

香園品門

王度日本茶文物珍藏冊



Beyond the Fragrance and Fun:

Japanese Tea-Wares and Tea Making Utensils
from the Wellington Wang Collection

香園品門

王度日本茶文物珍藏冊

Beyond the Fragrance and Fun:

Japanese Tea-Wares and Tea Making Utensils
from the Wellington Wang Collection



鬥品團香－王度日本茶文物珍藏冊

Beyond the Fragrance and Fun: Japanese Tea-Wares
and Tea Making Utensils from the Wellington

Wang Collection / 王度著；

萬象翻譯股份有限公司翻譯；

國立歷史博物館編輯委員會編輯。

-- 初版. -- 臺北市：

史博館, 民96.08

面： 公分

ISBN 978-986-01-0507-0 (精裝)

1. 茶藝 2. 圖錄 3. 日本

974.024

96014583

鬥品團香－王度日本茶文物珍藏冊

Beyond the Fragrance and Fun: Japanese Tea-Wares and Tea Making Utensils from the Wellington Wang Collection

發行人：黃永川

出版者：國立歷史博物館

臺北市10066南海路49號

電話：886-2-23610270

傳真：886-2-23610171

網站：www.nmnh.gov.tw

著作人：王度

編輯：國立歷史博物館編輯委員會

主編：戈思明

編輯顧問：蘇志瑋

執行編輯：溫玉珍

翻譯：萬象翻譯股份有限公司

審稿：孫素琴

攝影：于志暉

展場設計：郭長江

印製：秉宜彩藝印製股份有限公司

出版日期：中華民國96年8月

版次：初版

定價：新台幣3000元

展售處：國立歷史博物館文化服務處

臺北市10066南海路49號

電話：02-23610270

經銷處：立時文化事業有限公司

電話：02-23451281

統一編號：1009602068

國際書號：978-986-01-0507-0

Publisher

Commissioner

Copyright Owner

Editorial Committee

Chief Editor

Consultant

Executive Editor

Translator

Proofreader

Photographer

Designer

Printing

Publication Date

Edition

Price

Museum Shop

Distributor

GPN 1009602068

ISBN 978-986-01-0507-0

Huang Yung-Chuan

National Museum of History

49, Nan Hai Road, Taipei, Taiwan R.O

Tel : 886-2-23610270

Fax: 886-2-23610171

http:www.nmnh.gov.tw

Wellington Wang

Editorial Committee of National Museum of History

Jeff Ge

Su Chin-Wei

Wen Yu-chen

Elite Translation Co. Ltd.

Jessie Wang

Yu Zhi-hui

Kuo Chang-chiang

BingYi Color Printing Co. Ltd.

August 2007

First Edition

NT\$ 3000

Cultural Service Department of National Museum of History

Tel: 02-23610270

Harvest Cultural Enterprise Group

Tel: 02-23451281

館 序

茶文化包含茶葉茶具的物質文明層面，以及豐厚的茶精神文化；中國和日本僅細緻發展茶文化，亦滲透到生活中各層面，正所謂喝茶、品禪、玩壺、悟道。文化的風尚千年始終不衰，深入文學、藝術與社會生活，茶文化豐富了人類的精生活，也促進陶瓷器、金銀器等工藝發展，本次展覽展出難得一見收藏精品，還美不勝收的的百壺牆，對照中日茶文物，將是一場別具意義的文化盛會。

中日兩國自古以來就有著政治、經濟和文化的聯繫，茶文化是兩國源遠流長文化交流結晶，尤以茶文化作為中日文化交流關係的紐帶，有特別重要的文化價值。中日茶文化都體現了天人合一的東方哲理。中國茶文化受到儒、道、佛的綜影響，而日本茶道主要受佛教禪宗影響。在器物上，各自留下不同的美學發展跡。中國人是最先發現和利用茶的民族，世界各種語言中的「茶」，都是從中對外貿易港口所在地廣東、福建等地「茶」的方言音譯轉變而來；中國人更有所「開門七件事，柴米油鹽醬醋茶」，表現生活習俗及飲食文化，強調了茶乃生必需。日本室町幕府的中國文物收藏熱，以及全室塌塌米的室內起居設計，成為本茶道的茶禮形成重要部分，本展規劃兩個不同文化體系，比較中日茶文化的同異，以及兩方之間的交流互動。茶文化的傳承需要持續積澱，茶文化的發展則有於不斷的流動、創新。收藏家王度先生惠借多年收藏，使大眾有機會一窺中日兩茶文化之美，至為可貴。

