GLOBAL TEA HUT

國際茶亭

TEA & TAO MAGAZINE
September 2020

CLASSICS OF TEA

SEQUEL TO THE TEA SUTRA PART II

Contents

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GLOBAL TEA HUT
TEA & TAO MAGAZINE

HEAVENLY TURN

This month, we return once again to our ongoing efforts to translate and annotate the Classics of Tea. This is the second part of the monumental Sequel to the Tea Sutra by Lu Tingcan. This voluminous work will require three issues to finish. As oolong was born at that time, we will sip a traditional, charcoal-roasted oolong while we study.

Love is changing the world bowl by bowl

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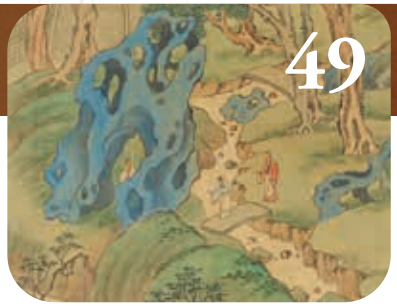

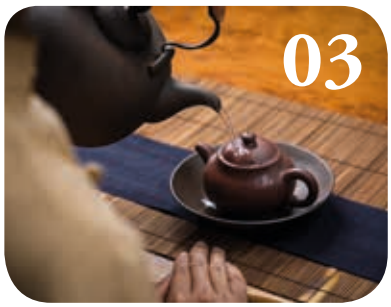

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From the editor

In September, the weather is perfect in Taiwan. We start heading outdoors for some sessions when we can. Our tea choices start to shift towards roasted oolongs like our Tea of the Month or Cliff Tea to control the metal element of this season. We also need to nourish the metal some days, though, and for that we begin to drink well-aged sheng and shou puerh teas. It is an important month to start breaking out the charcoal stove, as it will make an even bigger difference with these teas at this time of year.

This is proving to be a challenging year for all of us and for the world. It is important to stay focused and positive. Challenge is what helps us grow; it is the grist for our mills. As the Buddhist slogan reminds us: "No mud, no lotus!" Adversity either constricts and closes us down or it becomes an invitation to transform into something better, more open and beautiful in the light of our potential. Most of us have been offered the hand of change as individuals, and the gates of new roads have certainly been lifted for us as a society. We should all step through these gates and into a new world.

Our prayers, love, light and tears go out to those who have suffered or are suffering as a result of the pandemic. May Tea help you to not turn away from your grief, or be distracted from it, but to face it open-heartedly and responsibly, metabolizing your pain into the loving fertilizer that your adoration for life demands. That is how the next generation of hearts are nourished by those who have suffered to feed life and heart. May each cup be a prayer of transformation, turning our loving-grief that we offer because we love life into blessings that beget more beauty in the name of that which we grieve or suffer through.

In the West, it is often assumed that medicine should take away the pain, allowing us to escape and hide from life and run from death. This is a curious attitude for a mortal being who must, in the end, die him or herself. It is also odd behavior for a being whose very life is dependent upon the death of other beings. Every day, plant beings and animal beings are sacrificed so that we can live. By trying to hide from pain, suffering and death, we dishonor what they have given. This is not to say that pain medications do not have their place—they do—but rather that unmetabolized grief is itself an illness. Many of the issues we now face are the haunted unmetabolized grief of our ancestors. We should seek to understand that if we love someone or something, grieving them is a part of what it means to love them and to love life itself. To live well, we must grieve well.

When you put these two truths together, you have a powerful recipe for facing such times of collective and personal adversity: turn challenges into growth and learn to grieve well. These are a powerful recipe for transformation. Suffering then becomes medicine, mistakes become lessons and grief becomes love and connection… In that way, we make our lives and our world beautiful, even in pain.

Turning from our troubles, which needed to be addressed, let us now return once again to the past—to the Classics of Tea series. Nothing survives without tradition, but no tradition survives without adaptation. Many of our modern tea farming, production and brewing methods have changed since dynastic times, but understanding the heritage of tea helps contextualize and found our modern practices in their roots. We have covered the Tang Dynasty (618–907) with Lu Yu's *Tea Sutra*, the Song (960–1279) with the work of the emperor Song Huizong, followed by several treatises from the Ming Dynasty (1368–1644). In the last issue of our Classics of Tea series, we started translating and annotating the lengthy Qing Dynasty (1644–1911) text the *Sequel to the Tea Sutra* by Lu Tingcan (陸廷燦). As we learned then, Master Lu claimed to be a direct descendant of Lu Yu himself and felt that an updated sequel was well overdue. He put brush to paper and created a much longer book than his predecessor. In the last issue, we translated and annotated the Preface and Volumes I, II and III of the text. There are nine volumes in total. In this issue, we will work through Volumes IV, V and VI, leaving the final section for a future issue of Global Tea Hut. Since oolong was invented in the Qing Dynasty, it is only fitting we share a traditionally-processed oolong to match our studies of the ancients. May these studies enrich and deepen your tea practice, steeping it in the centuries that have come before any of us ever picked up our first teapot.

–Further Reading–

This month, we highly recommend reading or re-reading the November 2019 issue, which contains the first part of this volume. The treasured article in that issue about Lu Tingcan by Steven Owyoung is particularly amazing. That issue is important background for this Part II.

Tea of the Month

Over the course of this month we will be drinking Heavenly Turn, a beautiful charcoal-roasted, traditionally-processed oolong from Central Taiwan. It seems only fitting that we have a traditional oolong tea to sip while we explore this classic, since it was written in the Qing Dynasty (1644–1911) when oolong tea was invented. Granted, the early oolongs were striped teas from Wuyi, not ball-shaped oolongs (let alone Taiwanese tea), but this is still a descendant of the traditions that were begun then and owes its beauty to them.

Oolong tea is withered indoors and out, shaken, fired (de-enzymed), rolled and roasted. It is the shaking that really distinguishes oolong from other kinds of tea. This kind of processing went on relatively unchanged, with minor improvements, until modern times. It wasn't until Taiwan began modernizing that things began to change—a change that would influence the entire tea world in many and varied ways. We discussed the move to greener, lighter oolongs in our last issue. Usually, we find that traditionally-processed oolong tea is richer, more full-bodied and satisfying to drink.

Traditionally, oolong tea was oxidized between forty and seventy percent. Nowadays, a lot of oolong tea in Taiwan and elsewhere is lighter, and then there are a few outliers on the heavy end, like Eastern Beauty. Within the narrower range of traditional processing, the relationship between roast and oxidation is like filling a bucket, with lower oxidation meaning you can roast more and vice versa. It is important to emphasize that this only applies within the forty to seventy percent range. If you tried to roast a lightly-oxidized oolong very heavily it would taste of burnt flowers.

Roasting skills were not traditionally developed by farmers. Instead, the farmer would give the shopkeepers "rough tea (*maocha*, 毛茶)," which was "unfinished" and then the shopkeeper would roast the tea to their customers' tastes. Like tea processing, these roasting skills were handed down in secret. Nowadays, a lot of farmers have learned to roast their own teas and most shops sell finished products, participating less and less. Our Tea of the Month is also roasted by the farmer who produced the tea, harvested from his certified organic gardens with plenty of biodiversity.

They say that each stage of the tea processing should enhance the tea without leaving a trace of itself, so the roasting should not leave a roasty flavor in other words. This tea is roasted superbly, with a strong and bright aftertaste that lingers in the mouth for many minutes after you swallow. It takes great skill to charcoal-roast a tea, as you must first master the fire. The same is true for using coals instead of electric heat for tea preparation—you cannot just set the temperature and relax. You have to first master the skill of selecting the right charcoal that won't smoke, and then practice for years to master using the ash to control the temperature to the precise degree desired. Even then, the formula taught to you or refined from decades of experience won't be applicable to *this* tea and *this* charcoal. You will have to monitor it carefully, which means you will also have to be very sensitive to the chemical changes in the tea and the corresponding appearance and aromas, examining and smelling the tea at regular intervals to know when to adjust the coals/ash and when the tea is roasted to the desired degree.

Heavenly Turn is uplifting, gentle and bright. It is flavorful, rich and opening. It nourishes the digestion and leaves you energized and satisfied. There are deep aromas that go on, luring you deeper into your cup after it is emptied and seeming to lead down a trail well beyond where your nose can travel.

Heavenly Turn

Nantou, Taiwan

Traditional Oolong

Taiwanese

~600-800 Meters

天福

Brewing Tips
沖泡技巧完成好茶

This month we will be drinking Heavenly Turn, a traditionally-processed, charcoal-roasted oolong tea from Central Taiwan. Exploring the classics from the Qing Dynasty throughout this issue is reason enough to celebrate a traditional oolong like this, since oolong tea production began in the Qing. But so did gongfu brewing. That is not a coincidence. In fact "gongfu tea (工夫茶)" first referred to oolong tea production, since it requires so much skill to produce and "gongfu" means "mastery through self-discipline." It was only fitting that a brewing method would evolve to prepare such finely-crafted tea—a brewing method based on skill and devotion to quality just as this type of tea is. Oolong tea and gongfu tea brewing grew up together, so there is no better way to prepare this month's tea. However, if you do not have gongfu teaware or don't know how to prepare tea in this way, two to five of these balls leaves in a bowl is also wonderful: they open up in the most marvelous way and are very fragrant held at the heart.

Two factors to consider when brewing this month's tea gongfu are the shape of the teapot and the amount of leaves in the pot. These are key in brewing a ball-shaped oolong, and second only to the water and fire. (You can find tips on water and fire in previous issues of Global Tea Hut.) We get asked a lot about what shape of teapot to use, so let's start with that.

As it turns out, the best shaped teapot for a ball oolong is also the shape that is best all around, which is a pot with a very round, open body. This is the shape that is the middle ground for most teas. If you can only have one pot, in other words, it should be very round in the middle. Though this is not the absolute ideal for *all* types of tea, it will make any tea well and some teas great, whereas many other shapes only make one or two types of tea well and not others. Ball-shaped oolong is one of the types of tea that such a pot makes incredible. The reason is that the balls need enough space to open up fully. And that is why amount is also key.

It is very important that we dial in the amount if we are to really get the best out of a Taiwanese ball-shaped oolong. A general place to start is to cover the bottom of the teapot, while still leaving enough space between the tea balls that you can see the bottom, like the first shower of fallen autumn leaves. Remember, it is always better to have too little tea than too much, as you can add more but taking leaves out is unseemly and a waste of precious tea. Start light and then add more. If the tea is too light, why not sit for a light session and enjoy the tea light, knowing that you can add more next time. In this way you can hone in on the perfect amount of tea that leaves room for all the tea leaves to open up. (A scoop and stick can help get the amount right!)

As a bonus, you can pay attention to when the leaves open up. Not only is it very important that a ball-shaped oolong have room to open up, but that they all open at the same rate and at the same time. This means the initial rinse should be longer, for example, so that the balls don't roll around so much in the early steepings. In some cases, you may also want to roll the pot back after decanting the early steepings to even the leaves out. If necessary, the worst option (though sometimes necessary) is to open the lid and separate them with a tea utensil/pick.

Gongfu ***Leaves in a bowl***

Water: *spring water or best bottled*
Fire: *coals, infrared or gas (important here)*
Heat: *high heat, fish-eye, 95 °C*
Brewing Methods: *gongfu or leaves in a bowl (gongfu is best)*
Steeping: *long, flash, flash then growing (for gongfu; simpler for leaves in a bowl)*
Patience: *15-20 steepings (gongfu)*

茶 ***Try making sure the leaves all open uniformly by paying attention to the amount and a longer rinse. Also watch to make sure the leaves aren't bunched up by the spout in early steepings.***

Wind in the Pines

The Music & Metaphor of Tea

茶人: *Steven D. Owyoung*

Flavor or tone,
expanded by virtue of its own discretion,
kept open to becoming by virtue of its own reserve:
what it loses in physical manifestation,
it gains in spiritual presence.
—Jullien François, In Praise of Blandness

In the eighth century, the tea master Lu Yu described the sound of tea as a vibration coming from the heating cauldron. As he wrote in the *Chajing*, Lu Yu recommended a cauldron of cast iron for boiling water. Used daily, the iron vessel was durable, and when polished to a high sheen, it gleamed like fine silver. Filled with clear spring water, the cauldron became a glistening mirror and beautiful to behold.

Gifted with a theatric sense, Lu Yu made the ordinary boiling of water quite grand and stirring. Weaving a simple but vivid account, Lu Yu described the boiling of water as a series of slow hypnotic stages, all signaled by the soft reverberation of the cauldron:

Of boiling water, when bubbles appear like fish eyes and there is a faint sound, that is the first boil. When bubbles climb the sides of the cauldron like strung pearls in a gushing spring, that is the second boil. When appearing like mounting and swelling waves, that is the third and last boil. Boiled any more, and the water is old and spent and undrinkable indeed.

As the vessel heated, the water transformed into a shimmering mirage of heat and rising steam. Then the cauldron sighed, ringing with the silvery peal of a distant bell or whispering like the wind.

In Chinese culture, the phrase "*songfeng* (松風)"—"wind in the pines"—was an elegiac motif, a significant theme in art, poetry, music and tea. *Songfeng* brought to mind a natural susurrus, the soughing of the wind as it moved through the needled boughs of conifers. In a gentle breeze, the sound was dulcet and faintly reverberant, soothing and mellifluous. In verse, *wind in the pines* suggested retreat and seclusion in the midst of remote mountains and streams. Its voice was compared to the resonant but fading tones of the silk-strung zither. In tea, *songfeng* marked time and temperature, signaling the moment when water was heated in the cauldron. Mild and monotonous, *wind in the pines* was bland and insipid. Waxing and waning, *songfeng* was yet resonant and enduring, signifying a moment of solitary reflection upon nature as a vital creative force, omnipresent and perpetual, ever mutable and ever changing. Most of all, *wind in the pines* was an allusion to the solitary life of the hermit.

The Tang writer Zhou Jia revealed *songfeng* as a source of poetic inspiration in the art of tea, especially when brewing the leaf. In a poem replete with symbols of reclusion, Zhou Jia

described idle days in a tranquil upland abode. He wrote in the last days of summer, a time when the doleful calls of the wild swan geese resounded in the sky, heralding autumn:

Whiling away the summer
in a quiet hut,
The conversation brimming with feeling.
Water from highland streams
enlivens the taste of tea;
Wind in the pines
overwhelms the swish of the fan.
Far from the sea and rain,
A feeling of peace
enfolds the mountain village.
Here the sighs of the autumn
are mournful,
So for now, let's take a turn
about the chrysanthemums.

Serene in a mountain retreat of mud and thatch, spending the fading season, Zhou Jia welcomed friends to his secluded place surrounded by fall blossoms. In the calm of his hermitage, the eremite prepared tea. At the brazier, the soft whiffle of the goose wing feather fan filled the room until it was surpassed by the reverberations of *songfeng*. Zhou Jia barely hinted at the origins of the sound which issued from the tea stove at the moment when the mountain spring water just heated to a boil and the cauldron began to sing the song of "wind in the pines."

Songfeng was but one of many references to the canon and apocrypha that came to be used in writings about tea. In literature, *songfeng* first appeared in the scholarly writings of the Northern and Southern Dynasties. *Wind in the pines* was expressive of retiring and independent ways, specifically those of the sixth century Daoist scholar Tao Hongjing. Drawn to a life of study and retirement, Tao Hongjing retreated to Mount Mao, a high misty place of abundant herbs and minerals, deep caverns and pure mountain springs. There he pursued Daoist studies for nearly five decades, becoming skilled in scripture, pharmacology and alchemy. It was said in *Histories of the South* that Tao Hongjing especially loved *songfeng*. His courtyard was planted all in pine, and "upon hearing its sound, he joyfully welcomed it as music. When he roamed solitary among the rocks and springs, those who saw him believed him to be an immortal."

For his devotion to reclusion and "wind in the pines," Tao Hongjing was the model hermit, and *songfeng* came to embody the eremitic ideal. Esteemed by the sage, "wind in the pines" became a hallmark for reserve and reclusion as well as elegant literary pursuits, including the aural qualities of the art of tea.

Lingering Sound, Lingering Taste

For Lu Yu, the "faint sound" of the heating cauldron signaled the precise moment when the water boiled and salt was added to the cauldron:

At the first boil, harmonize the water with the flavor of salt in a measure appropriate to the amount of water.

Salt was an important additive to the boiling liquid. River, spring and well water naturally contained organic matter and contaminants that filtering alone did not remove. In concert with the roiling heat of the cauldron, a small amount of salt crystals oxidized, clarified and purified the water. Through chemical reaction, the saline concoction precipitated impurities

During the first boil, discard the dark mica-like film on the foam. Drink it and the flavor of the tea will not be true.

Only after being carefully filtered, heated, salted, and skimmed was the water considered pure enough to make tea, for Lu Yu rigorously followed the ancient maxim, "Concerning the foundation of all flavor, water is the one true source." Significantly, Lu Yu explained, albeit obliquely, that when correctly prepared, the aqueous essence was insipid and tasteless:

…As for those who find the water bland, do they not give more importance to the taste of salt than tea?

Lu Yu then proposed a sequence linking water, taste, tea and ultimately the character of the tea drinker. Faulting those who preferred the briny taste of salted water over tea, Lu Yu asserted that one's preferences revealed one's caliber. Thus, tea made with a pure flavorless water was not only superior but also appealed to "people of refinement, moderation and virtue." Lu Yu further declared that tea itself possessed a persona:

The true nature of tea is restrained, not expansive. Thus, its taste is subtle and bland. Even in a full bowl, when half-consumed, its flavor is elusive. So, how can the nature of tea be described as expansive…

Like tea, the personality of the connoisseur was subtle and bland, obscure yet cultured, discreet and moral. To the literary mind, the complement of tea and connoisseur summoned the ancient phrase "*yiwei* (遺味)," "lingering taste," an expression concerning the subtle nature of the palate. Drawn from the record of music in the *Book of Rites, yiwei* described sacraments for which water was decorously called "mystic wine:"

Thus, musical perfection consists not of utmost tone nor do ritual sacrifices consist of refined flavors. The zithers of the Pure Temple are silk strung with sound holes far apart. When one string is plucked, the other three resonate and produce lingering sounds. In the great ritual sacrifices, mystic wine takes precedence with offering stands of raw fish, and though the great broth is not seasoned, still there are lingering tastes. Thus, the ancient kings regulated ritual and music and did not satisfy the desires of appetite and senses so as to teach the people to govern their likes and dislikes and to return to the proper path of humanity.

During rites and ceremonies dedicated to the ancestors and deities, sacral offerings were necessarily foods that were unblemished and unadulterated. Consecrated but unseasoned, the sacrifices of water, fish and broth were utterly fresh and pure, each provender representing the epitome of its kind and each possessing the enduring and immutable essence proper to the sustenance of the eternal gods and ancestral immortals. Whether sacred music or sacral food, neither fullness of tone nor flavor was appropriate; only tonal reverberations—faint but prolonged—truly accompanied tastes that were bland but lingering. Measured and restrained, ritual guided the people away from excess and superfluous things towards balance and moderation.

Directed towards humankind, the ritual principles of antiquity became tenets of comportment and work, especially literary composition as in the *Rhapsody on Writing* by the sixth century critic Lu Ji who praised a spare writing style:

If Pure Emptiness is attained
by subtle restraint,
Free of excess and ornament,
Then it is reserved like the lingering taste of sacrificial broth,
Like the pure resonance
of the silk strung zither,
Elegant but not seductive.

Lu Yu wrote the *Chajing* in a direct and bare manner, particularly when methodically enumerating the implements and utensils used for tea. Yet, Lu Yu found elegance in the profoundly simple as when he portrayed tea — its hue, scent, and the flavor of its liquor:

The color of tea is xiang 緗, pale yellow. Its fragrance is exceedingly beautiful, si 歟. The utmost beauty of a fragrance is si 歟... Tea that tastes sweet is jia 檟. That which is not sweet but bitter is chuan 荈. Tea that tastes bitter when sipped but sweet when swallowed is cha 茶…

As a poet, however, Lu Yu exalted the sensuousness of tea as he described through simile the fine pale foam produced in the simmering cauldron:

Froth is hua 華, the floreate essence of the brew…Hua 花 froth resembles date blossoms floating lightly upon a circular jade pool or green blooming duckweed whirling along the winding bank of a deep pond or layered clouds floating in a fine clear sky. Mo 沫 froth resembles moss floating in tidal sands or chrysanthemum flowers fallen into an ancient ritual bronze…Reaching a boil, the thickened floreate essence of the brew then gathers as froth, white on white like piling snow.

The Curmudgeon

Even as he revealed its beauty, Lu Yu dismissed and denigrated those who dwelt overlong on tea, musing and fussing about the leaf, and indulging in unnecessary commentary:

遺音遺味

Connoisseurship of the lowest level praises the degree of smooth luster, darkness and flatness of tea leaves. Connoisseurship of the next level commends the degree of wrinkledness, of yellowness in the hollows and mounds of leaves. Superior connoisseurship speaks of good leaves and bad leaves.

To ruminate over the taste of tea and to sniff its fragrance is not proper tea connoisseurship.

Just as the tea master was "refined, moderate and virtuous," the appreciation of tea must needs be reserved and measured, limited by form and propriety.

It was likely due to Lu Yu's unforgiving attitude towards lesser tea masters and connoisseurs that he resolved to pursue the art of tea on his own by writing a book. A clue to his intent came in the eleventh lunar month of the year 761, when Lu Yu wrote his autobiography, claiming that he had already written an opus magnum on tea, the *Chajing*. At the time, he had not actually finished writing the book, for he was only twenty-eight years old and a penniless scholar with no means of support and living all on his own. He began his autobiography in a direct and candid manner:

The given name of Master Lu is Yu and his courtesy name is Hongjian. It is not known where he is from. Some say that his courtesy name is Yu and that his given name is Hongjian, not knowing which is right. He is as ugly as Zhongxuan and Mengyang and stutters like Xiangru and Ziyun, but he is talented and persuasive and sincere in character. In temperament, he is biased and irascible and often subjective. When his friends admonish him, however, he is at once liberal and respectful. Whenever he is at a gathering and happens to think of something, he leaves without speaking, causing people to wonder if he is scornful. But when he makes a promise to someone, he keeps his word, even though the path be a thousand li in length, filled with ice and snow, and infested with tigers and wolves.

Just the year before, Lu Yu built a hermitage on the banks of the river Tiaoxi, upstream and beyond the walls of the town of Huzhou, Zhejiang. His dwelling was simple: a hut made of reeds, mud and thatch gathered from along the shore. Despite his impoverished circumstance, he was settled in a new place and establishing himself as a scholar of consequence. Writing in the third person, Lu Yu described shutting himself away for long spells of solitude and occasional company:

Closing his door, he now reads books for pleasure. He does not mix with riffraff, but spends long days talking and gathering with eminent monks and lofty scholars. It is his habit to roam about in his skiff to mountain temples, wearing only a gauze kerchief, plaited sandals, shirt and shorts, and loincloth. He often walks alone in the wilds chanting Buddhist scripture and reciting ancient poetry. Knocking about the trees with his staff and dabbling his hand in flowing waters, he aimlessly wanders from dawn to dusk until the day is utterly dark, wailing and weeping, then finally returning home. Thus, people of Chu say among themselves, "Master Lu is today's Jieyu."

Sheltered from the elements, at a distance from society yet nearby, Lu Yu read at leisure and sometimes received guests of status and learning. More often than not, he dressed in peasant clothes and disappeared into the countryside, quoting sacred texts and poems from the distant past while rambling aimlessly until driven home by nightfall. His bizarre dress and behavior led his neighbors to think him a bit wild and a little mad, and they compared him with the ancient hermit Jieyu, who once accosted Confucius to warn the sage of the perils of politics and position:

Oh, Phoenix! Oh, Phoenix!
How thy virtue has declined!
The past is beyond reproof,
The future can still be overtaken.
Desist! Desist!
For those now serving, only danger!

Before Confucius could respond, Jieyu turned and walked away. The hermit then retreated to the far western mountains where, eschewing the Five Grains, inhaling the wind, and sipping the dew from clouds and mists, he became a Daoist immortal.

趙孟頫

Zhao Mengfu (1254–1322 A.D.)
***Zhenbo Xiansheng Xiaoxiang* 貞白先生小像, 14th century A.D.**
(Portrait of Master Zhenbo [Tao Hongjing 陶弘景, 456–536 A.D.]),
detail Yuan Dynasty (1279–1368)

Lu Yu enjoyed the comparison to the transcendent Jieyu, repeating and promoting it in his autobiography. Decades later, his identification with the ancient hermit was prophetic, for despite imperial appointments from the throne, Lu Yu embraced Jieyu's admonition and declined high honors and court office to live a hermitic life free of formal obligations and political entanglements.

By becoming a recluse, Lu Yu followed an eremitic practice with origins in the canonical and apocryphal traditions. The hermitage was often called a nest where the eremite was aloof from ordinary society like a bird roosting high in a tree. Such independence and simplicity was first acclaimed in the *Zhuangzi*, *Book of Master Zhuang*. In the first chapter *Free and Easy Wandering*, the master recounted an anecdote in which the emperor Yao sorely wished to relinquish the trials of the throne to the sage Xu You, who replied:

The wren nests in the deep forest on nothing more than a single branch. The mole drinks from the river taking nothing more than a bellyful. Return and repair, My Lord. I have no use for the rule of the world!

Declining the plea of the sovereign, the hermit was disinterested in wealth and power and completely content with mere shelter and sustenance. Advising the weary emperor to return to the seat of state and recover equilibrium, Xu You successfully shunned mundane affairs and continued to embrace a free and easy life.

Later generations looked to the *Zhuangzi* when remarking on eremitism, and the common wren came to epitomize the blithe yet enlightened existence of the recluse. By the third century, the little songbird was eulogized by the Jin poet Zhang Hua in *Ode to the Wren*:

Obscured in lush and
luxuriant thickets,
Right where it plays and gathers.
Flying, it does not float.
Aloft, it is not hurried.
Its dwelling easily holds it.
Its wants, easily met.
Nesting in the woods,
it needs but one branch.
Feeding, it takes but a few grains.
Perching, it does not linger.
Roaming, it does not circle about.
It slights not brambles or thorns,
It favors not angelica or orchids.
Moving its wings with easy leisure,
Skittering about contented;
Yielding to fate,
it accords with natural patterns
Without contending with things.
For all this bird's lack of reason,
Where does it possess such wisdom?
Disdaining treasure,
it avoids buying trouble.
Without adornment,
it attracts no bother.
Resting, it is simple and frugal,
without conceit.
Moving, it conforms to the Way,
attaining artless ease.
Relying on Nature for its means,
It is not lured by the deceit of the world.

In the ninth century, the hermit poet Hanshan admonished the wavering spirit once tempted by title and office to indulge instead in lofty pursuits, to seek the ready comforts of family, and to be in concert with the rhythms of nature. And then in a harmonious blend of Daoism and Zen, the nested wren became the focal point of meditation:

With zither and book always at hand,
What use are wealth and rank.
Refuse the imperial carriage,
heed the virtuous wife;
A filial son commands
the curtained cart.
The wind blows, drying the wheat field;
The water flows, filling the fish pond.
Contemplate the wren bird
Contented on a single branch.

Drawn from the long literary use of the wren and its nest as metaphysical and poetic images, the phrase "one branch (*yizhi,* 一枝)," perfectly conveyed the hermit's devotion to a life of meditation, simplicity and frugality, a life contained within the four walls of the thatched hut, itself a paradigm of purging excess and hewing to naught but essentials.

Vows of Poverty

In an age when scholars were expected to take government examinations and seek high office, Lu Yu did neither. Without an inheritance or the emoluments of office, Lu Yu essentially committed himself to a life of poverty and took his models of indigence from literature and philosophy, especially from the apocrypha. From the *Dao De Jing*, Lu Yu learned that frugality was one of the Three Treasures of Daoism:

There are three eternal treasures to hold and cherish:
The first is compassion,
The second is frugality,
The third is humility: not daring to be first under Heaven.
Through compassion, one can be fierce;
Through frugality, one can be generous;
Through humility, one can lead in the accomplishment of deeds as sovereign.

By embracing the Three Treasures, the sage attained their opposites: in war, the compassionate was bold and victorious; in governance, the humble became ruler; and in charity, the frugal was munificent.

