

茶艺变迁中的明代中晚期园林茶寮及其空间组织研究

Study on Tea Houses and Their Space Organization in the Gardens of the Middle and Late Ming Dynasty from the Perspective of Tea Art Changes

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摘要：本文基于明代中晚期图文史料，以图文互证的方法，从宋明文献及图画中的饮茶程式变迁出发，结合明代丰富的茶画与茶事文献，梳理了入明后茶寮兴起及与其相应的空间组合图式，并由此归纳了明代以茶寮为基础的新型茶艺活动的园林特征。并由此提炼了专室式、组合式、外联式三类茶寮类型，及其相应的位置经营、功能组合与园林环境的空间图式。证实了园林活动是园林空间形塑的重要动力，并对理解中国园林动态发展历程提供了积极的理论支持。

关键词：园林空间；茶艺空间；园林建筑；空间形塑

Abstract: Based on the historical and graphic materials of the middle and late Ming Dynasty and combined with the abundant literature and paintings about tea activities in the Ming Dynasty, this paper combs the origin of tea houses and corresponding space combination schema and summarizes the characteristics of gardens used for holding new-type tea activities based on tea houses in the Ming Dynasty, from the changes of drinking tea procedures in literature and paintings by using mutual verification of graph and texts. . Therefore, there are three types of tea houses — tea-types of specialization type, combination type, and external connection type — extracted, as well as the corresponding space schema about location management, functional

combination and garden environment. It is proved that garden activities are an important driving force for the shaping of garden space, and it positively supports the theory on understanding the dynamic development history of Chinese gardens.

Key words: garden space; tea art space; garden architecture; space construction

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引言

园林空间是寄托文人精神最合适的载体，也是各类文人进行艺术活动的理想场所^[1]。文人园林中的生活设施是文人情怀的具体反映，亦是探寻文人艺术文化生活的重要切入点。品茶活动自汉代兴起以来，逐渐融入百姓的日常生活。经魏晋、唐宋文人清谈、坐禅的发展，品茶活动融入了园林生活之中，并随之衍生出了独特的茶艺园林空间。宋徽宗赵佶《大观茶论》序曰“缙绅之士，韦布之流，沐浴膏泽，熏陶德化，盛以雅尚相推，从事茗饮”^[2]。

显现了宋代饮茶活动已普及到各个阶层。而以团茶为基础的点茶、斗茶、分茶等为主的末茶法，也成为宋代典型的茶艺活动类型，影响着宋型茶艺园林的发展。但至明代，以叶茶为主的瀹泡形式，促进了茶艺程式的简化，茶艺活动和相应的园林空间也与宋型茶艺园林的空间组织和活动方式呈现出极大的差别。“茶寮”作为一新型特殊园林建筑，普遍出现在明代山水画与文记中。那么是什么导致了宋明茶艺空间的差异性？是什么样的动因促进了茶寮成为茶艺园林图式中的新要素，又带来了什么样的新空间图式？回答这些问题，既是理解茶艺园林变迁的重要支持，也是探索中国园林文人生活与空间形塑关联的重要路径。在明清茶艺园林空间的研究方面，关于茶艺程式由繁入简^[3-4,8]、茶艺审美更趋幽雅^[5-6]、茶寮建筑普及^[7-10]已有广泛论述。其中在茶寮建筑的位置经营上，施由民指出晚明文人倡导在居家庭院中构建幽雅的精舍^[4]，陈斗斗指出茶寮建在主人日常活动最频繁的生活空间的左右，周向频指出专设茶寮的性质和这一时期园林中琴室、佛堂等独立空间相近，周凡力等指出茗饮空间通常与书斋、琴房等其他园林空间交叠重合^[10]。可见茶寮作为一种特殊的园林建筑类型，其位置选择及组合方式的多样性是客观存在的。但有关茶寮建筑的特征，及其与书斋、堂榭等空间组织的研究较少，且部分学者提出“专设茶寮、书斋茶寮、厅堂亭榭”^[7]的茶寮类型分类，忽视茶寮在茶艺活动中煮水、备茶上的相对独立性，不利于理解古代园林建筑空间的完整性。为更好地理解宋明茶艺活动变迁在园林空间上的投影，本文从宋明文献及图画中的饮茶程式变迁出发，结合明代丰富的茶画与茶事文献，以图文互证的方式，梳理了入明后茶寮兴起及其与相应空间的组合图式，并由此归纳了明代以茶寮为基础的新型茶艺活动的园林特征。

