

# ON TEA BOWL FROM JIANZHAN TO TENMOKU: MATERIAL CULTURE AND INTANGIBLE CULTURE IN CULTURAL DIFFUSION

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## 1. Introduction

Tea culture is Chinese precious contribution to the world, with more than 1,700 years of history documented in accurate and systematical way -- during which period, it also witnessed a transition of tea culture in *Yuan* dynasty. The current tea culture in China is an overall inheritance and innovation of *Ming* and *Qing's* tea culture after transition, in the form of processing technique. For those elements inherited from *Tang* and *Song* Dynasties, however, were more directly adopted systematically in Japan. For that reason, Chinese tea culture not only admires Japanese tea culture, but also regrets its own heritage "loss". However as culture belongs to the entire mankind, with its strong universal nature, tea culture would make no exception. During the formation and development of the tea culture, Chinese people devoted their national wisdom. Therefore through calm rethinking, they may feel grateful for Japan's relative complete inheritance of the ancient Chinese tea culture.

Tea bowl has become the most concentrated reflection of tea-drinking technique and the aesthetic feature of the tea culture, so that has become an illustration of cultural change from the material cultural perspective. In this paper, by investigating the movement of the tea bowl and the cultural dislocation, especially the shift from *Jianzhan* (建盏) to *tenmoku* bowl (天目茶碗), Japanese inheritance of *Song* Dynasty's tea culture and its history that created Japanese tea culture will be explored, and functions of material culture and intangible culture during the diffusion will further get examined.

## 2. Tea Culture that epitomize Life Cultures

In the *Song* Dynasty, tea culture has been developed into a culture that epitomized other cultures in life. Synthesized characteristics are reflected from the understanding of the *Song* people, towards the tea culture. In his *Grand View of Tea* (大观茶论), Jie ZHAO (赵佶) described tea's value in life, its spiritual effectiveness and cultural characteristics of the time, as follow:

For those plants from the earth, when categorized according to human need, their functions diverse. Crops against hunger, fabric plants against chill -- of those known for the public and are necessities for the daily life, they will not prosper or get abandoned

due to different accommodations. As for tea however, gathering regional elegance from the *Southern* (Southern China) and gifted from the magnificent nature, removing dirt and stagnation, clearing to achieve harmony, is neither acquirable nor appreciable for the mediocre obedient. Tea's peaceful indifference, with its charming elegance, will not be appreciated during fear and panic.

ZHAO believed that tea is not born for a favor nor a necessity, as tea drinking not only need insurance in physical -- *i.e.* tea products of good quality provided by tea farmers -- it also require individuals to have good personal accomplishment to deeply understand tea, and have good social conditions to gracefully appreciate its taste. *Song* dynasty, however, did possess these conditions for tea ceremonies to prosper:

At the beginning of our dynasty, as years of tributes from *Jianxi* (建溪), Dragon and Phoenix Cake (Fujian *Gong* tea) get renowned worldwide and this way of "drinking valley-sourced product" started to prevail. Inherited until today, with full-scale reconstruction undertaken, the country is eased with domestic peace, and fortunately reached *laissez-faire*. Literati and officialdom that receive edification and moral enlightenments, being praised highly of decorousness and esteem, started tea-drinking. So in recent years, tea-leaf picking, production processing, species ranking and boiling techniques are with no exception popularized to the peak. Though the rise and fall of things has its own rules, they also conform to dynasty's prosperity and decline. During fear, panic, with people suffering, where daily necessities are greatly in need, how could there be leisure to drink tea? In flourishing age, with calm in heart and rich in resources, enjoying the endurance and fortune, people do compete to entertain for leisure -- spending money on tea drinking, absorbing essence from heaven and the earth, comparing the leaf-picking of the tea, examining and appraising -- as even the bottom class, at this time, will not regard hoarding tea as a shame, which indeed is a pursuit during a prosperous time.<sup>1</sup>

In the *Song* dynasty, famous tea emerged in large numbers. ZHAO Jie expressed great fondness of ego for *Song*'s tea ceremony fashion, where "even the bottom class, at this time, will not regard hoarding tea as a shame" seems to have reference, since there were critics against tea tributes and against excessive attention to seek pleasures. "Big and small dragon tea began from H.E. DING JIN (晋公) and prevailed thanks to JUN Mo (君谟). Upon OU'YANG Yongshu (欧阳永叔) hearing JUN Mo's tribute of small dragon tea cake, he said with surprise, as a scholar, how could JUN Mo do this!"<sup>2</sup> LUO Dajing (罗大经) also expressed with regret, "honest and kind that similar to FAN and OU, while giving tea as tribute like JIN, being a man of noble character, how could one be that imprudent?"<sup>3</sup> SU Shi (苏轼) also compared DING Wei (丁谓) and CAI Xiang (蔡襄)'s tribute of tea to the tribute of litchi during the *Tang* dynasty:

Hope that god will love his children, not to let the living turn into ruins. With good weather and harvesting yield, no hunger or cold will be a grant. You didn't see the tea leaves near *Wuyi* (武夷) brook, where all were packed to be tributes. People compete

