuchang Mountain (武昌) to pick tea. One time, he met a hairy man who was more than two and a half meters tall. The hairy man led Qin into the foothills of the mountain and showed him a great tea tree, leaving him alone there. After a while, the giant came back and reached into its belly and took out some oranges to share with Qin. Qin started to panic and fled home with the bundle of tea leaves he’d picked.”

茶 During the rebellion of the Four Princes, the Emperor Hui of Jin²⁹ fled the capital. After the rebellion was pacified, upon returning to the palace, the eunuchs gave the emperor some tea in a pottery bowl.



茶 Another fantastic account was recorded in *Yiyuan* (異苑), collected during the fifth century. “In Shan (剡) County, there was a widow who lived with her two sons. She loved drinking tea. Before she drank tea, she always offered a bowl to the ancient tomb in their courtyard. Her sons thought that since it was an anonymous tomb, it was a waste to offer tea to the spirit there. They decided to get rid of the tomb. However, the widow did not agree and after many arguments finally dissuaded them from exhuming the grave. She had a dream that night in which the spirit told her ‘I have been here for over three hundred years now. Thank you for stopping your sons from disturbing my rest. And also, thank you for the fine tea. Even though I’m but dried bones under the ground, I must repay you for your good deeds.’ The next morning, the widow found a hundred thousand dollars in the courtyard. The coins looked old, but the strings that strung the coins together seem new.³⁰ The two sons felt ashamed and began to join their mother in making offerings and praying at the tomb.”

茶 The *Hagiography of the Elders in Guangling* (廣陵耆老傳) states that “During the reign of Emperor Yuan of Jin (晉元帝),³¹ there was an old lady who sold bowls of tea in the market every evening. She had a good business, serving many bowls, and yet her vessel never seemed to run out of tea. She would then give all she earned to the homeless and beggars in the streets. Some thought she was strange and turned her in to the authorities. The police took her to jail. That night, she flew out the window of her cell with her tea vessel in tow.”

Notes Continued

- 14 Zhuo Wangsun was Sima Xiangru’s father-in-law. He had over 800 servants in his house and he held extravagant banquets all the time.
- 15 i.e. the six best drinks.
- 16 The nine places where the pulse is felt, meaning all throughout the body.
- 17 (傅巽), active around 200 CE.
- 18 We could not find any information on this person nor his writing. His last name is also very rare. We’re not even sure this is his proper name. This is an interesting and obscure quote!
- 19 218-293 CE.
- 20 As Master Lu often does in this sutra, other Chinese scholars were also fond of listing and ranking the best of things—in poems, essays, etc.
- 21 140-208 CE.
- 22 Some authors interpret this quote to mean “good tea can be brewed for a long time and still taste fine.”
- 23 It’s not clear whether he means boiled in the tea or just in one’s diet.
- 24 276-324 CE.
- 25 At that time, due to the political upheaval, many Chinese fled to the South after the invasion of the northern nomads. Those aristocrats lost their titles, comfortable living and even had to learn new vocabulary or even different languages.
- 26 This illustrates the previous quote from Guo Pu.
- 27 This shows the different usage in terminology in different areas.
- 28 (宣城) Modern day Anhui (安徽).
- 29 Emperor Hui of Jin (晉惠帝, reigned 290-306 CE) was notorious for being unsympathetic to the plight of his subjects. He was notoriously oblivious to the world. Some historians argue that he was intellectually challenged. One of his most absurd incidents was when an official told him that there was a famine and many people were dying of starvation. He asked “Why don’t they eat ground pork porridge then?”
- 30 Chinese coins had square holes in the center to string them together.
- 31 276-323 CE.



茶 The section on art in the *History of Jin* (晉書藝術傳) was written by a monk named Shan Daokai (單道開) who lived in the western-most town in China, Dunhuang (敦煌). It says, “He often ate pebbles, medicine with the fragrance of pine, cinnamon, and honey. Other than that, he only drank tea.”

茶 The *Sequel to Biographies of the Famous Monks* (續名僧傳) written by the monk Daogai (道該) records that a monk named Fayao (法瑤) encountered a Daoist, Shen Taizhen (沈台真), and asked him to stay at the Xiaoshan temple in Wukang (武康小山寺). The Daoist was very old and spent his days drinking tea as the sun rose and set. When he was seventy-nine, the court sent an edict to the local official, summoning the old Daoist to the palace to be received with the highest honors.