藉由文獻資料、茶具壺藝展示及茶文化情境展示，並將於展覽期間舉辦茶道範教學，讓大眾瞭解茶與茶器在人文歷史方面密不可分的意義，期以展覽的形式教育功能，提升國人生活品味及對文物藝術的欣賞境界，自是茶文化愛好者與研究者難得的交流機會。感謝王度先生為此展所付出的心力，也感謝李鳳山老師領導梅門子弟共襄盛舉。相信這是一次別開生面並有積極意義的茶文化展覽。

國立歷史博物館 館長

黃正川

Preface

Besides the material aspects – tealeaves, tea-ware and tea-making utensils – tea also has a rich spiritual side to it. In both China and Japan, the art of making tea developed to a very high level, and tea culture came to permeate every aspect of daily life. In particular, drinking tea was closely linked to both artistic appreciation and Buddhist cultivation. Tea has maintained its importance for well over a millennium, and has been deeply embedded in literature, arts, and ordinary life. Tea has enriched people's spiritual life and provided stimulus to the development of ceramics production, the manufacture of metalware and silverware and various other handicrafts. Visitors to this exhibition will be able to see precious and rarely seen artifacts relating to tea culture, including a magnificent wall designed for displaying a large number of teapots simultaneously. The opportunity to see tea culture artifacts from the Chinese and Japanese tea-making traditions gives the exhibition special significance.

Throughout history, there have been close political, economic and cultural ties between China and Japan, and tea culture can be thought of as the fruit of this long-standing process of cultural exchange. Tea culture has been one of the strands binding China and Japan together, a fact that gives it immense cultural value. In both China and Japan, tea culture is underlain by Eastern philosophy that emphasized the oneness of man and heaven. In China, tea culture reflected the combined influence of Confucian, Taoist and Buddhist thought, while in Japan the main spiritual influence on tea culture was Zen Buddhism. Significant differences can be seen in the aesthetic development of tea-ware in the two countries. The Chinese were the first people in the world to cultivate the tea plant and to begin drinking tea. In almost every language in the world, the word for "tea" derives from the name used in the Cantonese and Fukienese dialects of Chinese that were spoken in the Chinese ports through which tea was exported throughout the world. The Chinese saying "the seven things that are vital for daily existence are firewood, rice, vegetable oil, salt, soy sauce, vinegar and tea" reflects the importance of tea in daily life. In Japan, the development of the tea ceremony was heavily influenced by the vogue for collecting Chinese antiquities that developed at the Muromachi shogunate, and by Japanese house design, with its use of floor mats. This exhibition allows visitors to compare Chinese and Japanese tea-drinking culture, and to see how the two cultures influenced and interacted with one another. The development and dissemination of tea culture has been an ongoing process relying on constant change and innovation. This process can be seen in the items included in the exhibition (items which are the fruit of many years of collecting by Mr. Wellington Wang), enabling visitors to experience the beauty of Japanese and Chinese tea culture in one place.

utensils, and exhibits showing how tea culture developed over time. During the exhibition special presentations will be held to instruct visitors in the rituals of tea making. The exhibition will help visitors to comprehend the immense significance that tea and tea-wa have held in the cultural history of East Asia. At the same time, the exhibition also constitutes a marvelous forum for the exchange of ideas between tea aficionados and researchers. Special thanks are due to Mr. Wellington Wang for all the time and effort that he has expended on the exhibition, and also to Mr. Li Feng-shan and his students. Thanks to them, it has been possible to create a tea culture exhibition that is truly groundbreaking, and that will make a positive contribution to the ongoing development of tea culture.



