

Chinese Painting on Tea

中國茶畫

裘紀平 著

浙江攝影出版社



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北航

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163

责任编辑：王文元

装帧设计：裘纪平

英文翻译：裘 成

责任校对：王 莉

责任印制：朱圣学

图书在版编目 (CIP) 数据

中国茶画 / 裘纪平著. -- 杭州 : 浙江摄影出版社,
2014.1

ISBN 978-7-5514-0537-9

I. ①中… II. ①裘… III. ①中国画—作品集—中国—
古代 IV. ①J222.2

中国版本图书馆CIP数据核字(2013)第299488号

中国茶画

裘纪平 著

全国百佳图书出版单位

浙江摄影出版社出版发行

地址：杭州市体育场路347号

邮编：310006

电话：0571-85151225

网址：www.photo.zjcb.com

经销：全国新华书店

制版：浙江新华图文制作有限公司

印刷：浙江海虹彩色印务有限公司

开本：889×1194 1/16

印张：19

2014年1月第1版 2014年1月第1次印刷

ISBN 978-7-5514-0537-9

定价：138.00元



北航

C1715285

前言

《中国茶画》是我国历代含茶文化内容的绘画名作结集。作为时代的产物，中国茶画作品的思想内涵、情感表达都彰显了优秀传统文化的精神价值，笔者谨从诗、止、境、观等四个方面进行探讨。

中国古人的生活态度具有诗性，诗的精神渗透在中国文化里。就画而言，诗的观照是中国绘画的特性，即所谓诗情画意。而品饮提神醒脑、啜苦咽甘的茶，则是中国古人不可或缺的生活方式。

唐皎然有诗曰：“一饮涤昏寐，情思爽朗满天地。再饮清我神，忽如飞雨洒轻尘。三饮便得道，何须苦心破烦恼。”茶清神、益思、悟道，古人将品茶入画来表达这种情趣。画与茶结缘应在品茶开始流行的魏晋时期。中国绘画有“成教化，助人伦”的功能，到魏晋时期更有“自娱”、“畅神”的赏玩情趣，以欣赏为主的怡情养性成为绘画的追求，这与品茶相吻合。魏晋名士清谈中逐渐以茶代酒，标榜风雅；寺庙中，客来敬茶，饮茶在人们的生活中流行起来。人们以饮茶来“调神，和内，倦除，慵解”，颂扬“芳茶冠六清，溢味播九区”，在煮茶“坎上巽下离于中”的水火相战过程中感受其色香味形，达到“体均五行去百疾”。茶的“荡昏寐”效能，令它成为艺术创作的催化剂，成为绘画内容的角色和表现的主题。到唐代，茶已走进千家万户，所谓开门七件事——柴、米、油、盐、酱、醋、茶，或者琴、棋、书、画、诗、酒、茶。

“知止”不仅是过犹不及以达到“中庸”，而且要使心灵有个安身之所。“知止而后有定”，“止”是找到地方，回到自我，是觉悟的开始，“此心安处，便是吾乡”。怎么安？要止。自然轮回，春生夏长秋收冬藏，知止而返。“冲淡简洁，韵高致静”的茶，能帮助达到止，成为自我、人与人、人与天地之间最好的沟通媒介。

《中国茶画》中，肯定人的存在价值的人物画、人与自然相敬相亲相和相融的山水画和歌颂生命万般情趣的花鸟画，以茶作为活动的交会点，在抚琴、弈棋、挥毫、吟诗、饮酒、赏花和焚香的玩趣中，呈现出丰富多彩的图像景观。

《中国茶画》收纳的人物画有故事画、风俗画、肖像画和仕女画。故事画，如《莲社图》、《西园雅集图》等，表现宗教聚会或书画雅集，为历代画家喜绘。其中总有煮茶品茗的情节来增加聚会的情趣。《萧翼赚兰亭图》、《文会图》、《品古图》、《博古图》也无不如此。风俗画是以普通人的风习行为作为题材的一种人物画，如宋代的《斗茶图》、《清明上河图》，是市井风俗的生动展现。肖像画所画的，必须是有真名实姓的人物，一般是当时人对同时代人的真实记录，具有史料价值。人物往往被安置在山水林泉中来突出其气质，以煮茶