茶 *Jiang's Family Genealogy of the Six Dynasties* (宋江氏家傳) states that Jiang Tong (江統)³² was the attendant to the crown prince. He tried to dissuade the crown prince from doing business in the local market, arguing, “Selling vinegar, noodles, baskets, vegetables and tea in the market is a disgrace to us and to the country!”³³

茶 The *Records of Sung* (宋錄) documents that “Wang Ziluan (王子鸞) from Xinan³⁴ and Wang Zishang (王子尚) from Yuzhang³⁵ paid a visit to the Daoist Tanji (曇濟) at Bagong Mountain (八公山).³⁶ The Daoist prepared some tea for them. Zishang tasted the tea and exclaimed, “This is ambrosia! Why did you refer to it as ‘tea’?”

茶 Wang Wei (王微)³⁷ wrote a poem about a lonely woman:

*Alone and desolate,
I sequester myself in the highest chamber.
Silent and empty,
the grand halls.
Waiting for my lord,
who will not return,
I resign myself and have some bitter tea.*

茶 Bao Zhao's (鮑昭)³⁸ sister, Linghui (令暉), a poet in her own right, wrote seven *Rhapsodies on Tea* (香茗賦).³⁹

茶 Emperor Wu⁴⁰ of the Southern Qi Dynasty's last edict was “No animal sacrifice for my spirit tablet. I only want cookies, fruits, tea, rice and dried meat.” And he wished that this kind of modest funeral would continue on in later generations.



茶 Liu Xiaochuo (劉孝綽)⁴¹ of the Liang Dynasty (梁) once wrote a thank-you letter to the Duke of Jin'an (晉安王蕭綱) for bestowing him rice and other produce. "Among the fresh and tasty gourds, bamboo shoots, pickled vegetables, dried meat, vinegar, fish, and liquor, the tea was the most beautiful and tasty."

茶 A famous Daoist during the fifth century, Tao Hongjing (陶弘景)⁴² wrote that "Bitter tea will alchemize your bodily fluids, making you lighter. In the old days, Daoists like Vermillion Hill (丹丘子) and Gentleman of the Green Mountain (青山君) all drank tea."⁴³

茶 It is said in the *Records of the Latter Wei* (後魏錄) when Wang Su (王肅)⁴⁴ from Langye area⁴⁵ served in the South, he enjoyed drinking tea and thick, young lotus leaf soup (菹羹). After he went back to the North, he favored lamb and yogurt again. When others asked him whether he liked tea or yogurt more, he replied, "Tea does not even deserve to be the servant of yogurt!"⁴⁶

Notes Continued

32 Died in 310 CE.

33 He means that the crown prince should not be involved in such trade.

34 (新安) Modern day Shexian (歙縣), Anhui.

35 (豫章) Modern day Nanchang (南昌), Jiangxi.

36 Modern day Anhui.

37 415-453 CE.

38 414-466 CE.

39 Unfortunately, none of the rhapsodies have survived.

40 Emperor Wu (南齊世祖武皇帝, 440-493 CE) was a very empathetic ruler who granted emergency food, support and lifted taxes whenever there was a famine or flood. He also pardoned many criminals. He established many schools and encouraged people to study. He also issued "sumptuous laws" to dissuade people from wasting too much food and over-decorating banquets, weddings and funerals.

41 481-539 CE.

42 456-536 CE. He was a famous Chinese doctor and calligrapher.

43 We keep meeting "Vermillion Hill". This title, as well as "Gentleman of the Green Mountain" are generic terms for Daoist sages.

44 464-501 CE.

45 (琅琊) Modern day Shandong Province.

46 At first glance, this quote seems to disparage tea, which Master Lu would not include in his sutra. However, it implies that Wang Su is a northern barbarian, and not a gentleman. Therefore, what he says about tea cannot be taken at face value.