Director
National Museum of China

館 序

茶文化は茶葉、茶道具といった物質文明的な面と豊かな茶精神文化の両合わせ含んでいます。日本と中国は、茶文化をきめ細やかに発展させてきたでなく、いわゆる喫茶、禅、茶器鑑賞、悟りの道といった生活の各方面にもさせてきました。茶文化の風潮は千年もの間ずっと衰えることなく、文学、および私たちの生活に深く入り込んでいます。茶文化は人々の精神的生活をにし、また陶磁器、金銀細工品など工芸の発展も促進してきました。

今回の展覧では、めったに目にすることのできない逸品のコレクション示いたしました。、大変美しく一度ではとてもすべてを見切れない「百壺（100個の茶壺を飾り並べた壁）もご覧いただけます。日本と中国の茶のを対照させた、非常に意義深い文化的催し物になっております。

日中両国は古代から政治、経済および文化的な結びつきがあります。茶ははるか昔から脈々と続いてきた両国の文化交流の結晶であり、日中文化交絆として特に重要な文化的価値があります。中日の茶文化とも高尚な東方哲論を体現しており、中国の茶文化は儒学、道教、仏教の総合的な影響を受け本の茶道は主に仏教の禅宗の影響を受けています。茶器については、それぞなる美学を発展させてきた痕跡を残しています。中国人は最も早く茶を見出用した民族であり、世界各国に見られる「茶」という言葉は、すべて中国の貿易港がある広東や福建などの「茶」の方言が音訳され現地の言語に溶け込ものです。

中国人は「生活に必要な七つの物、薪・米・油・塩・醤油・酢・茶」と言葉で生活慣習と飲食文化を表現し、お茶も生活必需品の一つとして挙げてす。一方、日本の室町幕府に見られる中国文物の収集ブームや畳敷きの室内は、日本の茶道形成において重要な役割を果たしてきました。当展では二つなった文化体系を示すことで、日中茶文化の相違を比較します。お茶を通じ国間の交流の場を提供できれば幸いです。茶文化は継続して伝承、積み上げるべきものであり、時代とともに流動、革新を繰り返しながらさらに磨きぬていくものです。収集家の王度氏が長年を費やし収蔵した品々をご鑑賞いたことは、皆様に日中両国の茶文化の美を味わうことのできる貴重な経験となとでしょう。

文献資料に基づき茶道具・茶器工芸品および茶文化の歴史を展示するほ；展示期間中は茶道教室も開催いたします。皆様に人文・歴史面からお茶と茶の密接な関係と意義を理解していただくと同時に、実際に見て体験すること活に趣を沿えるヒントとし、文物・芸術鑑賞の醍醐味を味わっていただければ幸いです。また、茶文化愛好家や研究者の方にもご利用しては幸いです。

になればと期待しております。

最後に、王度氏の本展示会へのご尽力に厚く感謝いたしますと共に、李鳳
先生率いる梅門門下生ご一同のご協力にも心より感謝申し上げます。この展示
を通じて新境地が開かれますこと、大きな意義ある茶文化紹介の場になります
と確信しております。

國立歷史博物館 館長

黃正

序 言

十八年前（一九八九），同樣在國立歷史博物館，王度與同好推出「明清壺藝精品展」。此舉不僅為茶具文化在台灣開啟了風氣，也為宜興茶壺在台灣首次掀起爭購競藏風潮。

一九九三前王度乘勝追擊，再度以「紫泥」鉅著問世，他的精闢論述與真藏，更持續牽動台灣收藏界如潮湧般地狂熱、沉溺於宜興茶壺。今天，王度與十八年來如癡如醉的收藏，再度借重國立歷史博物館舉辦了「鬥品團香—中日文化特展」。於公而言，對於喜愛茶文化的朋友，這毋寧是個天大的喜訊。於私說，他於我，亦師、亦兄、亦友，興奮兼感佩之餘，當然不能不趁機說幾句話。

在文物團體的公益活動中，王度始終熱心奉獻、身先士卒。他曾任中華文物會理事、海峽兩岸文化資產交流促進會副理事長、中華文物保護協會理事長。支持、協助我的美夢，他也義不容辭擔任我所主持的雙清文教基金會董事。據知，沒有他的慷慨捐助，法務部調查局籌設的「煙毒博物館」恐將失色大半。王度，其實就是古道熱腸、急公好義的代名詞。

提起收藏文物，歷史絕對要給王度記上一筆。他愛物如染毒癮，看上的就一定要據為己有，如今為了儲藏寶物居然「狡兔六窟」，除了住家塞滿文物幾足之地外，還另租了五間大房子藏滿他的心愛寶貝。收藏之廣、之多、之雜，怕前無古人後無來者。他那種「雖千萬人吾往矣」的精神與毅力，正是我最敬佩之處。