1 ZHAO Jie, *Daguan chalu*; TAO Zongyi and others, *Shuo Fu*, Chapter 93, see from *Shuofu Shanzhong*(Shanghai guji Press, 1988)// (宋)赵佶:《大观茶论》; (明)陶宗仪等编《说郛》卷93,《说郛三种》,上海古籍出版社,1988年。

2 WANG Shipeng, *Zengkan jiaozheng wangzhuangyuan jizhu fenlei dongpo xiansheng shi*, Chapter 10, Lizhi tan, see from *Sibu congkan*// (宋)王十朋:《增刊校正王状元集注分类东坡先生诗》卷10《荔枝叹》,四部丛刊。

3 LUO dajing, *Helin yulu*, Chapter 3, Jiancha, see from *Siku Quanshu*// (宋)罗大经《鹤林玉露》卷3《建茶》,四库全书。

to bribe with new ideas for tea competition this year. Would this be what our majesty demand? Entirely fulfilled and does not need this shame.<sup>4</sup>

This story has been reproduced repeatedly, thus showing that this view did gain wide recognition from the public<sup>5</sup>. To some extent, ZHAO Jie's recognition reflected the subtle changes of the social value at the end of the *Northern Song* dynasty.

ZHAO positioned tea as "literati and officialdom's" (缙绅之士) "pursuit during the prosperous time". However, actually in the Wei-Jin era, tea customs has been endowed with positive cultural implications. In face of the lavish social fashion, HUAN Wen (桓温) started a party with only seven dishes of fruit with tea<sup>6</sup>, while LU Na (陆纳) took the practice of tea fruit hospitality as "simplicity", and <sup>7</sup>LU Yu (陆羽) in *Tang* dynasty further came up with the idea that tea "best matches people with clean behavior and thrifty virtue". Compared to *Jin* and *Tang* dynasty, though tea drinking culture in the <sup>8</sup>*Song* dynasty lacks strenuous enterprising spirit, it still symbolized the lofty and free spirit from vulgarity.

Tea drinking is a kind of romance, a life style, and reflects one person's accomplishment, which requires his physical participation. Therefore, scholars were not only keen to ranking, but also boiling tea by themselves. Early *Song* TAO Gu (陶谷) did "boiled tea with snow water".<sup>9</sup> Even the emperor always enjoyed it. *Song Hui Zong* (宋徽宗, *Song* Emperor HUI) ZHAO Jie even boiled tea in person several times, dispensing to courtiers, as an expression of favor. *XuanHe year first* (year 1119) on September 12, ZHAO Jie called on CAI Jing (蔡京) *et al* for a feast in *Baohe Palace* (保和殿). Later as "tea granted in *Quanzhen Palace* (全真殿), the royal poured tea by himself, as white soup overflowing the surface, courtiers frightened to come to the front, 'Your majesty ignore the hierarchy, boiling tea for us, we are extremely frightened, and not dare to drink', then kowtow and worship". In the capital, *BianLiang* (汴梁), in the imperial palace<sup>10</sup> "there are eight pavilions, naming piano, chess, calligraphy, painting, tea, alchemy, scripture, and incense"<sup>11</sup>. The combination of tea and other life cultures, especially made tea's application another technical index that represents tea culture's epitomizing function of the life culture.

Emperor's participation is a reflection of the social fashion, and also further implemented the tea fashion. The whole society started to follow the fashion from the upper

4 WANG Shipeng, *Zengkan jiaozheng wangzhuangyuan jizhu fenlei dongpo xiansheng shi*, Chapter 10, Lizhi tan, see from *Sibu congkan*// (宋) 王十朋:《增刊校正王状元集注分类东坡先生诗》卷10《荔枝叹》, 四部丛刊。

5 HU Zi, *Shaoyi yuyin conghua houji*, Chapter 46, *Siku Quanshu*// (宋) 胡仔:《苕溪渔隐丛话后集》卷46, 四库全书。

6 TANG Taizong, *Jinshu*, Chapter 98, *Huanwen zhuan*// (唐) 太宗:《晋书》卷98《桓温传》: 温性俭, 每宴惟下七奠料茶果而已。

7 *Jinshu*, Chapter 77, *Luna zhuan*//《晋书》卷77《陆纳传》: 谢安尝欲诣纳, 而纳殊无供办。其兄子傲不敢问之, 乃密为之具。安既至, 纳所设惟茶果而已。傲遂陈盛饌, 珍馐毕具。客罢, 纳大怒曰: "汝不能光益父叔, 乃复秽我素业邪。" 于是杖之四十。

8 LU Yu, *Chajing*, Chapter 1, *Yi zhi yuan*, *Baichuan xuehai ben*// (唐) 陆羽:《茶经》卷上《一之源》, 百川学海本。

9 WU Shang, *Wu zong zhi*, *Siku quanshu*// (宋) 吴垞:《五总志》, 四库全书。

10 WANG Qingming, *Huizhulu yuhua*, Chapter 1, *Shiwu caiyuanzhang baohedian quyan ji yanfugong quyan ji*, *Sibu congkan*// (宋) 王明清:《挥麈录余话》卷1《十五蔡元长保和殿曲燕记延福宫曲燕记》, 四部丛刊。