To Lu Yu, being poor was an exemplary condition supported by the sages and historical figures like the Han poet Yang Xiong, who composed the ironical ode *Expelling Poverty.* Yang Xiong wrote that he once banished an unwanted guest named Paucity who Yang blamed for his ill health, loneliness and lack of preferment. As the spectral guest turned to leave, Paucity stopped to remind Yang of the impoverished sages of old who lived frugally and simply, inured to heat and cold, unencumbered and carefree. Expanding on the freedoms that Yang possessed as a poor man, Paucity intoned,

All others lock themselves in.
You alone live in the open.
All others tremble in fear.
You alone have no apprehensions.

Thus enlightened, Yang said, "I hear the righteousness of your words and am convinced," and invited Paucity to come back into his life as welcomed company. At once poignant and absurd, the ode underscored Yang's deep despair at being poor; the poet's only solution to which was to accept poverty as a goodness.

Similar feelings were expressed by the later Tang poet Bo Juyi, who despite being poor, nonetheless praised

the unexpected freedom afforded by his impoverishment:

It is not strange to live straitened
and idle at home.
I do not begrudge a life of poverty.
It is only fate
to have no superfluous things.
And so I come to be an unfettered man.
A single couch of green bamboo,
A single cap of black gauze…
Everything I have is similarly matched
And quite enough to serve me.

Such philosophical and literary sentiments were culturally pervasive, and among the literati frugality and temperance were considered admirable traits. Lu Yu took moderation and restraint quite seriously, confirming through precedent and persuasion the laudable significance of his own penniless state.

The Scholar's Scholar

When the *Chajing* was published in 780, Lu Yu had long been a member of the literati, the intellectuals, academics and poets who made up the scholarly class. As a youngster, Lu Yu first gained recognition for his eccentric but brilliant mind when he became the favorite master of ceremonies for the festivities hosted by the regional officials of central Hubei. From the age of thirteen, he was formally trained and educated by a succession of accomplished teachers, high officials and noted poets. At the age of twenty-eight, Lu Yu wrote his autobiography to provide his names—surname, given name, and courtesy name—to those who may have heard of him but did not know him and to list the titles of his books, thereby establishing not only his proper names but also his many subjects of expertise.

Judging from his written works and bibliography, Lu Yu was a polymath with a specialty in the geneaologies of the southern clans and a profound interest and knowledge of lexicography, to name only two areas of his broad expertise. He was so admired for his erudition that he was invited to be a senior editor of the *Sea of Rhymes, Mirror of Sources*, a massive encyclopedic dictionary that was presented in 777 to the throne.

靜聽松風圖

Quietly Listening to Soughing Pines

Ma Lin (1180–1256)

Before 1246
Hanging scroll: ink and colors on silk
226.6 cm (89.2 in) x 110.3 cm (43.4 in)

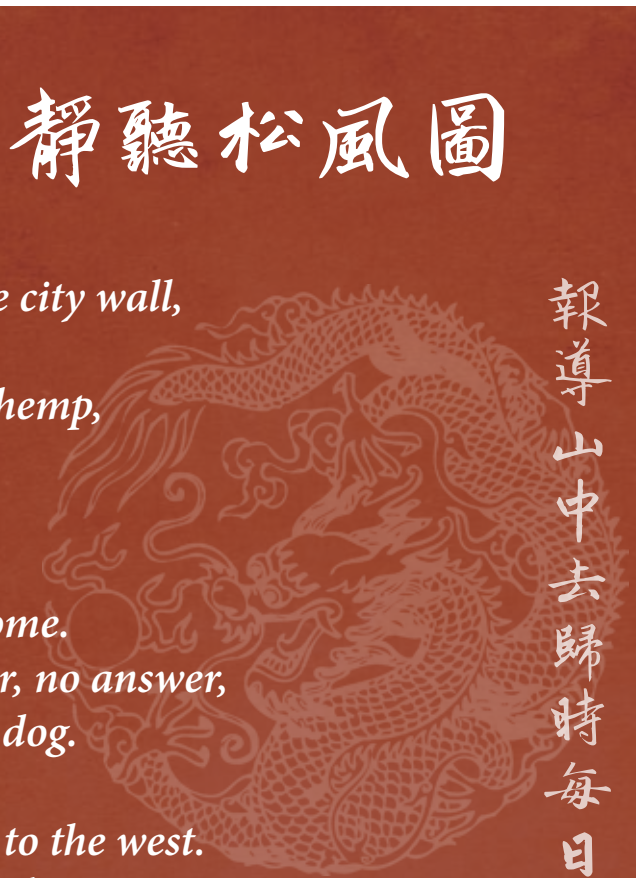
A few years later, around the time that the *Chajing* was published, the emperor honored Lu Yu, inviting the tea master to the capital of Chang'an to become Imperial Instructor to the Heir Apparent and Grand Supplicator to the Court of Imperial Sacrifices. Clearly, Lu Yu was an esteemed and eminently learned man.

Lu Yu revealed his knowledge throughout the *Chajing*, writing the book for the literati in a highly literary manner that appealed to their own erudition. In the scholarly tradition, his language was at once precise and concise, for his task was to describe not only the qualities and virtues of botanical tea but also the culinary art of tea, its utensils, procedures and product. Connoisseurship, the appreciation of the sensory and sensual aspects of tea—color, fragrance, taste, form and sound—posed a different challenge to which Lu Yu adopted and applied poetry, metaphor, allusion and allegory. Lu Yu's historical and literary remarks were at times so obscure that his references required research and explanation. Even so, Lu Yu's intimations engaged and intrigued the literati, stimulating intellect and imagination, such that however slight or abstruse his indication, the literary mind adapted, informed itself and made the expression whole.

Homage to the Eremite

The most compelling thing about Lu Yu was, perhaps, his frequent absence. Although he was fine company and had a wonderful wit, Lu Yu's social life was limited by his own disinterest in anything but perfecting the art of tea, his scholarship and tending bouts of melancholy. Periodically divorced from society, he savored the solitary life of a hermit.

His close friend Jiaoran left a telling comment on Lu Yu in the poem *Looking for Lu Hongjian But Not Finding Him* in which the poet described a trip to the tea master's hermitage, the Detached Study at Qingtang, located just outside Huzhou. Remarking on the country lane and reluctant mums, Jiaoran provided a fitting tribute to Lu Yu's eremitism and habit of disappearing.



You moved beyond the city wall,
Where the rural path
crosses mulberry and hemp,
Near a planted hedge
of chrysanthemum,
Not blooming,
though autumn has come.
Knocking on your door, no answer,
not even the bark of a dog.
Wishing to leave,
I asked your neighbor to the west.
He said you go off into the mountains,
Returning with each setting sun.

—Jiaoran

移家雖帶郭野徑入桑麻
近種籬邊菊秋來未著花
扣門無犬吠欲去問西家
報道山中去歸時每日斜
皎然

續茶經

陸廷燦

Sequel to the Tea Sutra

Part II

Volume Four: Teaware

第四章：茶之器

This continues where we left off in the last Classics issue. Remember, Lu Tingcan's work is a collection of classical references to tea. Each Tea symbol (茶) marks a note he made. The footnotes provide additional resources that help in understanding the text. The records here span all of history up until that point, which is why the teaware suggested is so different. The contradictions are due to the opinions of the various authors coupled with the breadth of the various quotes that Master Lu draws from. The work is like walking down the halls of history and peering into many varied tearooms, as different as the tea spaces we find in the modern tea world....

茶 *Record of the Censorate*[1] contains this passage: "There were three branches in the Censorate: the Admonishment Branch, which was staffed with censor-attendants, the Palace Branch, which was staffed with in-palace censor-attendants, and the Detection Branch, which was staffed with monitor-censors.[2] Under the Detection Branch, the Detection Hall was located in the south of the palace. During the Huichang period, the Monitor Censor Zheng Lu built a thatch-roofed Detection Hall called the South Hall, which got its name from the pine trees behind it.[3] The Justice Hall (刑察廳) was also called the Hall of Nightmares, because whoever slept there would have nightmares. The Soldier's Hall (兵察廳) was in charge of tea for the entire Censorate. They always purchased fine tea from Sichuan and stored it in pottery jars to keep out the moisture and heat. Censors had to come to this hall to supervise the sealing and opening of tea jars, so this hall was nicknamed 'Hall of the Tea Jars.'"

茶 Li Dongyang recorded in his *Record of Leisure Writing* that "tea saucers were invented by the daughter of Cui Ning, the prime minister of Sichuan. She complained that after the hot tea filled the tea cup, it became too hot for her fingers to hold, so she could not continue drinking her tea. So she set her cup on a small plate. However, the tea cup tended to tip over, so she secured it to the plate with a ring of wax. Then she ordered a craftsman to fasten the cup with a ring of lacquer instead of wax, and presented this to her father. Cui Ning was impressed by her invention and ordered more of these special saucers to be made, showing them off to his guests and relatives. This invention was so convenient that everyone took to using it. Later generations made hundreds of variations on the shape of these saucers. In the early years of the Zhenyuan[4] period, craftsmen in Qingyun fashioned lacquered silk into the shape of lotus leaves, and used this to hold their tea cups in place of saucers. People often mistakenly think this was the origin of tea saucers, but I do not agree. The Prime Minister Cui was the ancestor of the Cui family living in Shengping (昇平) today. This fact is easily verified if you write and ask about it."

茶 Song Emperor Huizong wrote the *Treatise on Tea*[5] dedicated to all things tea-related. In the section on utensils for tea, he recorded that "the best grinders and sieves are forged out of pure silver, while the next best are made from wrought iron. The sides of the pestle should be steep and the trench deep. The rolling grinder on top should be sharp and thin. The silk sieve should be fine and taut, and the tea leaf should be ground rapidly and forcefully. Finer, re-sieved tea powder tends to be lighter and therefore rises to the surface when whisked. This forms a layer of foam, not unlike millet porridge, which focuses and reflects the color of the tea most beautifully.

The proper size for a tea bowl is really determined by the amount of tea one desires. If the bowl is too large for the amount of tea, then the color of the tea will not be fully brought out. On the other hand, if too much powder is used in too small a bowl, then the tea will be gritty and the froth will not rise properly. When the bowl is pre-heated, the foam will linger much longer.

The whisk should be made of old bamboo[6] so that the handle has a weight and bearing that make it firm to handle and fluid to maneuver. A heavier handle will generate more momentum when it is being swirled through the tea. In addition, the fibers of older bamboo stalks are tougher, which will add power to the whisking. It is important that there are spaces between the flanges of the whisk, and that these strong roots of the whisk taper down to fine 'sword tips.' A sharper edge will be quieter to use, as it will reduce splashing and help cut through the liquor to make the finest froth.

The finest ewers are made of gold and silver. The size of the ewer can vary according to the requirements of the occasion. The elegance of the pouring will largely be determined by a long and graceful spout. The spout should be proportionate, with a straight curve and a large base that tapers to a thinner mouth. A long, balanced, well-crafted spout will allow for skillful control of the water when pouring, and will reduce unwanted dribbles and splashes. The mouth of the spout should be tiny and oval, with a teardrop shape. An ewer with these features will stop the water flow with ease, smoothly ending the pour without losing a drop. This is very important, because precisely seven gusts of hot water are needed to create the perfect froth across the surface of the tea. A single droplet of water will therefore disturb the foam that has been carefully whisked up on the surface of the tea liquor.

The proper size of a ladle is roughly what is adequate for a single bowl of tea. If there is excess water in the ladle, one will have to pour the leftover water back. If one ladle does not hold enough for a bowl, then another ladleful will need to be added. Such adjustments delay the whisking, and the liquor in the bowl will grow cold."

茶 *Song Dynasty (960–1279) ewer for decanting hot water into the bowl during whisking.*

茶 Cai Xiang's *Record of Tea* explains the following in the section on utensils:

"A tea drying rack is constructed of woven bamboo sheets covered with bamboo leaves so that the fire will not burn the leaves above the racks. About a foot of space is left between the middle rack and the low flame down below; this helps the color, fragrance and flavor of the tea.

The tea that is not currently drying on the racks is sealed and stored in big tea baskets, which are also woven from bamboo strips. The baskets are then stored in a high place to avoid humidity.

Tea cakes can be broken apart with a knife made of gold or iron, whichever is more convenient, using a large tree stump as a cutting table.

A pair of tea tongs, made from bent gold or iron, is used for roasting tea cakes.

The grinder is made of either silver or iron. Gold is too soft, while copper and jadeite get rusty easily. Therefore, the three materials mentioned above are not suitable for making a tea roller.

For sieves, the finer the better. The best silk for sieves is made at Goose Creek in Sichuan Province.[7] Wash the silk in hot water before using it to make the sieve.

Since the tea liquor is whitish in color, it looks best in black cups, such as Jian teaware. The black, thick-bodied ones with fine hare's fur patterns are a good choice. These thick cups will keep the tea liquor warm for a long time, which is of great importance. Tea cups made in other places are inferior because they either have thinner bodies, or purple-looking glaze. For the purpose of tea competitions, blue or white cups are not suitable.

The most important attribute of a tea spoon (*chachi*, 茶匙) is for it to be heavy and powerful for whisking. Gold is the best material, while silver or iron are the best choice for most people. Bamboo spoons are too light, hence are not suitable for whipping Jian tea.

Smaller ewers are easier to maneuver, making it easier to pour hot water into the cups when making *diancha*. Gold is the best material, while silver, iron or ceramic are the best choice for most people. If the pot is too big, then the hot water will taste off after sitting idle in the pot for too long."

Notes

1. *Record of the Censorate* (禦史臺記) was an official account of the Chinese judicial system during the first quarter of the 8th Century, written by Han Wan (韓琬, active 710–740).

2. The Chinese names of these offices and officials are as follows: Admonishment Branch (*taiyuan*, 臺院); censor-attendants (*shi yushi*, 侍御史); Palace Branch (*dianyuan*, 殿院); in-palace censor-attendants (*dianzhong shi yushi*, 殿中侍御史); Detection Branch (*chayuan*, 察院); monitor-censors (*jiancha yushi*, 監察禦史).

3. The Huichang (會昌) period lasted from 841–846. Not much information is available about Zheng Lu (鄭路), other than that he enjoyed befriending drinkers.

4. The Zhenyuan (貞元) period lasted from 785–805.

5. Translated in the April 2016 issue of Global Tea Hut.

6. The emperor is referring to the age of the plant itself, not to how recently the piece of bamboo was cut. Old-growth bamboo is better, stronger and more attractive.

7. The silk from Exi (鵝溪, Goose Creek) in Sichuan Province was an imperial tribute from the Tang Dynasty (618–907).

Sequel to the Tea Sutra

茶 Sun Mu recorded in his *Accounts of Korea*[8] that in Koreans, a tea spoon is called a *chashu*.

茶 Zhou Hui commented in his *Miscellaneous Accounts from Qingbo Gate*[9] that "the craftsmen in Changsha make wonderfully delicate and intricate teaware. They use good, sturdy materials, such as colored gold. Most officials will have some teaware from Changsha displayed on their tables. However, they purchase this teaware more out of a desire to show off than for practical use. In fact, tin and tea go very well together. I personally think that tin is well-suited for tea and is not too extravagant. However, if any paper labels are pasted onto the tin teaware, then the flavor of tea will be affected."

茶 Zhang Shunmin[10] once said that "Lu Gongzhu[11] had three tea powder sieves and caddies at home, one made of gold, one made of silver, and another one made of palm leaves. When he had ordinary guests visiting, he would ask for the silver caddy. If he asked for the gold caddy, it meant the guests were important people who had direct links to the royal family. If he asked for the palm caddy, then the guests were old friends who he would attend to personally. His household servants would stand in line behind the screens to wait for his directions."

茶 *Collected Works of Huang Tingjian* (黃庭堅集) contains a poem called "Song of Grinding Tea with My Friend Gongze," which goes:

To drink new tea, simply grind a cupful,
Add no perfume to the pure cloud of tea.
For full flavor, crush and grind the tea cake finely;
The grindstone clamors like thunder
through ten thousand ravines.

茶 Tao Gu wrote in his *Records of the Pure and the Supernatural* that "rich and powerful water should be boiled in a silver kettle.[12] A silver kettle is better than a copper one for boiling water. A tin kettle is the next best choice."

茶 *Collected Works of Su Dongpo* (蘇東坡集) contains a poem called "Tasting Tea in the Stone Pagoda in Yangzhou," which goes:

Distinguished guests sit all around;
With clean hands holding clean teaware.

茶 *Collected Works of Qin Shaoyou* (秦少游集) contains a poem called "Tea Mortar," which goes:

Mountain hermits love drinking tea;
From wood they carve their hollow tool.
Clever hands fashion the mortar,
Its elegant sound rings like the beat of a drum.

茶 *Collected Works of Wen Yuke* (文與可集) contains a poem called "Thanking Magistrate Xu for His Gift of a Painting of Teaware," which goes:

Paintings of teaware fill the scroll,
I add my tea poem across the expanse.
All is painted with magic in each stroke;
My words convey their profound wonder.

茶 Xie Zongke (謝宗可) wrote a series of poems called "Odes to Objects" (詠物詩)—one of the poems in this series is called "Tea Whisk" (茶筅), and it goes like this:

This gentleman gleams with perfection at each bamboo joint;
Amid the night I hear the gentle sound of wind in the pines.
The wind blows in from lands afar,
stirring up bubbles like crabs' eyes;
In a pot half full of whirling snow, dragon buds dance.
His whisk-ends become hair of fragrant jade;
Waves of wet foam form his green whiskers,
curling like flowers.
Hands pump up and down, exerting all their force;
All to be worthy of the tea lover, Mr. Jade Stream.

茶 Zhou Mi wrote in his *Folk Customs During the Qianchun Period*[13] that in the royal palace during big festivals, the servants would prepare "tea brocades (*xiucha*, 繡茶)," which were huge golden tea bowls with colorful fruits and nuts in the shapes of dragons and phoenixes.

茶 Cheng Dachang's *Reflections on Dew*[14] quoted a line from Su Dongpo's *Accompanying the Emperor to the Jingling Temple:*[15] "In my illness I long to be bestowed with tea in a copper leaf bowl." (Author's note: The Emperor does not serve tea to officials in Jian teaware anymore. Instead, the Emperor uses large pure white, tea bowls in the shape of "copper leaf" tea bowls. Originally, these copper leaf tea bowls were the brownish-gold of copper.)

茶 Zhou Mi recorded in his *Miscellaneous Accounts from Guixin Street*[16] that "during the Song Dynasty, teaware made in Changsha was the most refined and delicate of all. A set of complete teaware could take 300 to 500 *xing*[17] of colored gold to make. The complete tea set is stored in a silver box tied with wide sashes. When Zhao Nanzhong[18] was stationed in the south, he once used a thousand ounces of gold to make a tea set and offered it to the Emperor. The head craftsman at the imperial court was very impressed by this tea set, declaring it finer than anything the imperial craftsmen could make."

茶 The *Mei'an Collection* (眉庵集) by Yang Ji (楊基) contains a poem called "Ode to a Wooden Tea Stove," which goes:

Clad in red and green comes the fairy maiden
with her skin of jade;
The Goddess of Flowers bestows her clouds of rosy violet.
The crystal tears of the Ninth Heaven
sprinkle the moon-faced kettle;
The fire entrusts its affection to the partridge-spotted teapot.
Flesh and bone have turned to coals,
giving their lives for the sake of the fragrant soul;
The dreaming spirit, like a ball of dew, slowly dries up.
O beauty, do not mourn your withered graces;
For you intoxicate me with your fragrant tea."

茶 Zhang Yuan wrote in his *Record of Tea* that "[according to the Daoist five-element theory], gold is the mother of water, and silver is stern yet gentle. Therefore, water boiled in tea kettles made of these two metals will not be salty or astringent. In other words, gold and silver are the best materials for making tea kettles. In any case, it is important for the kettle to have a hollow tube in the middle, so that the heat can pass through easily. The best tea cups are made of white ceramic, while the blue ones are second best."

茶 Wen Long's *Notes on Tea*[19] says that "hermits living in the forest can seldom afford to make a tea kettle out of silver, let alone a cauldron. So it is more common to use iron cauldrons."

茶 Luo Lin commented in his *Discourse on Tea* that "the brazier can be made from earth or bamboo. Its size should match that of the tea kettle. Also, containers for storing tea must be used exclusively for tea, and not for storing anything else."

茶 Li Ruyi wrote in his *Shuinan Record* that "people nowadays refer to both tea bowls and wine bowls as '*pie* (鼈),' though this word does not exist in dictionaries."

茶 Zhang Chao says in his *Cedar Desk Collection* that "cups for drinking tea are called '*ou* (甌);' the white ones are the best, as found in the line of verse that goes, 'Pure white porcelain is passed around in the quiet night, filling the leisurely pavilion with fragrance.' It is best for tea cups to be tall with a small mouth, to better reflect the color of the tea liquor and prolong the aroma."

Notes

8. The General Sun Mu (孫穆) was stationed in Korea for a period of time, during which time he wrote this book, *Accounts of Korea* (雞林類事).
9. Though Zhou Hui (周輝, 1126–?) was not recorded as holding any official title, he seemed to be popular among high society, and he claimed to have traveled to the Jurchen Territory. The place mentioned in the title of his book (清波雜志), "Clear Wave (*qingbo*, 清波)," is the name of the south gate of Hangzhou, a gateway to the Longjing tea plantation.
10. Zhang Shunmin (張舜民, active 1065–1120).
11. Lu Gongzhu (呂公著, 1018–1089).
12. "*Fugui tang* (富貴湯)," literally "rich and powerful hot water" was called this because it was boiled in a kettle made of precious metal such as gold or silver. It was believed that water boiled in gold or silver vessels tasted superior. This allusion may have to do with the fact that both gold and silver are noble metals that do not react much with the water and air. The type of vessel referred to here is a "diao (銚)," a water kettle with a sidehandle and a short spout.

銚 

13. Zhou Mi (周密, 1232–1298) never held an official post, but he was very well-respected among literary circles for his knowledge and talents in various areas, including painting, Buddhism, Daoism, medicine, and antiques. He wrote this book, *Folk Customs During the Qianchun Period* (乾淳歲時記).
14. Cheng Dacheng (程大昌, 1123–1195) was a prominent scholar of geography, among other talents. In the 5th Century he published a detailed textual study of the ancient geography of China, with illustrations of maps, called *Commentary on the Water Classic* (水經注). The book quoted here, *Reflections on Dew* (演繁露), was a collection of historical accounts through the lens of his Neo-Confucianism ideology.
15. The Jingling Temple (景靈宮) was built in 1012 in Qufu (曲阜), Shandong Province, the birthplace of Confucius. The Emperor Song Zhenzong (宋真宗, reigned 997–1022) was responsible for building this temple, and decided the ultimate ancestor of all emperors was the legendary Huangdi (黃帝) who was supposedly the ruler of the Han people in the 28th–26th centuries BCE. So it's possible that subsequent emperors would have chosen some officials to pay homage to the emperors' ancestor at this temple, as suggested by the title of this piece of writing.
16. After the fall of the Song Dynasty (960–1279), Zhou Mi refused to serve the Mongolian court and moved to the suburbs. He lived on Guixin (癸辛) Street, and wrote down anything that he could remember about the Song Dynasty, or that he observed under foreign rule.
17. The *xing* (星) appears to be a unit for measuring precious metals, at least during the Song Dynasty. Unfortunately, there is not much information available on this unit.
18. Zhao Nanzhong (趙南仲) was active from 1186–1200. Archaeologists have speculated that seven exquisite pieces of silverware excavated at Changsha in 2015 were from the household of Zhao Nanzhong's son, Zhao Kui (趙葵).
19. Translated in the April 2017 issue of Global Tea Hut, along with other great Ming Dynasty (1368–1644) works.

茶 Huang Longde commented in *On Tea*[20] that "the cleaner the utensils, the better the tea will taste. Nowadays, the Zisha teapots made by Shi Dabin,[21] the tin tea kettles made in Bianliang,[22] the tea stoves made of Xiangfei bamboo,[23] and the tea cups made during the Xuande and Chenghua periods,[24] are all highly treasured by lofty gentleman, poets, wise men, and officials. Tea paraphernalia has never been so exquisite since the Tang and Song Dynasties."

茶 Zhang Dafu wrote in his *Writings from the Goose-Hearing Studio* that "after tea leaves are put into a basket, their flavor will diminish by the day, whereas tea leaves are a perfect match for water. However, if the tea stove is not exclusively used for cooking tea, then the tea liquor will not be any good. As a result, I consider drinking tea a habit that only the rich and powerful can sustain."

茶 Le Chun wrote in his *History of Pure Living Written at the Snow Hut* that "spring water is cold and wild. If it is not confined in golden or silver containers, then its flavor will dissipate easily. Someone once gifted Ouyang Xiu some cold spring water. Ouyang was surprised and asked the man, 'You are a poor person—how come you have access to such a rare novelty?' But when he saw the container, Ouyang said the flavor of the water was completely lost. Alas, it is true that drinking tea is a habit that only the rich and powerful can sustain. Ouyang Xiu once studied the history of the large and small Dragon Balls and learned that they were pioneered by Ding Wei and further developed by Cai Xiang. He lamented, 'why would a gentlemen such as Cai Xiang do such a thing?' Su Dongpo composed a poem that goes,

Tea buds, dainty as grains of millet,
grow by the creeks of Wuyi;
They were made into Dragon Cakes by Ding Wei,
and then Cai Xiang.
Yet what need do our lords have of such luxuries?
With its bitter flavor, it is bound to lead to low,
corrupt behavior.

Viewed in this light, perhaps Ding and Cai's contribution to tea was not such a positive one after all. These thoughts came up when I looked upon my tea jar.

The tea cauldron contains in it all the beauty of cinnabar-red mountains and jade-green water, of the moon among the clouds. Tea's medicinal function of purging impurities and quenching the thirst is no less effective than that of the Lingzhi mushroom or the Baizhu rhizome. Without a cauldron of tea, with its milky clouds on the surface, how would we enjoy such flowing and elegant conversation, though we sit in a secluded thatched cottage, with snowy moonlit pines outside our window? Ah! Indeed, the cauldron truly makes a great contribution to tea. This is why so many poets have sung the praises of the tea cauldron. Here are some of them:

Notes

20. Huang Longde (黃龍德) wrote *On Tea* (茶說) prior to 1630.
21. Shi Dabin (時大彬) was the most famous maker of Yixing zisha (purple-sand) teapots.
22. Bianliang (汴涼) is modern-day Kaifeng, Henan Province. It was the capital of the Northern Dynasty and seven other dynasties throughout the history of China.
23. Xiangfei bamboo (瀟湘竹) is a variety of bamboo with purplish spots on its stalks. It is the favored bamboo for craftsman and landscape artists.
24. Xuande (宣德, 1426–1435), Chenghua (成化, 1464–1487).
25. Feng Shike (馮時可, active 1571–1617) served as a statesman in several regions of China.
26. Shu is the old name for what is now Sichuan Province.

迷失蒸氣

Pi Rixiu (皮日休): Idle, it stands like a squat mushroom; Boiling, it gurgles and rushes merrily.

Liu Yuxi (劉禹錫): From the cauldron comes the whisper of rain and wind in the pines; Milky clouds fill the cup like swaying flowers.

Lü Juren (呂居仁): Flowers float from samadhi hands; In my bamboo study, I boil fish-eye bubbles.

Fan Zhongyan (范仲淹): A cauldron shaped of copper from Mount Shoushan, beyond the clouds; A kettle holding water from amid a rippling river.

Luo Dajing (羅大經): I wait for the sounds to subside into silence; My bowl fills with springtime snow, purer than nirvana. Ah! Indeed, the cauldron truly makes a great contribution to tea. This calls to mind the following lines, too:

Lu Tong (盧仝): I shut my wooden gate against uncultured guests; In my scholar's cap, I brew and sip in peace.

Yang Wanli (楊萬裏): An old man now, I have drunk tea all my life; A decade of use has burned right through my bent-footed cauldron.

Such fervent tea-loving gentlemen as these surely did not disappoint their tea cauldrons."

茶 Feng Shike[25] wrote in his *Tea Manual* that "the bamboo basket used for tea is called a '*pili* (茇莉),' or a '*panglang* (篣筤).' A wooden spoon or ladle is called a '*xi* (犧).'"

茶 *Yixing Records: The Teapot* says that the "the Shushan area, originally called Dushan, is where the clay for making teapots comes from. When Su Dongpo lived in Yangxian, he visited this place and the scenery here reminded him of Sichuan. So he renamed this mountain Shushan—Mount Shu—after the province.[26] To this day, there is a Dongpo Shrine nearby to commemorate this incident. After centuries of people paying homage to Su Dongpo with incense, the shrine has become pitch black."