此次茶具大展的內容，除了王度專精的紫砂壺之外，還兼容古今中外各具的茶具，爭奇鬪豔，目不暇給。王度年紀已逾耳順，可是他的思想與視野卻那麼年輕、活潑、有衝勁。這從他十八年來收藏生涯的變動、充實與多樣化中，略窺一二。

再說，每一個成功的男人背後，一定有個功不可沒的女人。王大嫂正是王度後偉大的女性。王度愛買文物可說「揮霍無度、永不知足」，他常笑說：「我臟病和糖尿病，我太太說我還有神經病」。王大嫂雖然嘴巴這麼說，卻仍死地、無怨無悔地在這個神經病背後，支持他、幫助他、跟隨他。這份一世真情是我和內人永遠尊敬、感動的。

適值「鬥品團香—中日茶文化特展」開幕之際，信手拈來，辭不達意。但王度殫精竭慮、精心籌備的茶具大展略誌祝賀之意，並表彰他畢生忘情於文物收藏與研究所付出的心力，則於願足矣！

雙清文教基金會董事長

洪三雄

2007

Preface

It was 18 years ago in 1989 when Wellington Wang and his friends put up the “Exhibition of the Art of Yixing Teapots of the Ming and Qing Dynasties,” held at the National Museum of History. The exhibition set a trend in the teapot culture of Taiwan, while also creating high demand for Yixing teapots in the local market.

In 1993, Wellington Wang took advantage of the trend, this time with his zisha teapots. His writings and his impressive collection once again brought Yixing teapot collection to feverish heights in Taiwan. Today, he again presents his collection of 18 years ago at the National Museum of History through the “Fragrance of Appreciation: Tea Culture of China and Japan.” Undoubtedly, this is a happy event for lovers of tea culture. Personally, I have to, as a student and as a friend, say a few words in the midst of all these excitements.

Wellington Wang has always been a warm supporter of public welfare activities sponsored by artifact organizations. He was a director of the Chinese Artifacts Association, Vice Chairman of the Bi-Coastal Cultural Assets Exchange Promotion Society and Chairman of the Chinese Artifacts Protection Association. To support and assist me in fulfilling my dream, he also readily accepted to become a director of the Shuangching Cultural and Educational Foundation, of which I am heading. I had been informed that without his generous support, the “Drug Museum” project of the Ministry of Justice would have lost half of its achievement. In all aspects of the description, Wellington Wang is a passionate and generous supporter of worthy causes.

Having mentioned artifact collecting, I tend to think Wellington Wang deserves a name in history. He loves artifacts to the point of addiction and makes sure to obtain items that he has set his eyes on. Because of his growing collection, he has not only filled his house with his collection but also rented five large homes to house his treasures. The breadth, length and detail of his collection are unprecedented. It is this spirit and dedication that continue to amaze me.

The items of this exhibition include not just Wellington Wang’s zisha teapots but also cover tea utensils of many varieties from here and abroad, each competing in their eye-catching qualities. Although past the ripe age of 60, he is forever young, vibrant and dynamic in his ideas and visions. This is easy to see in the changes made, the improvements and the richer character of his 18-year-old teapot collection.

The adage goes that behind every man of success, there always is a woman. Wang’s espousal is the woman behind all his success. We all know that Wellington Wang is never satisfied in buying artifacts. “I have a heart disease and diabetes. My wife thinks I’m also mentally

emulating.

My words fail me as I write these lines on the eve of the start of the “Fragrant Appreciation: Tea Culture of China and Japan.” Let me take this opportunity to congratulate him for a job well done in organizing this special exhibition and to act in testimony of his lifelong dedication to the study and collection of artifacts.

Steven F.