11 WANG mingqing, *Huichen yuhua*, Chapter 1, *Siku quanshu*// (宋) 王明清:《挥尘余话》卷1, 四库全书。

class, therefore formed a tea custom that prevail in the entire society<sup>12</sup>. “Famous tea coming from *Jianning* (建宁); either common or gracious, everyone knows how to boil”. Although prepared by the public, it still got connected with the taste of elegance. The following historical data highlighted the series features’ cultural elements. OU’YANG Xiu (欧阳修), WANG Gongchen (王拱臣) took use of the gap before the not yet arrived before the party, preparing tea, playing instruments and chess to entertain. “ In the year of 1063 (癸卯), Junkuang (君况), Gongqi (公期), Daozi (道滋) came to the pavilion in east Xiangyuan court, while Gongqi boiling tea and Daozi playing instrument, Junkuang and I were playing chess.<sup>13</sup>” This scene makes people think of the painting “Figure of *Yingzhou* Scholars (瀛洲学士图).”

For the involvement of tea, instrument, chess, calligraphy and painting, it has been accomplished as early as the *Tang* dynasty. In addition to literature, painting works have also been documented. When *Emperor Qin* (秦王) -- LI Shimin (李世民) -- found that the country was stabilized, he started to pay attention to governance, and hired 18 ministers double as museum scholars to giving lecture in palaces, namely 18 Scholars. The world regarded being selected as boarding *Yingzhou*. Therefore came YAN Liben (阎立本)’s painting of “Figure of *Yingzhou* Scholars”. Let’s look at how GONG Dun (龚敦) think of this painting in *Ming* dynasty:

Among which there were three people wandering, one peddling and looked back, two playing chess and another two watching as seated. Next to them, there sits a person thinking, and holding a pen; two seemingly talking to each other, two standing with sleeves down, three sitting and looking at paintings, and one is boiling tea. They all dressed in *Tang* and are similar to the current. There are three kids in the picture: one boy holding a washbasin, one extending a painting, and one girl washing a vase.<sup>14</sup>

In this painting that figured the top Chinese literati’s life, the elements of literati gatherings are chess, composition, viewing paintings and tea drinking. Researcher Liao Baoxiu from Taipei’s national Palace Museum once noted that the combination of tea, instrument, chess, calligraphy and painting is common in *Song* and *Yuan* paintings<sup>15</sup>. This is a conclusion drawn from statics on numbers of painting, however in the few paintings from *Tang* dynasty they also showed time to time. The combination of tea and various life culture was not constrained to the scope of literati’s private lives, but also developed into a social goods, most typically the proverb that prevailed in *Song* dynasty that “burning incense, boiling tea, hanging a picture and arranging flowers that are leisure, not tiring”.<sup>16</sup> “Leisure” expressed non-productive features of these cultural

12 ZHOU Qufei, Lingwai daida, Chapter 6, Qiyong men, Siku quanshu// (宋) 周去非: 《岭外代答》卷6《器用门》, 四库全书。

13 OU’YANG Xiu, *OU’YANG Wenzhonggong ji*, Chapter 125, Yu yi zhi, Sibü congkan// (宋) 欧阳修: 《欧阳文忠公集》卷125《于役志》, 四部丛刊。

14 GONG Xiao, *E’hu ji*, Chapter 6, Yingzhou xueshu tushuo wei feiyunzhong bian, Siku quanshu// (明) 龚敦: 《鹅湖集》卷六《瀛洲学士图说为费允中辨》, 四库全书。

15 LIAO Baoxiu, *Ye keyi qingxin—Chaqi, chashi, chahua*(Guoli gugong bowuyuan, 2012), P.85//廖宝秀: 《也可以清心——茶器·茶事·茶画》, 国立故宫博物院, 2012年, 第85页。

16 WU Zimu, *Mengliang lu*, Chapter 19, Sisiliuju yanhui jialin, Siku quanshu// (宋) 吴自牧: 《梦梁录》卷19《四司六局筵会假赁》, 四库全书。

projects in life, where these pure consumption items were typical cultural products, and for leisure. Relevant departments in the four divisions and six bureaus brought services like burning incense, boiling tea, hanging pictures, arranging flowers to customers or in a specific place, while tea treats also attracted customers to stay longer. “*Bianjin* (汴京) Deli hangs pictures to seduce viewers, and attract food consumers. Nowadays tea shops in *Hangzhou* also followed, arranging flowers of the season, hanging up famous figures, to decorate the store.”<sup>17</sup> In all kinds of diet, tea drinking and wine drinking are more pure luxury consumption, not as necessity, and entered the pursuit into the aesthetic level. However, wine drinking aesthetic is an evitable physical response of the human bodies to alcohol that confluence with the instinct, and because alcohol capacity for the human body is limited, once over the limit, aesthetic are destroyed. Whereas the material composition in tea that please is weak, so that tea drinking does not have the inevitability of aesthetic theory in principle. Tea drinking aesthetic is a channel of self cultivation, and result of active pursuit. Starting from tea sets, through maximized connection among elements of the life culture, they explored the space and channel that leads to the aesthetic subject, and enabled more people to gain aesthetic experiences of a higher level through their own efforts. In the way of performance, tea sets enriched tea drinking life and required more in detail for the environment, and became an important object of consumption.