品茗烘托其高雅脱俗，如《刘宗周像》、《张照像》等。“从来佳茗似佳人”，美人煮茶品茗，相得益彰。仕女画如焦秉贞的《仕女图》、费丹旭的《蕉荫品茗图》等。

仁者乐山，智者乐水。山水画为魏晋时期“澄怀味道”、“卧游”观念的产物。《中国茶画》中的山水画展现品茗山水间的天人合一，如刘松年的《四景山水图》，王蒙的《品茶图》、《春山读书图》。即使旅行途中也携带茶具，所谓“笔床茶灶总随身”，如沈周的《高贤饯别图》、高翔的《扬州即景图》等。

中国花鸟画寄寓人格，具“比德”之情。《中国茶画》中的水墨四君子梅、兰、竹、菊，岁寒三友松、竹、梅，以及大量的“清供图”、“岁朝图”，用茶具、茶款体现出茶人茶趣，是具有茶文化立意并对美好生活蕴含祈望的作品。

《中国茶画》中人物、山水和花鸟画的绘画情趣，体现了中国人的人生境界。生命在时光流转中活动，容纳的空间和活动的的内容呈现出诗意栖居的从容闲适，充满自然情怀。孔子“风乎舞雩”的志向，庄周“忘”的境界，赵州和尚“吃茶去”的法语，相合于品茗之中。煮茶品茗的实质是玩，休闲消遣，放松心情，境界由此而生，品茗环境给以季节风月、天光云影的抚慰，如担当的《携琴访友图》、孙克弘的《品茶图》、钱谷的《竹亭对棋图》等。

敬能通神，诚以达道，这种观照体现在《中国茶画》的作品中：中国古人对自然是怀有敬畏之心的，所画内容是有道德原则的，是第四维时间流程中整体观照事物的，是由内而外把握事物的，画面构图的经营布局，画面人物的关系处理，自有自己的话语权在。中国一百多年来的西化历程，在观念上已离古人渐行渐远。今天的我们戴上了西方观察方法的眼镜，对事物的认识已找不到中国古人的观察方法。虽然使用传统的宣纸笔墨，但呈现的画作徒有外在的躯壳。诗、止、境、观就是中国传统文化精神的价值所在，《中国茶画》的诗、止、境、观应予以继承出新，使中国梦的文化信心与意志品质在沉静中得到升华。

文字与图像是人类思想的翅膀。每个伟大的民族都用三本书书写自己的历史：业绩、言论和艺术。而绘画比其他艺术更为直接地记录、呈现出当时情景和画家感受。不能就茶论茶，饮茶所展现的人与人之间的关系，人的生活方式和人生态度，包含了人生的价值观，这就是生活方式所体现的文化精神。《中国茶画》将抽象的中国文化以活生生的视觉形象揭示出来，无疑是中国茶文化史的直观图像，为我们开启了茶文化的艺术之门。

袁纪平

2013年11月

Forewords

Chinese Painting on Tea presents a collection of paintings relating to the Chinese tea heritage throughout eras and dynasties. As reflections of contemporaneous thoughts and emotions, these artworks illustrate values and virtues rooted deeply in the traditional Chinese culture. The author of this book discusses them along four aspects: the poetic connotations in paintings, the contemplation of retreat, the state of mind and the perspectives of ancient Chinese.

For the five thousand years spanning its culture, the Chinese has embraced their penchant for poetic allegories tracing back to *The Classic of Poetry*. Often in optimistic spirits, ancient Chinese expressed emotions through lyrical verses, describing their ascended ideals in life. As goes by the saying, *Emotions from poems, connotations in paintings*, Chinese poetry has been intrinsically connected to Chinese painting. Between painting and poetry, however, tea served as an essential medium for its ability to bring peace and clarity to minds, and thus was indispensable in the daily life of ancient Chinese.