茶 A detailed account on tea was recorded in the most ancient anthology of herbs, *Tongjun Caiyao Lu* (桐君採藥錄). “People in Xiyang,⁴⁷ Wuchang,⁴⁸ Lujiang⁴⁹ and Xiling⁵⁰ like to drink tea with a thick froth. And they always offer tea to their guests. It is a delicious and fine beverage. In general, leaves are used to make the different kinds of drinks people consume. However, plants like asparagus (*tianmendong*, 天門冬)⁵¹ are pulled up by the roots and used to make herbal drinks, which are good for one’s health. In Badong,⁵² there is a kind of leaf that resembles tea that can keep one awake all night. Also, people cook leaves of Chinese sandalwood trees (*tan*, 檀)⁵³ with plums (*zaoli*, 皂李)⁵⁴ as an herbal drink because these are considered cold in Chinese Medicine. As a result, this drink will cool down the body during hot summer days. In addition, there is another kind of plant that looks like tea but the leaves are very bitter.⁵⁵ People often use the chopped leaves to make an herbal brew, which also can keep you awake through the night. People who produce salt for a living drink a lot of tea, especially in the Guangxi (廣西) and Guangdong (廣東) areas. Flavored tea is usually the first thing they offer to their guests.”

茶 The *Journal of Geography*, also known as *Accounts of Kunyuan* (坤元錄), written by a prince named Li Tai (李泰)⁵⁶ states, “In Xupu⁵⁷, the indigenous people gather at the peak of a mountain two hundred kilometers to the northwest of town, singing and dancing to celebrate their festivals. There are many tea trees on that

mountain.”⁵⁸ Also, “Seventy kilometers east of Linsui, there is a brook called ‘Tea’.”

茶 The *Records of Wuxing* (吳興記), written by Shan Qianzhi (山謙之),⁵⁹ says that “ten kilometers west of Wucheng⁶⁰ is a mountain called ‘Wenshan (溫山)’. The tea from Wenshan is tribute tea for the Dragon Throne.”⁶¹

茶 The *Atlas of Yiling with Pictorial Illustrations* (夷陵圖經) records that tea is made in the following four mountains: Huangniu (黃牛), Jingmen (荊門), Nuguan (女觀), and Wangzhou (望州).⁶²

茶 “There is a mountain called ‘White Tea Mountain (白茶山)’ about 180km east of Yongjia⁶³” is a quotation from the *Atlas of Yongjia with Pictorial Illustrations* (永嘉圖經).

茶 The *Atlas of Huaiyin with Pictorial Illustrations* (淮陰圖經) says, “There is a hill full of tea trees ten kilometers south of Shanyang.”⁶⁴

茶 The account “Chaling⁶⁵ literally means the valley with tea trees.” can be found in the *Atlas of Chaling with Pictorial Illustrations* (茶陵圖經).



茶 In the *Tree Section* of *The New Edition of Materia Medica* (新修本草),⁶⁶ it is recorded “Ming is a kind of bitter tea. It tastes bitter-sweet and is cool in nature. It is not poisonous, and works to cure sores, ulcers and warts.⁶⁷ It is also a diuretic, moving stagnant phlegm and heat, quenching thirst and dispelling drowsiness. Tea leaves picked in the autumn taste bitter, and aid in relieving bloated wind and indigestion.” As a result, there is an annotation in the commentary to this work that says, “Tea leaves should be plucked in the spring.”

茶 In the *Herb Section* of the same work, we find the following: “Bitter tea; alternative names are *tu* (荼), *xuan* (選) and *youdong* (遊冬). It grows in the valleys, riversides, and hills near Yizhou.⁶⁸ The trees can survive cold winters. The leaves are picked and dried on the third day of the third lunar month.” The commentary to this section says, “It might be called tea nowadays, but an alternative name is *tu*.⁶⁹ It keeps people awake and clear. In the *Classic of Poetry*,⁷⁰ the author exclaims, ‘Who says *tu* is bitter?’ and again, ‘*Tu* from yellow soil is sweet as syrup’, both quotes referring to this bitter herb. The bitter tea Tao Hongjing wrote of is also the leaves from this same tree, not some other herb. ‘*Ming*’ refers to tea picked in spring.”

茶 The famous Tang Dynasty doctor, Sun Simiao (孫思邈) provided a recipe in his text *The Pillow Book of Cures and Prescriptions* (*Zhenzong Fang*, 枕中方): “In order to cure chronic ulcers, one should roast bitter tea and centipedes together till they smell slightly burnt.

Then smash them and divide into two equal parts. Cook one half with liquorice root (甘草)⁷¹ and drink it to flush the ulcers. Apply the other half to an herbal patch, covering the washed ulcers.”⁷²

茶 There is an occasion that tea is used in *Medical Recipes for Children* (孺子方): “To cure problems with colicky children, cook tea with green onion roots and feed them the soup.”