### 3. *Jianzhan* that pushed to the top by tea culture

The history of black glaze ceramics can be dated long, during which in the *Song* dynasty (960-1279), black glaze ceramics reached the peak of Chinese ceramics due to tea culture and the aesthetic. Tao Gu from early *Song* dynasty once said, “bowls made in Fujian province<sup>18</sup>, with partridge feather pattern, tried on tea and treasure”. Fujian originated, tea drinking favored and partridge feather pattern that described by Tao Gu are all characteristics of *Jianzhan*, specially partridge feather spots being a keyword that praise *Jianzhan*, as by HUANG Tingjian (黄庭坚) in “Full court Fragrance – Tea (满庭芳·茶)”: With the slender hands, add some water and make the tea, which be poured into the *Jianzhan* with “jinlv zhegu ban (金缕鸕斑)”. At the same time, what kind of pattern that partridge feather spots referred also built up a topic to debate for *Jianzhan* researchers.

Later Cai Xiang first discussed *Jianzhan* in the tea book, “bright color tea is better with black bowls. Those made in Jian’an are black, with pattern as rabbit fur, slightly thick in body and hard to chill when warmed, and are most suitable to use. Those from other places are either thin or purple in color, not comparable. Those light white bowls, unless during competition, will also be used.”<sup>19</sup> He firstly pointed out that the reason of choosing the black glaze teacup is to present the white tea. Then by taking *Jian’an* as the origin of production he further defined *Jianzhan*, and even pointed out its purple black color, decorative pattern like rabbit fur, and comparative thicker wall that make it advantageous to preserve heated from quick cooling, of which elements made *Jianzhan* the best match for tea. There were various places that produce teacup, but products from these places were either too thin or colored in purple, not comparable

17 WU Zimu, *Mengliang lu*, Chapter 16, Chasi // (宋) 吴自牧: 《梦粱录》卷16《茶肆》。

18 TAO Gu, *Qingyi lu*, Chapter 2// (宋) 陶穀: 《清异录》卷2《茗笋·锦地鸡》。

19 CAI Xiang, Chazhan, see from *Chalul* // (宋) 蔡襄: 《茶录》下篇《论茶器·茶盏》。

to *Jianzhan*. And, of course, this does not mean that tea drinking would only use *Jianzhan*, but as long as it's not for tea competing, white porcelain teacup can be used as well. And though black glazed teacups from other places are light in color, they are still treasured by many people. Cai Xiang even described "new *Zi Ou* (紫瓿, purple bowl) with *Tu Hao* (兔毫, rabbit fur) patterns" (兔毫紫瓿新) in "*Taste Tea* (试茶)". It seems that outstanding teacups like white porcelain, celadon, and teacups produced outside of Jian Kiln still played significant roles in the tea drinking life, while pure black bottomed *Jianzhan* are only picked for competitions. OU'YANG Xiu also mentioned *Zi Ou* (紫瓿, purple bowl) in his "Responsorial poem towards MEI GongYi's *Tea Tasting* (和梅公仪尝茶)". All again illustrated the universal favor over black glaze teacups.

As the representative of *Jianzhan*, *Tuhaozhan* (兔毫盏, rabbit fur patterned teacup) also gained continuous attention, which appeared in literatures quite frequently, as "rabbit fur patterned purple bowl (兔毛紫盏)" in the famous tea poem "Responsorial poem towards OU'YANG's *Tasting New Tea* (次韵和永叔尝新茶杂言)" by MEI Raochen (梅尧臣) from the *Northern Song* dynasty, and "*Tu Ou* (兔瓿)" in *Boiling Tea* (烹茶) by LU You (陆游) from the *Southern Song* dynasty. Song Emperor HUI also made specific descriptions over *Tuhaozhan*,

"Black and dark colored tea bowls are precious, with the bottom deep and slightly wide. With deep bottom so that the tea would easily mixed with milk, being wide so that the stick would not strike the body. Therefore the volume of the tea should be measured, for the size of the bowl. The tea color will be covered if the bowl is tall with few tea, while the liquid will be not enough if the bowl is small with much tea. The tea will stand long if the bowl would keep warm".<sup>20</sup>

As for color and decorative patterns, Emperor HUI shared the same opinion with Cai Xiang. As for specific shape of *Jianzhan*, deep bottom are needed and cannot be too narrow, since deep teacups help to froth easier while teacups with slightly larger diameter enabled tea getting easier to stir. However, the size of teacup should be chosen according to the volume, since tall cup will cover tea color if tea is few, while small cup cannot hold enough water for more tea. Only when temperature are kept by the cup, the froth will not easily disappear, which is not implicit by Emperor HUI when talking about the thickness.