1. 饮茶程式变革下的明代茶寮发展

茶寮之名始于唐，盛于明，其发展历程与饮茶程式的变革紧密相关。北宋钱易在《南部新书》中记载了唐大中保寿寺“名饮茶所曰茶寮”^[11]。明代杨慎亦在《艺林伐山》中云“僧寺茗所曰茶寮”^[12]。由此可见，茶寮一词起源于僧人饮茶的小室。至明代，李日华在《李太仆恬致堂集》云“勘茶有寮”^[13]。屠隆在《茶说》“茶寮”一则中则明确指出茶寮是烹茶的建筑空间：“茶寮，构一斗室，相傍书斋……寒宵兀坐，幽人首务，不可少废者。”^[14]隐士冯可宾《芥茶笺》总结茶宜十三事：无事、佳客、幽坐、吟咏、挥翰、倘佯、睡起、宿醒、清供、精舍、会心、赏鉴、文僮^[15]。这里的精舍，也指茶寮。陈植在长物志注释中定义：“烹茶之所曰茶寮。”而吴智和考证明代文献指出“茶寮开展至晚明，凡号为茶人，人皆一室”^[9]。可见茶寮广受晚明嗜茶文人的推行，并随着造园的发展日趋成熟，这里不仅是茶艺活动的理想场所，更是文人园林生活的重要组成部分^[16]。其中，饮茶程式变革下的空间

小型化是推动晚明茶寮建筑普及的重要动因。

1.1 饮茶程式简化与空间的小型化

明代以后，随着叶茶取代团茶，煎点法被更为简易的瀹饮法取缔，明代饮茶程式的侧重点也随之改变（图 1-1、图 2-1）。宋代饮茶程式经历团茶的焙、碾、煮及茶汤分、点等，器具种类多、程序复杂、空间需求大，而明代饮茶程式为叶茶的瀹泡，煮水、泡茶即可，相对于宋型饮茶程式易操作、对空间的需求小。文人饮茶程序的简化，使得原来繁复的器具和程式被舍弃，促进了茶艺空间的小型化。其中，明显的变化是备茶空间的小型化。

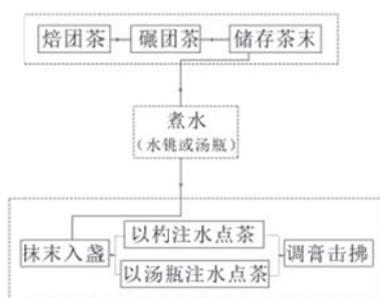
备茶与饮茶在不同的空间内由不同的人来完成是宋明茶艺的共同特征，但因茶叶类型、饮泡方式的不同，造就了备茶空间上的差异性（图 1）。宋代茶艺活动备茶区域普遍较大、程序更为复杂，涉及多种器具和多层次操作的点、分茶程序，因此备茶人数也较多。如宋代赵佶所绘《文会图》（图 1-2），图1-3 中所示有方炉、汤瓶、茶罐、茶杓、司职方、茶箱等茶具 33 件，茶床、茶几等茶家具 3 件；侍从中“备茶组”共计 5 人，负责候汤、备器、点注等点茶程序，“侍茶组”共计 3 人，持盏上茶。而明代，茶艺活动中备茶空间简化至茶炉、茶壶、竹扇这一烹茶茶具组合（图 2-2、图 2-3），茶具形式简单，备茶人多为茶童或专业的僧人，人数为 1~2 人。其所占空间相较唐宋缩小（图 3）。明代园林雅集图《竹院品古》中的备茶空间包括风炉、茶瓶、茶壶、盛灰篮、竹扇、茶盏等茶具 8 件，茶童一名于屏风后烹茶，一名于案旁奉茶，无茶几等功能性的茶家具（图 3-2）。备茶的简化使得饮茶雅事成为一项文人日常生活中可以随时发生在桌案上的事，明代文人常常亲自烹茶、试茶、沉浸于炉香茶香的悠然境界中，进一步推动了饮茶空间的小型化。

