

### 鶯歌茶壺的起源與特色

茶壺與台灣人的生活有相當密切的關係，茶藝更是台灣常民文化中相當具有特色的一項。而在陶瓷之都「鶯歌」所生產的日用陶瓷中，茶壺即是一項重要的產品，具有悠久的歷史，也發展出豐富而多元的形制變化與風格表現。本館此次舉辦鶯歌茶壺之美邀請展即希望透過鶯歌茶壺的展示，引介鶯歌陶瓷發展的另一個重要面向，也嘗試去見證台灣人飲茶與品茶的歷史。

台灣飲茶文化的發展與台灣的農業發展與經濟奇蹟有很大的關係。日治時期，茶葉即是台灣出口的一項重要經濟作物，到了民國五十九年謝東閔當省主席時，則極力提倡國人飲茶的習慣，再加上「天仁茗茶」、「農復會」的配合鼓吹，以及經濟景氣的好轉，茶藝在台灣蔚為風行，茶具的需求也因此大增。並在響應政府「客廳即工廠」的呼籲之下，成為國內一項新的工藝品。而這種小罐配以小型杯子的組合，從清代起即流行於閩粵地區，由於多是老人們使用，因此被稱為「老人茶具」（包括一個老人茶壺與四到六個杯子，這樣的飲茶方式或稱「功夫茶」）。

鶯歌早期只生產供農用的大型茶壺，民國五十五年陶藝家林葆家先生才開發生產這類小型的茶具組，對當地製陶人士有莫大的啟示作用，如明義窯業的劉信義先生以及海水製陶工廠的許松永先生，都受到直接的影響，並在六十年左右分別開始以注漿與手拉坯的方式製作「老人茶具」。後來，伴隨著經濟的高度發展，台灣的茶藝文化熱烈展開，鶯歌也因此成為台灣茶壺製作與販售的一個重要集中地，並主要可以分成注漿壺與手拉坯壺兩大類型。

注漿茶壺是鶯歌陶瓷工業產品的一大代表。民國三十九年時，佐弘工藝社的林根成先生就開發了注漿茶壺的技術，然而當時鶯歌的陶瓷工業仍多生產水缸、花盆等大型的陶製日用品。一直到民國六十年代，注漿茶壺才成為鶯歌陶瓷工業的重要產品。當時在復興中華文化的時代氣氛之下，仿古成為鶯歌陶瓷的重要發展方向，也因此鶯歌的茶壺以中國大陸宜興茶壺為仿製的重要參考對象。不過，煥臣陶

瓷藝術有限公司的陳煥臣先生於六十年代所發明的茶壺磨光技術以及茶海的配置，則不僅建立了鶯歌茶壺的基本特色，也改變了台灣人品茶的歷史，並進而形塑了台灣茶壺的一大特色。

手拉坯壺是鶯歌茶壺的另一重要類型。手拉坯是台灣傳統的一項製陶技術，有悠久的歷史。而可能是受到台北地區藝術家工作室陶藝創作風氣的影響，以及注漿量產茶具市場逐漸達到飽和的緣故，製作手拉坯茶壺的風氣於民國七十二年開始在鶯歌流行起來。其中，第一把交椅則非土生土長的「阿萬師」莫屬。「阿萬師」本名曾財萬，於民國六十幾年時就自行研究開發出手拉坯製壺技術，如此捏塑出的各式獨特造型茶壺不計其數，是國內最早從事手拉坯壺製作的佼佼者。後進之輩絡繹不絕，繼續開發了許多不同的造型與釉色表現，也推展出壺雕等高超的技術，而為鶯歌茶壺奠定了更高的藝術地位。

如此，鶯歌不僅開發了注漿茶壺的技術，建立了台灣茶具組合的基本特色，也將傳統的手拉坯壺發揚光大，可以說在台灣的茶藝史中具有相當重要的地位。而從另一方面來說，隨著六、七十年代的熱烈推展，品茶文化逐漸擴展到台灣的每一個階層，每一個角落，也成為台灣人生活中不可缺少的一部份。在這樣的時代發展脈絡中，鶯歌茶壺可以說參與並見證了台灣人品茶與飲茶的歷史，也因此是台灣陶瓷史與文化史中不可或缺的一頁。

