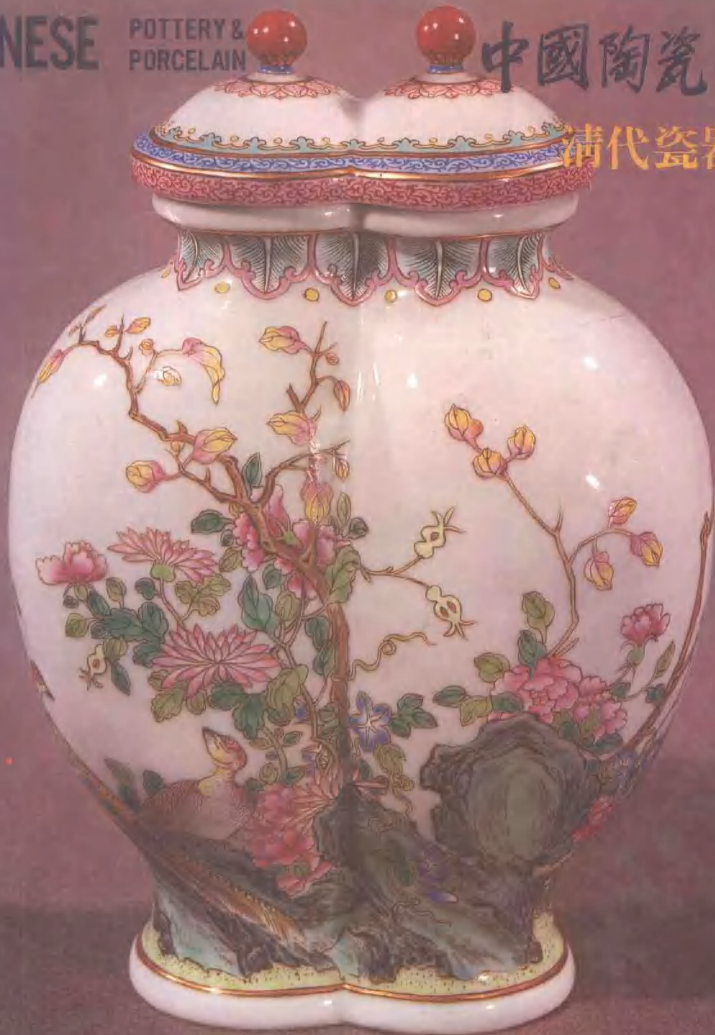


CHINESE

POTTERY &  
PORCELAIN

中國陶瓷 5

清代瓷器



# 中國陶瓷茶具

## Chinese Ceramic Tea Vessels

茶具文物館羅桂祥珍藏  
The K.S. Lo Collection, Flagstaff House Museum of Tea Ware



香港市政局主辦  
香港藝術館分館茶具文物館策劃

Presented by the Urban Council, Hong Kong  
Organized by the Flagstaff House Museum of Tea Ware, a branch of the Hong Kong Museum of Art

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中國的茶具向以陶瓷為主，與茗飲風俗之關係亦極為密切。

唐宋以前，茶葉常與薑蔥及其他食物混煮成湯或供藥用。其時，茶並非流行飲料，煮茶喝茶因此沒有專用的器具。一般炊器飲器多是一物多用，兼任茶具的角色。

唐宋兩代，飲茶之風大盛。從陸羽《茶經》可知唐代不但已有專為茶飲而設的器物，種類更是既繁多又講究。當時其中一種主要茗飲用具為注子。唐代的注子大多圓足寬胸，圓頸，短直流，用於庵茶法；唐晚期及宋代較多作瓜棱形，長頸敞口，壺嘴彎曲細長，利於注水點茶。雖然邢窑瓷在唐代代人行其道，但在茶盤方面，陸羽卻力倡「邢不如越」，他認為越茶以越州青釉盤為最佳。宋代飲茶多用盞，由於點茶尚「茶色白」，所以「宜黑盞」，建窯兔毫冠茶盞遂大受重視。澁托在唐宋時期亦很普遍。此外，定密的光潤白釉，耀州窯的印繡枝花，磁州窯的白地黑花，吉州窯的繡紙貼花，龍泉窯的青翠釉色，還有景德鎮密的影青等等，都以其獨特的釉色或裝飾手法，為茗飲器具添上姿采。