1.2 茶寮形式定型及其空间组织的多元化

备茶空间的小型化下，煮水程式成为备茶空间的核心要素（图 4）。明代中晚期文人追求叶茶品质，叶茶品种丰富，人们对贮茶的要求相应提高，这些间接促进了以茶炉为中心的茶寮这一专用茶艺空间形式的发展。《长物志》在“茶寮”一则中记：“构一斗室，相傍山斋，内设茶具，教一童专主茶役，以供长日清谈，寒宵兀坐，幽人首务，不可少废者”^[14]。许次纾在《茶疏》中强调茶寮中的陈设要尤其注重防火：“炭宜远置，勿令近炉，尤宜多办宿干易积。炉少去壁，灰宜频扫。总之以慎火防，此为最急”^[17]。陆树声在《茶寮记》中明确列举饮茶的环境“凉台静室，明窗曲几，僧寮道院，松风竹月，晏坐行吟，清谭把卷”^[18]。精美的竹炉不仅是煮水的茶器，更是文人热衷的宝器。吴智和先生指出拥有茶炉的茶人大多都有专设的茶寮，如王宠兄弟，“酷好饮茶，其暖茗藏器，别为斗室”^[19]。《茶寮记》《遵

生八笺》《茶疏》中均谈及对茶炉的布置，丁云鹏的《煮茶图》《玉山煮茶图》，陈洪绶的《煮茶图》中均有对茶炉的细致描绘。这些都证实了茶艺空间由松间、竹下、泉边、禅寺、园林、山野品茗论道的多元化空间转向模式化的建筑空间。

茶寮定式后，其作为小型的备茶空间能够灵活满足各类园林活动中的品茗需求，促进了园居活动的发展。另一方面，园居活动亦影响了茶寮空间形式与功能组织的建构，激发了茶寮空间形制的多元化。明代茶寮主要有两种形制，一为独立一室，可用于烹茶煮水，也是“清谈禅栖”“寒宵兀坐”的幽雅之地。二为依附于文人居室，是主要用于煮水烹茶的小室。陆树声、许次纾的茶寮均为独立一室，临近书斋“小斋之外，别置茶寮”“园居敞小寮于啸轩埤垣之西”^[17]。而屠隆的茶寮与书斋组合“构一斗室，相傍书斋”，文震亨的茶寮相伴山斋，服务于讲究豪华的佛堂、琴室。无论是屠隆的茗碗炉香的文人茶寮、许次纾的品茗避世的幽静茶寮，还是造园家文震亨的舟舫茗炉的富贵茶寮^[20]，皆是茶寮形制多元化的展现。茶寮不只是简单专用的功能空间，更是园林空间重要的组成部分。这一时期大量的园居图卷里，山中访友、乘舟垂钓、品茶谈经、抚琴弈棋等特定活动都依附于茶寮而存在^[21]。如《浒溪草堂图》《真赏斋图》中茶寮并列于文人谈书、品画、博古的厅室，皆是茶寮与中晚明文人士丰富的园居活动有机结合的展现。



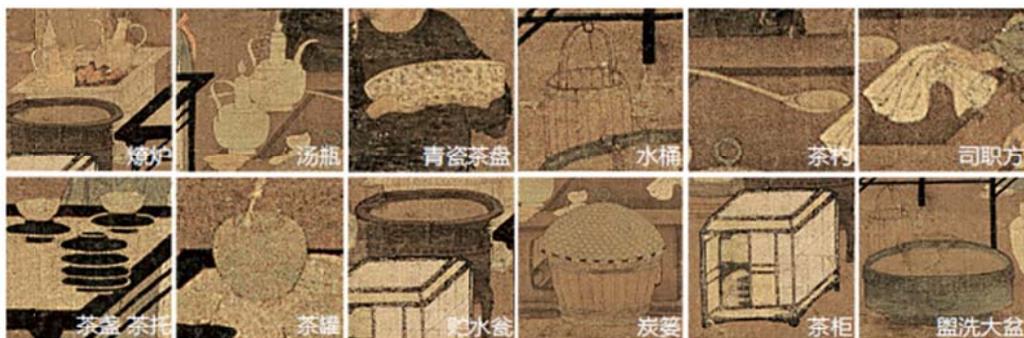
1-1

宋代点茶法步骤图
The Flowchart of Tea Making
Procedure in the Song Dynasty



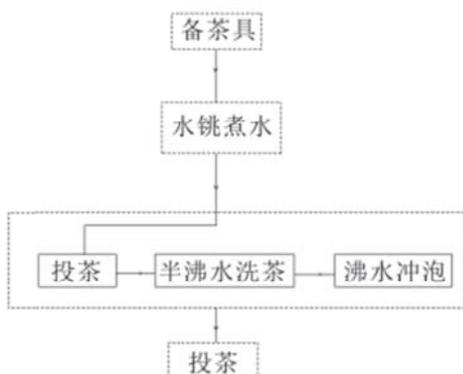
1-2

宋赵佶《文会图》(台北“故宫博物院”藏)
Painting of Wenhui by Zhao Ji of the Song
Dynasty (Collected by Taipei Palace Museum)