Either in the court (palaces) at the pyramid of politics and culture, or at the most basic tea producing origin, *Jianzhan* is widely chosen by professionals, where its lofty value is easily shown. The representative of *Jianzhan* as *Tuhaozhan* might be traced from its high yield, so that a value system can be established; at the same time rabbit fur patterns' thinness not only possess a kind of flow movement, but also doesn't have any spare of flowery, which especially met *Song* dynasty literati's aesthetic as simplicity. The partridge spot, I'm afraid, relatively to the feeling of the black glaze teacup, is the assembled outside *Tuhao* design. Unpredictable and various pattern of firing kiln has great chance, so that the output of products for the similar pattern will not be large, whereas universal value cannot be established based on few products, let alone those quirky aesthetic is not consistent with those of literati in the *Song* dynasty, so that *Tuhao* seems to be more representative even partridge feather patterns are greatly paid with attention.

20 ZHAO Jie, Daguan chalu, Zhan// (宋) 赵佶《大观茶论·盏》。

#### 4. Sino-Japan Buddhism exchanges and the diffusion of tea culture

As Mongolian entered the central plain, the *Yuan* dynasty (1279-1368) witnessed sharp transition of tea culture, where both aesthetic consciousness and tea processing technique were not inherited from the *Song* dynasty. *Yuan's* tea culture during the transition period is rich and colorful. While as all sorts of tea and their corresponding method of drinking coexisted at the same time, traditional Dust Tea relatively declined. Though the northern nomadic ethnical tea culture that based on Dust Tea intended to take the leading position along with the political momentum, it was the significant difference in living habits with the majority Chinese population that defeat. The emergence of Flower Tea attempt to govern tea culture from another angle, only from the grass-root, also do not have the appeal to lead tea culture's direction, while from the point of view of conclusion it is only colorful but lacks the theme.

However, basically, the Japanese *Kamakura era* (鎌倉時代, 1185-1333) that overlapping the *Southern Song* dynasty (宋朝, 1127-1279) witnessed Japan's successful introduction of temple tea culture, and prospered along with Japan's thrive in economy and culture. In stark contrast to *Yuan's* abandon, the Japanese placed high degrees of enthusiasm towards Chinese tea culture, sparing no efforts to study and imitate, thus being a successor the Dust Tea culture. This inheritance not only includes intangible cultural contents as tea processing and tea drinking method, but also involved material cultural contents as tea trees, tea sets and tea bowl.

Actually since ancient times, Japan constantly imported Chinese products, called *Tang*. In *Kamakura era*, they started to import ceramics, lacquer ware, paintings, textiles, metal products, etc. that was directly related to the tea culture, and laid a solid foundation for the Japanese tea culture. *Muromachi* period experienced the flourishing age for the import of *Tang*, but the *tenmoku* bowl that imported during the *Kamakura era* is second to none.

Japanese monks of the *Kamakura era* used to bring items used in *Tenmoku* Temple back to Japan, so that "*tenmoku*" was born. Monk is the intelligentsia in Japan, undertaking the mission of the construction of Japanese culture. During the *Southern Song* dynasty, they went to Chinese temples that centered with Tiantai Mountain to play pilgrimage, and established different zen in Japan after returning. According to KIMIYA Yasuhiko (木宮泰彦) in "*Sino-Japan cultural exchange history*" (日中文化交流史), there were 109 nameable monks entering the *Song* dynasty, including founder of Kyoto Kernel-ji (建仁寺) Eisai (荣西) and founder of Kyoto Tofuku-ji (東福寺) Enji Benen (円爾弁円), et al. While monks into the *Yuan* were up to 220 people, they came to worship the Five Mountains and Ten Temples (五山十刹) of China, i.e. five mountains as *Wanshou Temple* (万寿寺) in *Yuhang Jing Mountain* (余杭径山), *Lingyin Temple* (灵隐寺) in *Hangzhou Lingyin Mountain* (杭州灵隐寺), *Jingci Temple* (净慈寺) in *Hangzhou Nanpin Mountain* (杭州南屏山), *Jingde Temple* (景德寺) in *Jin County Tiantong Mountain* (鄞县天童山), *Guangli Temple* (广利寺) in *Ningbo Ayuwang Mountain* (宁波阿育王山), and ten mountains as *Yongzuo Temple* (永祚寺) in *Hangzhou Zhong Tianzhu* (中天竺), *Wanshou Temple* (万寿寺) in *Huzhou Chang Mountain* (湖州场山), *Longxiang Temple* (龙翔寺) in *Wenzhou Jaingxin Mountain* (温州江心山), *Baolin Temple* (宝林寺) in *Jinhua Yunhuangshan Mountain* (金华云黄山), *Zisheng Mountain* (资圣寺) in *Fenghua Xuedou Mountain* (奉化雪窦山), *Guoqing Temple* (国清寺) in *Taizhou Tiantai Mountain* (台州天台山), *Chongsheng Temple* (崇圣寺) in *Fuzhou Xuefeng Mountain* (福州雪峰山), *Linggu Temple* (灵谷寺) in *Nanjing Jiang Mountain* (南京蒋山), *Bao'en*