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羅桂祥博士多年來對茶具文物館一直鼎力支持，並為本日錄撰寫前言，本人謹在此致以深摯的謝意。

何金泉  
香港藝術館館長（藏品）  
一九九〇年十月



## Preface

Chinese tea vessels were predominantly ceramic, and their evolution was intimately related to developments in tea-drinking.

In pre-Tang times, tea was not yet a beverage in its own right. Tea leaves were cooked with ginger, leeks and other vegetables to make a broth deemed to have medicinal properties. That being so, no specific utensils were devised for preparing and serving tea, ordinary cooking and drinking vessels being adequate for the purpose of cooking and serving the broth of which tea was but one of several ingredients.

It was during the Tang and Song dynasties that tea-drinking came into its own. From Lu Yu's *Chu iing* we know that there existed in the Tang dynasty several types of tea utensils, each carefully designed to serve a specific purpose. Ewers were an essential tea vessel. Tang ewers tended to be broad-based, with a wide neck, and a very short straight spout, a form suitable for steeping the chopped, roasted and powdered tea leaves. Ewers of the late Tang, Five Dynasties and Song were more elegant in shape, with a more slender neck and flared mouth, and a long curved spout to facilitate the pouring of water, a vital step in making the 'whipped tea' which was in vogue. As far as tea bowls were concerned, although Xing ware was widely used in the Tang, Lu Yu rated it as inferior to the celadon-glazed Yue ware, which he considered the most appropriate for tea. In the Song dynasty people favoured the black-glazed Jian ware tea bowls with hare's-fur markings because 'whipped tea' was white in colour when infused. A companion to the tea bowl was the bowl stand, which seems to have been quite a common utensil in this period. Each of the major Song wares — Ding ware with its unctuous ivory-white glaze, Yaozhou ware with its fine carved and impressed decoration, Cizhou ware with its striking black-and-white designs, Jizhou ware with its ingenious appliqué and resist motifs, Longquan ware with its jade-like celadon glaze, and *yingqing* with its elusive bluish-white glaze — each brought to the tea ware of the period its unique quality of glaze or decoration, transforming items of everyday use to objects of beauty.

Tea practices in the Ming and Qing differed from those in earlier times, with the 'steeping method' taking the place of cooking and whipping. As a result tea vessels underwent marked modifications. White-glazed tea bowls replaced black-glazed ones in people's favour because they showed the colour of the tea to better advantage. A particular form of teapot, with a squat body and short spout, became a common type in mid Ming. In the Qing dynasty, another form of vessel, the covered tea bowl, became popular. It was in these two dynasties that polychrome wares flourished, with the production of *doucai*, *wucui*, *fencai* and *halangcai*, and these brought great variety and brilliance to the tea ware of the period.

It is our aim to present in this catalogue a representative selection from the K.S. Lo Collection of various forms and styles of Chinese ceramic tea vessels ranging from the Western Zhou to the twentieth century. There is in addition a small number of Japanese and European pieces to demonstrate the influence of Chinese ceramic tea wares overseas. The catalogue is an enlarged and up-dated version of the inaugural catalogue, *K.S. Lo Collection in the Flagstaff House Museum of Tea Ware, Part I*, published in 1984. We are most fortunate in having as compiler Mr John Ayers who, on several visits to Hong Kong over a period of two years, selected and studied the 200 pieces. To him I would like to express our

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grateful thanks. In this catalogue, the objects are described and discussed in far greater detail than in the earlier publication, and placed within a context made much clearer by new archaeological data and research in the last six years. In his introductory essay Mr Ayers explores in depth the relationship between tea wares and changes in tea practices, while Simon K.S. Chiu's essay provides the background against which theories are tested.