1-3

《文会图》中的茶具（底图于台北“故宫博物院”藏）
 Tea Sets in *Painting of Wenhui* (Base Map Collected by Taipei Palace Museum)



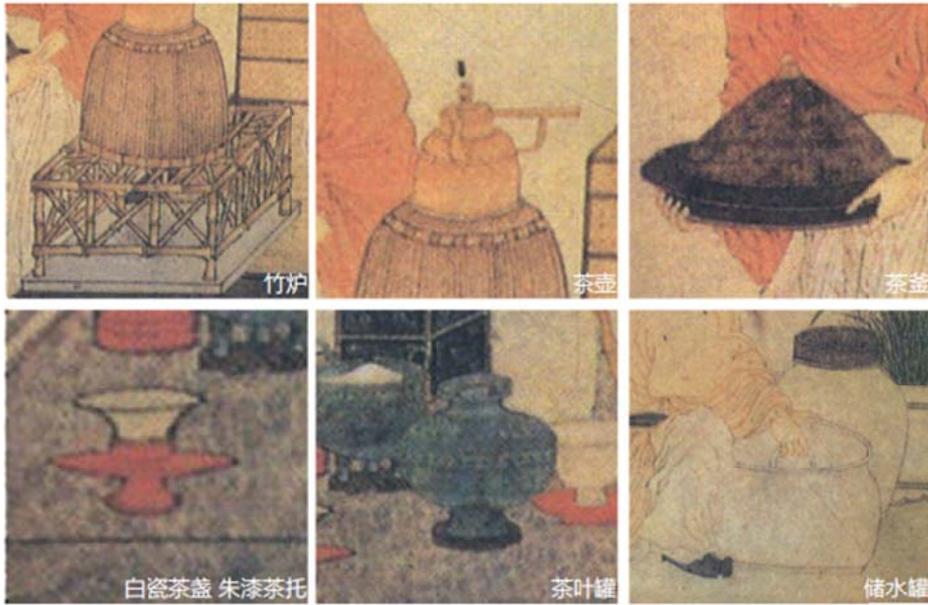
2-1

明代淹饮法步骤图
 The Flowchart of the Soaking
 Method in the Ming Dynasty



2-2

丁云鹏《玉山煮茶图》（无锡市博物院藏）
Painting of Mountain Yu Tea Making by Ding
 Yunpeng (Collected by Wuxi Museum)



2-3

丁云鹏《玉山煮茶图》中的茶具（底图于无锡市博物院藏）
Tea Sets in *Painting of Mountain Yu Tea Making* by Ding Yunpeng (Base Map Collected by Wuxi Museum)



3-1

3-2

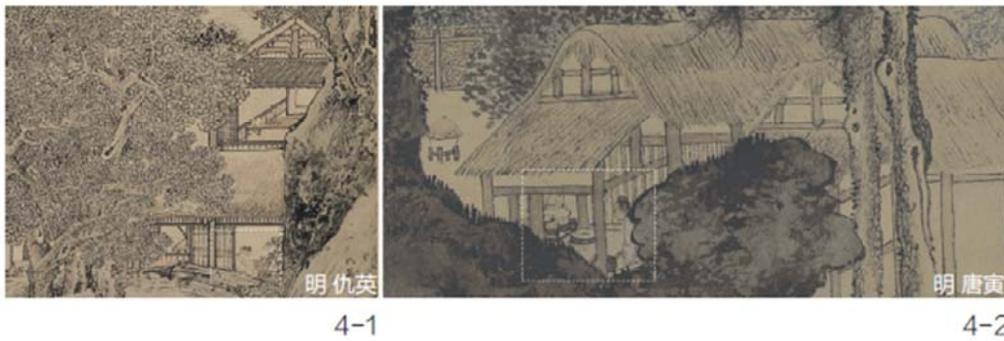
3-1、3-2 宋明两代备茶空间的差异

(3-1《文会图》台北“故宫博物院”馆藏；3-2《竹院品古》北京故宫博物院藏)