*Guangxiao* Temple (报恩光孝寺) in *Suzhou Wanshou* Mountain (苏州虎丘山), and *Yunyan* Temple (云岩寺) in *Suzhou Huqiu* Mountain (苏州虎丘山). At the same time, there were a lot of *Song* and *Yuan* monks entering Japan to preach a sermon. So in the *Muromachi* period, Japan imitated China and established a system of Five Mountains, which greatly contributed to Chinese literature in Japan and even to the society in many aspects. *Wanshou* Temple, as the top of the Five Mountains, is located in *Jing* Mountain that belongs to the northeast peak of *Tenmoku* mountains, and named after its path towards *Tenmoku*.

Buddhism literatures as “*Chanyuan Qinggui* (禅院清规)”, “*Chixiu Baizhang Qinggui* (敕修百丈清规)” comprehensively documented the tea etiquettes of *Song* and *Yuan* temples. Monks exchanged between China and Japan brought the Chinese daily temple tea etiquettes to Japan to worship Buddha, and to hospitalize guests, and also of a decoration as dedicated monk portraits. This decoration method is inherited by the later Japanese tea ceremony, and is of great significance for Japan’s tea culture. Under *Song* dynasty’s direct influence of tea culture, Japan imported various tea bowls from China, among which *Jianzhan* gained a particularly high value, hence created the *tenmoku* bowl and *tenmoku*.

### 5. The birth of *Tenmoku* bowl

Circulation situation of Chinese tea sets imported from China revealed the tip of the iceberg, due to the salvage of the sunken *Xin’an* (新安) boat. In 1976, Korean salvaged an ancient Chinese merchant boat from the Jeolla *Xin’an* waters off the west of the Korean peninsula. In 1323, this merchant boat carried more than twenty thousand items sailing from Ningbo, with the destination designated by the Kamakura Shogunate as Fukouka, in Kyushu, Japan. It might have encountered typhoon, and unfortunately sank. The goods salvaged this time includes ceramic, metal, wood, lacquer, stone made products and medicinal materials, incense wood, copper coin, etc. Among those ceramic vessels, there include 9842 pieces of celadon, 4926 pieces of porcelain, 568 pieces of black porcelain, and 1989 pieces of pottery, of great number of volume and is breathtaking. Interestingly, besides 270 pieces of new black glaze teacup, there are also 50 pieces *Jianzhan* with a trace of use, and two of them are even kept in round wooden boxes, appears to be particularly valuable. *Jian* Kilns had stopped producing at that time, as these *Jianzhan* were traded from users or antique shops and then shipped to Japan, it means their price of *Jianzhan* in Japan is well above those during *Yuan* dynasty in China. Only a merchant ship would have so many art products sold to Japan, including *Jian* Kiln’s black porcelain, then how many would that be for the entire Kamakura period? It would be remarkable. At the time of regretting Chinese cultural antique relic’s loss, it also formed a perspective to understand how Japan would become a country with large collection of Chinese cultural relics.

It was already late *Yuan* dynasty when the boat wrecked in 1323. Through the condition of *Yuan* dynasty’s tea drinking, we will get the reason of *Jianzhan*’s outflow. According to WANG Zhen (王禎), who was “aged and erudite, travelled and played across”, in his summary of *Yuan* dynasty’s tea drinking he said:

There are three forms of tea: the *Ming* Tea (茗茶, leaf tea), *Matcha* (末茶, powdered tea) and the *La* Tea (蜡茶, tea paste). As for the *Ming* tea, choose the buds

to boil, firstly soak to remove odor, then boil and drink. *Matcha* is even fantastic, when buds are fried to dry, put into a millstone to fine, for later use. When processing the *Matcha*, much liquid with little dust will be scattered, while little liquid with much dust will be sticky. Take a small spoon of tea powder, pouring in water and stir until smooth, pour in water gradually, strike in loop and circle, watch the color to turn white, till no water stain would show on the bowl. This tea is both sweet and smooth. Though the southern is the origin of tea, few would know this method. *La Tea* is most precious, and the process to make it is also unusual. Select the best buds and finely grounded into a container, mix into varieties of perfume and oil, and adjust according to proportion, then press into cake of any shape. When dried, apply perfume and oil again to decorate and moisture. Its product can be round or stripe shaped, in different sizes. This product was only used as a tribute, and rarely seen in the folk.<sup>21</sup>