I would like to express my sincere thanks to Dr K.S. Lo for his continual support of the Flagstaff House Museum of Tea Ware and for his contribution of the Foreword to this catalogue.

Ho Kam-chuen  
Curator (Collection)  
Hong Kong Museum of Art  
October 1990



茶具文物館自一九八四年開放至今，轉瞬已有六載。猶記本人在開幕致詞中，曾預期觀衆欣賞館中藏品，將是一種賞心樂事。在這數年間，普羅大眾的熱烈反應實在令人大為鼓舞；茶具文物館每日的平均參觀人次逾二百五十，其中本地及外來訪客各佔半數，證明茶具文物館別具一格的特色已闢名遐邇，揚名海外。

茶具文物館有此成績，實有賴該館員工的努力耕耘。他們在短短數年間，成功地將茶具文物館建設成爲一個趣味性與教育性兼備的文化場所，所安排的活動，包括每年起碼更換兩次展品的展覽，以保持觀衆的興趣；定期舉辦新展覽，介紹海外藏品；安排學校及其他團體集體參觀，並現場講解；與及兩年一度的陶藝創作比賽。

開館迄今，茶具文物館除基本藏品外，還新增了藏品一百三十二件，其中七十九件是宜興陶器，餘下是其他陶瓷器物。適逢閉幕時出版之藏品目錄（《茶具文物館羅桂祥藏品上冊》及《下冊》，一九八四年）已告罄多時，正是重印最新修訂本目錄的適當時機。而一九九〇年初，爲配合往北美的宜興陶器巡迴展覽，一本內容嶄新的《宜興陶藝》目錄已經出版，作爲下冊的修訂本。

是次十分榮幸，邀請得倫敦維多利亞及艾伯特博物館遠東部前任館長約翰·艾爾斯先生主編展覽目錄。艾氏精心挑選了二百件茶具，個別作詳盡說明，悉心說明其出處及用途，並於介紹文章中分析中國二千年來歷代茶具的演變，及其與茗茶風俗相輔相成的關係，發前人所未發。艾爾斯先生以近年考古發現爲論據，配合其對陶瓷的深切認識，針對個別器物的製作用途，有條不紊地探討中國陶瓷茶具。雖則很多問題至今仍未有定論，艾氏卻能闡明很多不爲人留意的細節部份，足令其他對此課題有興趣的學者得到莫大啟示。本人謹代表茶具文物館對艾爾斯先生深表謝忱。

此外，趙錦誠先生惠賜鴻文，亦使目錄牛色不少。而茶具文物館全副的努力不懈，也是功不可抹。

羅桂祥博士



## Foreword

Six years have passed since the Flagstaff House Museum of Tea Ware opened in 1984. At the opening, I expressed the hope that the collection might prove to be a visual delight to visitors. Since then, the public's response has been enthusiastic and most gratifying, with daily visitors averaging 350, made up in almost equal parts of local residents and people from overseas. The museum has become known in many parts of the world and its uniqueness widely recognized.

Much of the early success is due to the hard work of the museum staff. They have, within a short period of time, succeeded in turning the fledgling museum into a place of enjoyment as well as a centre of education. This has been accomplished by rotating the objects on display at least twice a year, and by mounting regularly exhibitions on related subjects from overseas collections. Group visits from schools and technical institutes are organized at regular intervals and competitions of the works of local potters are held biennially.

Since the opening, 132 new items have been added to the original collection, 79 of them being Yixing and the remainder various other wares. And as the inaugural catalogues (*K.S. Lo Collection in the Flagstaff House Museum of Tea Ware, Part 1 and Part 2, 1984*) are out of print, it was felt that the time had come to review the material in the light of the recent finds and study them in greater depth. *The Art of the Yixing Potter*, an updated version of Part 2 of the inaugural catalogue, was published early in 1990 to coincide with a loan exhibition of Yixing ware to several museums in North America.