3-1, 3-2 the Difference of the Tea-preparing Spaces between the Song and Ming Dynasties

(3-1: *Painting of Wenhui* collected by Taipei Palace Museum,

3-2: *Painting of Talking about History in the Bamboo Courtyard* collected by The Palace Museum)



4-1、4-2 明代茶寮中以烹茶为核心的备茶活动
 (4-1《渔笛图》纳尔逊艺术博物馆藏；4-2《事茗图》北京故宫博物院藏)
 4-1, 4-2 Tea Preparing Activity with Tea Making as the Core in the Tea House in the Ming Dynasty
 (4-1: *Painting of Fisherman's Whistling* collected by Nelson-Atkins Museum of Art,
 4-2: *Painting of Serving Tea* collected by The Palace Museum)

2. 明中晚期园林茶寮的空间组织类型

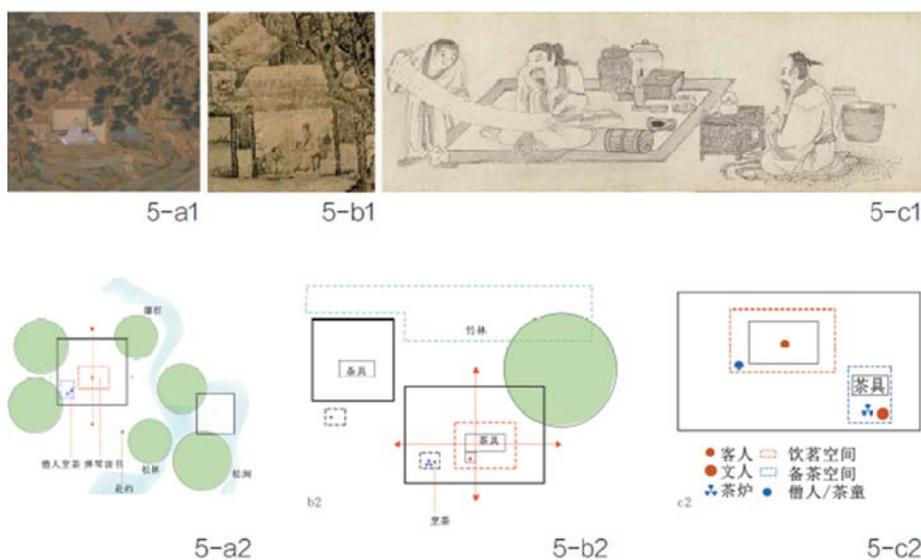
2.1 专室式

专室式茶寮是文人庭园内独立一室的建筑，与佛堂、琴房等功能性主导的园林小型建筑类似，其功能与布局也围绕茶事展开。以茶炉为核心是专室类茶寮的突出特征，明代文人试茗、烹茶的活动都围绕茶炉展开。专室式茶寮的典型特征是其虽为一室，但饮茶空间与烹茶空间分离。茶寮内常进行以茶事为主题的聚会，其活动极为雅逸，讲究禅意，是明代文人性灵生活最直观的展现。因此专室式茶寮常选址于园林空间开敞之处，结合园林要素布置。

专室类茶寮中，茶童煮茶的空间为次要空间。饮茶与烹茶两类活动虽为一室，但互不干扰，文人饮茶的案席空间占比较大，而以茶炉为核心的茶器具置于茶寮一角，其陈设往往以俭约、洁净为特色，是各类茶寮空间中最为雅致与凝练的^[21]。如《高山流水》（图 5-a1、图 5-a2）中所绘，席地而坐的文人为图中主体，席上放置的琴、书暗示了茶寮中进行的读书、谈经、弹琴等活动，而烹茶童子则隐于茶寮一角。唐寅在《品茶图》亦如此描绘。（图 5-b1、图 5-b2）陆树声的《茶寮记》较为详细地记载了他的园林（适园）的茶寮布置：“园居敞小寮于啸轩埤垣之西，中设茶灶，凡瓢汲罍注濯拂之具咸庀”^[18]，可见茶炉的核心地位。烹茶不仅仅是茶童的专职，文人将专室内烹茶视作一桩清事。许次纾《茶疏》有云：“煎茶烧香，总是清事，不妨躬自执劳”。^[17]王问的《煮茶图》（图 5-c1、图 5-c2）中，主人于竹炉前挟炭烹茶，炉上置提梁茶壶；对面文士展卷挥毫，席上备有笔、砚、香炉、书卷等。整体呈现了文人相聚，论书品茗、弥漫书香、茶香的清雅悠闲生活。