Notes Continued

- 47 (西陽) Modern day Huanggang (黃岡), Hubei area.
- 48 (武昌) Modern day Wuchang, Hubei.
- 49 (廬江) Modern day Shucheng (舒城), Anhui.
- 50 (昔陵) Modern day Changzhou (常州), Jiangsu.
- 51 *Tianmendong* is a common Chinese medicinal herb.
- 52 (巴東) Modern day Chongqing (重慶) City.
- 53 *Dalbergia hupeana* trees or shrubs are famous for their fragrant and beautiful wood. It is often called “sandalwood” in Chinese.
- 54 This could be buckthorns or plums.
- 55 We aren’t sure what plant this is. It may be the leaf from a kind of gourd.
- 56 618-652 CE.
- 57 (溱浦) Modern day Xiangxi (湘西), Hunan.
- 58 Let Light Meets Life be a return of this!
- 59 Died 451 CE.
- 60 (烏程) Modern day Huzhou (湖州), Zhejiang.
- 61 A way of referring to the emperor.
- 62 Near modern day Yichang (宜昌), Hubei.
- 63 (永嘉) Modern day Wenzhou (溫州), Zhejiang.
- 64 (山陽) Modern day Huaian (淮南), Jiangsu.
- 65 (茶陵) Modern day Chaling, Hunan.
- 66 It took 23 scholars 3 years to complete this collection of 844 medicinal herbs in the year 659 CE. It is based on the book on Chinese herbs written by Tao Hongjing, which is why it is called the “new edition.” And it is said to be the first *Materia Medica* in the world.
- 67 Anyone want to test some tea on their warts?
- 68 (益州) Modern day western Sichuan.
- 69 *Tu* means “bitter herb”.
- 70 Here, “Classic” is better than “Sutra”.
- 71 *Glycyrrhiza uralensis*, also known as “Chinese liquorice” is a common herb in Traditional Chinese Medicine.
- 72 Even today it is common for Traditional Chinese doctors to apply herbal patches to wounds and injuries to promote healing.

The Grades of Tea

The grades and qualities of tea are:

茶 In the Shannan Circuit (山南道)¹ tea from Xiazhou² is the best. Tea from Xiangzhou³ and Jingzhou⁴ are second. Then comes Hengzhou⁵; then Jinzhou⁶ and finally Liangzhou⁷.

茶 Within the Huannan Circuit (淮南道), tea from Guangzhou⁸ is the best. Tea from Yiyang county⁹ and Shuzhou¹⁰ are second. Then there is Shouzhou¹¹; then Qizhou¹² and lastly Huangzhou¹³.

茶 In the Zhexi Circuit (浙西道), tea from Huzhou is the best. In second place is tea from Changzhou¹⁴. Third is Xuanzhou¹⁵, Hangzhou¹⁶, Muzhou¹⁷, Shezhou¹⁸, and then Runzhou¹⁹ and Suzhou²⁰.

茶 Within the Jiannan Circuit (劍南道), tea from Pengzhou²¹ is the best. Tea from Mianzhou²² and Shuzhou²³ are second. Then comes Qiongzhou²⁴, Yazhou²⁵, and Luzhou²⁶. Meizhou²⁷ and Hanzhou²⁸ are the worst.

茶 In the Zhedong Circuit (浙東道), tea from Yuzhou²⁹ is the best. Second is tea from Mingzhou³⁰ and Wuzhou³¹. Then, Taizhou³² is the worst in this circuit.

茶 Within the Qianzhou Circuit (黔中道)³³, tea trees grow in Enzhou³⁴, Bozhou³⁵, Feiahou³⁶ and Yizhou.³⁷

茶 In the Jiannan Circuit (江南道), tea trees grow in Ezhou³⁸, Yuanzhou³⁹ and Jizhou.⁴⁰

茶 Within the Lingnan Circuit (嶺南道), tea trees grow in Fuzhou⁴¹, Jianzhou⁴², Shaozhou⁴³ and Xiangzhou.⁴⁴

I have not compared all the tea from the last three circuits extensively. However, what I did drink was mostly excellent.