*Ming* Tea was the emerging steamed green flower tea, and occupied the majority market for tea consumption in *Yuan* dynasty. The modern Japanese processing principles and basic processes of Sencha are exactly the same. As for drinking method, not only is the same with the Japanese Sencha, but also the same with the modern Chinese tea. *Ming* Tea of the *Yuan* dynasty was a transitional product from traditional Dust Tea and the modern Flower Tea. Although WANG Zhen spoke highly of the Dust Tea, it still cannot save Dust Tea's fate to fail, as even in the producing region in Southern China there were few Dust Tea drinkers. Waxed Tea was the most valuable, but was only provided to the imperial court, and had nothing to with the folk tea drinking. Therefore as we can see, due to drinking behavior's transition, *Jianzhan* had already lost its social value in the *Yuan* dynasty, and its previous lofty position in *Song* had been a past, where at the same time Japan provided a new space for *Jianzhan* for *Song* dynasty's tea cultural inheritance. The value was recognized again, and the *tenmoku* bowl was born.

Early in the *Muromachi* period (室町時代, 1338-1573), the word "*Tenmoku*" appeared in literature. Archaeological findings of the earliest *tenmoku* bowl were between *Southern* and *Northern Song* dynasties, which made imports of black glaze teacup during *Kamakura era* possible. In *Muromachi* period," *Kundaikansoucyouki* (君台觀左右帳記)", written by Nouami (能阿弥, 1397-1471) and Souami (相阿弥, ?-1525), who were in charge of the decoration and crafts custody of the General's "club", had documented all kinds of tea bowls, and set classification of *Jianzhan* bowls that having been inherited till now.

Among *Jianzhan*, *Yaobian* is precious and unique. Covered by inky background, there laid full of glass tinea of different thickness. The glaze made glaze tinea of yellow, white and other colors with diverse in thickness, and looks like flowers. Worth ten thousand *hiki* (疋, monetary unit) of textile.

*Youdi* ranks second. Also being black, light purpled bright star-spots are laid all over, with more in number than *Yaobian*. Worth five thousand *hiki* of textile.

*Jianzhan*'s ink can be compared with *Youdi*. Black walled with golden needled line, *Jianzhan* also have star-spots like *Youdi*. Worth three *hiki* of textile.

*Biezhan* uses the mud from *Tenmoku*, with glaze colored in dark yellow, and have diverse patterns of flowers and birds. Worth one *hiki* of textile.

21 WANG Zhen, *Nong Shu*, Chapter ten// (元)王禎《农书》卷10。

*Nengpizhan* uses the mud from *Tenmoku* as well, with glaze that colored in yellow and light purple star-spots scattered all over. Low in price.

*Tenmoku*, commonly used. Ones with a layer of dust are the best. Not used in the upper class.

Chinese black glaze teacup is more specifically categorized into “Yaobian”, “Youdi”, “*Jianzhan*”, “Biezhan”, “*tenmoku*”, and so on. Among them “*tenmoku*” refers to the similar “grey dusted *tenmoku*” in current Wabi-tea set, while the word “tea bowl” then refers to tea bowls of celadon and white porcelain. Black glaze teacups as “Yaobian”, “Youdi”, “*Jianzhan*” were used in schools, clubs for indoor etiquettes and tea drinking. Upon formation of Wabi-Tea in the mid 16<sup>th</sup> century, “*tenmoku*” has become a general term for tea bowls that are low in base, funnel-shaped in body, with bowl rim flipped out, and getting narrower and narrower to the bottom. Thereafter the Japanese tea bowls also began to be named as *tenmoku*, such as the *seto tenmoku*. In order to tell from each other, names as *Yaobian tenmoku* and *Youdi tenmoku* followed to appear. Into the *Edo* period (江戸時代, 1603-1867), *tenmoku* became a household essential for ostentation and extravagance. *Tenmoku* tea bowl as a Japanese translation from black glaze *Jianzhan* began to be popular in use starting from the end of *Meiji* (明治時代, 1868-1912) and beginning of *Taisho* (大正時代, 1912-1926). Thus *tenmoku* today is granted with symbolic existence, and is the tea bowl of the highest grade.

## 6. Conclusion

Compared to *Yuan* and *Ming*'s abandon of *Song* dynasty's tea culture, starting from the late *Kamakura* era, Japan comprehensively adopted the *Song* tea culture, and inherited *Song*'s tea cultural value. Therefore along with the inflow of *Jianzhan* into Japan, *tenmoku* was born. After hundreds of years of accumulation, high-quality *tenmoku* emerged in Japan, and the Japanese launched intensive researches over those *tenmoku* bowls. The name *tenmoku* also reflects the special role that Buddhism played during tea culture diffusion.

Even in the *Yuan* dynasty, the Chinese did not give up tea drinking, as commented by WANG Zhen in <Book of Agriculture>, “Tea, plant with intelligence, enrich interests to grow, and clear minds when drinking. High to the king and the noble, and low to the mediocre and obedient cannot live without it. Admittedly being the endowment of livelihood necessity, and support to national taxation.”<sup>22</sup> The primary cause for the flow of tea from China to Japan, continuously from *Yuan* and *Ming* dynasties, was the transition of tea drinking method, rather than a giving up of the tea itself. We can say that the intangible cultural heritage has shaped the value change of material culture, and enforced the material flow along the law of values. *Jianzhan*'s flow to Japan proved the decisive significance of intangible culture.