Pr

Hung's Arts Foundation

序 言

18年前（1989年）、王度氏は同様に国立歴史博物館で同好の士とともに「日清宜興茶壺芸術逸品展」を開催しました。これは台湾における茶器文化の発端を切り開いただけでなく、台湾市場で初めて、皆が競って宜興急須を買い求める風潮を引き起こしました。

1993年以前に、王度氏はその勢いに乗じて再度、大著である『紫泥』を出版しました。王氏の透徹した論理と専門的な収集は、台湾のコレクターたちの間にさらに熱い宜興茶壺ブームを巻き起こしました。今日、王度氏が過去18年間集めてきた素晴らしい収蔵品の数々が、再び国立博物館の協力を得て「逸品の美—日中茶文化特別展」で展示される運びとなりました。表向きに言えば、これは茶文化を愛好する人々にとって非常にうれしいニュースと言うべきでしょう。個人的に述べれば、王氏は私にとって師であり、兄であり、また友であり、興奮と感激で一杯です。この機会にいくつかのエピソードをご紹介しないわけには参りません。

文物保護団体における公益活動の中で、王度氏は常に自ら率先して熱心に活動を行っています。王氏はかつて中華文物学会の理事、海峡兩岸文化資産交流推進会副理事、中華文物保護協会理事長を務めました。また、私の夢を支援するために協力するため、私が代表を務める双清文教基金会の理事も担当してくれています。私の知るところでは、王氏の惜しみない寄付がなかったら、法務部調査局によって創立された「煙毒博物館」は恐らくひどく遜色のあるものになっていたでしょう。王度氏は、実に律儀で人情が厚く、熱心に公に尽くす方なのです。

文物収集といえば、歴史に王度氏のことを一筆書き加えなければなりません。氏は文物をこよなく愛し、気に入ったものは必ず自分の物にするという凝りようです。近頃では宝物を収蔵するための場所も用意しており、自宅が足の踏む場がなくなるほど文物でいっぱいになっているほか、他に借りた5つの部屋も王氏の大切な宝物で埋まっているという状況です。収蔵品の広範さ、数、詳細さ、それをとっても誰も王氏に追従できないのではないのでしょうか。彼の「どんなことがあっても立ち向かって行く」という精神と気力は私が最も尊敬するところです。

この度の茶道具展には、王度氏の心が込められた紫砂急須以外に、古今東西の各種精巧な茶道具が盛り込まれ、それぞれがその美しさを競い合い、実に目が離せない内容となっています。王度氏はすでに60歳を超えましたが、氏の思想と視野は常に若々しく活気と精力にあふれています。王氏の18年間における

在があります。王度氏のご夫人は、まさに王氏を陰で支えた偉大な女性で、氏の文物収集好きはまさに「際限なく、満足することがない」と言え、氏笑いながら「私は心臓病と糖尿病を患っているが、妻には精神病も患っていると言われるんだよ」と語っています。王夫人はこのように言っているにもかかわらず、実や後悔を口にせず、影から夫を支え、助け、ついて行ったのです。この深い愛についても、私と家内が永遠に尊敬し感動するところです。

「逸品の美—日中茶文化特別展」が開幕されるにあたり、様々なことが浮かび、うまく全てを伝えられません。王度氏が全力を尽くし丹精込めていた茶道具の展覧会に祝賀の意を述べると同時に、生涯かけて無心に文物の研究のために尽力されたことを、心から称えたいと思います。

雙清文教基金會董事長

洪三雄

自序

這次又展茶壺是有原因的，二十幾年前我曾第一個在台北舉辦個人茶壺收藏展。後來受邀在國立歷史博物館舉辦三人合展，一位已經不在了，他是鴻禧美術館創辦人張添根老先生，第二位是老朋友黃正雄先生，第三位就是我了。值得一提的是，當時我們三人的收藏還被選去印成郵票（共四件四張，我們三人一人一件，博物館的館藏一件）；這是中華民國郵票史上的首例。當時真轟動，因為台灣出產好茶，好茶必用好壺沖泡，而透過這次展覽也帶動了全台灣收藏與觀賞宜興茶壺的風氣，宜興茶壺生產竟因此興盛起來；香港四大家為配合台灣的茶壺熱，每年都在香港舉辦茶壺展銷會，盛況空前，而台灣各縣市茶壺商人也游走海峽兩岸三地，幾到了全台總動員的程度，連我也要在三更半夜去搶購茶壺，更誇張的是我常跑機場接機，在機場就交易好了，現在想想真有點瘋狂。當時宜興每年都舉辦一次茶壺收藏展，我也親自趕去；講一個小故事，當時丁山最好的賓館房間連冰箱都沒有，我有糖尿病胰島素，一定要放冰箱，還好有一位工藝師家中有冰箱，我便放在他家中，他每天早上幫我送來，我現在想不起他是誰了，但我還是非常感激他。那時台灣喝茶、收壺的盛況可謂空前，宜興百分之九十的壺都賣到台灣，其紫砂廠從一廠擴到五廠，風光一時，一把壺從十幾萬元炒到數百萬元，宜興工藝師買房子買車子生活水平大為提升，很多工藝師在台灣都享有很高的知名度。