茶 Mao Chaomin expressed the opinion that "the smaller the teapot, the more precious it is. Guests can enjoy tea to the fullest when each guest has a small personal pot, so he can drink however he desires. Why is this? Well, with a small pot, the aroma of the tea will not dissipate, and the flavor will remain concentrated. In addition, timing is everything when it comes to bringing out the ultimate flavor of the tea liquor. Drink the tea too early, and the flavor will not be fully developed. But drink the tea too late, and the flavor will be past its peak. Only by drinking tea with a calm mind at one's own personal pace can one really perceive the minute subtleties and true wonder of the tea."

Sequel to the Tea Sutra

茶 Zhou Gaoqi wrote about teapots in detail in his *Famous Teapots of Yangxian* (陽羨茗壺系): "From the Ming Dynasty onwards, tea leaves were no longer ground and pressed into cakes as they were in the past. Today's methods of tea-making far surpass those of previous dynasties. Over the past few centuries, silver and tin teapots, as well as the ceramic pots made in the provinces of Fujian and Henan, have fallen out of favor. Instead, they have been surpassed in popularity by the pottery made in Yixing, which represents another huge step forward. This clay can truly enhance the color, aroma, and flavor of the tea. Ever since Du Fu sang the praises of 'a dazzling teapot that pours out gold and jade,' everyone in high society wanted to own a purple-sand teapot. Teapots made by famous artists would cost as much as twenty pieces of gold for a pot which weighed a couple of ounces. Thus clay became considered as valuable as gold, prompting people to go even more crazy over these pots. The origin of purple-sand teapots can be traced back to a monk whose name is now forgotten, who made these pots at Jinsha (金沙, Golden Sand) Temple. Later, Wu Yishan studied at the Golden Sand Temple and his servant, named Gongchun, made teapots following the old monk's example; they were of a chestnut color, with wonderful shapes and decorative patterns revealing subtle whorls. Teapots made by Gongchun are considered the best in the world. During the Wanli period, the four most famous teapot makers were Dong Han, Zhao Liang, Yuan Xi and Shi Peng.[27] Shi Peng is an alias of Shi Dabin, whose father's name is also Dabin. Rather than making fancy teapots, his works are simple, sturdy and truly wonderful. As a result, all the other potters began paying a lot of attention to Dabin's work. In addition, there are other artisans such as Li Maolin, Li Zhongfang and Xu Youquan.[28] Shi Dabin's pupils include Ou Zhengchu, Shao Wenjin, Shao Wenyin and Jiang Bofu.[29] Chen Zhongmei from Wuyuan could make intricate layers of decoration with unfathomable skill.[30] Other craftsmen such as Chen Yongqing, Chen Xinqing, Min Lusheng, Chen Guangfu, Shen Junyong, Shao Gai, Zhou Houxi, Shao Ersun, Chen Junqing, Zhou Jishan, Chen Hezhi, Chen Tingsheng, Cheng Yuncong, Shen Junsheng and Chen Cheng are all fantastic in their own right.[31] Xu Youquan made his own colored clay in colors such as crabapple red, vermilion purple, the pale whitish-gold of the Ding Kiln, light inky gray, agarwood brown, watery jade-green, pomegranate skin, flower yellow, iridescent and pear skin. Shi Dabin signed his name on his teapots with a bamboo knife, in a relaxed style of calligraphy.

The device for washing tea is shaped like a flat pan with a divider in the center and some narrow outlets at the bottom. So water will flow out of the basket, sand will flow to the second section, and the tea leaves will remain on the first section. The washed tea leaves can then be stored in another container. Chen Zhongmei and Shen Junyong both made fantastic washing and storage devices. There are also ladles and tea kettles that are made to perfection. The best material for making long-lasting ladles is coconut shells, while the best material for a tea kettle is tin.

Teapots are better small than large, and better shallow than deep. The lid of the teapot should be domed rather than flat. This will make the flavor of the liquor more concentrated and easier to appreciate.

If flavors of other food linger in the teapot from previous usage or the surrounding environment, fill the pot to the brim with hot water, then pour hot water out while it is still hot. Then immediately immerse the pot in cold water and quickly take it out again. This will eliminate any lingering flavor."

茶 In his *Commentary on Tea*, Xu Cizhu suggests the following: "Take a small amount of tea from the big jar and put it in a tin tea box for daily usage. After the tea in the tin box is used up, then replenish the tin box with tea leaves from the big storage jar. In the past, people championed Gong Chun's teapots, while more recently Shi Dabin's teapots have become popular. Shi Dabin used clay with coarse sand in it, which does not retain an earthy smell."

茶 Zhu Quan wrote, "I have been testing out low-fired pottery for tea cups instead of porcelain, with bamboo shoot shells for the lid. Then I cover them with mistletoe leaves in the shape of a conical bamboo hat to keep out the dust before placing them on a bamboo rack, clean and pure. I also used bamboo strips to weave a tea spoon as fine as a tea strainer. This lofty and dust-free object, sourced from the mountain trees, is vastly different from what most people in this mundane world use. If using a copper pot for brewing tea, it is difficult to avoid rust. On the other hand, a tea kettle made of sandy clay might make the water taste earthy. Only pure tin is truly worthy; tin is the mother of all metals, and kettles made from it will enhance the quality of the water."

茶 Xie Zhaozhi commented in his *Five Colored Silk Sashes* that "at the beginning of the Song Dynasty, Beiyuan was the best tea from Fujian Province. Beiyuan tea was a tribute tea that would only be bestowed upon the high officials of the Censorate and those who had a direct connection to the Emperor. So anyone who received the tea would treasure it greatly. For example, Wang Dongcheng told his servants to serve this tea only when Yang Yi[32] came to visit. Other guests knew not to expect Wang to serve them his Beiyuan tea."

Notes

27. These four artisans are Dong Han (董翰), Zhao Liang (趙梁), Yuan Xi (袁錫) and Shi Peng (時朋),
28. The Chinese names of these four artisans are: Li Maolin (李茂林), Li Zhongfang (李仲芳) and Xu Youquan (徐友泉).
29. These four artisans are Ou Zhengchun (歐正春), Shao Wenjin (邵文金), Shao Wenyin (邵文銀) and Jiang Bofu (蔣伯荂).
30. Chen Zhongmei (陳仲美) from Wuyuan (婺源).
31. These artisans are Chen Yongqing (陳用卿), Chen Xinqing (陳信卿), Lu Minsheng (閔魯生), Chen Guangfu (陳光甫), Shen Junyong (沈君用), Shao Gai (邵蓋), Zhou Houxi (周後溪), Shao Ersun (邵二孫), Chen Junqing (陳俊卿), Zhou Jishan (周季山), Chen Hezhi (陳和之), Chen Tingsheng (陳挺生), Cheng Yuncong (承雲從), Shen Junsheng (沈君盛) and Chen Cheng (陳辰).
32. Yang Yi (楊億, 974–1020) was one of the leading historians at the imperial court.

茶 *These three pots were all made by the most famous grandmaster in all of Yixing history, the Ming Dynasty (1368–1644) master Shi Dabin, who put purple-sand teapots on the map. Along with his art, though, zisha's claim to fame is due to its effects on tea liquor, of course.*

茶 In *Collected Works of Zhi Tingxun*, the author composed "The Biography of Mr. Tang Yun," which was a personification of a teapot.

茶 Wen Zhenheng wrote in *Superfluous Things*[33] that "the best teapots are made from clay, because clay pots will not disturb the tea's aroma or the structure of the water. The tin pots made by Zhao Liangbi[34] are also excellent. In the Jiangsu and Zhejiang areas, the work of Xi Jiahe and Huang Xijia is the most sought after."

茶 Gao Liang's *Eight Notes on a Good Life* rates the suitability of different materials for various tea implements: "For tea kettles and pots, sandy clay and porcelain are best, while copper and tin are second best. Porcelain teapots are best for steeping tea, while clay tea kettles are best for boiling water. For tea cups, Xuan Kiln porcelain is the best quality. The white shiny ones are very elegant in shape, and are decorated with painted floral patterns. The best ones are as shiny as jade. The second best are from Jia Kiln, and have the character 'tea' (*cha*, 茶) written on the bottoms of the cups. The smaller Jia cups are really beautiful. When tasting tea and observing the color of the tea liquor, how can we allow blue floral patterns to disturb the yellowish-white of the cups? By the same token, only pure white cups are suited for drinking wine; the rest are no good. When we taste tea, cleanliness is the first priority. If the teapots, tea cups, or tea spoons are rusty or stained, they will contaminate the tea and affect its flavor. Therefore, it is vital that all vessels and utensils are cleaned before use."

茶 Cao Zhao noted in his *Essentials of Antiquity*[35] that "in ancient times, people used a shallow pot for tea liquor, so that it will dry quickly and not leave any tea to stagnate."

茶 Chen Jiru composed a poem called "Tasting Tea," which contains these lines:

The bamboo tea stove ponders quietly;
Pinewood flames fly in a furious blaze.

(Author's Note: the best bamboo tea stoves are made at Mount Hui.)

茶 *Comprehensive Encyclopedia of Assorted Subjects: Tea Bowl* mentions a poem by Han Yu that includes the line, "tea bowls held in delicate fingers."

茶 Xu Baoguang's *Faithful Records of Zhongshan* says that "tea cups from Ryukyu[36] were yellow and decorated with blue and green plants and flowers. It's said they were unearthed at Gala in Tibet. The tea cups were few and of low quality. The cups that feature an ice-crack pattern rather than floral patterns are said to be made in Taiwan. They usually feature wooden lids with red or black lacquer varnish, and intricate hollow-based tea saucers. Their tea saucers, tea brushes, tea stoves and other paraphernalia are not exactly the same as what we have in mainland China."

茶 Ge Wanli's *Records of the Pure and the Supernatural* says that "one of Shi Dabin's teapots is called 'fishing in the snow,' because the teapot looks like a fisherman wearing a conical hat. This image is so apparent that seeing it does not require any imagination on the viewer's part."

茶 *Record of Things Seen and Heard* says that "brass tea kettles are imported from foreign countries. With their reddish brass coated with tin, they are thin and light, fine and elegant—ideally suited for brewing tea."

Notes

33. Wen Zhenheng (文震亨, 1585–1645) is the author of *Superfluous Things* (長物志), the tea portion of which was translated in the April 2017 issue of Global Tea Hut.
34. Zhao Liangbi (趙良璧) is believed to be the first artisan to have made tin pots in the style of Shi Dabin's clay ones, making tin pots a novelty. Two centuries later, another modification was made, which involved wrapping a layer of tin around the outside of Zisha purple sand clay pots, to preserve all the characteristics of the fine clay and yet still enjoy the shiny decoration of tin on the outside.
35. Cao Zhao (曹昭) wrote *Essentials of Antiquity* (格古要論) in 1388. This book contained a collection of essays on antiques and connoisseurship, and is arguably the earliest Chinese book on this topic.
36. The Ryukyu islands are a chain of islands that stretch between Japan and Taiwan.

Volume Five: Tea Brewing
第五章：茶之煮

This volume is all about tea brewing techniques. It is worth noting how much of this section is devoted to water, the "Mother of Tea." So much attention was put into this aspect of tea, it really does emphasize how relevant it is to proper tea brewing and to a healthy life. This focus on water also criticizes modern pollution and forces us to confront the environmental destruction of our age, wherein most the waters mentioned here are undrinkable. As with the previous volume, there are contradictions (sometimes noted outright) between the authors, as they span ages and the type of tea/teaware changed. Still, there are many gems herein, and myriad ways that this wisdom can be applied to our modern tea practice, beyond just context and depth.

茶 The "Song of Six Envies," written by Lu Yu in the Tang Dynasty, goes like this:

I do not envy golden vessels;
I do not envy cups of white jade.
I do not envy those who enter
the imperial palace in the morning,
nor those with audiences in the evening.[1]
Yet what I envy a thousandfold, ten thousandfold,
is the clear water of the Xijiang,
Which flows down to Jingling, my dear home.[2]

茶 In his Tang Dynasty *Notes on Water for Brewing Tea* (水記), author Zhang Youxin (張又新) wrote: "The late Mr. Liu Bochu (劉伯芻, 758–818), the Assistant Minister of the Ministry of Justice, was my revered elder. He was a very learned and distinguished scholar. He once made a comparison to determine which types of water were the most suitable for tea, and classified them all into seven grades: The first is the water from the Nanling section of the Yangtze river;[3] the second is the spring water of Huishan Temple in Wuxi;[4] the third is the spring water from Huqiu Temple in Suzhou; the fourth is the well water from Guanyin Temple in Danyang County;[5] the fifth is the well water from Daming Temple;[6] the sixth is the water from the Wusong river;[7] and the seventh and lowest-grade is the water from the Huai River.[8] I once went in a boat, taking a pitcher to dip into these waters and compare them myself; it is exactly as he said. A guest of mine who was familiar with Liangzhe[9] pointed out that our survey was not entirely comprehensive, and I made a record of this. When I was serving as the Prefectural Governor of Yongjia, I crossed the Tonglu river and arrived at Yanlai, where the stream water was extremely clear and fresh. Fine tea brewed with this water had an indescribably fresh fragrance; it far surpassed the water from Nanling on the Yangtze river. When I arrived in Yongjia and drew water from the Xianyan waterfall and used it for brewing tea, it was no less fine than the water from Nanling. Thus, I knew that my friend's words were indeed to be believed.

茶 In Lu Yu's discussion of water, he mentions twenty kinds in the following order:

1. The water from the waterfall at Kangwang Valley, Mount Lu.[10]
2. The spring water from Huishan Temple in Wuxi.
3. The water from Lanxi Creek, Qizhou.[11]
4. The water from the Hama Estuary beneath Mount Shanzi in Xiazhou.[12]
5. The spring water from Huqiu temple in Suzhou.
6. The water from by the bridge at the Zhaoxian Temple pond at Mount Lushan.
7. The water from Nanling on the Yangtze River.
8. The water from the Xishan Waterfall spring in Hongzhou.[13]
9. The water from the Huai River in Tongbai County, Tangzhou.[14]
10. The water from the Longchi Mountains in Luzhou.
11. The water from Guanyin Temple in Danyang County.
12. The water from Daming Temple in Yangzhou.
13. The water from Zhongling, on the upper reaches of the Han River in Jinzhou (this water has a bitter taste).[15]
14. The water from Xiang Creek, beneath the Yuhu Cave in Guizhou.[16]
15. The water from the Luo River to the west of Wuguan, Shangzhou.[17]
16. The water from the Wusong River.
17. The water from Qianzhang Waterfall at the southwestern peak of Mount Tiantai.[18]
18. The water from the Yuan Spring in Liuzhou.[19]
19. The water from the Yanling Rapids in Tonglu.
20. Water from melted snow (when using water from snow, it must not be overly cold).

茶 In the Tang Dynasty *On Tea* (論茶), author Gu Kuang[20] said that "To brew good tea, one should choose a gentle flame with fine smoke, water from a calm spring and a small cauldron."

鴻漸六羨歌

茶 In the ninth volume of his *Annals of the Immortal Bud*, author Su Yi[21] recorded sixteen methods of brewing tea: "Good water is key to brewing good tea. If brewed with low-quality water, even the finest tea will taste unremarkable, no different from ordinary tea. The methods of boiling the water for tea can be ranked according to several criteria. These are divided into three ranks according to how much the water is heated, three ranks in terms of how fast the water is poured, a further five ranks in terms of the implements that are used, and another five ranks according to the type of fuel used to heat the water. The rankings by category are:

Degree of boiling:

1. "First-grade water": boiled to just the right point
2. "Immature water": taken off the heat when it has only just begun to boil
3. "Hundred-year-old water": over-boiled water

Speed of pouring:

1. "Moderate water": poured at just the right pace
2. "Interrupted pulse water": poured in a stop-and-start fashion
3. "Strong water": poured too quickly and in too great a quantity

Implements used:

1. "Noble water": served in gold or silver vessels
2. "Graceful jade water": served in jade vessels
3. "Supreme water": served in fine porcelain vessels
4. "Tongue-tying water": served in metal vessels with a rusty flavor
5. "Cut-price water": served in low-quality pottery vessels

Type of fuel:

1. "Standard water": heated using live charcoal
2. "One-sided water": heated using leftover fragments of firewood or charcoal
3. "Villian water": heated using dried dung
4. "Cheap water": heated using dried twigs and leaves
5. "Demon water": heated using firewood that produces a lot of smoke

Notes

1. (入省入台) *ru sheng ru tai*. "*Shengtai*" was a Han dynasty word for the forbidden part of the palace where only court officials could enter. Thus, the implication of this line is "people who have obtained positions as government officials."
2. Jingling (竟陵), where Lu Yu was born, is located in modern-day Tianmen, Hubei Province. The "Xijiang (西江, West River)" mentioned in the poem is located just beyond Huzhou (湖州), Hubei (湖北), near Lu Yu's hometown.
3. Nanling (南零) is a section of the Yangtze River, located at Zhongling Spring (中泠泉) near Zhenjiang City.
4. Wuxi City is the location of Yixing, famous for its clay teaware.
5. Danyang (丹陽) is in the south of modern-day Jiangsu Province.
6. Daming Temple (大明寺) is in modern-day Yangzhou City, Jiangsu Province.
7. The Wusong River (吳淞江) is in modern-day Shanghai.
8. The Huai River (淮水) originates in Henan Province and merges into the Yangtze River at Yangzhou City, Jiangsu Province.
9. Liangzhe (兩浙) literally means "the two Zhes" referring to Zhe Xi (Western Zhe) and Zhe Dong (Eastern Zhe). This territory roughly corresponds to modern-day Zhejiang province and the southern part of Jiangsu province.
10. Mount Lu (廬山), located in modern-day Jiangxi Province, is now a UNESCO World Heritage Site.
11. Qizhou (蘄州) is modern-day Qichun, Hubei Province.
12. Xiazhou (硤州) is located in modern-day Yichang City, Hubei Province.
13. Hongzhou (洪州) is located in modern-day Yuzhang County, Jiangxi Province.
14. Tangzhou (唐州) is located in modern-day Nanyang City, Henan Province.
15. The Han River (漢江) originates in Hanzhong City, Shaanxi Province.
16. Guizhou (歸州) is located in modern-day Zigui County, Hubei Province.
17. Shangzhou (商州) is located in modern-day Shangluo City, Shaanxi Province.
18. Mount Tiantai (天臺山) is a famous Buddhist and Daoist site located in Taizhou City, Zhejiang Province. 3,300 meters is about 11,000 feet.
19. Liuzhou (柳州) is in modern-day Guangxi Province.
20. Gu Kuang (顧況, 725–820) was a prolific poet and critic of art and literature. After he retired, it was said that he had been practicing alchemy and Daoism to live to the ripe old age of 95.
21. Su Yi (蘇廙) wrote *Annals of the Immortal Bud* (仙芽傳), a book dedicated to the brewing of tea, during the late Tang Dynasty (618–907). He also wrote in detail about *diancha* tea brewing (whisked powdered tea).

Sequel to the Tea Sutra

茶 In his *Record of Zhitian*, Ding Yonghai[22] (丁用晦) tells of an episode involving a Tang Dynasty duke. Duke Li Deyu of Wei[23] loved brewing his tea with spring water from Mount Hui, so much so that he ordered this spring water to be brought all the way from Changzhou to the capital by post horse, using exchange stations. This special supply route was called the "water relay." Some time later, a certain monk said to the duke, "Your highness, there is a well right here in the capital which is connected to the same source as the spring at Mount Hui. Tea brewed with this water tastes every bit as good." The Duke asked, "Where is this spring?" The monk replied, "It is behind the storehouse of the Haotian Monastery." The Duke then ordered his servants to bring a bottle of water from each of the sources—one from the Mount Hui spring and one from the Haotian Monastery well—along with eight bottles of water from various other sources. Then, he ordered the monk to tell them apart. After tasting them all the monk easily identified the two bottles of water, much to the astonishment of the duke.

茶 The *Encyclopedia of Events and Literature from Past to Present*[24] (事文類聚) also records that while Duke Li Deyu was resident in the imperial court, one of the men under his command was sent out from the capital on official imperial business. The Duke said to his subordinate, "When you return, bring me back a jug of water from the Nanling section of the Yangtze River, beneath the foot of Mount Jin." The servant gladly accepted this order. But on the journey home he got drunk and forgot all about the whole thing; it wasn't until the boat had passed Shitoucheng that he suddenly remembered. He hurriedly scooped up a jug of water right there and then and brought it back to the capital to offer to the duke. On tasting the water, the duke was very puzzled, exclaiming, "How is it that this water tastes so different to how it used to taste? Why, it tastes just like the river water from below Shitoucheng in Jianye!"[25] At this, the servant dared not keep up the pretense any longer and admitted his deception, offering many apologies.

茶 The *General Annals of Henan* (河南通志) contains the following record: "The source of Lu Tong's tea spring is in Jiyuan County. Lu Tong purchased an estate about two *li*[26] away from the Tongji Bridge in Jiyuan County,[27] and that's where the spring is located. He wrote a poem about this that goes:

I have bought a piece of land,
in front of the Flower Cave in Jiyuan.
I call myself Jade River[28];
on the land there sits a temple called Jade Spring.

Lu Tong used this spring water to make tea, from which comes his poem, *Master Jade River's Song of Tea* (玉川子飲茶歌),[29] which contains many witty aphorisms."

茶 According to the *Huangzhou Records* (黃州志),[30] the Lu Yu Spring, also called the Lanxi Spring, is located beneath Mount Fengxi in Qishui County. Lu Yu once used the water from this spring to make tea and declared that it was the third finest spring in all the world. It also features in the poems of Song Dynasty poet Wang Yuanzhi.[31]

茶 In his *Tiantai Records* (天臺志), Master Wujin[32] states that "Lu Yu once tasted the water from the waterfall here on this mountain, and he ranked it seventeenth among the finest waters in the world. I, too, have tasted the water from that waterfall, but I did not think it nearly so good as the water from our Meng Spring and Bin Creek. I suppose Lu Yu must only have traveled as far as the spring at the waterfall; if he had explored the whole of Tiantai, he would surely not have declared the water from Mount Jin to be number one."

茶 According to the *Maritime Records* (海録),[33] "Lu Yu ranked water from melted snow in twentieth place for making tea, as it is sluggish and too cold." In his *Tea Hut Records* (茶寮記), Lu Pingquan (陸平泉) states that "the water used by the Tang Dynasty Imperial Library was the finest for making tea, which earned it the name '*Mishui* (Library Water)'"

茶 According to the *Cedar Desk Collection*, during the Tianbao period of the Tang Dynasty, there lived a Buddhist monk called "Chouxi," also known as "Qingyan."[34] On his wanderings he arrived in Nanyue; while standing on the mountain he tapped the rock with his monk's staff and a spring came pouring forth, which he called *Zhenzhu Quan*, the Pearl Spring. The monk drank from the spring and found the water sweet and refreshing. "Oh, to use this water to brew our Tonglu tea from my hometown; what a perfect match it would be!" he exclaimed.

茶 The *Treatise on Tea* states that "the best water is mild and clear, sweet and pure. When bubbles the size of fish eyes or crab eyes spring forth in a continuous stream, it is just right for brewing."

茶 *Records of Lin'an in the Xianchun Period*[35] (咸淳臨安志) mentions that "the Xixia Cave is unfathomably deep, and contains a pool of water which is very sweet and cool. During the Song Dynasty, Su Song, the Duke of Wei, once used this water to brew tea. In addition, there are three wells at the Lotus Garden. The uncovered well yields the best water for brewing tea, which is clear, sweet and icy cold. It's safe to say this is the finest water in the Xiaolin region."

茶 *Wang's Conversations*[36] (王氏談録) contains the following excerpt: "Everyone agrees that when a good tea is stored for a long time, it will develop a certain aroma of age. While visiting a region that produces tea I happened to learn a good method of refreshing old tea leaves: take the new tea shoots that are harvested in early spring and lightly pan-fire them, then mix some of this together with the old leaf and brew them together. In this way, the original fragrance of the old tea will be revived. I tried this method in Xiangyang with very good results. I told Cai Xiang of this method and he also expressed his approval."

茶 Ouyang Xiu's *Notes on the Water of Mount Fucha* (浮槎水記) says that "both Mount Fucha and Mount Longchi are in Luzhou. The water from Mount Longchi is vastly inferior to the water from Mount Fucha. However, in *Notes on Water for Brewing Tea*, Zhang Youxin ranked the water of Mount Longchi in tenth place, yet Fucha Mountain does not even appear on the list. This goes to show there was much that Zhang Youxin did not know. This is not the case with Lu Yu, who says that water from the mountains is the best in quality, while river water comes second and well water is inferior. Of mountain water sources, springs dripping from stalagmites and water that runs slowly over rocks are the best. Even though Lu Yu's words were simple, he covered all the key principles regarding water."

Notes

22. Ding Yonghai (丁用晦) recorded many topical matters of his day in *Record of Zhitian* (芝田録), making it a valuable source for historians, linguists and historical anthropologists alike.
23. Duke Li of Wei (李衛公德裕, 787–850) served as a chancellor for three Emperors and was the leader of the Li faction during the decades-long Niu-Li faction struggle.
24. This encyclopedia (事文類聚) was written by Zhu Mu (祝穆) in 1246. It is a reference book and a collection of poetry and essays, with 180 chapters.
25. Jianye (建業) was an old name for modern-day Nanjing.
26. A *li* (里) = roughly 650 meters. Two *li* is equal to approximately 1.3 kilometers or 0.8 miles.
27. Jiyuan (濟源) is modern-day Jiyuan City, Henan Province.
28. Lu Tong went by the alias "Yu Chuanzi (玉川子)," "Master of the Jade River."
29. This famous poem, also known as "The Seven Bowls of Tea," features in the October 2014 issue of Global Tea Hut and p. 49 here.
30. Huangzhou (黃州) is modern-day Huanggan City, Hubei Province.
31. "Wang Yuanzhi (王元之)" is the style name of Northern Song Dynasty (960–1126) poet Wang Yucheng (王禹偁, 954–1001). He was known for forthright criticism of politics and consequently was banished to the south three times. Later, he went on to be banished to Qizhou and Huangzhou, where the Lu Yu Spring was located.
32. Master Wujin (無盡法師, 1554–?) is also referred to as Master Chuandeng (傳燈).
33. The *Maritime Records* (海錄碎事, referenced here as simply 海錄) were written by Ye Tinggui (葉廷珪, active 1115), who was an official at Quanzhou and Zhangzhou on China's southeastern coast.
34. Chan (Zen) Master Chouxi (稠錫禪師) was active during the Tianbao period (天寶, 742–756).
35. This work (咸淳臨安志) is a record of the capital of the Southern Song Dynasty (1127–1279), which is modern-day Hangzhou. It was first printed in 1268, the 4th year of the Xianchun period, and is a valuable record of the history of the era.
36. *Wang's Conversations* (王氏談錄) was written by Wang Qinchen (王欽臣, 1134–1101). Wang was the most prolific book collector of his era. He also collated books and made carefully edited copies for his friends to borrow and for children to read. His collated editions of more than 43,000 books are considered some of the best book editions in the history of Chinese books. Later in his career, he was stationed in Korea.

茶 Cai Xiang wrote in his *Record of Tea* that "when stored for more than a year, tea will have a much fuller fragrance but the color and taste will be dull and stale." He gives the following instructions:

"Before brewing, pour some boiling water over the tea cake in a clean container, then scrape off one or two layers of grease. Then, pick up the tea round with a metal tong and to dry it over warm fire. Next, crush the tea cake (unless it is a new cake less than one year old). To do this, wrap the tea cake tightly with a piece of clean paper, then crush the cake [with a wooden hammer or other device]. Then, keep grinding the tea until it turns white. However, if this process is not completed until the next day, the tea will become darker in color. After grinding the tea leaves, sift the tea powder. If the sieve is too fine, the tea powder will float on the liquor when making tea. On the other hand, if the sieve is too coarse, then the tea foam will float on the liquor.

Deciding on the perfect time to pour the hot water into the tea powder is the most difficult part of making tea. If the water is not boiled enough, then the foam will float on top of the tea liquor. On the other hand, if the water is over-boiled, the tea powder will sink to the bottom. Previous generations referred to over-boiled water as 'crab eyes.' What's more, the hot water is boiled inside a tea kettle and cannot be seen from outside, which makes this process difficult.