The affinity between tea and painting began to incubate in Wei and Jin Dynasties. Tea drinking popularized as a means of stimulating minds, illuminating thoughts and comprehending the Tao, and since more than fifteen centuries ago people have expressed their enjoyment of tea drinking in their paintings. During that time painting also evolved into a more versatile, entertaining form of art, outgrowing its traditional role of spreading social morals. The appreciation of painting and the fashion of tea drinking quickly became widely popular pursuits among the cultured social classes, from celebrities who replaced liquor with the more elegant tea to monks favoring the use of tea to treat guests. The brewing and drinking of tea was the culmination of the many delights in scent, color, shape and taste, all carefully considered during cultivation and processing. The drink became a catalyst for creation of artworks, gradually becoming the subject of painting. By Tang Dynasty, tea was already ubiquitously found in Chinese life, being regarded as one of the seven necessities of life, among the ranks of Guqin, Go, calligraphy, painting, poetry and liquor.

A first drink washes my sleepiness away / bright thoughts and emotions fill between heaven and earth / A second drink cleanses my spirit / as if sudden flight of rain fell over thin dust / A third drink reveals the path / why to bother brooding over the worries of life (Monk Jiaoran, Tang Dynasty).

To contemplate one's retreat is to achieve beyond moderate perfection, a central tenant of the doctrine of the mean; it is to pursue a peaceful, harmonious destiny within one's internal spirit. This subliminal philosophy underlaid the Chinese enjoyment of tea along with many activities – from games of Go, appreciations of Guqin, composition of poetry, appreciation of paintings or calligraphy works – oftentimes during sight-seeing trips to remote mountains and gardens, by river or spring. Tea brought ancient Chinese closer to this tranquility, channeling between the worlds of human and nature.

Three main categories of paintings have been included in this book: the figure paintings, highlighting values in beings; the landscape paintings, displaying harmonious relationships between human and nature; and the bird-and-flower paintings, reflecting in purity the life enjoyments. These paintings depict the various activities tied with tea.

Within the figure painting category, there are the story paintings, folk custom paintings, portraits, and paintings of maids. Story paintings, such as *Lotus Community*, *The Scholarly Gathering of the Western Garden*, usually illustrate religious or scholarly gatherings, which were popular subjects for painters. The scenes of brewing and drinking tea were very frequently reproduced in the ambience, as in the paintings *Xiao Yi Scheming to Gain Wang Xizhi's Famous Calligraphy Preface to the Orchid Pavillion*, *Literary Gathering*, and *Antiques Appreciation*. The folk custom paintings vividly described the customs, trends and lives of ordinary people. Among countless others, examples include *Tea Brewing Competition* in Song

Dynasty and *Life along the Bian River at the Chingming Festival* in Ming Dynasty. Portraits recorded the actual individuals with their real names, often of great historic values. Figures in the portraits were often placed in landscape settings, where tea service was included to hint at elements of elegance in the temperament of characters – see, for example, *Portrait of Liu Zongzhou* and *Portrait of Zhang Zhao*. Maid paintings show the scenes of beauties brewing tea, as in *Classical Ladies* by Jiao Bingzhen or *Drinking Tea in the Shade of Basjoo* by Fei Danxu. As Su Shi the great poet of Song Dynasty wrote, *it has always been that nice tea is like beauty*.

The wise find pleasure in water, the virtuous in hills (Confucius). The landscape painting (*Shan shui*) were first created in Wei and Jin period along the belief that human beings can relax their minds and comprehend the Tao by visiting mountains and waters, and in a more abstract sense, through appreciating the natural landscapes in paintings. These landscape paintings convey ideals in subjective reflections of the harmony between humans and nature, much like in the ways of the *Four Landscapes* by Liu Songnian, or *Reading in the Spring Mountains* by Wang Meng. The ancient Chinese went far as carrying the tea stove and sets with them whenever they went on a trip – this love for tea is very transparent in *Farewell with Scholars* by Shen Zhou and *Glimpses of Yangzhou* by Gao Xiang as well as many others.

When artists painted their bird-and-flower works, very often they had allegories of virtues of characters in mind. The common objects in the bird-and-flower ink wash paintings include the Four Gentlemen (plum blossom, orchid, bamboo, and chrysanthemum), the Three Friends of Winter (pine, bamboo and plum together symbolizing steadfastness, perseverance and resilience) and common miscellaneous objects on study. These flora have always been associated with virtuous ideals, and in combination with components related to the culture of tea, their images are metaphorical for the scholar-gentleman's aspirations.