然而好景大概過了十幾年便不再了，當時全台做茶壺生意的有幾百家，現在不知還有多少家？而宜興五廠也都相繼解散，改成各自經營，景況真是一落千丈，但幾位大名家的作品還是很搶手，好的東西是永遠不寂寞的，因為喝茶的人有增無減，好的茶壺永遠有人要買，要收藏。

這幾年來宜興工藝師及店家都同我聯絡，說台灣及宜興茶壺的興起，我是盡了一份心力，現在景氣卻到了谷底，王大哥你應該再帶頭把茶壺炒作一次救救大家。我想了一兩年，我覺得我應該再盡一份心力。憑良心講，紫砂茶壺真帶給我很多回憶及喜悅，所以我決定再辦一次茶具展，在國立歷史博物館黃館長的支持與同意下，我也開始行動，但我想紫砂壺我個人已展過好幾次了，在台灣類似的展覽也辦過幾百次了，再展紫砂壺未免有點單調；經過反覆思考，我覺得除了中國對茶壺重視外，日本茶道其實也很有特色，在世界上也是數一數二的，如果能把中日茶文化集合在一起展覽一定可以別開生面，同時對台灣茶文化的提倡也將是一項創舉。於是我便開始著手研究日本茶道，並積極收藏日本茶具。經過前後約兩年的全力衝刺，在許多同道朋友大力支持下，我收藏的日本茶具日益豐富與精緻，而我本人也逐漸由對日本茶具的收藏而逐漸進入到日本文化的領域。我覺得日本人在收藏文化方面真的很了不起，很值得我們學習。他們一個人力量不夠，便往往集合幾個人的

看我們中國人在收藏文物方面的氣魄與品味，我是全力以赴，拼了！其間過很辛苦，又覺得對不起我太太了，結婚四十三年來，我知道她對我很不滿意叫她要嫁給我呢？她說我有神經病，我也認了。其實我每一次收藏都包含著太的一分歉意與深情，這是真的！

到此也說了不少，總之我想為台灣文化盡心盡力的意思是不變的。這得以順利舉辦，我首先要感謝國立歷史博物館黃永川館長和高玉珍副館長；蘇啟明秘書，他本來是這次展覽的承辦人，後來職務調動而離開展覽組，還思明主任、徐天福主任，及郭長江先生、溫玉珍小姐等鼎力協助；特別是溫姐，她剛來史博館便承辦此項展覽，真是有緣。此外李奇茂老師及周澄老師展覽所作的字畫、洪三雄老弟的序文、成耆仁博士和嵇若昕小姐的專文也都及這本圖錄增色不少。最後是好友蘇子非先生，感謝他在日本茶文物的蒐集最大的支援、好友劉坤池先生對於中國茶文物的協助；還有負責展品攝影的及謝承佑兩位老弟以及翻譯的林渝珊小姐和協助整理文物的王錦川和陳銘基我由衷感謝大家。

最後還是八個字：知足！惜福！感恩！捨得！

中華文物保護協會 榮譽理事

王度

2007.8.

Acknowledgments

There is a reason why this tea pot exhibition is being held again. Some twenty years ago I was the first in Taipei to hold an exhibition on my tea pot collection. Later, I was invited to join two other collectors in holding a joint exhibition. Between the three of us: Mr. Tian Gen Chang(張添根), the founder of the Chang Foundation, has passed away and the other collector, Mr. Zhend-Xiong Huang(黃正雄), is an old friend of mine.

Something worth mentioning is that our collection, at that time, was chosen to be made into stamps. (A total of four stamps: one stamp per person and the 4th one was a collection from the National Museum of History). The collectable stamps were a hit back then, since it was a first in the history of the R.O.C. stamps.