If not enough tea powder is used compared to the amount of water, then the foam on top of the tea liquor will not stick together. On the other hand, if too much tea powder is used, it will form a porridge-like layer on top of the tea liquor (this is why the Fujianese refer to the surface of the tea liquor as 'cloudy porridge.') First, put one *qian*[37] of tea powder into a bowl and pour some hot water to make it into a paste. Then pour more hot water into the bowl and start whisking the tea with the whisk in a circular motion. Pour the water up to only four tenths of the capacity of the bowl, and whisk until the surface of the tea liquor turns white and there is no water mark on the side of the bowl. In Jian'an, when people hold tea whipping competitions, anyone whose tea displays a water mark loses the battle. The tea that lasts the longest without displaying a water mark is the winning tea. This is why at these competitions, people talk about 'one water' or 'two waters' being the difference between winning and losing.

Tea has its own fragrance, yet when making tribute tea people add borneol, oils or balms in an attempt to enhance the aroma of the tea. In Jian'an, the local people refuse to add any superfluous fragrances for fear of robbing the tea of its true aroma. By the same token, it is not advisable to add any fruits, nuts or herbs that might eclipse the tea's original fragrance and flavor."

茶 In his *Qingyi Records* (清异録), Tao Gu recorded the following: "The tea artists display exquisite craftsmanship and can make images seem to appear on the surface of the tea liquor while they are pouring it. The monk Fuquan (福全) who was born in Jinxiang and grew up at the tea table, is even able to make lines of poetry appear on the surface of the tea liquor as he pours the water. If he pours four cups of tea at a time, he can even form a quatrain with one line of the poem in each cup—this is truly an unrivaled wonder, yet he performs it as if with a snap of his fingers. One almsgiving day, the temple was crowded with people all hoping to have the good fortune of witnessing his wonderful skill. So, Fuquan chanted a poem that went:

Paintings emerge on the water of each cup;
What painter can learn such an art?
It would make a mockery of old Lu Yu,
Who earned his reputation from brewing tea.

Tea started to flourish during the Tang Dynasty. In recent times, the marvelous art of painting on tea has become popular, which involves cleverly using a spoon to make pictures appear in the tea liquor—things like animals, insects, fish, flowers and plants. They are as exquisite as paintings, yet vanish in the blink of an eye. People call this art 'tea magic.'

There's also another method of making images appear. It involves placing a piece of paper with carved patterns over the base of the cup, sprinkling tea powder over it and then removing the paper. This makes a flower pattern appear in the cup. It is further decorated with lychee fruit for leaves, and pine nuts or ivy as the stamen. Finally, the hot water is poured in to brew the tea."

茶 According to the author of *Making Tea: Evaluating Water* (煮茶品泉), "from Mr. Wen's *On Tea* (茶說) which I read in my youth, I learned of about twenty famous springs. Later, I traveled in person to Ba Gorge and Hama Cave to the west, Wu City and the Shugang Well to the north, and visited the ancient capital to the south, going as far as the Yangtze River. I stayed in Danyang and sampled the Guanyin Spring; I passed through Wuxi and tasted the water of Mount Hui. Carefully choosing green tea shoots, each bud picked with one leaf, lighting some *lancao* or *guimu* wood as fuel, brewing a little, sipping a little: this is guaranteed to free the mind of worries and the body of illness, promote the flow of *qi* and bring cheer to the gloomiest of spirits. I have truly come to appreciate the way fine tea and fine water bring out the best in each other. Such a lovely fragrance, lingering serenely in the air; even the insightful words of masters past have not come close to expressing its true beauty. Li Daoyuan wrote his *Water Classic* (水經), yet had no knowledge of tea; while Wang Su was enamored of drinking tea but made no mention of water. In terms of discussing the merits of both tea and water together, I can gladly say that I have done my part."

茶 In his *Notes from Dongxuan* (東軒筆録), Ding Wei records that "one hundred *li* north of Dingzhou lies the Ganquan (Sweet Spring) Temple. There, on the left side of the road, there is a mountain spring whose water is sweet and delicious, perfectly suited for brewing tea. It's a most elegant setting, nestled in the embrace of wooded hills. Important Song Dynasty statesman Kou Zhun (style name Ping Zhong) once passed through this spot when he was demoted to a post in Leizhou; upon tasting the water from this spring he was compelled to leave an inscription on a nearby rock

face extolling its praises before continuing on his way. Not long afterward, Ding Wei also passed by this place when he was similarly exiled to Zhuya; after paying his respects to the Buddha he also left an inscription after the first one before journeying onward. During the Tiansheng era, imperial official Fan Feng went to Huzhou on official business and also passed by this temple. Seeing the inscriptions left by these two honorable men, he lingered in contemplation of their words, and, much moved, wrote a poem next to the two inscriptions expressing the feelings they inspired:

Ping Zhong drank from this spring
while resting his horse;
Ding Wei prayed to the Buddha
before his southward journey.
From high mountain ranges,
I look down at the mist-wreathed road;
My desire for worldly glory fades,
and I incline to the life of a monk."

茶 In his *Mozhuang Records* (墨莊漫録), Zhang Bangji (張邦基) writes: "In the sixth year of the Yuanyou era, Su Dongpo was serving as prefectural governor in Yangzhou. On the day of the Qixi Festival,[38] he did a test on the water from the Daming temple wells, along with two other officials, postmaster Chao Duanyuan (晁端彦) and deputy governor of Wu Prefecture Chao Wujiu (晁無咎). They took water from the well in the western corridor of the tower courtyard and water from the well in the lower courtyard and compared the two. All agreed that the water from the tower courtyard was superior.

In Huating County there is a spring called Hanxue (Icy Cave) Spring whose water tastes identical to the water from Mount Hui in Wuxi. It's a pity that so few of the local people know about it. Wang Jinggong[39] once wrote a poem about it that goes:

With icy spirit, the water is colder than frost;
Snowdrifts pile up to conceal the cave.
Within the hollow mountain,
the spring has sat silent for a thousand years.
The mountain wind blows chill;
the mountain moon shines clear.
How can a northern traveler soothe his soul,
Without the water from this shining place?"

Notes

37. One *qian* (錢) is 3.75 grams or around 0.13 ounces.
38. The Qixi (七夕) Festival is known as Chinse Valentine's Day and falls on the seventh day of the seventh lunar month. It traditionally celebrates the one day of the year that two lovers from a famous legend, the Weaver Girl and the Cowherd, can be reunited.
39. "Wang Jinggong (王荊公)" is the style name of Wang Anshi (王安石), a Northern Song Dynasty (960–1126) writer, politician and philosopher. He is listed among the Eight Great Prose Masters of the Tang and Song.

茶 In *Morning Dew in the Crane Forest* (鶴林玉露), Luo Dajing (羅大經) writes: "My friend and contemporary Li Nanjin (李南金) said that 'the *Tea Sutra* mentions three stages when it comes to boiling water for tea. Firstly, small fish eye bubbles begin to appear; secondly, a rush of bubbles like a gushing spring; and thirdly, a vigorous roil of bubbles like a string of pearls. However, in recent times, very few people use an open cauldron to boil their tea. When using today's teapots to boil water, it's difficult to see the water boiling; so, one must rely on the sound to identify the first, second, and third stages of boiling. What's more, according to Lu Yu's method, the tea powder should be added directly to the cauldron at the second stage of boiling; with today's method of putting the tea powder in a tea bowl and then pouring in the water, it is more suitable to wait until the point between the second and third stages of boiling.' My friend wrote a poem describing listening to the sound of the water and pouring the tea:

The frenzied chirp of ten thousand cicadas
Is suddenly joined by the gallop of a thousand chariots.
I hear the whispering of wind in the pines
and the chatter of mountain streams,
Calling urgently for the delicate pale green of the cups.

This description is at once vivid and precise. Yet it must be emphasized that the water for tea is better underdone than overdone. With underboiled water the tea will be sweet, while with overboiled water it will become bitter. If one waits until the sound of the boiling water resembles wind in the pines and mountain streams, will the water not be overboiled and make the tea bitter? Only by taking the pot off the heat early and letting the bubbles subside before pouring will one achieve a sweet brew. Nanjin did not touch on this in his poem, so I shall add another poem to supplement it:

When wind in the pine and rain on the laurel
first begin to sound,
Quickly, take the copper pot off the bamboo stove to rest.
Wait for the whispering sounds to fade
and silence to be found,
And you will brew a cup of pure spring snow,
as if by Heaven blessed."

茶 In *Rambling on the Misty Hills* (雲麓漫抄), Zhao Yanwei (趙彥衛) wrote that "Lu Yu discussed the taste of water from all across the land, and identified the most famous water sources. He inscribed these on a stone tablet for future generations. In *Liezi* (列子),[40] there is a passage that goes: 'Confucius said that Yi Ya (易牙) could tell apart the waters of the Zi River and the Sheng River.' Yi Ya was a high official of the Qi State during the Spring and Autumn period; he could distinguish the water from these two rivers by its taste alone. King Wei of Qi did not believe this, and made him undergo several tests of this ability; every time he was able to distinguish the water successfully. Is it possible that Lu Yu inherited his own uncanny abilities from Yi Ya?"

茶 *Collected Works of Huang Shangu*[41] contains this passage: "To the west of Dayun Temple in Luzhou, there is a cliffside with a spring trickling down it, unrivalled in taste by any other spring in the region."

茶 Lin Bu (林逋) wrote a poem called "Thoughts While Brewing Beiyuan Tea," which goes:

Tea dust flies up, trembling, from the grindstone;
Jian'an buds, like milky flowers, brew their springtime liquor.
We know little about the rare treasures of this earth;
So we turn to the Tea Sutra to consult the ancients.

茶 *Collected Works of Su Dongpo* contains the following passage: "I journeyed from the capital city of Kaifeng, traveling upstream by boat along the Huai River and the Yangtze River to Sichuan. I had been accustomed to drinking river water for many years, and when I arrived in Sichuan and had to drink well water instead, I found that it had an unpleasant and astringent taste. It took me more than a hundred days to get even somewhat used to it. This is how I learned that river water truly is far sweeter than well water. Later I went to Nankang, south of the Five Ridges by the banks of the Yangtze, and drank the river water there, which was even sweeter, purer and more refreshing. So, I learned that the water from the southern part of the river is superior to the water from the northern part. Recently I also went to Qingyuan Gorge; the waters there are a beautiful jade-green and have a wonderful flavor. At present I am visiting Luofu; I tasted the water from the Xizhang (Monk's Cane) Spring—which is said to have been discovered by a Buddhist monk walking with his cane—and found that the water from Qingyuan Gorge pales in comparison. Huizhou is the only place south of the Five Ridges where people like to engage in tea competitions, so this wonderful water certainly doesn't flow here in vain.

In the eastern part of Huishan Temple is the Guanquan (Spring-Viewing) Pavilion, whose hall is named Yilan (Rippling Water). A spring flows through the pavilion and fills two wells, which are very close to each other. One well is round and the other is square. People most often drink the water from the round well, as its water is still and calm, while the water from the square well is somewhat turbulent. Still water is naturally clear, while turbulent water tends to be clouded with sediment. The spring which passes through Yilan Hall flows out of the mouth of a stone dragon and rushes down into a large pond below. The water from the pond has an earthy taste and is not suitable for drinking. This spring flows all year round without drying up. Zhang Youxin once ranked it as the second-best spring in the whole country."

Notes

茶 *Summer Holiday Records* (避暑録話) contains the following passage: "There is a poem by Pei Du, the Duke of Jin, that goes:

Sated from dinner, I dawdle off to bed;
My servant brews me a cup of new tea.
I take off my cap and recline upon my woven-rope couch;
the wind carries the sound of flowing water to my ears.

The poet must have felt such a sense of contentment at this scene that he was compelled to write a poem about it. I, meanwhile, have lived in the mountains for these past seven years and get to enjoy such bliss day after day."

茶 There is a poem by Feng Bi (馮壁) entitled "A Scene of Su Dongpo Brewing Tea in Hainan," which goes:

Drinking Miyun tea bestowed by the Son of Heaven,
My heart drifts, airy as a springtime dream.
Even banished to this forsaken cave of fire and darkness,
I soar through the sky, the wind beneath my wings.

茶 The following passage appears in *Wanhua Valley* (萬花谷): "Huang Shangu's *Notes on Well Water* (井水帖) contains the advice, 'take a dozen small pebbles from beside the well and put them into your water container, then the water will not become turbid.' There is a poem describing this called *Song of the Mount Hui Spring*, which contains the line 'the icy springs of the Xi valley flow over oval pebbles.' This is indeed the case. These long, rounded stones have the ability to purify the water.

Those well-versed in tea know that when grinding tea powder, it is ready when the whirling tea powder evenly lands upon one's eyebrows. There's a poem by Zeng Chashan[42] that goes:

When grinding tea,
grind till the eyebrows turn powdery white;
When serving the tea,
the eyes will delight at its lovely green."

茶 The *Complete Geographical Encyclopedia* (輿地紀勝) contains the following record: "The Bamboo Spring is in the south of Jingzhou Prefecture in Songzi County. In the early Zhihe Period during the Song Dynasty, the monks from Ruozhu Monastery were dredging a well when they fished out a calligraphy brush. Later, Huang Tingjian passed through on his way to a posting that he had been demoted to in Guizhou. When he saw this brush he was astonished, exclaiming, 'Why, this is the very brush that I dropped in the Hama Estuary!' From this incident, they learned that the water in these two places must come from the same source. This inspired Huang Tingjian to write a poem:

In the west of Songzi, lies a temple in the forest;
Amid the bitter bamboo, a sweet spring fills the well.
The people of Sichuan all talk of the Hama Estuary;
They bring spring tea to test its waters for their brew."

40. The *Liezi* is a Daoist classic believed to be written during the Warring States Period (475–221 BC) and honored in the Han Dynasty (202 BCE–220 CE) as the *Chongxu Zhenjing* (沖虛真經) or *Classic of Perfect Emptiness.*

41. "Huang Shangu," the writer referred to in *Collected Works of Huang Shangu* (黃山谷集), is an alternate name for Huang Tingjian (黃庭堅, 1045–1105), a poet and calligrapher from the Northern Song Dynasty (960–1126).

42. "Chashan (茶山)," meaning "Tea Mountain," was an alias of Southern Song Dynasty (1127–1279) poet Zeng Ji (曾幾, 1085–1166).

茶 In *Miscellaneous Records of Qingbo* (清波雜志), Zhou Hui (周輝) records the following: "I live at Mount Hui, where I decorate my tables with spring water and pebbles. When family or old friends venture east to visit, they ask questions about my surroundings, the bamboo and the pines. I often take them to the Luzi Spring to drink some tea, so I don't feel lonely out here.

Although the water drawn from the mountain spring up here at Mount Hui can be transported to Kaifeng quite quickly, the water is liable to end up contaminated with the flavor of the container it is carried in by the time it arrives. In this case, filtering the water through fine sand will purify it, leaving it just as fresh as when it was first drawn. We call this process 'washing' the Mount Hui spring water.

The local people on Mount Tiantai collect special 'bamboo-drip water' by cutting off the tip of each stalk of bamboo and then bending it down so the water inside the bamboo can drip into an earthen jar. This bamboo-drip water should not be mixed with other types of water. It's said that Su Caiweng[43] and Cai Junmo (Cai Xiang) once went up against each other in a tea competition. Cai Junmo chose to brew an excellent quality tea using water from Mount Hui; the tea Su Caiweng chose was not as good, but brewing it with bamboo-drip water secured his victory. This story is recorded in *Miscellaneous Records of the Jiayou Period* by Jiang Linji (江鄰幾). But if this is indeed true, how come it is no longer discussed among tea aficionados today? The water of Shuangjing got its shining reputation because of scholar Huang Shangu's high regard for it. Su Weigong[44] once said that 'Who knows how many people I've recommended for official positions in my lifetime? Yet of them all, I have only received gifts from Meng Anxu (孟安序), who presents me with a yearly gift of a jar of Shuangjing water.' Su Weigong never accepted any gifts other than this water, which goes to show how highly he prized it."

茶 *Record of the Eastern Capital* (東京記) contains this passage: "The two wings of the Wende Hall each have an archway, one in the east and one in the west. Du Fu[45] mentions this in one of his poems: 'To the east of the east archway lies a well with very fine water.' In his poem *A Memory of Su Dongpo Brewing Tea*, Huang Shangu wrote the line: "The well by the archway is second to none; the water of Jingling Valley Falls is infallible."

茶 In *Record of Mount Lu* (廬山記), Chen Shunyu (陳舜俞) writes that: "There is a waterfall in the Kangwang valley fed by spring water which comes flying down over the clifftops and splits into twenty or thirty smaller rivulets; these falls cover a width of some seventy feet and are immeasurably high. These are the same falls that Huang Shangu refers to in his line of poetry: "The valley falls brew a sweet nectar."

茶 In *Sage Su Dongpo's Study of Food and Beverages* (坡仙食飲録), Sun Yuefeng (孫月峰) writes that "in the Tang Dynasty, people often brewed their tea with ginger, as described in a poem by Xue Neng (薛能), 'Salt ruins the flavor of tea, while ginger improves it.' From this we can infer that some people also brewed their tea with salt. These days, anyone brewing tea with these two additives would be a laughing stock. In fact, tea of lackluster quality may well be improved by adding some ginger to the brew; not so with salt."

茶 Feng Kebin (馮可賓) writes in *Notes on Jie Tea* (岕茶箋) that: "Of all the teas that come from Mount Jie, only some of them have a sweet fragrance akin to that of the orchid flower. If you store the new tea throughout the "plum rain" season and the autumn, then open it up to brew, authentic Dongshan tea will have an even stronger fragrance; its flavor will be just the same as when the tea was new, and the color of the liquor will be even paler and purer. Tea varieties from other valleys are just as fragrant when freshly processed, but their fragrance fades by autumn."

茶 The *Book of All Fragrances* says that "people have all sorts of pastimes, but nine out of ten are fond of tea. All that is needed to enjoy tea is a bamboo stove with a suitable flame, and some good tea bowls. Jade-colored clouds emerge in the boiling tea, and milky snow-flowers rise to the surface. If it weren't for the merits of the water, how could one make such a wonderful cup of tea? Generally speaking, there are five secrets to making a good cup of tea: the first is to choose the water wisely, the second is to select the right tools, the third is to avoid contaminating the tea, the fourth is to brew the tea with care and the fifth is to evaluate the color of the tea."

茶 *Anecdotes from Wuxing* (吳興掌故録) recounts that "in Huzhou there is a spring named Jinsha (Golden Sand). In the mid-Yuan Dynasty, the Central Secretariat ordered an official to go to the spring and make offerings to the gods to pray for more water. That very night, the spring overflowed with lovely clear water, which irrigated the fertile fields for miles around. Thus, the spring was bestowed with a new name: Ruiying (Heavenly Answer) Spring."

茶 According to *Record of Territories and Offices* (職方志), "there is a well at Shu Ridge in Guangling which is called the Shu Well. It's said that the water from this well originates from the west of Shu.[46] *Tastes of Tea* (茶品) names twenty different kinds of water, among which the water of Shu Well ranks seventh."

茶 *Eight Notes on a Good Life* (遵生八箋) states that "when brewing tea, one must first warm the cups; this ensures that the surface of the tea will form a creamy layer. If the cups are cold, the color of the tea will be insipid. ('Warm' here refers to heating the cups with fire)."

茶 In *Conversations in a Time of Peace*, Chen Meigong[47] adds the following description: "I have tasted the water from the Nanling section of the Yangtze and found it inferior to the water from Mount Hui, though I am not sure why. Later, I did some research and found that Lu Yu originally ranked the water from the Kangwang Valley waterfall spring at Mount Lu in first place. In *Shan Shu* (山疏), it is stated that 'in the *Tea Sutra*, Lu Yu emphasizes that water which gushes down in torrents from the mountains is not suitable for drinking. Yet this waterfall is indeed a gushing torrent,

so how is it that he ranked its water above all others? What's more, Mount Lu is rich in mica, and there is a Yunye (Dissolved Mica) spring next to the waterfall that is full of mica and flows in a gentle trickle, sweet and cool and vastly superior to the water from the nearby falls. So how it is that this spring water did not deserve a place on the list? There are also two springs at the Bilin (Jade) Pond, one in the east and one in the west, with beautifully sweet water. They are certainly equal to the water from Mount Hui, and the water from the east spring is especially outstanding.

When Cai Xiang said that 'water is better underboiled than overboiled,' he was talking about brewing ground tea from tea cakes. If today's 'spears and flags' are brewed with underboiled water, the true character of the tea will not fully emerge, and the color will be underwhelming. So, the key to success in tea competitions is to pay attention to the five stages of boiling water."

茶 In *Seven Aspects of Tea Brewing*, Xu Wei[48] says that "making tea must not be entered into carelessly; the tea maker must bring to the act of brewing a spirit equal to the tea. This is why the art of tea brewing is only handed down to solitary hermits—those who hold in their hearts the peaceful essence of Nature, of misty clouds, bubbling springs, and sturdy boulders.

In terms of the ranking of water sources, well water is generally inferior. If you must drink from wells, try to choose water from a well that is in frequent use; when a lot of people draw water it will ensure the water is fresh and well-circulated.

When the water is boiling to the point that bubbles all start surging up and creating a white foam on the surface, put the tea leaves into the brewing vessel. First, pour in only a small amount of water; when the tea and water begin to mingle then you can fill it the rest of the way. This way, the tea will slowly emit a cloud of steam and 'milky flowers' will emerge on the surface; the flavor of the tea will be wonderful indeed. In the past, people made tea into tea cakes and then ground these into powder, which meant that the flavor was easily brought out in the brewing. Nowadays, people mostly favor loose tea leaf; with loose tea, underboiled water will not fully bring out the flavor of the tea, yet overboiled water will dull its flavor and cause the leaf to accumulate at the bottom of the vessel."

Notes

43. "Su Caiweng (蘇才翁)" is an alias of Northern Song Dynasty (960–1126) scholar and calligrapher Su Shunyuan (蘇舜元, 1006–1054).

44. "Su Weigong (蘇魏公)" is an alias of Su Song (蘇頌, 1020–1101), a prime minister, astronomer and scholar of medicines from the Northern Song Dynasty.

45. Du Fu (杜甫, 712–770) is a celebrated Tang Dynasty (618–907) poet. Along with Li Bai (杜甫), he is considered the greatest of the greats in the history of Chinese poetry.

46. Shu (蜀) is an abbreviated name for modern-day Sichuan Province.

47. "Chen Meigong (陳眉公)" is an alias of scholar and painter Chen Jiru (陳繼儒, 1558–1639). *Conversations in a Time of Peace* (太平清話) is one of many books he wrote.

48. Xu Wei (徐渭, 1521–1593) was a Ming Dynasty (1368–1644) scholar and artist, and author of *Seven Aspects of Tea Brewing* (煎茶七類). Like most scholars of his day, he was also a tea lover.

茶 According to Zhang Yuan (張源) in his *Record of Tea* (茶録), "water from springs on mountain peaks is clear and light, while water from springs at the foot of a mountain is clear and heavy. Water from rocky springs is clear and sweet, water from sandy springs is clear and icy cold, and water from earthy springs is clear and dense. Flowing water is superior to still water, and shady water sources are preferable to sunny ones. Steep mountains are home to fewer springs, while graceful mountains imbue the water with their spirit. A pure water source has no obvious taste or odor. Water that flows from yellow rock is superior in quality, while water that flows from blue-green rock is not fit for drinking.

There are three criteria for judging the stage of boiling water: the first is the appearance, the second is the sound, and the third is the steam. The appearance is observed on the inside of the pot, the sound from outside, and the steam from the visible water vapor. The terms 'shrimp eyes,' 'crab eyes,' 'fish eyes' and 'strings of pearls' all describe the appearance of the bubbles once the water begins to boil; the water is done when it reaches a rolling boil and gives off steam. The terms 'first sound,' 'changing sound,' 'rumbling sound' and 'startling sound' are all used to describe the sound of the water as it begins to boil; the water is done when it ceases to make any sound. When the steam rises in one, two, or three curls or in a dense cloud, this still indicates the early stages of boiling; the water is done when the steam gushes vigorously from the pot. In Cai Xiang's day, people brewed tea from ground tea cakes, whose flavor could easily be brought out, hence his statement that 'water is better underboiled than overboiled.' Today, however, tea leaf is no longer made into cakes, but left in its original shape, so the water must be sufficiently boiled to bring out the tea's true flavor.

One must wait until the fire in the tea stove burns brightly before placing the water-boiling pot on the stove. It should be fanned with small, quick movements at first, then when the boiling water begins to make a noise, the fanning should become more vigorous. These are the so-called 'civil' and 'martial' stages of tending the fire. If the fanning is overall too 'civil,' the water will be too weak and the tea will suppress it. On the other hand, if the fanning errs too much on the 'martial' side, the water will be too fierce and will overpower the tea. Neither of these extremes are beneficial for tea, and they would not meet the standards of an expert tea brewer.

When placing the tea and water into the brewing vessel, it is important to follow the correct sequence. If the tea is placed in the brewing vessel first, then the water added afterwards, this is called 'placing at the bottom'; if the vessel is half filled with water before adding the tea and then the rest of the water, this is called 'placing in the middle'; if the water is fully poured before adding the tea, this is called 'placing on top.' In summer the 'placing on the top' method is more suitable, in winter 'placing on the bottom' is best, while in spring and autumn 'placing in the middle' is advised.

When making tea, one should not use rotten firewood, poor quality implements, copper pots or ladles, wooden casks as firewood, bituminous coal or bran charcoal, dirty cloths, or the help of clumsy maids or slapdash servants. It is also advisable not to add any kind of fruit or fragrant spices to the tea."

茶 In *Five Sorts of Miscellaneous Musings*, Xie Zhaozhe[49] quotes the following: "In the Tang Dynasty, Xue Neng wrote a poem with the line, 'Salt ruins the flavor of tea, while ginger improves it.' How could tea retain its pure flavor when brewed with such additives? Perhaps this custom was prevalent in the times before Lu Yu wrote his *Tea Sutra*. Su Dongpo wrote a poem entitled *Response to a Gift of Tea* that contains the line, 'My wife and children, bless their foolish hearts, have already ruined half the tea with ginger and salt!' This shows that at the time, the poet already saw this as a mistaken way to make tea, yet the practice still continued. Even now in the regions of Jiangyou (Jiangxi Province) and Chu, there are some people who persist in brewing their tea with ginger. Although this is an old custom, I do not think it is a proper way to brew tea.

The people of Fujian suffer the disadvantage of having very few springs in their mountains, so they usually have to make do with rainwater. It is not as sweet as mountain spring water, yet it is clearer. In the north of the province, however, the rainwater is bitter and murky, and cannot be used for brewing tea. The exception is the water from melted snow, which, when stored away in the winter and taken out for use in the summer, has an outstanding flavor. Snow is formed from water, after all, so how come there is such a great difference between melted snow water and rainwater? Perhaps it is simply that the roof tiles in the north are dirtier because they are laid using mud, and thus contaminate the rainwater.

In the old days, there were several verbs used for making tea over a fire: one could 'boil' it (*zhu*, 煮), 'cook' it (*peng*, 烹), or 'sauté' it (*jian*, 煎). The tea powder needed to be added when the water reached the 'crab eyes' stage to achieve the proper flavor. With the way today's tea is processed, on the other hand, it is simply infused with boiling water; boiling it over a fire will turn the tea yellow, bitter and astringent, making it essentially undrinkable. So, we should bear in mind that brewing methods have changed over time, and are different today than they were in the past.

Regarding the story of Su Caiweng winning the tea competition against Cai Xiang, the 'bamboo-drip water' he used was simply dew collected off the bamboo from Mount Tiantai, and not the juice from inside the bamboo stalks. Nowadays, doctors collect the juice from green bamboo by heating it over a fire; this liquid is used as an ingredient in medicines and is certainly not suitable for making tea."

茶 In his *Tea Manual*, Gu Yuanqing states: "There are four steps to master when cooking tea: the first is selecting the water, the second is rinsing the tea leaf, the third is boiling the water and the fourth is selecting the vessels to use.

For making whisked tea from tea powder, there are three steps: the first is washing the tea implements, the second is warming the cups and the third is selecting fruits to accompany the tea."