The value of *tenmoku* in Japan is not stably appreciated. In the mean time as *Wabi-Tea* started to prevail in the late 16<sup>th</sup> century, valuations towards tea bowls experienced drastic changes. In his “*Yamanoueno Souji Diary* (山上宗二記)”, YAMANOUENO Souji (山上宗二), whom self-styled as *Sen no Rikyu*'s student, recorded that “speaking general of tea bowls, Chinese bowls have been abandoned; as for current Korean bowl, *Imayaki Cyawan* (今焼茶碗) and *seto* bowl, as long as the size fit, they can be used in tea ceremony”. TANI-HATAAkiyo (谷端昭夫) examined various evaluations during that period and pointed out, “it is not to negate *tenmoku* or celadon bowls themselves, but to replace *Yaobian tenmoku*

22 WANG Zhen, *Nong Shu*, Chapter ten// (元)王祯《农书》卷10。

that were almost perfect, there are still no highly valued and suitable *Tang* tea bowl for *Wabi-Tea*. The popularity of *Wabi-Tea* changed the evaluation standard of tea bowl.”<sup>23</sup> The emergence of *Wabi-Tea* symbolized Japan’s completion of their reconstruction over Chinese tea culture, and marked the formation of their own tea culture. As the natural, simple and incomplete *wabi-tea* aesthetics were shaped, it is inevitable that the acquitted Chinese tea bowl was no longer an option, but the Japanese porcelain with uneven and out-of-straight plain sense became quite a match instead.

The decisive significance of intangible culture, once again, was illustrated.

Some cited poems in Chinese:

黄庭坚《满庭芳·茶》

北苑春风，方圭圆璧，万里名动京关。

碎身粉骨，功合上凌烟。

尊俎风流战胜，降春睡、开拓愁边。

纤纤捧，研膏溅乳，金缕鸕斑。

相如虽病渴，一觴一咏，宾有群贤。

为扶起灯前，醉玉颓山。

搜搅心中万卷，还倾动、三峡词源。

归来晚，文君未寝，相对小窗前。

欧阳修《和梅公仪尝茶》

溪山击鼓助雷惊，逗晓灵芽发翠茎。

摘处两旗香可爱，贡来双凤品尤精。

寒侵病骨惟思睡，花落春愁未解醒。

喜共紫瓯吟日酌，羨君萧洒有余清。

梅尧臣《次韵和永叔尝新茶杂言》

23 Guduan Zhaofu, *Tenmoku and the Tea Eating Culture*, see from *Tenmoku—bei Chixu wanshang de Chicha Wenhua*, P.29//谷端昭夫「天目と喫茶文化」，『淡交』別冊56号，淡交社，2009年11月，第29页。

自从陆羽生人间，人间相学事春茶。

当时采摘未甚盛，或有高士烧竹煮泉为世夸。

入山乘露掇嫩芽，林下不畏虎与蛇。

近年建安所出胜，天下贵贱求呀呀。

东溪北苑供御余，王家叶家长白牙。

造成小饼若带铐，斗浮斗色倾夷华。

味甘回甘竟日在，不比苦硬令舌窞。

此等莫与北俗道，只解白土和脂麻。

欧阳翰林最别识，品第高下无欹斜。

晴明开轩碾雪末，众客共赏皆称嘉。

建安太守置书角，青藜包封来海涯。

清明才过已到此，正见洛阳人寄花。

兔毛紫盏自相称，清泉不必求虾蟆。

石铤煎汤银梗打，粟粒铺面人惊嗟。

诗肠久饥不禁力，一啜入腹鸣咿哇。

#### 陆游《烹茶》

麴生可论交，正自畏中圣。

年来衰可笑，茶亦能作病。

嗜啜废晨飧，支离失宵旰。

是身如芭蕉，宁可与物竞。

兔脍试玉尘，香色两超胜。

把玩一欣然，为汝烹茶竟。

## Biographical notes

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## Summary

According to precise and scientific literature that recorded, Chinese tea culture has a documented history of more than 1700 years. During which period, *Yuan* Dynasty was considered a crucial turning-point with great changes. The current tea culture in China is an adoption and innovation of *Ming* and *Qing* dynasty, especially in the form of processing technology. For those elements inherited from *Tang* and *Song* dynasties, however, they were more directly adopted systematically by Japan. Ever since powdered tea culture from *Song* dynasty was accepted in Japan, *Jianzhan*, the tea bowl that gained renowned reputation in the *Song* tea culture was also introduced and became *tenmoku* (*tianmu*) after localization. As the transformation of Chinese tea culture ended in Japan, Japanese tea culture of *wabi-cha* was shaped after the *tenmoku*'s obvious decline in value. *Jianzhan*'s prosper, and *tenmoku*'s emergence and transition, all proved a definitive impact from intangible culture.