### The Origin and Features of Yingko Teapots

Teapots are closely related to the life of Taiwanese people, whereas tea ceremony is a particular aspect of Taiwan's popular culture. Among the various products of Yingko, Taiwan's ceramic capital, the teapot has a long history and diverse development in terms of shape and genre. We hope that, by holding the Beauty of Yingko Teapot Invitational Exhibition, we can introduce to the public another important aspect of the town's ceramic development and also present the tea-drinking history of the Taiwanese people.

The development of Taiwan's tea-drinking culture is closely related to that of agriculture and the creation of the economic miracle. Tea had become a key export of Taiwan even during the era of Japanese occupation. When Hsieh Tung-min was appointed Governor of Taiwan Province in 1970, he went all lengths to advocate the tea-drinking habit. Under the promotional efforts of the (Sino-American) Joint Commission of Rural Construction and the Tien Jen Tea Corporation and as a result of economic prosperity, tea ceremony became the rage of the day, drastically increasing the demand for tea sets. Under the government call for turning the living rooms into workshops, the tea set became a new handicraft. The miniature set of teapot and cups was popular in Fujian and Guangtong even during the Ching (Manchu) dynasty. Because such utensils were mostly used by the elders, they were named old people's tea sets (comprising a teapot and four or six cups, and this way of tea-drinking is called Kungfu Tea).

In the early years, Yingko teapots were made for farmers. It was not until 1966 that ceramist Lin Pao-chia began to make miniature tea sets, having an instructive effect on other local ceramic producers. Perhaps the most directly influenced producers were Liu Hsin-yi of the Ming Yi Kiln Industries and Hsu Sung-yung of the Hai Shui Ceramic Factory, who began to make old people's tea sets in or around 1971 by grouting and throwing. Then came the great economic prosperity, which stimulated the tea-drinking culture, making Yingko into an important

center of teapot production and distribution. Its products came in two varieties—grouted teapots and thrown teapots.

Grouted teapot is a major representative of Yingko's ceramic industry. In 1950, Mr. Lin Ken-cheng of Tsuo Hung Handicraft Company developed the technique of grouting. Back then, the main line of Yingko production was still limited to water urns and flower pots. Grouted teapot did not become a major product until 1970s. It was during the time of cultural rejuvenation, so imitation of ancient products became the order of the day. Most teapots made at that time were copies of the Yihsing variety of the Chinese mainland. But also in the 1970s, Mr. Chen Huan-chen of the Huan Chen Ceramic Art Corporation invented the technique for polishing teapots and adding a tea pool to the tea set, having established the basic feature of Yingko teapots and also changed the history of Taiwan's tea ceremonies. Since, more characteristics have been added to Yingko teapots.

The thrown teapot is another variety of Yingko products. Making ceramics by throwing is a traditional technique of Taiwan with a long history. Perhaps it was because of the influence of ceramic artists and the market saturation for grouted teapots, the making of teapot by throwing began to prevail at Yingko in 1983. In terms of skill, no one can surpass A-wan, a natively grown great master. He developed the method of making teapots by throwing in the 1970s and applied the technique to countless other products, making him a rare master in this field. The late comers carried on the development and invented a great variety of shapes and glaze expressions. They also developed the engraving technique, raising the artistic position of Yingko teapots.

As Yingko had developed the grouting technique, added a new feature to tea sets, widened the application of the traditional skill of throwing, it began to occupy a pretty important place in Taiwan's tea-drinking history. With the brisk development in the 60s and 70s, tea ceremonies reached every walk of life and every corner of society, becoming an indispensable part of Taiwanese lifestyle. We may say that Yingko teapots testify to the development of Taiwan's tea ceremonies and tea ceremonies form an indispensable page in Taiwan's cultural history.