茶 In *Notes on Mount Jie Tea*, Xiong Mingyu says that "water has a very big impact when making tea. If there is no mountain spring available, then use rainwater. The water from autumn rain is the best, followed by water from the 'plum rain' season (summer monsoon). Autumn rain is crisp and clear, while plum rain is mellow and clear. As for melted snow, it contains the essence of the five cereal crops, so it cannot be completely clear. To properly care for your water, you must put some small, clean pebbles in your water urn. This is not only beneficial for purifying the water, but the delightful combination of white pebbles and fresh spring water will also bring the heart of a tea lover closer to Nature."

茶 *Pure History of the Snow Temple* contains this record: "I prefer to live a plain and simple life, which makes tea the perfect companion. I am fortunate to have been born in a tea village, so I may drink tea whenever I please. However, I have a friend who has not mastered the skill of judging the three stages of boiling, so every time I drink tea at his place, the water is bound to be over-boiled or under-boiled, which completely destroys the sweet, fragrant flavor of the tea. This may result from a misinterpretation of Li Nanjin's advice on the matter. In fact, it is better to follow Luo Yulu's approach if one wishes to truly master the art of boiling the water for tea. But my friend said that 'personally, my dearest pursuits in life are reading books, rambling among beautiful landscapes, practicing Buddhist rituals and perhaps from time to time indulging in the intoxicating company of beautiful ladies. I'm not all that enthused about the 'water disaster,' as they call tea, so that's why I've never bothered to master the art of boiling the water. The ancients said that drinking tea could quickly relieve fatigue and clear out stagnation from the system, but that drinking it over a long period could deplete the *qi*, causing significant harm to the health. So on the whole, the harm outweighs the benefits. I do not think it very sensible to only focus on the benefits of tea but overlook the potential harm. This is why I don't want to spend my time and energy on tea, even if it means putting up with some ridicule.' Alas, what a pity that my friend does such injustice to tea with his opinions! So, if you will indulge me by listening to the advice of this bald old man, I shall tell you this: tea does indeed have many benefits along the lines of relieving fatigue and cleansing stagnation; however, the chief culprit in the depletion of *qi* is an overindulgence in sensual pleasures. So, if a person doesn't consider all the benefits of tea, yet blames tea for the harm that he is actually inflicting on his own health, isn't this a bit unfair to tea? In fact, the skill and care involved in tending the fire to boil water[50] is not relevant solely in the case of tea. Imagine, if you will, a person who reads a book without understanding its message; who walks among beautiful landscapes without feeling the magnificence of Nature; who studies Buddhist rituals without absorbing any of its deeper wisdom; who lusts after beauties without savoring the exquisite subtleties of human emotion. Such a person certainly hasn't mastered the essence of these pursuits. I spend my breath thus in defense of tea not only because of my love for it, but also because I dearly wish to share its bittersweet flavor with my good friend.

There are six elements to master when brewing tea: distinguishing different types of tea, selecting the water, tending the flame, boiling the water, choosing the right implements, and tasting the tea. There are many types of tea: coarse tea, loose-leaf tea, tea powder, tea cakes; tea that you grind, boil, roast and pound. I have had the good fortune to study these methods and to achieve an understanding of these six crucial elements. So, whenever I get together with friends, I always take care of the tea brewing. My wish is simply to often have a cup of good tea in hand, and not to need a whole bellyful to re-awaken the 'five thousand volumes.'[51] One thing is certain: drinking tea really does have profound significance."

Notes

49. "Xie Zhaozhe (謝肇淛)" is an alias of Ming Dynasty (1368–1644) scholar and natural scientist Xie Zhaozhi (謝肇淛, 1567–1624), author of *Five Sorts of Miscellaneous Musings* (五雜俎).

50. There is a double meaning here. The term "*huohou* (火候)," which refers to the art of regulating heat and boil time to correctly heat the water for tea, can also more broadly mean "level of attainment."

51. This is a reference to Lu Tong's well-known poem, the "Song of Tea" or "Seven Bowls of Tea (七碗茶歌)." The poem describes the effect of seven successive bowls of tea on the drinker, with the effect of the third bowl being purifying the digestion and "re-opening the five thousand volumes I've studied." A translation of this poem features in the October 2014 issue of Global Tea Hut and on p. 49.

七碗茶歌

玉川子

茶 In *Essays on Water for Brewing Tea* (煮泉小品), Tian Yiheng (田藝蘅) records that "tea is a fine plant that grows in the south of China, and the drink it makes is a daily necessity. Of course, it varies in quality, but without good quality water or the right brewing methods, even the finest tea will not taste good. Yet drinking spring water is truly refreshing, and sipping tea helps us to forget the clamor of daily life; how could any extravagant dandy from a wealthy family truly appreciate this? Indeed, the reason I wrote *Essays on Water for Brewing Tea* is to share these joys with those who choose a life of quiet seclusion in the arms of Nature.

Lu Yu once said that 'Tea brewed at the place where it was produced is always wonderful. The water of these regions is ideally suited to their local tea.' What he says makes sense. In these places, tea can be picked and brewed immediately; how could it possibly be any fresher? The *Tea Manual* likewise records that 'one *liang* of Mount Mengshan's finest tea, brewed with the local water, can cure a myriad of ailments.' This is indeed true. The water from Longhong Spring is the finest on Mount Wulin, and the tea produced on Mount Long Hong is also the best in the area. This mountain boasts lofty peaks and dense forests, making for very beautiful scenery; it is the superior of the two mountains in the area. So its springs run cool, clear and sweet, wonderful for brewing tea.' Yu Bosheng (虞伯生) wrote a poem that goes:

I gaze at the crystal-clear water in my ladle;
The mountain peaks cast their jade-green shadows.
Here, I brew the golden buds,
Harvested before Grain Rain.

Yao Gongshou (姚公綬) wrote another poem that contains the lines:

Drinking Guzhu tea is a thing of the past;
The favorites of the Tea Sutra cannot live forever.

From this, we can surmise that the favor of the times had shifted from the fabled Guzhu to Longhong Spring; why else would master Ge Hong have chosen this place to concoct his pills of immortality?[52] In particular, the jade-green waters Lao (Old) Hong Spring are even crisper and clearer. The tea produced here is the finest on the north and south mountains. Lu Yu must not have known of this tea when he rated the tea and waters of Tianzhu Temple and Lingyin Temple in Qiantang as inferior. In *County Records* (郡志), however, it is stated that teas such as Baoyun (寶雲, 'Precious Cloud'), Xianglin (香林, 'Fragrant Forest') and Baiyun (白雲, 'White Cloud') are not as profoundly fragrant as Longhong tea.

Good tea and good water must be accompanied by a good fire. So when we talk about the necessity of a fire, this doesn't simply mean that we need a fire; it means we need the right kind of fire. When Li Yue (李約) said that 'tea must be brewed over a lively flame,' he was talking about the flames of a charcoal fire. Su Dongpo wrote a poem that contains the line, 'to boil lively water, use a lively flame'—a true sentiment indeed. Yet in my experience, charcoal is not easy to come by up in the mountains, and I'm of the opinion that a fire of dried pine branches is better than a feeble, flameless charcoal fire. Storing up some pine branches to use for brewing tea in the winter months makes for an even more refined tea-brewing experience.

Although people know how much care and attention must go into boiling the water, many do not realize that the same applies to tending the fire. Fire can dry water up, so one should test the fire before the water. As Yi Yin (伊尹) says in *Master Lü's Spring and Autumn Annals*,[53] 'over the course of the nine different stages of boiling, water can take on five different flavors, so a good grasp of how to properly adjust the flame is essential.'"

茶 Xu Cizhu wrote in the *Commentary on Tea*, "spring water is sweetest when freshly drawn and drunk straight away. But if one lives in the city, without access to fresh spring water, what is one to do? I advise drawing extra water when you get the chance, and storing it in an earthen jar. Take care not to use freshly fired pottery for storing your water; new vessels still retain some of the *qi* from the fire, which will contaminate the *qi* of the water and create a more favorable environment for insects to breed. So, the older and more well-used the jar, the better, though you must not use it for storing anything other than water. The worst material for storing water is wood, especially pine and fir. Storing water in a wooden barrel will result in a multitude of ills, so pottery jars are the best choice.

Water that is brought to a boil quickly will remain fresh and tender, while water that is brought to a boil slowly will be dull and overdone. So it's best to bring the water to the boil as soon as you've put it in the pot. As soon as you hear the boiling water start to sound like wind in the pines, take the lid off the pot immediately to make sure the water doesn't become overdone. As soon as you see crab's eye bubbles and observe a slight swell in the surface of the water, it has reached the best point for making tea. If you begin to see more vigorous ripples in the surface of the water and the boiling sound stops altogether, the water is already overdone. At this point, it is absolutely not suitable to use for tea.

Tea vessels such as jugs, pots and bowls should be washed often. After you have finished drinking the tea, you must clean all the leftover dregs out of the vessels. If any small bits of tea leaf are left behind, it will ruin the fragrance and flavor of the next brew. Every morning upon rising, you should wash your teaware with hot water and wipe it clean with a soft hemp cloth, then place it on a bamboo rack in a dry spot, ready to take out next time you make some tea.

I have tried the water from many wonderful springs like Longhong. For the perfect match of water and tea, there are no other teas or water sources in the whole of the Liangzhe region that can compare.

Thick mountains produce thick springs, lively mountains produce lively springs, pure mountains produce pure springs, serene mountains produce serene springs; all are excellent. On the other hand, spring water that is thin rather than thick, sluggish rather than lively, turbid rather than pure, or noisy rather than serene is no good for brewing tea.

Rivers are a convergence of many different water sources. This means that river water can have an unharmonious

mix of flavors, which is why it's considered second best for drinking. If drawing water from a river, try to go as far away as possible from human dwellings; the further away from people, the clearer the water will be, and the less likelihood of any pollution.

The Yanling Rapids are also called the Seven-Mile Shoal, 'rapids' and 'shoal' both being names for a place where the water flows over sand and stones. This stretch is connected to the Zhe River, but the tides of the river do not affect Yanling; here the water is clear and deep, and Lu Yu ranked it as one of the top water sources. Once, on a crisp autumn day, I moored a small boat by the fishing platform here and took out two different teas from my tea pouch, Wuyi and Jinhua, to try brewing them both with the local water. The result was that the Wuyi tea appeared yellow and astringent, while the Jinhua tea was jade-green with a lovely fresh fragrance. From this experiment, I realized that when selecting the water for brewing, it's also important to select a compatible tea. Lu Yu didn't rate Jinhua tea from Wuzhou very highly, and Ye Qingchen (葉清臣) ranked Bairu tea from Wuyi as an excellent tea. Yet on the day of my experiment, the results were completely the opposite. Upon reflection, this may have to do with the tea being brewed far from its place of origin, with water from a different region. To brew a good tea, it seems that half the result depends on the water.

If you live far away from the closest spring and are unable to go every day to draw fresh water, I advise finding a trustworthy mountain youth to fetch the spring water for you, so that you don't end up with inferior water from spurious sources. Hence the line in Zeng Chashan's poem called 'Thanks for the Delivery of Springwater from Mount Hui,' which goes, 'In olden times, delivering water was a booming trade.'

If the water is underboiled, it will not properly bring out the flavor of the tea, while if it is overboiled the flavor of the tea will become stale and insipid. The right moment for the perfect brew is when flower-like bubbles start to appear on the surface of the water, but it is not yet completely foaming with bubbles.

For three or four people, one tea stove is sufficient, while for a group of five or six, two stoves will be needed. In this case, it is best to have a servant boy take care of making the tea—preferably, he should be dedicated solely to this task, for if he is ordered to attend to other matters at the same time, it will increase the likelihood of slip-ups.

In terms of fuel, firm wood charcoal is the best choice. If the charcoal did not burn all the way through while it was being made, it will produce an excess of smoke, which can taint the water and render it useless for tea. So, ahead of brewing the tea, be sure to burn the charcoal until it glows red all over to get rid of the smoke, then choose a few lumps of charcoal that are burning well for boiling the water. Once the coals are glowing red, place the pot of water on the stove and fan the fire, the faster the better, until the water boils. If you have to pause from fanning before the water is ready, it's best to discard it and boil a fresh batch.

Certain places are not suitable for drinking tea—one should avoid drinking it in dingy rooms, in the kitchen, in overly hot and stuffy rooms, or in places that are full of the noise and clamor of city streets, crying infants, servants, or unruly people."

茶 In his *Discourse on Tea*, Luo Lin writes that "A good tea is pale in color, with a fresh, sweet taste and a strong fragrance. The best teas are clear and pale no matter whether they are mild or strong, brand new or aged in storage. A sweet flavor, a pale color, and a full fragrance are the three essential virtues of a good tea. Recently, some fussier types, worried that their tea might turn too dark a color, have taken to only putting a few meagre tea leaves in their hot water. Naturally, the resulting tea is insipid in flavor and feeble of fragrance; even if brewed with good quality water, such weak tea rather lives up to its disparaging reputation as a 'water disaster.'

Teas with a fragrance reminiscent of orchids are the best, while those whose fragrance is closer to broad bean blossom are the next best.

Tea is best brewed with sweet spring water, or, failing that, rainwater from the plum rain season. Plum rain is like nectar from heaven, nourishing all of Nature. The taste of plum rain is uncommonly sweet, but as soon as the plum rain season passes, it's no longer good to drink. So, I advise filling up a large urn with plum rain water and putting a piece of dry earth from your kitchen stove into the urn while it is still hot; this will keep it pure. In Traditional Chinese Medicine, this piece of earth is called a 'hidden dragon liver.'

Li Nanjin (李南金) once said that when boiling water for tea, the optimal point is between the second and third boil. This is the advice of a true expert. Luo Helin (羅鶴林), on the other hand, suggests a different method: to avoid overboiling the water, take it off the fire as soon as the boiling sound starts to resemble wind in the pines, then wait a little for the bubbles to subside before steeping the tea. This advice is not so helpful. If the water has already overboiled, what use is taking it off the heat when it's already too late?

Jars for storing water should be placed in a shady room and covered with a muslin cloth, to shade it from the sunlight during the day and gather the dew at night. This will preserve the freshness of the water and prevent it from losing its vital essence. If you weigh the jar down with wood or brick, or wrap it tightly in paper and bamboo leaves, and then leave it exposed to the sunlight, the water will lose its essence from the inside and its energy from the outside; the spirit of the water will be depleted and the flavor ruined."

Notes

52. Ge Hong (葛洪, 284–364 CE), also known as "Xian Weng (仙翁)" or "Immortal Father," was a scholar of Daoism, chemistry and medicine from the Eastern Jin Dynasty (266–420). He believed in immortality and spent his life in pursuit of it through a combination of alchemy, herbal medicines and other techniques.

53. *Mr. Lü's Spring and Autumn Annals* (呂氏春秋) is an encyclopedic compendium complied around 239 BCE under the patronage of Qin Dynasty (221–206 BCE) Chancellor Lü Buwei (呂不韋). It covers the philosophies of the "Hundred Schools of Thought," touching on topics such as history, governance and agriculture.

Sequel to the Tea Sutra

茶 *Tidbits of Leisure and Culture* (考盤餘事) says that "nowadays, our approach to tasting and evaluating tea is totally different from what Lu Yu recorded in the *Tea Sutra*. Likewise, today's brewing methods are completely different from those described by past masters such as Cai Xiang and Lu Yu.

When you start to see fish eye bubbles and hear a slight sound, this is the first stage of boiling; when you start to see a constant stream of bubbles like strings of pearls around the edges of the pot, this is the second stage; and when the whole surface gushes with foam, this is the third stage. A lively flame is needed to use this method. If you hastily take the kettle off to pour the tea at a point when the fuel has only just been lit and the water has just heated up, without any sign of steam yet, this water is said to be too 'young,' or underboiled. On the other hand, if the water has already passed the 'tenth' stage of boiling before you take it off to pour the tea, it will certainly have lost its vitality, like a person who has reached the venerable age of a hundred; this water is said to be too 'old,' or overboiled. Underboiling and overboiling your water are both to be avoided."

茶 In *Broad Writings from Yi Gate* (夷門廣牘) it is recorded that "in days gone by, the Stone Spring at Huqiu was once ranked as the third best among all water sources; later, however, its rank gradually slid to fifth place. Nowadays the spring has become quite stagnant; most of its water is accumulated rainwater and water that seeps in from the ground of the mountainside. What's more, the tomb of King Helu of Wu is located in the area; many of the stonemasons who built the tunnels for the tomb unfortunately died in cave-ins and lie forever buried there. In addition, the hillside is inhabited by a great number of monks, so the water sources are inevitably contaminated. So, despite being once honored with the name 'Lu Yu Spring,' this spring does not contain pure, natural water. When Daoists take pills of immortality, they have very strict rules about avoiding water contaminated by the bodies of the deceased."

茶 *Notes from Six Inkstone Study* (六硯齋筆記) contains the following record: "When drawing water from the West Lake in Wulin, you may store it in a large jar. Let it sit for six or seven days for the sediment to settle. Cover it against the wind and rain, but during fine weather, uncover it so that it may absorb the vital energy of the sun, moon and stars. When used for brewing tea, the result is sweet, pure and flavorful, every bit as good as the spring water from Mount Hui. The water in large canyons rushes rapidly downhill, combining the essence of many different water sources into a wonderful flavor. Hence, places with large lakes or ponds are good sources of water; draw the water, let it settle, store it, and it will be excellent for making tea. Water from shallow streams and shady wells, on the other hand, tends to be sluggish with an unpleasant flavor; it is not worth trying.

The ancients were fond of getting creative with their tea; for example, they would add various flowers, calling it the 'five-colored drink'; sometimes they would even add sugar or honey, making all sorts of different variations. In my opinion, none of these fancy beverages are particularly worth drinking. If you don't have any nice, good-quality tea, you may as well simply burn some pine twigs and brew up any old tea you might have on hand. Gulping some plain tea will do to quench your thirst."

茶 The *Zhulan Book of Evaluating Tea* (竹懶茶衡) contains this passage: "Tea is popular everywhere, yet even in places where the best teas are grown, people still have little knowledge about it. The other day I heard a Daoist monk expounding on Huqiu tea, and this is what he said: 'Huqiu tea has a full fragrance yet a weak flavor; when it is poured into the bowl, the lovely green leaves float on the surface, and a wonderful fragrance of orchids drifts up and permeates the nostrils. Drinking it brings a pleasant feeling to the mouth and throat.' What he didn't know is that Huqiu tea should be brewed with the spring water from Mount Hui—its sweet, mellow taste will help make up for the weakness of flavor that he mentioned. Another example is Longjing (Dragon Well) tea; this tea has a full flavor and a light golden color, while the fragrance is on the subtle side. After drinking this tea, it takes quite a while for the saliva to moisten the throat and tongue. Only when brewed with the water from springs such as Hupao, Konghan and Weichi does Longjing tea truly offer its richness to the drinker, instead of regret at not having gotten the most out of it."

茶 This passage comes from a document entitled *Water Delivery Agreement* (運泉約), written at the Rainy Pines Study (松雨齋): "Steeping tea in a snowy bamboo forest, with the wind from between the pines caressing our cheeks; although our bodies are still stuck in this world of earthly concerns, our spirits can finally fly free, unfettered by this material world. If not for spending time on these hallowed mountains, how else could we escape from this mundane world? So, whenever we have exhausted ourselves struggling to put some worthy wisdom and polished phrases down on paper, when we are drenched in sweat and our thoughts have all dried up, we rely on the tonic of fragrant tea and sweet spring water to refresh our spirits and clear the muddled fog from our minds. I personally was fortunate enough to receive a gift of three hundred Moon Tea Cakes; it puts me in high spirits whenever I get the chance to open and break apart one of these tea cakes, light a fire of scholar tree twigs, and boil the water until crab eye bubbles begin to rise.

When making tea, we have Lu Yu's *Tea Sutra* as a classic reference, and Zhang Youxin's commentary is not to be overlooked, either. In the past, Duke Li Deyu spent a lot of time worrying over the matter of transporting water via post stations while serving as an official at the Central Sec-

retariat; then there was master Du Fu, who lived at remote Kui Gorge and once lamented that the precarious mountain pathways made it hard to go anywhere to get his water, calling them 'slippery clouds.' These days, we are much more fortunate: Mount Hui, with its wonderful springs, is not more than 200 *li* away; if we charter a boat from the port at Songling, it can be reached in just three or four days. This way, discarding our stale water and replacing it with fresh spring water will be just as easy as turning the handle on a well pulley. Good quality water can be had at minimal expense, and with much less effort than it took to use the well-sweeps of days gone by. All like-minded scholars are welcome to join this collective water delivery venture.

For each jar of Mount Hui spring water delivered, a fee of three silver *fen*[54] will be payable to the boat crew. This does not include the cost of the jars and lids, so here I shall recommend that everyone supply their own jars and lids. The fees will be collected in the first third of each month, and the water will be delivered mid-month. The delivery will be run once a month, so that everyone will have a frequent supply of fresh water.

All interested parties are kindly requested to sign your name on the left to register for the collective. Please also write the number of jars you require, and pay the corresponding fee, recording the month and day of your payment. Sincerely, the Master of the Rainy Pines Study."

Notes

54. Over the last few centuries of the dynastic era, China used two monetary systems: the cash system and the dollar system. In the cash system, 1,000 cash equals one tael, at least approximately, since actual conversion rates changed with time and location. In the dollar system, 10 cash equals one cent, and 100 cents equals one dollar. A fen (分) is equivalent to a cent.

茶 *Collected Works on Jie Tea* (岕茶彙鈔) contains the following passage: "When brewing tea, first wash your tea vessels with top-quality spring water. Once they are all fresh and clean, rinse the tea leaf with hot water, too. Take care that the water is not too hot, as this will adversely affect the flavor. Use a pair of bamboo chopsticks to gently stir the tea leaf around in the rinsing vessel; once you have gotten rid of any dirt, tough yellowed leaves, and tea stems, gently squeeze the water from the tea leaf with your hands, then put it back in the rinsing vessel and seal it tightly. Let it sit for a while, then open it back up and observe the tea leaves—if they have turned a lovely emerald green and have a fresh fragrance, then you can take them out and brew the tea right away. When brewing tea in summer, pour in the hot water first, then add the tea leaf; in winter, put the tea leaf in first and then pour the water in afterwards.

A pale color is highly prized when it comes to tea; this is not too difficult to achieve. As long as you use clear spring water, a clean teapot, and a small amount of tea leaf, and make sure to pre-rinse the tea leaf and drink the tea as soon as it is brewed, then the tea will naturally be pale in color. However, though tea brewed this way might be pleasing to the eye, it lacks substantial flavor. Likewise, if you desire a jade-green color, then even the lowest-grade Tianchi, Songluo, or Jie teas will easily satisfy this requirement. It may be delightful to see the fresh green of verdant foliage in one's cup, even in the dead of winter, but what good is this if the tea isn't worth drinking? In my collection I have some authentic Dongshan tea, harvested five days after the Guyu solar term. After rinsing the leaf with hot water, then drying it and storing it in a pot for a while, it will produce tea of a lovely jade-like hue. Come winter, it will still be green and tender, with a sweet flavor, a pale, clear color, and a mellow fragrance, as endearing as the scent of a baby. The wafting fragrance of this tea cannot be matched by the likes of Huqiu tea."

茶 *A Catalogue of Dongshan Teas* has the following to say: "Jie tea has many excellent qualities, but the key to bringing them out to best effect lies in washing the tea leaves. To wash the tea, pour some boiling water onto the tea leaf, then remove the leaf from the water and drip-dry it. Once the tea leaf has cooled down enough to touch, put it in water once again to wash away any sand or debris. Then, take the tea leaf out once more and squeeze it dry with your hands, then put it in a lidded pot ready for brewing. Other varieties of tea must be brewed in a particular sequence according to the seasons, putting either the water or the leaf in first; Jie tea, on the other hand, can be brewed the same way no matter the season; after following this rinsing procedure, the essence of the tea has been activated and you can simply place the leaf into the properly boiled water to brew it."

茶 *Record of Famous Places* (天下名勝志) contains this passage: "The town of Huwen (湖汶) in Yixing County has an underground spring in a hole around two feet wide, its shape resembling a well. It is connected to an underground water source, its flavor uncommonly sweet and crisp. During the Tang Dynasty, when the practice of offering tribute tea to the emperor first began, water from this spring was offered as a tribute alongside the tea.

To the northwest of Piaomiao Peak in Dongting, there is a temple called Shuiyue (Water Moon) Temple. To the east of the temple there is a small green valley where there is a clear spring that flows with sweet, cool water all year long. During the Song Dynasty, Li Mida named this spring 'Wu'ai Spring.'[55]

The Biyu (Green Jade) Spring in Anji Prefecture has been hailed as the best under the heavens. It is so clear that if you gaze into it you can see the individual hairs of your reflection, and its water is wonderful for brewing tea."

茶 In *Types of Water* (水品), Xu Xianzhong (徐獻忠) writes that "sweet spring water will prove denser when weighed; this is because it has flowed from a distant source. Water from the Nanling section of the Yangtze River flows in from the Minjiang River, traveling thousands of *li* before being clarified by filtering between the rocks in this area. Because of this, it is similarly dense and sweet.

In the *Tea Sutra*, respected scholar Lu Yu emphasizes the importance not only of selecting the right water, but also of using the right fuel for the fire, namely charcoal or hard wood. Things that are not suitable to use as fuel include charcoal that has been contaminated by cooking smells, resinous wood, and decaying wooden objects. When the ancients said that the flavor of so-called 'laborer's fuel' would spoil the taste of food, this was certainly well-grounded in fact.

When it comes to mountains, the deepest valleys, mightiest peaks, and most magnificent landscapes tend to produce the best quality springs."

Notes

55. Li Mida (李彌大, 1080–1140) was a Song Dynasty (960–1279) scholar whose nickname was "Wu'ai Jushi (無礙居士)," "Unfettered Hermit." So he was essentially naming the spring after himself.

茶 In *Writings from the Plum Blossom Pavilion*, Zhang Dafu states that "the essential qualities of tea need to be activated by suitable water. If an eight-out-of-ten tea is brewed with ten-out-of-ten water, then the result will surely gain the full ten marks. On the other hand, if a ten-out-of-ten tea is brewed with eight-out-of-ten water, then the result will only score an eight."

茶 *Moments on a Secluded Clifftop*[56] (岩栖幽事) records the following: "In a poetic essay of his, Huang Shangu once wrote: 'The water rushes and whispers, like pine needles swaying in the breeze beside a mountain stream; The puff of steam expands, vast, like clouds flowing across a springtime sky.' From these words, we can see that he has truly understood the essential aspects of brewing tea.

Brewing tea is a lofty pursuit, and it requires the brewer's character to be worthy of the tea. This is why the art of tea brewing is mostly handed down to solitary hermits—those who hold in their hearts the peaceful essence of Nature, of misty clouds, bubbling springs, and sturdy boulders."

茶 *Yongchuang Pavilion Essays* (涌幢小品) contains the following passage: "The fourth-best spring is located at Chashan (Tea Mountain) Temple on the tea mountain in Shangrao County. Lu Yu once lived here during the Tang Dynasty, and used its water to brew mountain tea that he had grown himself; he ranked the water fourth of all water sources in the land. Later, a local official named Yang Qi (楊麒) also carried out his studies nearby, and took the name of the spring as his own alias.

When I lived in the capital for three years, I drew my water for tea from a spring outside of Desheng Gate, which had the best quality water.

The well water within the imperial palace was connected to the same water source as the Xishan (West Mountain) Spring. It was truly a top-rate water source, though Lu Yu did not make any record of it.

There's a saying that goes, 'the start of the Mangzhong solar term in a Ren year also marks the start of plum rain season.'[57] Water gathered after the plum rains begin is extremely crisp and sweet, and can be stored for a long time without changing. However, as soon as the Xiazhi (Summer Solstice) solar term arrives, it's a different story. I have tested this several times, and each time this result was confirmed.

Most of us are not fortunate to have our dwellings within easy reach of a spring. However, there's a solution to this that is worth trying: boil some ordinary water, then store it in a large porcelain jar in your courtyard. Keep it away from sunlight during the day, but uncover it at night when the moon shines, so that it may mingle with the dew. After three nights you will find the water clear and pure, and all the sediment will have accumulated in a layer two or three inches thick at the bottom of the jar. Then, simply pour off the clear, filtered water into another earthen jar to store it. You'll find this water every bit as good for brewing tea as the spring water of Mount Hui."