相较其他两种空间组合类型，专室式茶寮中的活动尤为讲究，活动主体通常为主人一人或与其客人 1~2 人，张源在《茶录》中强调饮茶“以客少为贵”“客众则喧，喧则雅趣乏

矣。独啜曰神，二客曰胜，三四曰趣，五六曰泛，七八曰施”^[22]。《茶寮记》之《茶侣篇》用“超轶世味”暗示了茶寮中客人的选择。陆树声适园茶寮中的客人为禅客、僧人，进行的活动主题为“赠茶授法、试茶雅会”“其禅客过从予者，每与余相对，结跏趺坐，啜茗汁，举无生话”“终南僧明亮者，近从天池来，饷余天池苦茶，授余烹点法甚细”“时杪秋既望，适园无诤居士与五台僧演镇，终南僧明亮同试天池茶，于茶寮中漫记”^[18]。李日华亦有诗云“茶熟香温且自看”，茶寮这一狭小空间内，茶香易聚，清静雅致，文人与禅客徜徉在茶已煎熟、香正飘温的惬意心境中，颇具禅意。



5-a1-5-c2 专室式茶寮空间组织模式

5-a1-5-c2 Organization Model of the Specialized Tea House Space

5-a1 明仇英《高山流水》(北京故宫博物院藏)

5-a1 *High Mountains and Flowing Waters* by Qiu Ying of the Ming Dynasty (Collected by The Palace Museum)

5-b1 明唐寅《品茶图》(台北“故宫博物院”藏)

5-b1 *Painting of Drinking Tea* by Tang Yin of the Ming Dynasty (Collected by Taipei Palace Museum)

5-c1 明王问《煮茶图》(台北“故宫博物院”藏)

5-c1 *Painting of Making Tea* by Wang Wen of the Ming Dynasty (Collected by Taipei Palace Museum)

5-a2 《高山流水》空间分析

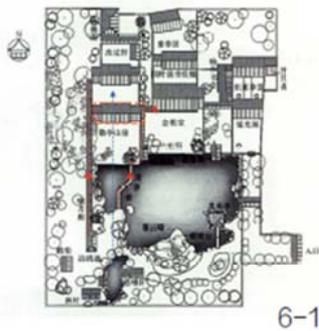
5-a2 Space Analysis of *High Mountains and Flowing Waters*

5-b2 《品茶图》空间分析

5-b2 Space Analysis of *Painting of Drinking Tea*

5-c2 《煮茶图》空间分析

5-c2 Space Analysis of *Painting of Making Tea*



6-1



6-2

6-1 康熙年间艺圃还原图 (©《苏州艺圃》林源)

6-1 Garden Recovery Painting of the Kangxi Period (© Suzhou Garden by Lin Yuan)

6-2 王石谷《艺圃图》(©《苏州艺圃》林源)

6-2 Garden Painting by Wang Shigu (© Suzhou Garden by Lin Yuan)

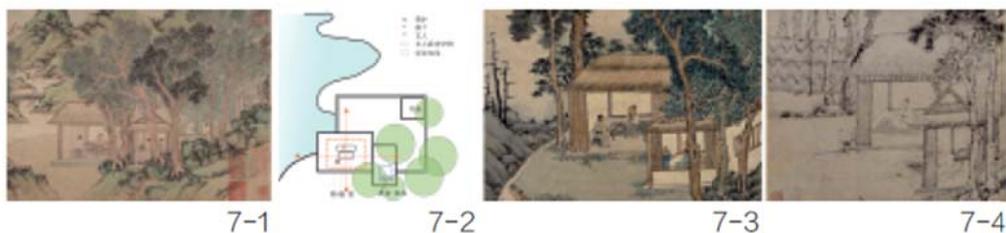
专室式茶寮常选址于开敞之处，为赏景预留了前庭的空地，茶寮与周边的园林、山水融为一体，注重环境的烘托。敬亭山房，是明末清初姜埰在艺圃中专门用于饮茶的空间^[21]。山房位于园中心的浴鸥池的西北角，与东侧的念祖堂之间以廊庑相连，前有临水的庭院，庭院东南与一座三折的平板桥相通，可达池南岸，此桥叫作“度香桥”。山房以西通向响月廊，这条南北向的长廊是池的西边界，敬亭山房的前院开敞，与念慈堂前院相比向南延伸。敬亭山房从内往外视线通透开朗，而从外探寻则长廊深深，别具幽趣（图 6-1、图 6-2）。