The museum is extremely fortunate in having Mr John Ayers, former Keeper, Far Eastern Department, Victoria and Albert Museum, as author of the catalogue. He made a careful selection of 200 items, each of which is given a full description, with comments where possible on provenance and usage. In his introductory essay Mr Ayers relates the evolution of tea wares to developments in the preparation and drinking of tea in China over a period of two thousand years. It is a vast subject which few have attempted to tackle. Drawing upon recent archaeological data and his extensive knowledge of ceramics, Mr Ayers has written a thoughtful survey of Chinese ceramic tea vessels, firmly anchored to the purposes for which they were made. While it is not yet possible to provide definitive answers to all questions, he has elucidated many obscure aspects of the subject and opened avenues of research to other scholars who may wish to explore them. On behalf of the Flagstaff House Museum of Tea Ware I would like to extend to him our deep appreciation and gratitude.

I would also like to thank Simon K.S. Chiu for his contribution of the essay on Chinese tea-drinking, and the staff of the Flagstaff House Museum of Tea Ware for their hard work and dedication.

Dr K.S. Lo





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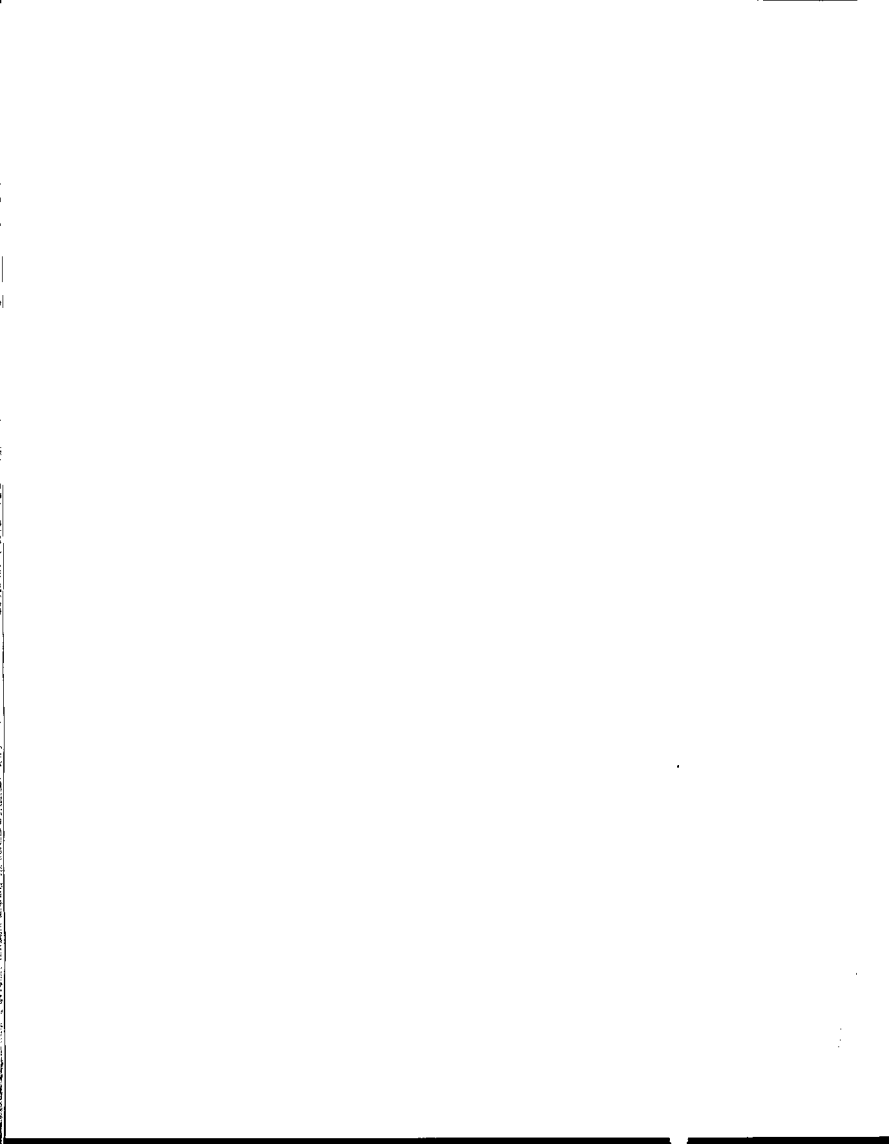
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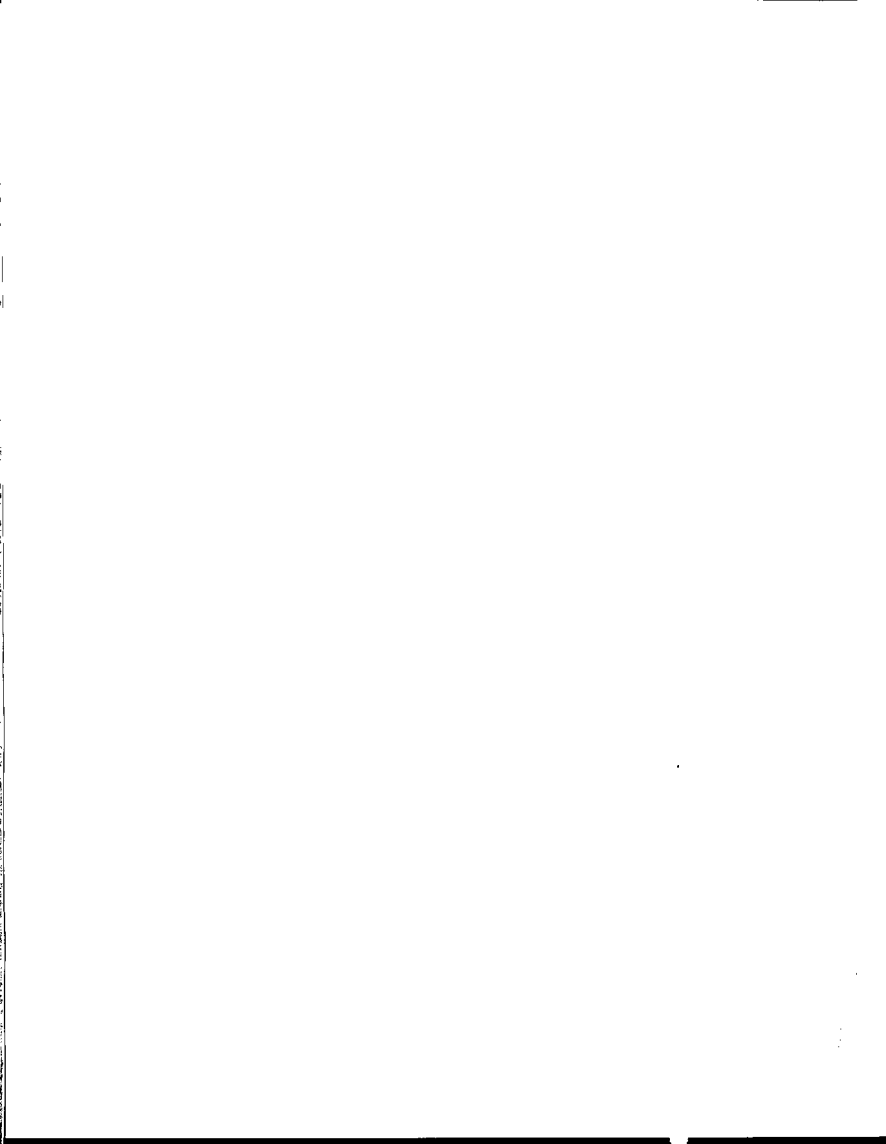
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羅桂祥博士多年來對茶具文物館一直鼎力支持，並為本日錄撰寫前言，本人謹在此致以深摯的謝意。

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