茶 In *Record of the Other Spring* (它泉記), Wen Long (聞龍) writes, "My hometown is surrounded by mountains, and springs are nineteen to the dozen; unfortunately, though, their water tends to be fairly bland and not very sweet. There is only one that is different from the rest—we call this the 'other spring.' The water in this spring comes from a source in Siming, and flows over three hundred *li* through a natural cave system. The spring is a beautiful turquoise blue, so crystal clear that you can easily see the clean white sand and pebbles at the bottom; its water is wonderfully crisp and sweet, by far the best in the region."

茶 *Words from the Jade Study* (玉堂叢語) contains this excerpt: "Huang Jian once wrote a piece called *Spring Waters of the Capital*,[58] in which he rated two springs as the best water sources: the Jade Spring in the outskirts of the capital, and the Dapao Spring east of the capital's Wenhua Hall. Later, he was demoted and relegated to a position in Guangzhou, and continued his pursuit of evaluating water sources there. In his opinion, the water of Jipa Well took first place, and he changed the name of the water source from Jipa (Creeping Chicken) Well to the more dignified Xueshi Quan—'Scholar's Spring.'

Wu Zhou (吳鯛) once said that 'the springs on the south mountain of Mount Wuyi are all clean and crisp, though their flavor is a bit lackluster. The springs of the north mountain, on the other hand, are completely different. So it appears that the springs on these two mountains flow from different sources, despite the similar terrain.' I have personally taken my tea set to thirty-nine different springs in this region to try the water from all of them; even in the poorest of them, the water still had a pleasantly soft quality."

茶 *News of Gansu and Sichuan* (隴蜀余聞) by Wang Xincheng (王新城) contains the following record: "At Baihua Pond there are three large boulders with spring water flowing between them. This water is very good for brewing tea, being fresher and cooler than other water sources in the area."

茶 *Record of Juyi* contains this passage: "In Jiyuan County lies the garden of the government official Mr. Duan Shao, where the famed poet Lu Tong used to brew tea. There is a spring there, not ten *li* from Pan Valley, which is called Erquan (Twin Spring) or Yuquan (Jade Spring).[59] Outside of the garden flows a river called the Mangshui, which originates from Wangwu Hill. According to the *General Annals* (通志), the Jade Spring is situated along the upper reaches of the Longshui river, where Lu Tong also used to make tea. This story is not recorded in the present-day *Commentary on the Water Classic* (水經注)."

Notes

茶 *Sharing the Sweetness of Life* (分甘餘話) records that "the Yishui (First Water) is the name of a river. According to Li Daoyuan in *Commentary on the Water Classic: The Wei River*,[60] 'there is a river in the east called the Yishui which originates from Mount Wu.' There is also another relevant reference in the *Geographical Record* (地理志): 'In ancient times, Mount Wu used to be called Mount Qian. At the foot of the mountain, there is a rocky cliff with caves, where water cascades out from between the rocks.' This, then, is the source of the Yishui River—the Lingjiao (Spirited Marsh) pond at Xizhen (West Township) near the bottom of Lingying Peak. When I was visiting Xizhen in the Bing Zi year[61] to make offerings to the ancestors, I often drank tea made with this water; it tasted very similar to the water from the Jade Spring at Xishan (West Mountain).

茶 *Miscellaneous Records from the Ancient Fuyu Pavilion* (古夫于亭雜録) contains this passage: "When Liu Bochu (劉伯芻) was evaluating water sources in the Tang Dynasty, he judged the water from the Zhongling section of the Hanjiang River to be the best, while the waters of the Mount Hui spring and the Huqiu spring came in second. Lu Yu, on the other hand, ranked the water from Kangwang Valley as the best, with Mount Hui coming in second. From then until now, people have taken their words as gospel. In reality, though, these two gentlemen really only covered a territory of a few hundred *li* within the Jiangnan area, along the southern parts of the Yangtze; the most distant water source they surveyed was Hama Estuary at the gorges. So their experience certainly had its limits; they were not familiar with our region to the north of the river, for example. Up here, there are springs around every corner, with at least seventy-two of them being very well-known for their water. The water from any one of them rivals Mount Hui's water for brewing tea. In the Song Dynasty, one of our fellow locals called Li Gefei (李格非), with the style name Wen Shu (文叔), wrote *Notes on the Waters of Jinan* (濟南水記), which became well-known along with his other work from the same period, *Notes on Luoyang's Famous Gardens* (洛陽名園記). Unfortunately, *Notes on the Waters of Jinan* has now been lost, so we cannot use it to fill in the gaps left by Liu Bochu and Lu Yu's commentaries. Xie Zaihang (謝在杭) also wrote some evaluations of the water sources he came across throughout his life, ranking the water from Baotu (Leaping) Spring at Jinan in first place; in second place were the Xiaofu (Dutiful Daughter-in-law) Spring at Yanshen Township in Yidu and the Fangong (Elder Fan) Spring in Qingzhou Prefecture. It seems he had never come across the Baimai (Hundred Arteries) Spring at Zhangqiu. These springs are all in the vicinity of my hometown, so Liu Bochu and Lu Yu wouldn't have come across them. this is what I was referring to when I wrote my poem, 'Pity the sage Lu Yu, whose steps only took him east of the river.' I wrote this poem for Wang Qiushi (王秋史), also known as Wang Ping (王蘋), for his *Thatched Cottage of the Twenty-Fourth Spring* (二十四泉草堂)."

56. *Moments on a Secluded Clifftop* (岩栖幽事) was written by Ming Dynasty (1368–1644) scholar and artist Chen Jiru (陳繼儒, 1558–1639). It records various aspects of daily life in the mountains, such as tea, incense, flowers and woodcraft.

57. "Mangzhong (芒種)" or "Grain in Ear" is the ninth solar term, which generally lasts from around June 6th–20th. Ren (壬) is the ninth of the Ten Heavenly Stems that were used along with the Twelve Earthly Branches to calculate the traditional sixty-year calendar cycle. This means that every tenth year was a Ren year.

58. Huang Jian (黃諫) was a Ming Dynasty scholar and official who lived from 1403–1465. In 1421, the capital was moved from Nanjing to Beijing. Based on these dates, the capital referred to in *Spring Waters of the Capital* (京師泉品) was most likely Beijing.

59. The poet Lu Tong (盧仝) is the author of the famous "Song of Seven Bowls of Tea," part of which was published in the October 2014 issue of Global Tea Hut. Lu Tong also went by the artist's name of Yuchuanzi (玉川子), meaning "Son of the Jade River," so the "jade" part of the spring's name is in honor of him.

60. *Commentary on the Water Classic* (水經注) is a work detailing the geography of 1,252 of China's waterways. It was expanded and revised from the earlier (and now lost) *Water Classic*. It was compiled by Li Daoyuan (酈道元, ?–527) during the Northern Wei Dynasty (386–534).

61. The Bing Zi year (丙子) is the thirteenth year of the traditional sixty-year cycle, in this case referring to 1696.

茶 Lu Ciyun (陸次雲) wrote the following in *Miscellaneous Notes from the Lakeshore* (湖壖雜記): "The Longjing (Dragon Well) spring pours forth from the dragon's mouth and flows into a pool, where it sits in smooth tranquility. Occasionally, though, the observant visitor might notice a sudden ripple and billow of movement on the pond's surface, as if a mountain rainstorm was brewing."

茶 Zhang Penghe (張鵬翮) wrote the following in *Diary of a Diplomat* (奉使日記): "Beside the Qian Stream in Congling, there are two ancient, dried-up wells. If you dig down beside them, about seven or eight feet deep, you will hit water which is sweet and crisp, excellent for brewing tea. This is said to be the 'number-one spring north of the Great Wall.'"

茶 *Notes on the Vast Territory* (廣輿記) says that "in Luanzhou in Yongping, there is a spring whose water is wonderfully sweet and cool. It is called Fusu Spring, as Crown Prince Fusu of the Qin Dynasty is said to have once rested there.

On a rock wall at the base of Qianfo (Thousand Buddhas) Ridge at Mount She in Jiangning, there are six characters carved in clerical script. They read: 'White Milk Spring Tea Experiment Studio (*bairu quan shi cha ting*, 白乳泉試茶亭).'

Water from Mount Zhong is known as 'Eight Virtues Water.' Its eight virtues are that it is clear, cool, fragrant, soft, sweet, clean, will not become rancid, and has healing properties.

In Danyang there is a spring called Yuru (Jade Milk) Spring. During the Tang Dynasty, Liu Bochu ranked it fourth best out of all water sources.

Shuangjing (Double Well) in Ningzhou lies to the south of Huang Shangu's former residence; its water is greatly superior to others for brewing tea. There is also a Jinsha (Golden Sand) Spring at the foot of Mount Gu at Hangzhou; the Tang Dynasty poet Bai Juyi[62] once tasted its water and found it sweet and delightful. Looking into its waters, he saw the sand at the bottom gleaming like gold, and so gave the spring its name.

There is another spring in Mianyang, Anlu Prefecture, called the 'Luzi Spring' or the 'Wenxue (Literature) Spring.' Lu Yu, that great tea lover of the Tang Dynasty, once tasted its water, so it was named for him."

茶 The *Revised and Expanded Edition of Notes on the Vast Territory* (增訂廣輿記) contains this excerpt: "The spring water of Mount Yuquan trickles out from the cracks between the rocks, so someone carved a dragon's head out of the rock, and the sweet, wonderful water flows out of the dragon's mouth. It cascades down into a pond about thirty feet across; crossing the east side of the pond is a small stone bridge with the lovely name of Yuquan Chuihong (玉泉垂虹)—Falling Rainbow of the Jade Spring."

茶 *Record of Mount Wuyi* (武夷山志) contains the following passage: "The Yu'er Spring on Huxiao (Howling Tiger) Cliff on the south side of the mountain has water as dense as cream, so clear that if you pour it into a cup you can see each hair of your own reflection. It has a sweet, mellow flavor and is delightfully smooth on the palate. Next best is the water from Sanqiao Spring at Tianzhu, and the Han Spring at the tea garden is a close competitor. The spring water on the north side of the mountain has a completely different flavor; the spring at Xiaotaoyuan flows so abundantly that the water bubbles up a good foot above the ground, and is never exhausted no matter how much is scooped out. Because of this, it is called the Tall Spring. Its water is pure and carefree, with a unique flavor that grows more appealing with every sip. The profound impression it leaves is impossible to describe in words. Following a close second is the water of the Xianzhang Lu (Immortal Palm Dew) Spring. Even the least impressive of the springs in this area still have a lovely soft quality to their water."

茶 *Letters from Zhongshan* (中山傳信録) contains the following record: "The customary method for brewing tea in Ryukyu involves first putting a small amount of tea powder into the tea bowl, then half-filling the bowl with the boiling water before whisking the tea several dozen times with a small bamboo whisk. When the tea foam fills the bowl all the way to the top, the tea is ready to serve to one's guests. Some people also favor an alternate method which involves steeping the tea in a large spiral conch shell."

茶 The *Record of Things Seen and Heard* says that "outside the East Gate of Susong County in Anqing Prefecture, there is a well beside the Fuchang Temple at the foot of Mount Fuyu which is called 'Longjing (Dragon Well).' The water is clear and sweet; although it is slightly denser in quality than the water from mountain streams, it is wonderful for brewing tea."

Notes

62. Bai Juyi (白居易, 772–846) was a famous Tang Dynasty (618–907) poet and official. His poems range from romantic ballads and verses to political satire.

Volume Six: Tea Drinking
第六章：茶之飲

This volume dives into tea drinking. It is worth appreciating how many of the references are related to medicine, poetic inference to Nature and/or spiritual cultivation. For thousands of years, tea was used ceremonially, as medicine and as an important part of indigenous shamanic, Daoist and Buddhist self-cultivation. Much of this poetry and prose is still inspiring today, and reminds us to find our own hermitages to take that "temporary ordination," step outside of mundane affairs and slow down in order to savor tea, starting with its flavors and aromas and then, of course, enjoying the "essence of Nature" that thrums through the veins of this magical leaf, allowing us to soar above the clouds...

茶 Lu Tong wrote this poem, "The Seven Bowls of Tea":[1]

The sun on high, I awake from drowsy slumber;
Roused from dreamland by a soldier knocking at my door.
He bears a gift and a letter from my friend the official;
Three red seals slant across the white silk wrapping.
Reading his words, I feel I am talking with my old friend;
He has sent me three hundred moon-shaped tea cakes.
He went into the tea mountains at the new year,
When spring winds called dormant insects to the wing.
Until the Emperor has tasted the new Yangxian tea,
How could the spring flowers dare to bloom?
Pearly buds unfurl, caressed by gentle breeze;
The new spring calls forth shoots of gold.
Freshly picked and roasted, the tea is packed and sealed;
A pure, lovely fragrance free from pretense.
The Emperor's surplus is bequeathed to dukes and princes;
How has it found its way to my humble hermit's hut?
I shut my wooden gate against tiresome guests;
In my scholar's cap, I brew and sip in peace.
Jade clouds waft in the whispering wind;
White frothy flowers float across my cup.
The first cup moistens the throat;
The second shatters all feelings of solitude;
The third cup purifies the digestion,
Re-opening the five thousand volumes I've studied
And bringing them to mind afresh;
The fourth induces perspiration,
Evaporating all of life's trials and tribulations;
With the fifth cup, the body sharpens, crisp;
The sixth cup is the first step on the road to enlightenment;
And the seventh cup sits steaming—
It needn't be drunk,
as one is lifted to the abode of the immortals.

茶 Feng Zhi (馮贄) of the Tang Dynasty wrote in *The Memory Pearl* (記事珠) that "the people of Jian'an call tea competitions 'tea battles (*ming zhan*, 茗戰).'"

茶 In *Essay on Late-Picked Tea*, the author writes that "tea can lift the spirits, bring harmony to the internal organs, and dispel fatigue and lethargy."[2]

茶 In the *Continued Records of Natural History* (續博物志) it is said that "people in the south are fond of drinking tea. Sun Hao once served tea to Wei Yao in place of wine. When Xie An was visiting Lu Na, he was served tea and fruit. In early times, people in the north were not familiar with the practice of drinking tea. During the Kaiyuan era of the Tang Dynasty,[3] there was a Buddhist master who taught Zen Buddhism at Lingyan Temple at Taishan. He recommended drinking plenty of tea as a way of staving off tiredness during Buddhist practice. Hence, tea-drinking became a custom."

茶 The *Treatise on Tea*[4] states that:

"There are many different methods of whisking tea, depending on whether the water is light or heavy, clear or cloudy. As for the density of the tea, this can be decided according to the drinker's preference. *Tong Jun's Notes*[5] says that 'tea forms foam on its surface, which is very pleasant to drink. However, tea which produces more foam is not necessarily superior.'

With tea, flavor is paramount. Four elements make up the complete flavor: fragrance, sweetness, weight and smoothness. Only the tea varieties from Beiyuan and Heyuan fully embody these four qualities. The best varieties have a fragrance and flavor that clearly stand out above the rest.

The pure, unadulterated fragrance of a fine tea is unrivalled by perfumes such as ambergris. However, only those tea leaves steamed to perfection, pressed to the right degree, and ground into a fine powder will exhibit such excellence. When brewed, a perfectly made tea reveals a gorgeous and refreshing fragrance, like a crisp autumn breeze.

The best tea is pure white in color. Greenish-white tea is second best; grayish-white the third and yellowish-white the next. If Heaven bestows the weather, and all the processing steps are done with skill, then the leaves will be pure white. During the warm season, buds grow too quickly and there is not enough time for processing the leaves to the last on the same day they were plucked, and thus the finished cakes will be yellowish-white. If the leaves are under-steamed or pressed too lightly, then the cakes will be greenish-white. On the other hand, over-steaming will make the leaves grayish-white, while too little pressure results in cakes that are olive green. And if the cakes are over-roasted, they will turn out dark red."

茶 In the *Collected Works of Su Wenzhong*, Su Shi[6] tells this story: "Seventeen years after leaving Huangzhou,[7] I found myself returning for a visit with my friends Zhang Shengtu from Pengcheng and Chen Fuzhi from Danyang. The monk Fan Ying has renovated the temple, and it is even cleaner and neater than before. There, we drank a fragrant, refreshing tea. I asked him, 'is it new tea?' He replied, 'adding some fresh leaves to old tea will revive its fragrance.' This reminded me of something I had once heard from a musician who played the *qin*: even after a hundred years, a *qin* made from Paulownia wood will not lose any of its vitality, and the quality of its sound will still reflect the changing weather—rain or shine, heat or chill. It seems to me that this same principle is also applicable to tea, so I have noted it down here.

A *Compilation of Secret Medicine Recipes* by Wang Dao contains a poem called 'Tea Remedies.' The poem mentions a type of medicinal tea so subtle and sublime that only mountain hermits and recluses could truly appreciate it. I tried making some according to the method described, and felt a deep harmony settle throughout my body, so it seems that this tea's description is indeed to be believed. However, this sort of medicinal tea loses its fragrance after a single steeping, so in that sense it is not like ordinary tea."

茶 Su Shi also wrote a poem called "Moon Rabbit Tea,"[8] which goes:

Round as a jade ring, and yet it is not.
Curved as a jade pendant, and yet it is not.
The mysterious moon rabbit at the center,
It gleams like a pendant against a maiden's dress.
The moon may wane and yet wax again,
But this moon will wax no more once a piece is gone.
Oh, do you not see?
Even tea battlers are loath to break this small tea ball,
Bearing its silk ribbons and two phoenixes in flight.

茶 Su Dongpo once went on a trip visiting all the temples of Hangzhou. One day, after drinking seven bowls of strong tea, he penned this light-hearted poem:

The monk Weimo feigns illness no more;
Once Lingyun became a monk he forgot his home.
Who needs a pill from the Wei Emperor,
When you've drunk Lu Tong's seven bowls of tea?

Notes

1. This poem by historical tea lover Lu Tong is very famous, particularly the last section enumerating the effects of each cup of tea. The poem was inspired by a gift of tea to the poet from his friend Meng Jian (孟簡). You can find an article about this poem and its author in the October 2014 issue of Global Tea Hut.

2. *Essay on Late-Picked Tea* (荈賦) was written by Du Yu (杜育, ?–311 CE) during the Jin Dynasty (266–420 CE).

3. The Kaiyuan era lasted from 713–741 and fell during the reign of Tang Emperor Xuanzong (713–756).

4. *The Treatise on Tea* (*Daguan Chalun*, 大觀茶論) was written by Emperor Song Huizong (宋徽宗, reigned 1101–1124). We translated this work for the April 2016 issue of Global Tea Hut.

5. *Tong Jun's Notes* (桐君录) also appears under the longer name *Tong Jun's Notes on Selecting Medicines* (桐君採藥錄). It is one of the earliest known books on medicines and dates back to at least the first century BCE, possibly earlier. The original book has sadly been lost, but it is well-documented by many authors as early as the fourth century CE.

6. "Su Wenzhong (蘇文忠)" is one of the many monikers of Su Shi (蘇軾, 1037–1101), better known as Su Dongpo (蘇東坡). He was a Song Dynasty (960–1279) official known for being influential in the areas of poetry, literature, art and Buddhism.

7. Huangzhou (黃州) is modern-day Huangzhou District in Hubei Province.

8. Su Dongpo's poem "Moon Rabbit Tea (月兔茶)" is a reference to the Jade Rabbit who lives on the moon in Chinese mythology. He is the companion of moon goddess Chang'e and is often depicted grinding the elixir of life for the immortals. The jade pendant referred to in the poem is a *jue* (玦), a penannular pendant (a ring shape with a small piece missing so the circle is not quite closed).

Sequel to the Tea Sutra

茶 According to *Records of Hou Qing*, "Su Dongpo believed that tea could soothe troubled spirits and help digest oily foods. Although tea is an essential part of people's daily lives, it may also have some little-known ill effects on the health. Out of concern for this, some people refuse to drink tea altogether. In past generations, some people said that after the practice of drinking tea caught on, more people began suffering from respiratory illnesses and jaundice. But though tea may have both beneficial and detrimental effects, it has the benefit of dispelling yin energy and invigorating the yang, which far outweighs any risks. I have a method of drinking tea which I highly recommend: after every meal, rinse your mouth out with some strong tea. This dispels any greasiness before it has the chance to affect the digestive organs. It will also cleanse the mouth of any food that may be left between the teeth, saving you the trouble of picking it out with a toothpick. Over time, the teeth will become stronger and denser, and less prone to decay. Medium-grade tea is sufficient for this purpose, as fine tea is too precious to be wasted in this way. On top of this, drinking some tea every few days is perfectly harmless. This is a very beneficial practice, but very few people know about it, which is why I have described it here."

茶 Bai Yuchan[9] wrote a poem called "A Song of Tea" that goes:

A taste of sweet nectar, more perfect than Nirvana;
One drink and all ailments are suddenly gone.
My body feels so light I could fly to the heavens;
I wonder, do they have tea up there in paradise?

茶 In his *Record of a Tea Contest*, Tang Geng[10] writes, "On the 29th day of the third lunar month of the third year of the Zhenghe Period, several gentleman gathered for a tea contest at my home, the 'Lofty Meditations Lodge.' My job was to fetch water from the Dragon Pond and boil it for them, and to judge the competition. I had been told that whether using tea balls or tea cakes, the freshness of the tea was the most critical factor; likewise, whether using river water or well water, the water must be lively and not stagnant. If water is transported from over a thousand miles away, one could not possibly know whether it was truly "alive" to begin with; after such a long journey it would certainly have lost any lively qualities it may have had. But the journey to carry my water pitcher to and from the Dragon Pond is less than a thousand steps. The ancients said this water was every bit as good for making tea as the water of Qingyuan Gorge. Each year, new tea does not hit the market until the third month. Although I am exiled here as punishment, I enjoyed a moment of carefree respite, chatting leisurely with my companions, fetching water and brewing tea. This was indeed thanks to the tea, and not to any Imperial grace."

茶 In his *Record of Tea*, Cai Xiang states that "Valuable teas are white in color. Tea cakes, however, are coated on the surface with precious oils which can lend them many colors, from green and yellow to purple and black. Yet expert tea tasters are like those physiognomists who tell fortunes by observing the facial features; they can tell a tea's hidden nature by examining the outside. Tea cakes with a smooth inner texture are considered superior. Once the tea is ground into powder, tea powders which are yellowish-white in color tend to become murky once water is added, while those that are greenish-white produce a clear liquor. Therefore, when the people of Jian'an hold their tea contests, green-white tea powder triumphs over yellow-white."

茶 In *Miscellaneous Notes by Yun Gu*, Zhang Hao[11] states: "We do not know when the custom of drinking tea first began. In his *Collection of Ancient Records*, Mr. Ouyang Xiu[12] comments that 'records of tea first appeared early on in history, during the Wei and Jin Dynasties.'[13] In *Tales of Yanzi*, I read that when Yan Ying was the chief minister under Jing Gong, the king of the Qi state, there was nothing to eat and drink but rice, birds' eggs, and tea. In addition, the Han Dynasty *Contract for a Servant* by Wang Bao[14] contains a reference to buying tea in Wuyang (or Wudu), which indicates that tea was already present prior to the Wei and Jin Dynasties. But although tea was already being drunk back then, it was not yet as popular as it would become in later times. According to Guo Pu's commentary on the *Erya*,[15] 'the trees are similar in appearance to cape jasmine, and grow in the winter. Their leaves can be brewed into a soup for drinking.' Does this then imply that tea leaves can still be brewed into a drink in winter, when they become so bitter? Drinking tea can reduce fatigue; when Zhang Hua heard about this he found it quite mystifying and thus recorded it in his *Bowu Zhi*.[16] This indicates that not only did not many people drink tea; very few people had even heard of it. In the Tang Dynasty, Lu Yu wrote his three-volume *Tea Sutra*, which discussed tea in great depth and brought widespread knowledge of tea drinking to the people. After that, the practice of tea drinking flourished. When the Uyghur people arrived at the imperial court, they began trading horses for tea. During the Jianzhong era under the reign of Emperor Dezong of Tang, the official Zhao Zan instituted a tea tax system. At the beginning of the Xingyuan era, the emperor abolished the tea tax in response to a petition. Then, during the ninth year of the Zhengyuan era, Zhang Pang petitioned the emperor to reinstate the tea tax, which brought in a revenue of 400,000 strings of coins in a single year.[17] Today, this tea tax, along with the taxes on salt and alcohol, has become a major source of national revenue—who knows how many times over this revenue has increased since the Tang Dynasty!"

茶 The *List of Tea Tasting*[18] contains the following passage: "As I have mentioned before, the finest tea leaves are the tender shoots whose white outer leaves have not yet unfurled, as fine as wheat shoots. They grow, pure and clean, on the slopes of Mount Qingyang. The soil of this mountain is rocky and sandy, and the best tea grows on the south side of the mountain, where sunlight is abundant. In my idle moments, I often stroll leisurely through the dappled sunshine to the pavilion there, where I try many teas one after another. My mouth waters eagerly, all the better to fully enjoy the sweet flavor of the tea. In the past, Lu Yu was known as an authority on all things tea, yet the tea that he knew of was all of the sort that today we would call "grass tea."[19] How do we know this? Because Lu Yu[20] mentions that 'when brewing tea shoots and tender leaves, be careful not to lose any of the liquid.' This is because the flavor of "grass tea" is quite weak, so the juices from the tea are very precious and must not be wasted. Jian'an tea, on the other hand, has a robust flavor, rich and sweet, so the first brew must in fact be discarded for the tea to be any good. In addition, Lu Yu did not discuss Fujian's tea in any detail. Yet all the Fujian tea that I have tasted was outstanding in flavor. Judging by these facts, it is likely that Lu Yu had never visited Jian'an."

茶 Xie Zong's *Discussion on Tea*[21] contains this passage: "Waiting for the fragrant tea cake to bake into a bumpy 'toad's back'; watching the shrimps' eye bubbles frothing forth. Fine foamy flowers float on the surface; clouds of steam dance. One sip of such a tea will dispel all life's tiresome turmoil."

茶 *Collected Works of Huang Shangu* contains the following excerpt: "One person drinking tea in solitude can feel the spirit of the tea; two people drinking together can experience its delight; three people drinking together can savor its true taste; as for six or seven people drinking tea together, we may as well call that serving tea to the masses."[22]

Notes

9. Bai Yuchan (白玉蟾, 1134–1229) was a Daoist philosopher from the Southern Song Dynasty (1127–1279). He was born in Qiongzhou County on the southern island of Hainan and travelled to the mainland as an adult, studying the Dao at Mount Wuyi and later serving at a temple in the royal court. He founded the Southern Lineage of the Golden Elixir Sect and produced many writings during his lifetime, including this poem, "A Song of Tea (茶歌)."

10. Tang Geng (唐庚, 1070–1112) was a poet and scholar of the Northern Song. At one point he was demoted from his position at court and banished to Huizhou. This passage suggests he wrote *Record of a Tea Contest* (斗茶记) during this period. He was later pardoned and returned to the north.

11. Zhang Hao (张淏) was active during the Southern Song Dynasty and wrote *Miscellaneous Notes by Yun Gu* (云谷雜記) in 1212. The original book has been lost, but consisted mainly of commentary on historical records, some of which have been preserved in other publications. "Yun Gu" (云谷, "Cloud Valley") was an alias of the author.

12. Ouyang Xiu (歐陽修, 1007–1072), the author of the *Collection of Ancient Records* (集古録跋), was an important historian, official, poet, epigrapher, calligrapher and literary critic. Other than writing about tea, he mostly recorded rumors about political figures.

13. The Wei Dynasty lasted from 220–265 CE, and the Jin from 265–420.

14. Wang Bao's (王褒) *Contract for a Servant* (僮約), written in 59 BCE, is the earliest known servant contract. Wang went to the provincial capital, Chengdu, to take the official examination and stayed at the house of a friend named Yang. Yang's servant was not happy about all the extra chores Wang gave him, so Wang drew up a contract with the servant clearly stating the servant's daily chores. The word used for "tea" in this contract is an early word, "*tu* (荼)." This character has one extra stroke compared to the modern "*cha* (茶)."

15. Guo Pu (郭璞) lived from 276–324 CE. The *Erya* (爾雅) that he annotated is China's earliest surviving dictionary, dating back to the third century BCE.

16. Zhang Hua's (張華) *Bowu Zhi* (博物誌), literally "The Record of a Huge Amount of Things," covers a wide range of topics such as geography, historic figures, legends, exotic plants and animals, and shamanism/cult practices.

17. These three Tang Dynasty (618–907) eras were all during the reign of Emperor Dezong. The Jianzhong era lasted from 780–783, the brief Xingyuan era fell in 784, and the Zhengyuan era lasted from 758–805.