Song Dynasty Lu Yu Statue





Antique map of China

Notes

- 1 In 627 CE, the Tang Emperor Taizong revised the administration system in China and divided the nation into ten circuits or routes. Later, the Tang Emperor Xuanzong added five more circuits. Interestingly, the word “Tao” was used. In this chapter, Lu Yu ranks the grades of tea in order for each of the circuits that was a tea-growing region.
- 2 (峡州) Modern day Yibin (宜賓), Hubei (湖北).
- 3 (襄州) Modern day Xiangfan (襄樊), Hubei.
- 4 (荊州) Modern day Jiangling (江陵), Hubei.
- 5 (衡州) Modern day Hengyang (衡陽), Hunan (湖南).
- 6 (金州) Modern day Ankang (安康), Shanxi.
- 7 (梁州) Modern day Hanzhong (漢中), Shanxi.
- 8 (光州) Modern day Guangshan (光山), Henan (河南).
- 9 (義陽郡) Modern day Xinyang (信陽), Henan.
- 10 (舒州) Modern day Taihu (太湖), Anhui (安徽).
- 11 (壽州) Modern day Shouxian (壽縣), Anhui.
- 12 (蘄州) Modern day Qichun (蘄春), Hubei.
- 13 (黃州) Modern day Huanggang (黃岡), Hubei.
- 14 (常州) Modern day Changzhou (常州), Jiangsu (江蘇).
- 15 (宣州) Modern day Xuancheng (宣城), Anhui.
- 16 (杭州) Modern day Hangzhou (杭州), Zhejiang.
- 17 (睦州) Modern day Tonglu (桐廬), Zhejiang.
- 18 (歙州) Modern day Shexian (歙縣), Anhui.
- 19 (潤州) Modern day Zhenjiang (鎮江), Jiangsu.
- 20 (蘇州) Modern day Suzhou (蘇州), Jiangsu.
- 21 (彭州) Modern day Pengxian (彭縣), Sichuan.
- 22 (綿州) Modern day Mianyang (綿陽), Sichuan.
- 23 (蜀州) Modern day Guanxian (涪縣), Sichuan.
- 24 (邛州) Modern day Qiongxia (邛峽), Sichuan.
- 25 (雅州) Modern day Ya’an (雅安), Sichuan.
- 26 (瀘州) Modern day Luzhou (瀘州), Sichuan.
- 27 (眉州) Modern day Meishan (眉山), Sichuan.
- 28 (漢州) Modern day Guanghan (廣漢), Sichuan.
- 29 (越州) Modern day Shaoxing (紹興), Zhejiang.
- 30 (明州) Modern day Ningpo (寧波), Zhejiang.
- 31 (婺州) Modern day Jinhua (金華), Zhejiang.
- 32 (台州) Modern day Linhai (臨海), Zhejiang.
- 33 Master Lu was less familiar with the last three routes, as he says at the end of the chapter. Consequently, this section is less of a ranking and more just a list of where tea trees grow.
- 34 (恩州) Modern day Yanhe (沿河), Guizhou (貴州).
- 35 (播州) Modern day Zunyi (遵義), Guizhou.
- 36 (費州) Modern day Sinan (思南), Guizhou.
- 37 (夷州) Modern day Fenggang (風岡), Guizhou.
- 38 (鄂州) Modern day Wuchang (武昌), Hubei.
- 39 (袁州) Modern day Yichun (宜春), Jiangxi (江西).
- 40 (吉州) Modern day Jian (吉安), Jiangxi.
- 41 (福州) Modern day Fuzhou, Fujian (福建).
- 42 (建州) Modern day Jianou (建甌), Fujian.
- 43 (韶州) Modern day Shaoguan (韶關), Guangdong (廣東).
- 44 (象州) Modern day Xiangzhou (象州), Guangxi (廣西).

Omissions & Generalities

During the Cold Food Festival (寒食節),¹ one can pick tea leaves in the wild, or perhaps from a monastery, mountain garden or forest. After steaming and crushing them, they can be dried immediately and consumed within a short time. For such a small amount, some of the ordinary procedures and tools can be dispensed with. For example, puncturing the tea cakes (*qi*) or stringing them together (*pu*); or using an underground fire pit (*pei*), bamboo skewer (*guan*), wooden rack (*peng*), a tie of tea cakes (*chuan*), or a storage container (*yu*) are all not necessary.²

In terms of tea brewing utensils, if one brews tea in a pine forest and happens upon stones large enough for a man to sit upon, then a utensil rack will not be necessary.³ If one uses dried firewood and a tripod (*cheng*, 鑪),⁴ then there is no need to bring the brazier, its tray for ash, the fire tongs, bamboo tongs or folding stand into the woods.