Taiwan is famous for its tea manufacturing business, hence the saying “good tea comes from a good pot” is well believed by the tea drinkers in Taiwan. For this reason, this particular joint exhibition pushed forward the climate of collecting and appreciating Yi-Xing(宜興) tea pots. Afterwards the tea manufacturing business flourished.

In order to comply with the great demand in tea pots, trade fairs were held in Hong Kong annually to satisfy the needs of its collectors. It was such an exceptionally grand occasion that Traders also travelled around China, Hong Kong and Taiwan to get the best tea pots. I even had to rush to places in the middle of the night to acquire tea pots. Many deals were made directly at the airport when I was there picking up potential dealers. Now thinking back, they were some fantastic times. Till this day, I still remember the days when Yi-Xing(宜興) had its annual shows.

Let me tell you a little story: The hotel I stayed at in Ding-Shan(丁山), which was the best at the time, did not have refrigerators. But since I am diabetic and needed insulin shots constantly, I had to store my insulin in the home of one of the craftsmen. The kindhearted craftsman had to deliver my insulin shots to me every morning from his house and although I don't remember the name of the craftsman, I still wish to thank him for his kindness.

In those days, collecting and drinking tea were such a phenomenon that as much as 90% of the Yi-Xing(宜興) tea pots were sold to Taiwan. Zi-Sha(紫砂) factories were expanded from the initial one, to a later five. Prices of tea pots increased from a couple hundred thousand NT dollars to as much as a couple million NT dollars. It was a very glorious time. This phenomenon allowed the craftsmen to buy houses and cars. Life Style was improved.

However, this glorious time did not last for more than a few years over a decade: from having more than a few hundred tea pot stores in Taiwan, to not knowing how many, or even any, were left. Eventually all five Yi-Xing(宜興) factories had to be closed down. Everything

I still kept in contact with the craftsmen and owners from the tea pot stores. Many to me and asked me to think about recreating the tea pot phenomenon once more. I thought about what they had said over the next two years, and finally decided that I will give it a try and I will do my best to help.

To be honest with you, when I really think about it, Zi-Sha(紫砂) tea pots did bring me joy and happiness. So I decided to host the exhibition once more for old time's sake. After receiving great support from Director Huang at the National Museum of History, I got my feet up and started preparing for the tea-ware and tea-making utensils exhibition. After much consideration, I decided to add a new flavor to this eagerly awaited exhibition. Since Zi-Sha(紫砂) tea pots had been exhibited many times in the past, and hundreds of similar exhibitions had also been done through time, I thought about what could be done to make this one more special. After repeated consideration, I realized China is not the only place that places a lot of emphasis on tea pots, Japan also does. Rituals of Japanese tea making are well known worldwide. So I thought to myself "how original would it be if we can have an exhibition on both Chinese and Japanese tea cultures?" Not only would we be able to promote tea culture in Taiwan, but this combination would also be a pioneer. Thus research and collecting needed to be done.

After about two years of extensive study, I had not only collected tea-ware and tea-making utensils, I had learned about the rituals of Japanese tea making. With the help of many friends with the same ideas, and careful learning, I was able to go beyond being just a collector into someone who actually understands the aspects of the Japanese tea culture.

I admire the way the Japanese care for cultural and historical relics, there is still much for us to learn. The Japanese are well aware of the power of team work. Not only are their collections comprehensive, but the effort they have put into maintenance is extraordinary.

So much of my time was put into preparing this exhibition; I started to feel sorry for my wife. In our 43 years of marriage, I know she is unhappy about many of the things...but what can I say... she married me! She thinks I am crazy and I admit it. In fact every time I start a collection, it is incorporated with my sincere apology and deep love to my dear wife. I know it's true!

In any case, my love for Taiwanese culture will never change. In order for this exhibition to proceed without a hitch, I have many people to thank. Above all, many thanks to director Yong-Chuan Huang(黃永川) and vice director Yu-Zhen Gao(高玉珍). Thanks to secretary Qi-Ming Su (蘇啓明), who was the promoter of this exhibition at the beginning but transferred after he got a promotion! Therefore, special thanks to manager Si-Ming Ge(戈士明), manager Tian-Fu Hsu(徐天福), Mr. Chang-Jiang Guo(郭長江) and Ms. Yu-Chen Wen(溫玉珍). Especially Ms. Yu-Chen Wen(溫玉珍), this is her first exhibit after joining the National Museum of History.