18. *The List of Tea Tasting* (品茶要録) was written by Huang Ru (黄儒) in 1075 during the Song Dynasty (960–1279), and discusses the dos and don'ts of tea making.

19. In modern usage, "*caocha* (草茶)" or "grass/herb tea" refers to a type of tea made by roasting but not with the full traditional tea manufacturing process. It can also refer to medicinal teas made from other plants.

20. In this passage the tea sage Lu Yu (陸羽) is also referred to by his alias, "Hong Jian (鸿渐)."

21. *Discussion on Tea* (論茶) by Xie Zong (谢宗).

22. The phrase used here is "*shi cha* (施茶)," which referred to a charitable custom of setting up tea pavilions to offer free cold tea to passers-by to quench their thirst.

茶 In his *Dream Pool Essays*, Shen Cunzhong[23] writes that "In ancient times, people called tea shoots 'sparrow's tongues' or 'grains of wheat' to describe their plump tenderness. Today, the finest teas have shoots that grow an inch long and slender as a needle almost as soon as they've sprouted, owing to the superior quality of the tea plants and the soil they grow in. Only teas with long, slender shoots can be considered top-notch; this characteristic is related to the trees' water content and the quality of the soil. These days teas with buds resembling sparrow's tongues or grains of wheat are considered inferior. Only northerners who don't know very much about tea mistakenly hold them in high esteem. While living in the mountains, I wrote my *Discussion of Tea* (茶論), which contains the 'Tea Tasting Poem' on this topic:

Who named the tender shoots 'sparrow's tongues'?
Those from the north who know naught of tea.
How do the marvelous shoots perform their miracle?
In just one night, the wind blows them an inch long."

茶 According to *Eight Discourses on the Nurturing of Life*,[24] "Tea has its own authentic aroma, wonderful flavor and proper color. When brewing tea it should not be contaminated by mixing it with fruits or aromatic spices. Additives which will overpower the flavor of the tea include pine nuts, citrus fruit, lotus nuts, papaya, plum blossom, jasmine, rose[25] and osmanthus. Those which will obscure the tea's color include dried persimmon, preserved dates, bayberries, candied citrus fruit, and so on. One can only properly appreciate the true flavor of fine tea when it is brewed without these additives; with them, the flavor becomes obscured and is impossible to distinguish. If you are truly determined to add flavorings, the most suitable are walnuts, hazelnuts, melon seeds, almonds, Indian almonds, chestnuts, lotus seeds, gingko nuts and the like. Only these can be considered appropriate for use in tea."

茶 According to Xu Wei in *Seven Aspects of Tea Brewing*, "When the tea first enters the mouth, one should first swirl it around to rinse the mouth. After doing this a few times, slowly sip the tea until saliva is produced from beneath the tongue—only this way can one taste its true flavor. If extraneous flowers or fruits are added to the tea, they will ruin its innate flavor.

The most suitable surrounding for tea drinking is a cool pavilion or serene room, with clear windows and curved recliners,[26] such as a monk's hut or Daoist temple, with wind in the pines and bamboo bathed in moonlight. Thus the drinkers may sit until late and recite poetry, engaging in some learned chat as they read their scrolls.

Tea drinking is suited to literary scholars of brush and ink, secluded hermits, carefree gentlemen of leisure, and elegant nobles who rise above worldly concerns.

Soothing irritation and washing away sluggishness, curing hangovers and dispelling drowsiness, quenching thirst and easing fatigue from reading; tea is capable of all these things. Indeed, its good work is no less noteworthy than that of the heroes honored in the Lingyan Pavilion!"[27]

茶 In his *Commentary on Tea*, Xu Cishu[28] writes, "Hold the tea leaf in your hand; when the water has boiled and you pour it into the pot, put the tea in too. Wait for the tea to settle at the bottom of the pot, then pour out the tea and drink it. It will be tender and milky, smooth and clear, its fragrance wafting to your nose. It will dispel ailments and refresh tired spirits.

A pot of tea can only be steeped twice. On the first steeping, the flavor will be fresh and lovely; on the second steeping it will be sweet and mellow; a third steeping, however, won't have much flavor left. I once offered this analogy to my guests in jest: The first infusion of tea is like a graceful girl in her earliest youth, the second is like a young woman newly married, while the third is like a tired mother who has raised many children. This is why you should use a small pot to boil the water for tea; this way after the second brew, there will be no more tea liquor left. The tea leaf will still retain some of its fragrance and whatever is left in the pot can be used to rinse the mouth after a meal.

Each person should have their own tea cup, to save the trouble of passing a cup around. After the second infusion is finished, wash the cups with clean water. If you brew in a very large pot and fill it up with water, then by the end of each infusion it will be scarcely warm, and the tea will be overly strong and bitter. How, then, would the tea-drinking experience be any different from a farmer or workman gulping down liquid to quench his thirst? How could one be said to truly savor a tea, to appreciate its unique flavor and charm?"

茶 *Essays on Water for Brewing Tea*[29] contains this passage: "During the Tang Dynasty, it was considered profane to drink tea while appreciating flowers, hence this line of poetry by Wang Jiefu: 'When the golden valley blooms with a thousand flowers, it is time for tea brewing to cease.' His meaning is that one should give one's full attention to the flowers, and not to the tea. I cannot entirely agree with this sentiment; while it's true that it would be a shame to be fully engrossed in tea brewing before a valley full of flowers, gazing on the mountain flowers with a cup of fragrant tea in hand can in fact enhance the beauty of the scenery. With such an intoxicating combination of tea and flowers, who would have any need for wine?

'Tea is like a beautiful lady'—this charming metaphor is suitable for any setting except that of mountain forests. Su Dongpo once wrote in a poem that 'fine tea has always resembled a fine lady,' and the hermit Cha Shan had a poem with the line 'a rare beauty moves all to praise her.' These are indeed worthy comparisons. But in the setting of wild mountain forests, the only fitting comparison is to a fairy like those in the legends, divine spirits of nature who will not taint the clouds and mist with the aura of mortality. As for pampered ladies with their peachy faces and willowy waists, they had better hurry and hide behind their golden screens before they spoil my spring water and mountain stones.

Both tea balls and tea cakes are made by grinding the tea into powder. This ruins the original flavor of the tea, and on top of that, oily pastes are added to decorate the cakes.

These cannot be regarded as good quality tea. In any case, they will never compare to today's loose tea leaves; natural is always best. Cha Shan also wrote these lines in his 'Poem on Rizhu Tea':

Precious tea cakes are far from rare,
Yet only mountain buds can make my heart content.

Su Shi[30] also wrote these lines in a poem called 'Experiments in Baking New Heyuan Tea':

Pure of heart, like snowy jade;
No greasy creams adorn her fresh visage.

Here the poet is referring to the same matter. If a tea is not of high quality and leaves broken leaf fragments behind after brewing, drinking it will not leave one feeling refreshed. Those who know their teas should be able to distinguish this.

If a tea is nicely brewed yet the drinker does not know enough about tea to appreciate it, this is akin to drawing pure spring water and using it to water stinking weeds; it would be a very great crime indeed. What could be more vulgar than to guzzle one's tea in a single gulp, without taking the time to appreciate the subtleties of its flavor?

Some people add plum blossom, chrysanthemum or jasmine flowers to their tea; although this does have a certain charm, it is nonetheless detrimental to the true flavor of the tea. If you wish to taste a fine tea, it should be drunk without these additives. Some people also add fruit to their tea, a practice which has become a common custom in recent times. No matter how delightful these ingredients may be, anything which diminishes the true flavor of the tea ought not to be added. In addition, fruits must be added to the tea with a spoon; gold and silver spoons are unobtainable in humble mountain abodes, while copper spoons rust easily, so none of these are viable options. Also worth of note is that in the past, people in the north used to add butter to their tea, while the people of Sichuan seasoned theirs with salt. These are traditional recipes of those peoples, and hence deserve no criticism from outsiders."

茶 *"Tea Competition" by Tang Yin. In the Song Dynasty (960–1279), it was popular to have tea competitions.*

Notes

23. "Shen Cunzhong (沈存中)" was the style name of Shen Kuo (沈括, 1031–1095), a polymath, scientist and statesman. His influential collection of works is generally rendered in English as *Dream Pool Essays* (夢溪筆談), though it literally means "Conversations with a Brush at Dream Brook." The author once mused that he only had his brushes and ink slab to converse with, hence the title.

24. *Eight Discourses on the Nurturing of Life* (遵生八箋) was a book of recommendations on healthy living written in 1591 by well-known Ming Dynasty (1368–1644) Chinese opera composer Gao Lian (高濂).

25. Specifically *Rosa multiflora* (*qiangwei*, 薔薇), a rambling rose species native to east Asia.

26. This is a special piece of furniture called a "*qu ji* (曲几)." It was a crescent-shaped, three-legged wooden support that a person seated on the floor or on a bed could lean or recline against—essentially a stand-alone chair back.

27. The Lingyan Pavilion (凌烟閣) was built by Emperor Taizong of the Tang Dynasty (618–907) at the imperial palace in Chang'an. It featured portraits of twenty-four officials and nobles honored for their contributions to the empire.

28. Xu Cishu (許次紓, 1549–1604) was a Tang Dynasty scholar and tea enthusiast who is famous for this book, *Commentary on Tea* (茶疏). It was written in 1597 and covers a wide range of topics including firing and storing tea, tea utensils, water, fire, brewing and tasting tea.

29. *Essays on Water for Brewing Tea* (煮泉小品) was written by Tian Yiheng (田藝蘅) in 1554.

30. Here Su Shi (Su Dongpo) is referred to using his courtesy name, "Su Zizhan (蘇子瞻)."

茶 In *An Analysis of Tea*, Luo Lin[31] writes: "Tea opens a channel to the Divine with its subtle nature. On quiet nights, I sit in my mountain cottage and make tea with water drawn from a spring; the battle between fire and water sounds just like billowing gusts of wind rushing through the pines. When poured into the cup, the tea liquor ripples with glowing clouds of steam. The serene beauty of these moments is hard to convey to a layperson immersed in worldly concerns."

茶 In his *Book of Tea*, Gu Yuanqing[32] writes that there are eight main factors that are important in appreciating tea. These are: "1) the grade of the tea; 2) the quality of the spring water; 3) the brewing method; 4) the implements used; 5) trying the tea; 6) boiling the water; 7) the company in which the tea is drunk; and 8) the way the tea is served."

茶 In his Record of Tea, Zhang Yuan[33] writes: "When drinking tea, it is preferable to have only a few guests. With too many people the gathering will become raucous, which diminishes the serene atmosphere. Sipping tea alone is a peaceful experience; tea for two is delightful; three or four will make for an enjoyable gathering; with five or six, the experience becomes more superficial; with seven or eight, the gathering will be as clamorous as a public tea stand. One must not pour the tea too soon or wait to long to drink it. If poured too early, the spirit of the tea will not yet have been fully brought out in brewing; if drunk tardily, the tea's wonderful fragrance will have faded."

茶 According to *Stories of Yunlin*,[34] "Ni Yuanzhen was always an enthusiastic tea drinker. When he lived at Mount Hui, he used to add walnuts and pine nuts to his tea; he would use flour to make these ingredients into little 'pebbles' and put them into the tea. He called this creation 'white pebbles in a crystal spring.'"

茶 In Wen Long's *Notes on Tea*,[35] he writes: "The famous eleventh century poet and statesman Su Dongpo said, 'Mr. Cai Mo[36] enjoyed drinking tea his whole life. However, when he got old, he grew ill with digestive problems and could no longer drink tea, so he continued preparing tea every day for his own cultivation, without drinking the results. That was the joke of the day for many people. Who knew a thousand years later, I'd contract the same ailment as Mr. Cai did?' I also wrote a poem: 'In my old age, I still indulge in tea even though I cannot handle its cooling effect on the spleen meridian.[37] Unfortunately, most people are so addicted to tea itself that few can emulate Mr. Cai Mo, who prepared tea only for self-cultivation.' I remember my old friend Zhou Wenfu (周文甫), who brewed and drank tea every day religiously. Many Buddhists practice at six fixed times a day, but he drank tea instead: at dawn, lunch time, afternoon, dusk, sunset, and dinner time, not to mention serving tea to his guests. He lived to the ripe old age of eighty-five, and passed away peacefully without any illness to speak of. If such peace and prosperity does not come of lifetimes spent cultivating magnitude, as well as pure and good deeds, how could he have enjoyed such a wonderful life? Most people who truly love tea, yet find that they cannot drink tea for one reason or another, would look upon whatever teaware they own and see it all as superfluous. Zhou Wenfu once owned a famous Gongchun teapot[38] that he treasured immensely. He carried it with him everywhere, caressing it all the time, as if it were the 'pearl in his palm.'[39] After a long period of tea passing through the pot, the outside glowed with a purplish jade hue, while the inside looked like the softest cloudy celadon. What a spectacular pot that was! Zhou cherished that pot so much that he was buried with it, so that he may enjoy it for eternity."

茶 The following passage appears in *Writings from Snow Hall*:[40] "Yesterday I went with Xu Maowu (徐茂吴) to the old Longjing (Dragon Well) village to buy tea. There are a dozen or so households there on the mountain, and each household produces their own tea. Maowu tasted each tea one by one and proclaimed them all fake, saying that real Longjing tea is sweet and fragrant without any pungency. The merest hint of pungency indicates that the tea is a counterfeit. We managed to get a hold of one or two *liang*[41] of genuine Dragon Well tea, and it was indeed as sweet and fragrant as an orchid. But all of the mountain people and the monks in the temples told Maowu that his verdict was wrong, and I myself was unable to tell whether the teas were authentic. They were impressively realistic fakes! Maowu considers Huqiu (Tiger Hill) tea the pick of the bunch, so he often parts with more than one *liang* of silver for around a *jin*[42] of this tea. The monks all know what a connoisseur Maowu is, so they don't dare try to fool him, though they may foist their fakes on other customers for exorbitant prices. According to Zi Jin (子晋), the tea leaves from this mountain are slightly dark in color, rather than bright green. When brewed, the tea is as white as pale jade and has an aroma reminiscent of pea flowers. During the Song Dynasty, people called it 'white cloud tea.' The greener type of tea is called Tianchi (Heavenly Pool) tea. Blending a small amount of Huqiu tea leaf into some Tianchi tea results in a very different flavor. Huqiu tea is indeed the King among teas! Fine Luojie tea can be crowned Queen, while Tianchi and Longjing are the ministers, and all the rest are ordinary subjects."

茶 In *Notes on Mount Jie Tea* (岕山茶记), Xiong Mingyu (熊明遇) writes the following: "Tea that has too strong a color, flavor or fragrance cannot be considered top-quality tea. Songluo tea has a very strong fragrance, while Liu An

has a similar fragrance but with a bitter taste; Tianchi tea has a grassy, vegetal aroma, as does Longjing. As for Yunwu tea, it has a deep color and a strong flavor. I once tasted Huqiu tea, which was as pale and lovely-smelling as a baby's chubby cheeks—it can truly be called a very fine tea."

茶 In *On Tea* (茶说), Xing Shixiang (邢士襄) writes that "Adding flavorings to tea or fruit to a tea cup is akin to smearing rouge on a jade-pure cheek or painting black dye on a delicate, feathery eyebrow; it spoils the natural beauty that was already there."

茶 According to *Notes on Jie Tea* by Feng Kebin, "Tea drinking is well suited to moments of leisure, visits from honored guests, sitting quietly alone, reciting poetry, practicing calligraphy, taking a leisurely stroll, waking up in the mornings, reviving oneself from the aftereffects of liquor, making offerings, spending time in an exquisitely decorated room, having frank conversations with close friends, appreciating objects of beauty and being attended by a quick-witted tea servant. When drinking tea, it is most important to avoid the following: improper brewing techniques, crude tea implements, a host or guests who do not get along, dressing overly formally, insisting on elaborate etiquette, serving strong-smelling meat or fish dishes, being rushed or overloading the surroundings with tacky ornaments."

茶 *Five Assorted Offerings* by Xie Zaihang[43] contains this passage: "In days gone by, people praised the water from the center of the Yangtze River and the tea from the top of Mount Meng. Mount Meng is situated at Yazhou[44] in Sichuan. Its peak is steep and treacherous, and is inhabited by tigers, wolves and poisonous serpents. Tea plucked from this peak can cure a hundred ills. Today, the people of Shandong make what they call 'tea' out of the lichen that grows at the foot of Mount Mengyin, but it is not genuine tea. Nonetheless, this Mengyin medicinal tea has cooling properties and can cure ailments related to excess stomach heat. In fact, all kinds of fragrant flowers can be steeped to make a sort of tea."

聖人茶
茶是為純正

Notes

31. Luo Lin (羅廩, 1573–1620) was an accomplished calligrapher. He was born in Cixi (慈谿), modern-day Ningbo, Zhejiang Province, where tribute tea was produced. So he had the privilege of learning about tea production in depth, which led him to write An *Analysis of Tea* (茶解).

32 Gu Yuanqing (顧元慶, 1487–1565) was a Ming Dynasty (1368–1644) writer and scholar of tea. For a full translation of his *Book of Tea* (茶譜), see the April 2017 issue of Global Tea Hut.

33. The hermit Zhang Yuan (張源) spent three decades writing his *Record of Tea* (茶録), and finished it in 1595.

34. *Stories of Yunlin* (雲林遺事) was also written by Gu Yuanqing. The book recorded many anecdotes about the painter Ni Zan (倪瓚, 1301–1374), referred to here by his alias "Yuanzhen." The book's title refers to another of Ni's aliases, "Yunlin" ("Cloud Forest").

35. A full translation of *Notes on Tea* (茶箋) by Wen Long (聞龍, 1551–1631) can be found in the April 2017 issue of Global Tea Hut.

36. Cai Mo (蔡謨, 281–356) lived in a period of political turmoil due to the invasion of the northern nomadic tribes. As a result, he fled to the deep south to seek a safer environment. Other than the fact that they both had bumpy political careers, Su Dongpo identified with Cai because they were both forced to southern China for political reasons, and became ill from the food there. As northerners, they were not used to the array of seafood available in the south—in one recorded anecdote, Cai mistook an amphibious crab for a sea crab and ate it, making himself violently ill. This incident unfortunately made Cai famous, or rather infamous, throughout history.

37. According to Traditional Chinese Medicine, the spleen meridian affects digestion and the absorption of food in general as well as the endocrine systems. This doesn't refer to the organ called a spleen in the West, which rests between the stomach and kidneys. Since the tea of the time was all green, it was more cooling and therefore, without the variety of teas we have access to nowadays, many people with cold systems couldn't enjoy tea.

38. It is said that Gong Chun (龔春) was the first famous potter to make purple-sand clay teapots (zisha, 紫砂). He is famous for making pots in the shapes of fantastic tree galls. Later generations have simply come to call them "Gongchun pots."

39. The Chinese saying "the pearl in one's palm (掌上明珠)" is similar to "the apple of one's eye" in English. However, the author is punning, suggesting that Zhou literally kept the teapot in his palm, caressing it all the time.

40. *Writings from Snow Hall* (快雪堂漫録) was written by Feng Mengzhen (冯夢桢, 1548–1595).

41. A *liang* (兩) is roughly 37.5 grams.

42. A traditional *jin* is (斤) 600 grams.

43. "Xie Zaihang (谢在杭)" was an alias of Xie Zhaozhe (謝肇淛), a Ming Dynasty (1368–1644) scholar from Fujian who passed the highest imperial examination in 1592. *Five Assorted Offerings* (五雜組) is a wide-ranging collection of essays including literary commentary and records of the politics and customs of the time.

44. Yazhou (雅州) is the modern-day city of Ya'an, located on the western side of the Sichuan basin on the upper reaches of the Yangtze River.

茶 *Eight Discourses on the Nurturing of Life* says the following: "Hibiscus flowers can be used to make a drink. Other types of flower such as paeony, multiflora rose, rose, osmanthus and chrysanthemum can also be plucked and infused into a tea, which makes for an uncommonly refreshing beverage. However, these flowers are not as readily available as tea leaf.

In the North, it is said that if you pick new willow shoots and infuse them in hot water, the flavor is even more delicious than tea. The shoots of the Chinese pistachio tree, which grows at the Confucius family mausoleum at Qufu, can also be brewed into a drink. In Fujian, fruits such as the Buddha's hand citron, tangerine, and Chinese olive can also be brewed into a fragrant beverage. In terms of flavor and color, it is second only to tender tea shoots.[45] Green beans can also be lightly pan-fired and then added to boiling water; the resulting drink is pure green in color and its aroma no less pleasant than new tea. If you ever have occasion to spend the night in a remote village where tea is nowhere to be found, this will make a decent substitute."

茶 *Writings on the Mountains and Valleys* (谷山筆塵) contains this passage: "During the Six Dynasties,[46] people in the North had not yet started drinking tea—in those parts, they drank buttermilk. Only people in the South knew the sweetness of tea. Later, during the Tang Dynasty, taxes were imposed on tea. From the Song and Yuan Dynasties onwards, the variety of known teas gradually began to increase.[47] Back then, however, teas were all processed by steaming the leaves then baking them dry, grinding them into powder and making them into tea cakes similar to those we have today; then they were presented to the emperor as a tribute. People did not make tea in the manner we do today, by simply picking the leaves and brewing them directly into a drink. As for when people in the Northwest first started drinking tea, this is not known for sure. In the current dynasty, tea is traded for horses, and in the Northwest it is used medicinally to treat many ailments. These new uses for tea were unheard of in the past."

茶 According to *Trivial Tales from Jinling*,[48] "When the Daoist Si Tunqian saw Wan Zi with his weak and aching joints, he told him: 'Your ailments are caused by excess heat in the five organs. There is no need to take medicine—only Wuyi tea can dispel the heat. Tea leaves that grow on south-east-facing branches are best. If you pick these leaves and brew them with water from mountain streams, the tea leaves will all stand upright in the water, but if you brew them with well water, the tea leaves will lie flat.'"[49]

茶 *Notes from Liuyan Study* (六研齋筆記) contains the following: "Tea, with its fragrant freshness, is for cultivating the mind and spirit. Other than sipping it while reading or discussing the Dao, it must not be disrespected with careless commentary, even by those scholars who truly understand it. These days, there is a popular opinion that I cannot readily agree with, namely that coarse music and colorless tea are the finest of their kind. Such coarse music is bordering on raucous; the exquisite, lingering melodies of times gone by have simply been cast aside. As for tea, if the liquor is pale then its fragrance will be insipid. A tea's aroma is smelled with the nose; its fresh flavor is tasted with the tongue; its color, or lack thereof, is observed and appreciated with the eyes. These three sensory elements compliment and reinforce each other, becoming one in the appreciation of tea. What a preposterous mistake it is to prefer such colorless, insipid tea!

Because it is fragrant yet colorless, Huqiu tea is believed to be very high in quality. In reality, its fragrance is nothing to compare with orchids or angelica; it's really more akin to the scent of freshly shelled peas, which is nothing special. When it hits the palate, it is as flavorless as water. What's more, clear spring water can be found all over the place—so why should the government bother making special regulations to forbid the monks from over-using the spring water at Huqiu (虎丘, Tiger Hill)?"

Notes

45. The term used here is "*qiqiang* (旗槍)," literally "flags and spears." This was used as a descriptor for tea tips, with the "spear" being the slender central shoot and the "flags" being the unfurled leaves.
46. Six Dynasties (220–589)
47. Tang Dynasty (618–907); Song Dynasty (960–1279); Yuan Dynasty (1279–1368)
48. *Trivial Tales from Jinling* (金陵瑣事) was compiled by Ming Dynasty (1368–1644) scholar Zhou Hui (周晖) in 1610. Jinling is an old name for modern-day Nanjing; the book contains anecdotes of various goings-on in the city.
49. In this anecdote, Wan Zi is an old man who has been a dedicated Daoist for many years. One day he runs into a man who calls himself "Si Tunqian the Daoist" outside a temple. After providing this useful advice, the Daoist tells Wan Zi that he can find him at the Qingyuan Temple. When Wan Zi later visits the temple, however, he finds there is no-one named Si Tunqian living there, but instead there is a statue of the legendary Daoist immortal Lü Dongbin (a deified scholar who lived during the Tang Dynasty). Wan Zi realizes that he has in fact been visited by the immortal and received some celestial advice.

Sequel to the Tea Sutra

茶 *Miscellaneous Musings from Purple Peach Pavilion* (紫桃軒雜缀) gives the following description: "Tianmu tea is clear but not insipid and bitter but not astringent, so it is very suitable for monks. Sunjue and Shilai are very humble teas indeed, and are only drunk by common villagers. The finest of Songluo teas are qualified to be offered as an imperial tribute; however, this type of tea is overly pungent and deficient in fragrance, much like a wealthy merchant who, no matter how he tries to disguise it, still smells strongly of garlic. These tribute tea shoots processed in spring water are not produced in large volumes. With its large leaves and old, tough stems, this tea will not unfurl properly by simply pouring on boiling water; instead, it must be brewed by boiling it in water for a while. Only then will its unique flavor emerge. When brewing this sort of tea, the best choice of fuel for heating the three-legged cauldron is thousand-year old cypress wood, to match the tea's aged aura and ambience.

During the Song Dynasty, people expressed their praise for tea with epithets such as 'the mint Buddha' and 'the immortal olive spirit.' Mint has its special aromatic tingle in the mouth, while olive must be chewed slowly for its sweet aftertaste to emerge. When added together, these two names really do give a good sense of the intangible power of tea. Both Buddhas and Immortals are beings whose power must be witnessed in moments of profound and quiet solitude. In this sense, tea is certainly much more than just the sensations of the tongue and nose, and is difficult to express through words alone.

It is better to avoid music while appreciating beautiful flowers, and likewise to forego incense while brewing fine tea. If the senses of hearing, sight, taste and smell are in conflict with one another, it's impossible to fully appreciate any of them on its own.

Fine tea should not be wasted by serving it with a meal, much less drinking it to dispel the effects of liquor. Since heavy drinking leaves the mouth parched, one would be inclined to guzzle the tea simply to quench one's thirst, and would certainly ignore the subtleties of its flavor. Also, fine tea should not be wasted on common, vulgar folk. People who spend all day mired in the mundane affairs of the world won't have the necessary serene state of mind for appreciating tea; even if you've already brewed the tea, it would be better to let it get cold and use it to water one's orchids than to let a noble tea be sullied by one who cannot appreciate its worth.

The best Jie tea from Miaohou (Behind the Temple) at Mount Luo has a wonderful fragrance and a sweet aftertaste. Unfortunately, though, it's a little strong and lacks the pure freshness of Yunlu (Clouds and Dew) tea. This tea deserves to be called the older brother of Huqiu tea, but it falls short of the title of father to Longjing.

This Miaohou Luojie tea is an earthly product with a broad appeal; although it cannot lay claim to any celestial charms, it is worthy enough that it would not desecrate a beam of pure moonlight. All other tea varieties have dull, dark-colored leaves; Luojie alone has leaves of a lovely jade green that are sure to appeal to the eye."

茶 According to Tu Chishui (屠赤水), "tea harvested and processed on fine days around the Guyu (Grain Rain) solar term can dispel phlegm and treat a myriad of other ailments."

Notes

茶 According to *A Collection of New Poems* (類林新詠), "Gu Yanxian (顧彦先) commented that 'flavorsome drinks such as meat broth will not leave the drinker intoxicated; drinks with a mild flavor, such as tea, will leave the drinker refreshed and awakened. So what is the point of drinking intoxicating beverages?'"

茶 In *A Secret Collection of Fine Works* (秘集致品), Xu Wenchang (徐文長) writes: "Tea is a wonderful match for a refined cottage, a misty forest, a porcelain jug and a bamboo stove; it is suitable for lofty scholars and solitary hermits, whiling away a day in philosophical conversation, sitting on chilly nights; it is at home beneath moonlit pines, among birds and flowers, by a clear stream flowing over white pebbles or a boulder covered in emerald moss; it is a fine companion while cupping spring water in clean hands, clearing snow in colorful attire, lighting a flame at the prow of a boat or watching smoke curl upward through a bamboo grove."

茶 *Elegant Sketches from my Study Windows* (芸窗清玩) contains this passage: "Mao Yixiang (茅一相) once said, 'I have never had a taste for alcohol; tea is my sole indulgence. The tea called 'clear spring over white pebbles' can cleanse the five organs of impurities and clear the mind, distilling its wisdom. After drinking tea I feel as if I am flying, a cool gentle breeze springing up beneath my arms. While reading *Records of the Drunken Countryside* (醉鄉记), I felt as though I really were living the journey in the book, conversing with Lu Hongjian and Cai Junmo[50] and feeling as light and carefree as can be."