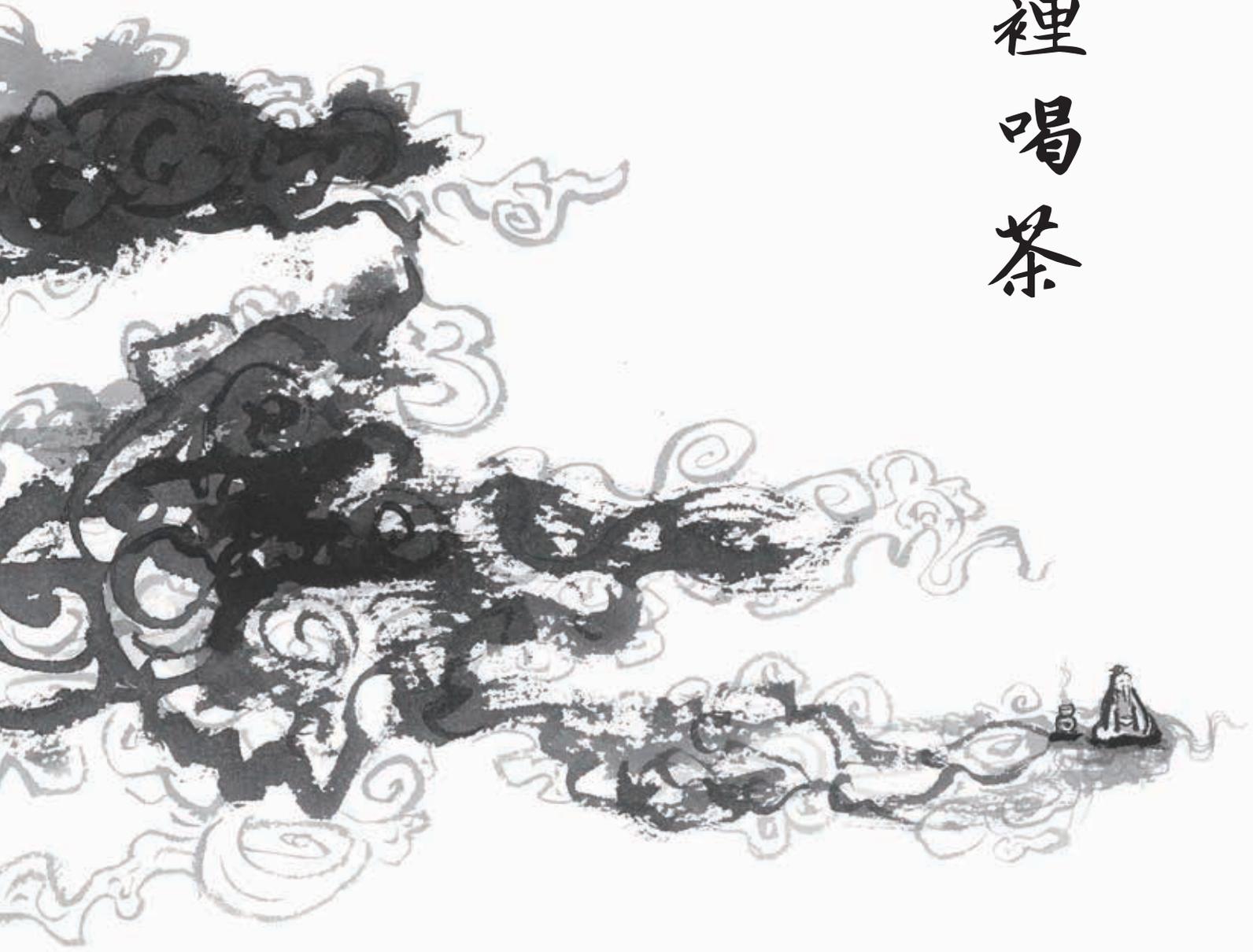
If one brews tea along the riverside where fresh water is at hand, then the water containers for storing water and holding wastewater, and the purifying filter can all be left behind, as well. When there are less than five people at a session, and one can take more time to grind the tea into finer powder, then the sieve is not needed. If one wishes to drink tea while exploring mountain cliffs or caves, then one should roast the tea and grind it before embarking on the journey. The powder can be stored in the paper envelope or the round tea container (*he*). In that case, there is no need to bring along the heavy grinder or the feather for collecting tea powder. If all the utensils such as the ladle, bowls, bamboo stirring stick, hot water basin, and the salt container can fit into the charcoal basket (*ju*), than the larger bamboo basket (*dulan*) will not be necessary. However, when brewing tea in the city, within of the gates of the aristocrats, all twenty-four utensils and tools are needed to prepare fine tea.