The figure, landscape and bird-and-flower paintings in *Chinese Painting on Tea* mirror the state of mind of the ancient Chinese. Their life was poetic, peaceful and harmonious with the entertaining, relaxing and comforting tea brewing and drinking. The ambitions of Confucius, the philosophies of Zhuangzi, and the wisdom *Let's Go Drink Tea* of Zhaozhou Congshen (Chán Buddhist master) are all infused in tea drinking. *Visiting Friends with Guqin* by Dan Dang, *Tasting Tea* by Sun Kehong, *Playing Go in Bamboo Pavillion* by Qian Gu are all excellent illustrations.

The paintings in the book reflect the perspectives of the ancient Chinese – the awe and inspiration instilled by nature, the order and culture of social morality and the subtleties of their intrinsic understanding of worldly matters. With the waves of westernization that have been continuously battering traditional thought for more than a century, Chinese values have changed much, our perspectives divergent from those of the past. Even with the use of traditional rice paper, ink and brush, contemporary paintings done in the traditional fashion may imitate along contents and structure, but they inevitably lack the traditional spirits and seldom reflect the delicacies in the ancient state of mind. The poetic connotations, contemplation of retreat, state of mind, and perspectives are the values of the traditional Chinese culture.

Human thoughts fly on the wings of writings and images. Although among the many forms of arts painting preserves the sceneries and emotions most faithfully, paintings on tea should not be understood in isolation – the attitudes and styles of life as well as the interconnection of people manifest in the culture of tea drinking. *Chinese Painting on Tea* is one attempt at illustrating the abstractions of Chinese culture with visual images, and the author wishes it may serve to open the realms of arts in the rich culture related to tea.

凡 例

一、《中国茶画》选择画有茶内容或题有茶内容款的唐代至1949年前的中国绘画名作三百六十九件，共计三百七十九幅，以卷轴画为主，也酌情收入有代表性的壁画和版画。

二、《中国茶画》中的作品原作现收藏于国内外各有关机构或为私人所有。

三、《中国茶画》作品按唐、五代，宋，元，明，清和民国时期顺序排列。作者处于两个朝代之间的，以作者创作活动高潮期确定归属。后代复制性质的作品一般放入原创者所处时期。

四、《中国茶画》中的作品名称一般按原名称；有少数不符合画意的，则更正为符合画意的名称；有些没有名称的作品，如山水、人物、花鸟、杂画等册页之中的茶画，按照画意给以立名。

五、《中国茶画》的每一件作品标以图注的顺序为：朝代、作者名（作者无考则标“佚名”）、作品名、创作年代、作品形式（如轴、屏、卷、册页、扇面等）、作品材质（如纸、绢等）、作品表现手法（墨笔或设色）、作品规格、收藏机构或个人。如果信息不详则不标注。

六、目录中英文未标出作者的为佚名。

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后记

唐、五代茶画

Chinese Painting on Tea during
Tang and Five Dynasties

魏晋南北朝时期，饮茶迅速普及开来，到唐代成为“比屋之饮”（陆羽语），体现大唐饱满的时代精神孕育而出的品饮嗜好。陆羽所著《茶经》是对当时饮茶的一个文本总结。虽然煮法是唐、五代时期的主流饮茶方法，但是宋元时期流行的点法和明清时期的泡法在当时都已经出现。唐、五代时期的茶画为我们细腻地展示了品茶生活的内容和意义。

The drinking of tea rapidly popularized as a cultural custom during Wei, Jin as well as the Southern and Northern Dynasties. Preference for tea during Tang era was well reflected by Lu Yu's description of tea as *the beverage of every neighboring household*. His *Classic of Tea* summarized the contemporaneous practice of tea in that period of brimming and vigorous culture. Although the mainstream tea preparation technique during Tang and the following Five Dynasties was *jiancha*, (boiling powders grinded from compressed tea in water, in a way similar as cooking Chinese herbal medicine), the *diancha* technique (pouring water over tea leaves for several times), prevalent during Song and Yuan, as well as brewing technique of loose tea during Ming and Qing, both appeared. The paintings on tea during Tang and Five Dynasties illustrated with great finesse the connotative meaning of a life with tea.