50. "Lu Hongjian (陸鴻漸)" is an alias for the tea sage Lu Yu. "Cai Junmo (蔡君謨)" is the style name of Cai Xiang, another famous tea figure who wrote the Record of Tea (茶錄) and served as an official in charge of Beiyuan tribute tea during the Song Dynasty (960–1279).

採菓藥

雲深不知處

茶道

茶 *Writings on Heaven, Earth and People* (三才藻异) contains this record: "Leiming (Rolling Thunder) tea grows on the peak of Mount Meng and is harvested after the first thunderstorm of spring. After three *liang* of this tea, you'll feel like a brand new person—drink four *liang*,[51] and you'll feel like an immortal spirit."

茶 *Notes from the Wild Goose Study* (聞雁齋筆記) contains this passage: "Zhao Changbai (趙長白) once said to himself, 'I have never had any particularly good fortune in my life. My sole stroke of luck is that I have never had to drink well water.' This elderly gentleman truly knows how to enjoy tea to the fullest. These days, he is in his senior years and lives in poverty, so is unable to enjoy many of the pleasures of his younger years. Yet he still managed to compile his book, *A History of Tea* (茶史), after poring over many thousands of scrolls. For this feat he is well-loved throughout the land."

茶 In *A History of Flower Arranging* (瓶花史), Yuan Hongdao (袁宏道) writes: "When appreciating flowers, tea is the most suitable accompaniment. A good conversation comes second, while liquor is the least advisable choice."

茶 According to the *Book of Tea* (茶譜), "It is said in *Miscellaneous Records*[52] that drinking authentic tea can dispel sleepiness. This is true, but only good quality tea will have this effect. In addition, the tea must be ground into powder: brewing whole leaves in water will not be effective."

茶 It is written in *Conversations in a Time of Peace*[53] that "People in the Ryukyu area of Japan also know how to brew tea well. They set up an antique three-legged cauldron on a small tea table, and once the water boils they add a spoonful of tea powder and boil it for a while. Shortly, the tea is ready to serve, and it has a lovely fresh flavor."

茶 There is a passage in *Libations on a Straw Bed* (藜牀沈余) that goes: "There is a story about a nosy woman in Chang'an who once caught sight of a colorfully decorated invitation at a Marquis' house. As she told it, the invitation said, 'When the full moon rises, it casts its pearly glow on the dwellings below. To remain cloistered in your bed curtains whispering sweet nothings would be a great pity; you would not only miss the glorious moonlight, but incite a pang of jealousy for Chang'e[54] up in her heavenly abode. So, on the evenings of the fifteenth and sixteenth of this month, you and your lady companion are invited to gather around the tea stove and while away the night. We shall call our party 'Keeping Chang'e Company.' If you would be so kind, please RSVP. Yours Sincerely, the Long family." (Author's note: this book was compiled by Lu Junyuan).

茶 Shen Zhou's (沈周) *Postscript to the Record of Tea* (跋茶録) contains this record: "Mr. Qiao Hai really was a true recluse. He never sought the glory of the vermilion gates that adorn rich households, and spent his days wandering leisurely among the green hills and white clouds. He whiled away half his lifetime drinking tea, and came to truly un-

derstand it. In this respect even Mr. Lu Yu himself could not compare; this gentleman truly deserves to be called 'the Dong Hu of tea.'"[55]

茶 There is a story in *Notes and Anecdotes* (快說續記) by Wang Zhuo (王晫) that goes, "One spring day, I went on an excursion to the outskirts of town to admire the flowers. I'd been walking in the countryside for one or two *li*,[56] and I was getting a little tired and thirsty when, suddenly, a kind monk appeared. He invited me to his charming cottage, and before I had even had the chance to introduce myself he had prepared some fine tea. Sitting there on the bamboo bed, I drank several cups in a row before thanking him and bidding him farewell. What a happy encounter!"

茶 According to Wei Yong (衛泳) in *Pillow of Secrets* (枕中秘), "As I leisurely read and recite poems, I smell the aroma of tea wafting among the bamboo; As I drink my wine and admire the flowers, I hear the murmur of bubbles from my tea kettle. Who else can say they have truly experienced such a symphony of bliss? I'm sure the hermit Lu could speak of such delights, but as for Huang Yizhou, I dare say that he could only envy me."[57]

茶 In *An Invitation to the Study* (文房约), Jiang Zhilan (江之蘭) writes: "Books and poetry house the holy vein of life, and plants house divine wisdom. When a tree or a plant bursts into fragrant bloom and I contemplate it from my window or doorway, it delights both eye and spirit, calming and inspiring the mind. This is the perfect setting to brew some nice tea like Mengding Shihua ('Stone Flower from Mount Meng Peak') and sip it at one's leisure.

Some hermits and reclusive scholars take a carriage through mountain mists to the mysteriously shaped peaks and crags where the finest tea grows. With their gauze caps on their heads, they brew and drink their own tea. As their cart rattles along the narrow, winding path, they are not particular about the finer points of boiling the water. If they brew more than they can finish, they use the leftover tea to rinse their mouths and spit it out afterwards. This paints a picture of those carefree, unaffected types who call Lu Yu 'Doctor Tea.'"

茶 According to Gao Shiqi (高士奇) in *Tianlu Notes* (天禄識余), "Some say that the practice of tea-drinking began during the Tianjian era of the Liang Dynasty,[58] as recorded in in *the Luoyang Buddhist Temple Records* (洛陽伽藍記). This is not accurate. *Biography of Wei Yao: History of the Wu State* (吴志·韋曜傳) contains the following story: 'The Emperor Sun Hao used to hold feasts every day, and they lasted all day long. Wei Yao was not much of a drinker, Sun Hao secretly gave him some tea so he could pretend it was alcohol.' So judging by this record, people were already drinking tea as early as the Three Kingdoms period.[59] By the middle of the Tang Dynasty, the tea industry was just as important as the sea salt industry. These days, the very livelihood of the nation depends on tea."

茶 *Correspondence from the Zhongshan Kingdom* (中山傳信録) contains this passage: "Tea bowls in Ryukyu are very large. They are usually only filled to two or three tenths of their capacity, then a small piece of dried fruit is placed on the spoon to accompany the tea. This method of serving tea was learned from China."

茶 *On Tea* (茶説) by Wang Fuli (王復禮) contains this excerpt: "Dawn flowers and evening moonlight; a virtuous host and honored guests engaging in easy conversation, touching on things past and present. Sipping tea at a moment like this—is there any greater delight to be found in Heaven or Earth? Surely a rowdy gathering with rich fish and roast meat, liquor from golden jugs, drinking to excess and making a racket is not the only way to truly enjoy ourselves? Mr. Fan Wenzheng[60] wrote a poem that goes:

Tea shoots cluster in glorious chaos;
The scattered trees adorned in jade and pearly dew.
And the tea—ah, that flavor, pure as Nirvana!
And the tea—ah, that fragrance, gentle as an orchid!

Shen Xinzhai (沈心齋) wrote these lines about cliff tea:

Fragrant fairy maidens appear atop the peaks;
Clouds wreathe the caves like pearly veil and glossy girdle.

He can certainly be considered an expert on the subject."

Notes

51. Once again, a *liang* (兩) is roughly 37.5 grams.
52. Zhang Hua's (張華) *Miscellaneous Records* (博物誌), literally "The Record of a Huge Amount of Things," covers a wide range of topics such as geography, historic figures, legends, exotic plants and animals, and shamanism.
53. *Conversations in a Time of Peace* (太平清話) is one of many books by scholar and painter Chen Jiru (陳繼儒, 1558–1639).
54. According to legend, the moon goddess Chang'e was once a mortal woman. She drank an elixir of immortality intended for her husband Hou Yi and floated up to the moon, where she must live for eternity—separated from her beloved Hou Yi, who remained back on Earth.
55. Dong Hu was a historian from the Jin kingdom during the Zhou Dynasty (1046–256 BCE). He was extolled by Confucius for fearlessly telling the truth about historical and political matters.
56. A traditional *li* (里) is roughly 650 meters.
57. "The hermit Lu" is an epithet for the poet Lu Tong (who wrote the poem beginning this chapter). "Huang Yizhou (黃宜州)" is the alias of Huang Tingjian (黃庭堅), one of the four famous poets, painters and calligraphers of the Song Dynasty (960–1279).
58. The Tianjian era lasted from 502–519.
59. The Three Kingdoms period lasted from 220–280.
60. "Fan Wenzheng (范文正公)" is an alias of Northern Song (960–1126) scholar Fan Zhongyan (范仲淹, 989–1052).

茶 In *Notes on Huqiu Tea to Supplement the Tea Sutra* (虎丘茶經注補), Chen Jian (陳鑒) writes: "I once personally picked some new tea leaves and brewed them over a gentle flame with my tea companion Tang Yugong. The tea gave off an aroma reminiscent of pea flowers. In the past, all the tea that was sold as Huqiu (Tiger Hill) was in reality Tianchi (Heavenly Pool) tea."

茶 Chen Ding (陳鼎) writes the following in *Travels Through Yunnan and Guizhou* (滇黔纪游): "Luohan Cave in Guizhou Province stretches more than ten *li* deep and has a dark green spring inside whose waters are pure, sweet and cool. Tea brewed with water from this spring takes on a rich vermilion color that leaves the teeth and lips crimson red. The color takes a whole week to completely fade away."

茶 According to *Notes on Auspicious Herbs* (瑞草論), "Tea has cooling properties. If you are feverish and thirsty, or are suffering from tightness in the chest, dry or irritated eyes, weak limbs or aching joints, simply drink four or five cups of tea, and its effects will rival a heavenly elixir."

茶 The following appears in *Supplemental Notes on Medicinal Herbs* (本草拾遗): "Tea has a bitter taste and slight cooling properties, and is non-toxic. It dispels pathogenic energy from the five organs, invigorates the mind and reduces sleepiness. It can make the body feel light and the vision clear, as well as eliminating phlegm, quenching thirst and being beneficial for the urinary tract.

Famous mountain teas from Yazhou in Sichuan Province include Lucuan and Jian, which are both known as 'pre-fire' teas—in other words, they are harvested prior to the Cold Food Festival. 'Post-fire' teas are not as good. As well as tea buds, there are also bitter orange, wolfberry, and loquat shoots, which can cure various illnesses too. The buds of the honey locust plant, scholar tree and willow can also be picked in the spring and processed together with the tea buds. Up till this day, people in the south still often mix leaves from other types of plant in with their official tribute tea. Reeds and bamboo skin are the only sorts of leaf that are never mixed into tea; other than those, every sort of grass, leaf or bud that grows in the mountains can be blended in. Toon and persimmon leaves are especially good. Genuine tea is very cold in nature, with the exception of Mengding tea from Yazhou, which is warm and can treat many diseases."

茶 In his *Compendium of Medical Herbs*, Li Shizhen[61] writes that "anyone who takes clematis root or smilax for medicinal purposes should abstain from drinking tea."

茶 The *Book of All Fragrances*[62] describes the following remedies: "For a headache caused by a deficiency of Qi, make a paste of good quality spring tea powder, then put it into an earthen pot and add forty croton seeds. Smoke this mixture and dry it in the sun, then grind it into a fine powder. Take one spoonful each time. Or, mix it with some good-quality tea powder and brew it into tea to drink after a meal. You'll see results right away. To treat dysentery with blood and white mucus, grind one *jin* of good tea into a powder, and brew it into one or two cups of strong, thick tea to drink. This remedy is also effective for chronic dysentery. For constipation or difficulty urinating, take a pinch each of good tea leaves and raw sesame seeds, chew them thoroughly then wash them down with some hot water. This is a tried and tested remedy that will provide instant relief. If you find it difficult to chew the mixture up properly, grind it into a paste first and swallow it with some hot water."

茶 *Recorded Observations* (隨見録) contains this passage: "*The Collected Works of Su Wenzhong* records a remedy for diarrhea and stomach ache that the Emperor Xian Zong once bestowed on Ma Zong: Chop some fresh ginger, including the skin, into pieces around the size of corn kernels. Take a full *qian*[63] of this, then boil it up with some herbal tea and drink it. During the second year of the Yuanyou era (1087), Wenlu Gong suffered from this ailment and had tried all sorts of medicines in vain until this remedy finally provided a cure."

Notes

61. Li Shizhen (李時珍, 1518–1593) was a Ming Dynasty (1368–1644) botanist and pharmacologist. His book is called the *Compendium of Medical Herbs* (本草纲目), though here it is referred to as simply *Medicinal Herbs* (本草).
62. *The Book of All Fragrances* (群芳譜) is the first and most comprehensive Chinese compendium of botany and discusses more than four hundred plants. It was written by Wang Xiangjin (王象晋, 1561–1653).
63. One *qian* is the smallest unit of weight used in Chinese medicine. Its exact metric equivalent varies by geographical location, but it is generally between 3-3.75 grams.

"Making Tea and Washing an Inkstone (烹茶洗硯圖)" by Qian Huian (1833–1911), Qing Dynasty (1644–1911). You can see the influence of Western art on the faces in this painting. That influence began in the Ming Dynasty (1368–1644). It is a lovely composition. The calligraphy says the title of the painting and offers the year it was painted in traditional reckoning (1871), at the beginning of autumn. It also mentions the weather at the time of painting (in case we are interested), which is breezy, comfortable and cool. The artist also tells us it is a painting of his friend He Wei Xiong (何維熊), nicknamed "Wen Zhou (文舟)." The piece was perhaps a gift for him. Notice the two "chatong (茶童)," or "tea helpers," boiling the water and washing the inkstone so their master can drink tea and then paint/calligraph.

Voices from the Hut

For this month, we have a wonderful account of a tea session while traveling in China that inspired the author, who is also this month's TeaWayfarer. Her rich account of the tranquility of an tea day is something we can relate to, as we all travel in our own cups and bowls. It is a marvelous thing to find the extraordinary shimmering along the edges of the ordinary.

*If you would like to contribute some writing to Voices from the Hut or have an idea for an interesting topic, you can reach Matthew on the Global Tea Hut app (in the "Voices from the Hut" section), on Instagram (**IG: foldedleaves**), or at the email: **voicesfromthehut@gmail.com**. We cannot wait to read all the exciting articles to come!*

Ascertaining Serenity

茶人: ***Anesce Dremen*** **(許夢安)**

A tea shop roosted regally within the third floor of a tea mall in Xi'an, China. Its delicate, crisp interior resided in stark contrast to the majority of other shops in the vicinity. Instead of large freezers and open cardboard boxes stacked with the precarious surplus of tea samples, this shop embodied a traditional Ming Dynasty (1368–1644) room. Robust, squared chairs built without the use of nails stood in proud company around an unadorned desk with a rolling silk cloth. A statue of the Goddess of Mercy minareted with elegant reservation in the centerpiece of the center chiffonier, a coil of thick incense smoke rolled upwards to the Heavens. The tea itself was not loudly proclaimed as in other areas; instead, it accrued within precious time capsules of purple clay, tucked among the unshielded drawers of a mahogany cabinet: *In the first year, it is tea; in the third year, it is medicine; in the seventh year, it is a treasure* (一年茶，三年药，七年宝). Among the otherwise unadorned furniture gathered hand-crafted tea kettles, tea cups inscribed with calligraphy, and books collecting titles with words such as: *Way of Tea*, *Path*, *Puerh*, *Song Dynasty Brewing Culture*, *Incense*, *Adopting an Yixing* and so on.

This is where I settled to accompany my friend, Yibo, for hours to "*pin cha* (品茶, Verb: To sip, to taste with one's three mouths/senses—eyes, nose and mouth)," We had originally met by serendipity when another tea shop I intended to visit within the mall was closed and I stumbled upon his door and was welcomed with a serene smile; I had returned every night since. Tonight was the last night before my dreadful departure from the City of Eternal Peace, and in celebration Yibo had invited his father, best friend and a respected tea master to indulge in the pleasures of shared tea and conversation. We gathered around the calmly carved table. Conversation collected in Chinese, my second language; my contributions were reserved, my spirit pining to observe every detail of sound and aesthetic alike.

The tea master revealed a cloth bag stored with a collection of very long, very thick leaves: a puerh from a tea tree seven hundred years old. Old-growth trees or wild tea trees, while uncommon, are not entirely rare. One of the oldest living tea trees is reportedly more than two thousand years old (*right*). Upon knowing the age of the tree from which this tea was crafted, I understood at once what a sacred gift this was as well as how expensive it must be. I thanked her for the generosity of the offer but stated, "I cannot accept such a gift. I am only a student."

To which, the grand tea master replied with a smile, "We are all students of life." I inclined my head, humbled to have been invited to sample such an honorable tea. Still, merely a first-generation, scholarship-dependent junior in college, I felt unworthy. Without a pause, the tea master unsheathed a simple Yixing pot.

I watched, eyes wide, hands folded timidly in my lap, as water descended in a graceful waterfall to first fill the vacant Yixing pot. Silent, with steady command over her body, she emptied the Yixing water into a pitcher and dispensed it among the assorted tea cups amassed along the table.

Among these tea lovers, one carried their personal hand-made tea cup when united in ceremony. These cups nestle into one's palm with ease and virtue; the varieties contrasted based on personal taste and style. One cup, thin enough to allow soft light to shine through its translucent porcelain shell, revealed a single sliver, an outline of a lotus among calm water. A Heaven's Eye (天目) cup: droplets in random bursts of muddied rainbow determined by the uncontrolled reaction to a high-degree kiln burning. And a squat, thick cup that depicted a fat, laughing Buddha carved in glorious, sunset marmalade.

These companions were just small enough that by the time one finished a cup, the next would be poured immediately (albeit not rushed) by the attentive tea master—one would never have to suffer a cold cup of tea. The continuous movement of water from the kettle to the Yixing pot, shared with the pitcher, then dispersed among those individual cups was an embodiment of the Way of Tea: a steady act of service from the tea master to her attendees.

The cups and instruments of tea were first rinsed with hot water. This step warmed the cups so that the tea would rest comfortably when the first steeping was prepared; furthermore, it was a gesture of respect to us, the guests, to demonstrate that the cups were clean. This cleansing was repeated once the leaves had entered the frame of the Yixing pot: water dipped in for a moment—the blink of an eye, merely a few seconds—which was adequate time to move the gourd strainer from its stand to atop the pitcher. Then, the water flushed out, a pale river of the ultimate commanding hue of this first brew. The liquor was again extended to each cup, offered clockwise.

"Don't drink this one," Yibo's friend, the man to my right, cautioned. "This is the washing of the leaves." I nodded, peered down, my desire to smell the liquor intense, but paused until my elders would move. Then, cup by cup, our tea master took these fragile companions and dumped their contents atop the tea pet figurines lined atop the tea tray. They too, would join us in *pin cha*.

品茶: Chinese characters are composed of radicals which connote pictorial symbols or suggestions for pronunciation. *Pin* (品), a single word, is composed of three box radicals (口) which represent three mouths. *Pin cha* has been haphazardly translated into "sipping tea;" however, to understand *pin cha* as an experience, one must engage in a tea ceremony by experiencing tea with one's three mouths.

First, we appreciated the aesthetic of the tea leaves with our eyes: the first mouth. We savored the appearance of the leaves, dry and wet alike, and the liquor that emerged after water joined nimble leaves. As the tea rested, we could appreciate the hue in contrast to the tea cup. Once my fingers had tapped their gratitude (a nonverbal tradition purportedly passed down from the time of Emperor Qianlong, who legend says would don peasant clothing and venture incognito into the Middle Kingdom to drink tea and learn about this country's culture, whereupon his servants did this instead of bowing to him), I paused, admiring the rich amber collected within my cup. When two others lifted their cups, I then followed; I brought mine closer to my eyes and realized a small halo encircled the rim.

Collectively, we transitioned to our second "mouth:" the nose. We inhaled the quiet hum of an acapella chorus to appreciate the humble aroma of this ancient growth tea. Our tea master then extended her arms and beneath the nose of each guest paused to permit the steam from the Yixing teapot to rise. We rested within the dense fragrance of this tea. It consisted of the low notes of a serendipitous story in a compelling command; the kind where you aspire to have a conversation with each and every leaf. The savory words—the resounding notes—that accompanied me were that of hearty oakwood and the robust resilience of red clay during a thunderstorm.

My eyes darted to those around me, as one adjusted their weight by shifting hips. Some inhaled deeply—a powerful revelation of possessing lungs an opera singer would envy, while another inhaled sharply (the staccato of Breath of Fire), then turned his head to exhale before positioning his nostrils over the cup again to breathe in sharply.

When we were invited to utilize our third mouth, the actual mouth, I paused. I was the youngest there as well as the only international guest; I did not want to embody the stereotypical American greediness by rushing. Only after the others touched their mouth to the individually crafted cups did I bring my scarred lips to the thin rim of my cup.

And then I *pin cha*. To say that this tea was delicious would undermine its innate qualities and patience. It touched me intimately and produced a quiver from my shoulders. The air was above eighty degrees Fahrenheit and the air conditioner had long since been inoperational; I could not assign the responsibility to any other factor. This tea had accurately seized the deepest vulnerability within my core. In that moment, I realized to *pin cha* is not to distinguish the three mouths as separate. Instead, the senses culminated in an overwhelming compilation of subtle intensity: as the heavy liquor rested along my tongue, singing the note of a

sustained cello's solo, the blurred cup beneath my nose emitted the brazen aroma of the tea merging with pristine porcelain, as the tea shop conversely focused through my glasses. To *pin cha*, I mused, was to embody the idiom "Tea and Zen One Flavor (禅茶一味)." I had not realized I was searching for enlightenment until I unexpectedly attained the utopia of serenity within the tea ceremony.

"Tea possesses history, experience, stories; in a likewise manner, so do people," the tea master spoke. "Those brimming with youth are like green tea plucked in the prime of spring. They are soft, susceptible to the influence of the elements, and have a fainter flavor. Whereas those of our parents' generation are more like puerh tea, many leaves compacted into a disk or a brick—experiences cultivated into a strong unit." The tea master spoke calmly as she graciously, eloquently, poured additional water into the Yixing pot before refilling the kettle atop an automatic refill, pressing one last button to bring the water to a boil. Her actions ensured that by the time the next steeping had been poured into our cups, the water would be ready to begin the third steeping. Her actions were seamless, uncalculated, smooth: the carefully crafted culmination of decades of serving.

"As puerh tea is best aged, so too does time enrich the flavor of our experiences. Yet, these experiences come twig by twig into the fire of our life—if we try to add too much at once, we will be scorched. In this way, we slowly add twigs to our fire, words to our vocabulary, memories to our life. It is a slow process indeed."

She poured the thick, ruby molasses of the second brew into the transparent, glass pitcher to serve the people surrounding. All except for I had already returned their cups unto the table, ready for the second cup. Not wanting to rush the sacred moment with the first steeping, I tilted my head down, closed my eyes and softly withdrew the third sip to empty the vessel.

"This old-growth tree is yet that of our grandparents' generation, of their accumulated stories. Every leaf of every tea possesses enough stories to endure a lifetime. Listen well: what stories do you hear?"

Tea Wayfarer

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

I have found shelter in tea. My *cha pan* (茶盤) was my first home. Its four walls allowed disposed water and spent tea water to slip into its vessel during the tea ceremony. These four walls, as I transitioned between dormitories, apartments, and was a fleeting guest in many kind people's homes, was the only "place" I could invite people in. Being able to rent my first apartment (a writing room of my own! a tea room of my own!) was a very emotional accomplishment, as it sealed my independence.

At the age of eighteen, I ran away from an abusive family in order to pursue college as an independent student. I changed my legal name to Anesce Dremen. I created this name: "An (安)" in Chinese translates as "safe," and "esce" derives from Latin's evanesce meaning to dissipate. Dremen is Olde English for dream. By disappearing from where I was, I am now safe to pursue my dreams. My name conveys who I am: a motivated nomad leveraging literature to promote mutual understanding.

The first tea ceremony I experienced was set along a flooded Guilin in June's humidity; perhaps an hour earlier, the power had cut momentarily due to the ferocious thunderstorm. As I sat surrounded by rather rude, loquacious classmates, I couldn't help but feel irked. This rich tradition and ceremony was so graciously extended to us but who was listening to the orchestral waterfall emerging from the Yixing pot as it released Liu Bao tea into the vessel below? Amongst this environment, I inhaled the aroma of the tea deeply, and experienced peace for the first time. Through the complexity of this tea, held within fragile cups, I finally understood the complexities of my life through the six flavors of the sixth treasure tea: the lingering astringency of abuse, the saccharine solace of escape, the hearty pine for working multiple jobs to support my education, the thick smoke of healing, the staple of red dates in (un)learning and the undeniable pungent Traditional Chinese Medicine concoction of all existing simultaneously within a single realm.

From then, my formal degrees in Chinese and English literature were supplemented with the curiosity to learn more about tea culture. I have since lived in eleven cities in three countries and no matter where I go, tea and writing have both served as a traversing refuge within the suitcase of my life. I am now writing a book about tea in honor of its contribution to my life. Like many of you, tea has changed my life and helped me to discover my self and my place in the world.

茶人: Anesce Dremen, USA

After losing my job last year, I decided to abandon my apartment and assume life as a traveling writer. I haven't brought along my tea sink (that initial home, as it is too large). Instead, I have brought along my rectangular handmade *chabu* (tea cloth), a black canvas atop which white peonies and a single butterfly dance immobile. This gem has since followed me through dozens of cities. This flat stretch of canvas is now my home to which I can invite others within. It is through the tea ceremony that I can release the tension of stress, that I can subconsciously release the trauma of the past, to simply enjoy tea... to lose myself within the serene sensations of looking at the elegant tea leaves, smelling the aroma of the wet and dry leaves, and taste the tantalizing tea… to lose myself in a peaceful embrace. Should we be within the same region, I would love to serve you from this floating canvas. I write on @WritersDremen / Nevertheless-sAway.wordpress.com

Inside the Hut

Coming Soon to Global Tea Hut Magazine

茶主题: *Incense & Tea*

茶主题: *Chaozhou Gongfu Tea*

茶道

茶主题: *Yixing Masters*

茶主题: *Flower Arranging*

We have many new subscription models available on the website, including digital. The higher subscription tiers are very much akin to the Expansion Packs that we used to offer. The added donation not only allows us to get closer to building Light Meets Life; it also means you will get one or two rarer and better quality teas that follow the topic of the month, offering even more learning opportunities. We are including an emailed newsletter describing the "bonus" teas, why we chose them and other extra credit lessons.

Would you be excited to see another online course? We are thinking of producing another week of teachings on boiled tea specifically! What do you think? Please share some feedback!

Amazing teas continue to roll in from friends. We have a 2020 version of the legendary Grace, a new 1990s dian hong called "Red Pine," and many other amazing teas.

Be sure to check out all the submissions for the annual photo contest. We will be announcing the winners next issue. There are some really great, tea-inspired photographs! They are all within the "Community" page of the website.

We want to thank all of you for your support through these troubled times and also for your patience as we navigate the logistics of shipping. A tremendous amount of work has gone into figuring out ways to keep Global Tea Hut magazine and the medicine of Light Meets Life tea and teaware flowing despite heavy restrictions from the Taiwanese post and post offices globally. We also want to send prayers out to all the postal workers worldwide, risking life and limb to keep the mail flowing. Raise a bowl to them!

September Affirmation

I honor tradition

Nothing survives without tradition, and no tradition survives without adaptation. In what way am I allowing the wisdom of the past to help guide my life?

Center News

We have found a very promising property in the mountains of Miaoli. It is a guesthouse that is relatively new, with plenty of land, and surrounded by a river, forests and wonder. We are in the dance of visiting, re-visiting and negotiating. We have posted an update video already!

We hope you stay excited for Light Meets Life. We want to involve you in the planning of what we hope you feel is *your* Center. The more form Light Meets Life takes, the more real it becomes. Please contact us with ideas about what you envision for the property and for the experience at ten-day courses. Perhaps you have an idea for a type of course you would like to see when we open. Please share your ideas with us. We hope to create a whole new calendar and curriculum for Light Meets Life. And it is *your* Center, after all!

We continue to offer day visits should any of you find yourself in Taiwan. As restrictions lift, Taiwan may be a safe destination for those of you looking to travel this year. Stay safe and sound, with our prayers.

www.globalteahut.org

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

Tea & Tao Magazine