Notes

- 1 This festival is literally called “cold food (*hanshi*).” It is usually one or two days before *Qingming* (清明, *Tomb Sweeping Day*). From Cold Food Day to *Qingming*, people should not cook and should only eat raw food. Legend has it that Jie Zhitui (介之推) was a loyal official to Duke Wen of Jin while the Duke was in exile. After the Duke went back to his palace, he wanted to thank Jie but Jie refused to serve at court and ran away instead. The Duke was offended and ordered his men to burn the mountain where Jie lived to push him out of hiding. Later Jie found that his mother had been burned to death. The Duke felt remorse and decreed that on that day there would be no cooking: A day of eating cold food to commemorate such a lofty man.
- 2 Though the whole sutra is filled with the “right way” to prepare tea with mastery, in the end Master Lu again returns to leaves, water, heat and Nature.
- 3 Master Lu is probably implying that a rock could be used to spread the tea brewing utensils out upon. Imagine a tea session with Master Lu himself out amongst the pines of some glorious vista!
- 4 A common portable iron cauldron that was suspended from a folding tripod, which could be used for brewing tea or cooking outdoors.



雲裡喝茶



Appendix:

Master Lu's Instructions for Displaying the Tea Sutra

On four to six rolls of white silk, brush the nine chapters and mount them onto screen panels. The screens can be on display or tucked away in a corner when not in use. Take them out and arrange all nine sections so that they can be viewed together or individually, and thereby committed to memory. Open the screens for viewing when brewing or discussing tea.



Thus Ends the



陸羽茶經



Tea Sutra



By Lu Yu



Tea Wayfarer

Each month, we introduce one of the Global Tea Hut members to you in these magazines 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 the 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 Chris Carpenter:

As so often happens with life changing events, my journey into the world of Tea began as a result of a series of serendipitous events, culminating in a talk with tea by Wu De in February of this year. As I sat in silence, drinking tea and watching this enchanter of liquids work his magic, I was changed on a fundamental level. Never before had I experienced time standing still so effortlessly like it did on that day. After we drank our tea, I sat captivated for hours as Wu talked about the Five Elements and their relationship to Tea. I can honestly say that I never noticed the time passing. I can not remember any experience previous to that where I was so completely enraptured!

Since then I have drunk tea every single day, usually first thing in the morning, and that practice has grown into a daily meditation and journaling, too. I have developed a practice of mindfulness that has permeated many areas of my life and has improved everything I do.

Before meeting Wu De, I was already on a journey of self-discovery, figuring out what I want out of life. And that has led me to a kind of spiritual awakening, but I was unable to voice my experiences, thoughts or feelings. What Wu was saying about Tea that day somehow articulated everything I was going through. Tea was the thread that bound it all together.

I had been backpacking through Asia for six weeks, with a backpack half-filled with tea and teaware. As my last stop before moving on to North America, I stopped at the Tea Sage Hut in Taiwan to spend some time learning more about Tea and meditation. Being there deepened my love and appreciation for all aspects of Tea and given me a base of knowledge which I can build upon. Moving forward, I'll be going to Burning Man festival to help with construction. Having been to the Hut, I now have the confidence I need to make serving Tea in a ceremonial space a part of my contribution to the festival.

I can say with great confidence that finding my way into the world of Tea has been one of the best things that has ever happened to me. I have met so many wonderful people and have had a multitude of amazing experiences through the Leaf. My heart is full of love and gratitude for all of them. I am eternally grateful to my Tea friend Matty for hosting Wu De when he came to Brisbane and following his intuition in insisting that



I come along to Wu's talk. My life has been forever changed, and I know that Tea will always be a friend and guide wherever I travel to from here.

If you want to change your life, all it takes is a bowl, some leaves and hot water...

I am traveling now. I hope to meet some of you along the way. Drop me a line to find out where I am, and, of course, if you'd like to share some tea:

ipg101@gmail.com

Inside the Hut



In Los Angeles, there are Global Tea Hut events every Thursday at 6 PM and Sunday at 9:30 AM. To reserve a spot, email Colin at livingteas@gmail.com. The community in LA also has a new meet up page: (<http://www.meetup.com/Los-Angeles-Tea-Ceremony-Meetup/>).



In Barcelona, Spain, Global Tea Hut member Antonio holds tea events each month at Caj Chai Teahouse. Contact him at info@cajchai.com for more info. In Madrid, Spain, GTH member Helena hosts a monthly GTH session. Contact her at helenaharo@hotmail.com



In Moscow, Russia, there are frequent tea events. Contact Tea Hut member Ivan at teeabai@gmail.com or Denis at chikchik25@gmail.com for details.



In Nice, France, GTH member Sabine holds regular tea events at the Museum of Asiatic Arts. You can email her at sabine@letempsdunthe.com.



In Melbourne, Australia, Lindsey hosts Friday night tea sessions at 7/7:30 pm. Contact her at lindseylou31@gmail.com



In Brisbane, Australia, Matty and Lesley host a monthly ceremony on the first Sunday of every month. Contact them at mattychi@gmail.com



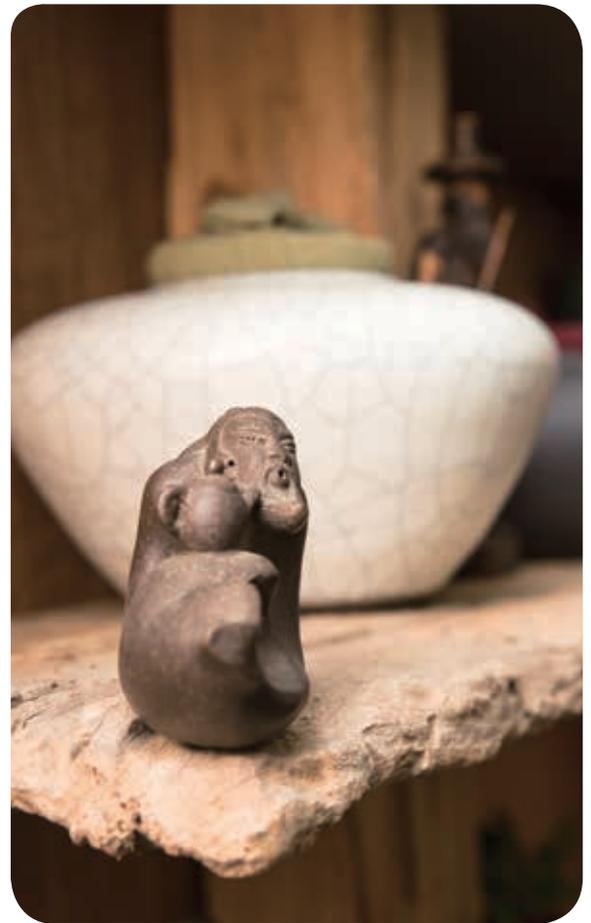
In Tallinn, Estonia, *Chado* tea shop holds events most Friday evenings at 7 pm. Contact events@firstflush.ee for more details. In Tartu, there are tea gatherings held every Wednesday evenings. Contact kaarel.kilk@hotmail.com for more information.



In Almere, The Netherlands, GTH member Jasper holds tea events every 4th Tuesday of the month at 7:45 pm. Email him at hermansjasper@gmail.com.



In England, Nick Dilks holds regular Tea events all around the UK. For more information, please contact him at livingteauk@gmail.com.



Center News



Before you visit, check out the center's *new* website (www.teasagehut.org) to read about the schedule, food, what you should bring, etc. We've had a big increase in our number of guests lately, so if possible please contact us well in advance to arrange a visit.



Our 2015 Light Meets Life cakes are here. We have three of the six. We have some amazing teas this year. Check the site regularly for details. Evening Sky is going fast, so if you want one you should order soon!



If you haven't yet, check out the "discussion" section of our webpage. There is now a place for you to leave reviews of every month's tea, as well as your experiences with the gongfu tea tips!



Help us figure out ways to connect this community: we are looking to create and develop some kind of accessible GTH database/platform. Let us know if you can help or have any ideas! We want to support dialogues and gatherings amongst members, solidifying this community!

Affirmation

Like Master Lu, I prepare Tea with devotion

Do I prepare tea with heart? Am I inspired/inspiring when I share tea with others? Am I as conscious of details as the Master asks me to be?