2.2 组合式

与居室类建筑组合的茶寮是最为普遍的空间类型，附属式茶寮作为泡茶备茶的操作空间，与文人活动空间作为两室相连，这种布局十分便于僮仆上茶、续茶，是茶寮作为备茶空间的服务性和专业性增强的反映。根据其功能类型，其空间可分为并联式的一字型和 L 形两类典型组合形式。

2.2.1 L形

L形组合中茶寮往往在平面布局上凸出于厅室，厅室空间作为主人专门用作品茶会客与清谈的茶室空间。茶画中的茶童往往面朝主人一侧进行茶事活动，这样的空间组合既保证了文人活动的独立性，又使得茶童能灵活接收主人的指令。厅室空间呈现以主人为中心、主朝外、客朝内、并与主人呈斜角相对而坐的布局定式，增强了主客谈话的场景感。室内陈设上，厅室以桌案、草席为中心，陈设极简，四面徒壁。茶寮以茶炉为中心，茶具则通常放置于简易的桌案上，未见有专用的功能性的家具（图 7-1、图 7-2）。



7-1 文徵明《浒溪草堂图》(辽宁博物馆藏)

7-1 *Painting of Xuxi Humble Cottage by Wen Zhengming (Collected by Liaoning Museum)*

7-2 《浒溪草堂图》空间分析

7-2 *Space Analysis of Xuxi Humble Cottage*

7-3 文徵明《品茶图》(台北“故宫博物院”藏)

7-3 *Painting of Drinking Tea by Wen Zhengming (Collected by Taipei Palace Museum)*

7-4 文徵明《茶具十咏图》(北京故宫博物院藏)

7-4 *Painting of Ten Eulogizes of Tea Sets by Wen Zhengming (Collected by The Palace Museum)*

其选址和专室式类似，往往选在空间开敞、自然景观优美之处。茶寮与茶室一面朝外打开，空间开敞巧于借景，为品茗独坐、眺望山水、接友待客、长日清谈提供了极佳场所。文徵明在《品茶图》（图 7-3）中题诗：“碧山深处绝纤埃，面面轩窗对水开”，园林中宜人景色由轩窗引入室内。文徵明在《茶具十咏图》中题诗《茶舍》（图 7-4），亦是对此种茶寮自然环境的感叹：“结屋因岩阿，春风连水竹。一径野花深，四邻茶菽熟。夜闻林豹啼，朝看山麋逐”，虚静幽雅尽显，意趣横生。

2.2.2 一字形

一字形茶寮往往是书斋与茶寮相连，或是相隔茶室。书斋作为园主私人生活相关的场所，具有封闭和内向的显著特征。因此，一字形茶寮常选址于园林的一角，尤为幽静。茶寮内的活动以“静”“雅”“清”为突出特征，是文人专构的内心世界的反映。

相比服务灵活的L形，一字形的并列形制更加能保证文人生活空间的独立性和私密性。明代的书斋是文人宇宙观缩小的典型反映，是与茶寮相似的一个狭小空间。书斋常常是文人独处的空间，因此，常有供文人相聚、品古、交谈的茶室类空间与书斋组合。饮茗有清神爽气之效，故伴随读书活动的饮茶活动尤为频繁。文人屠隆在《茶说》中记载：“构一斗室，相傍书斋。内设茶具，教一童子专主茶役，以供长日清谈，寒宵兀坐。幽人首务，不可少废者”^[14]，暗示了茶寮烹茶、书斋清谈的空间功能组合。书斋除了书房的基本功能以外，还独立承载了园主人的日常起居和爱好雅嗜^[21]，典型例子有明代鉴赏家华夏隐居太湖的真赏斋。文徵明所绘的《真赏斋图》中的茶寮、茶室、书斋三种空间相串联。两边的书斋，茶寮为文人私密的空间，中心的茶室则为外向型，为文人博古、论道、品画等聚会活动提供场所（图

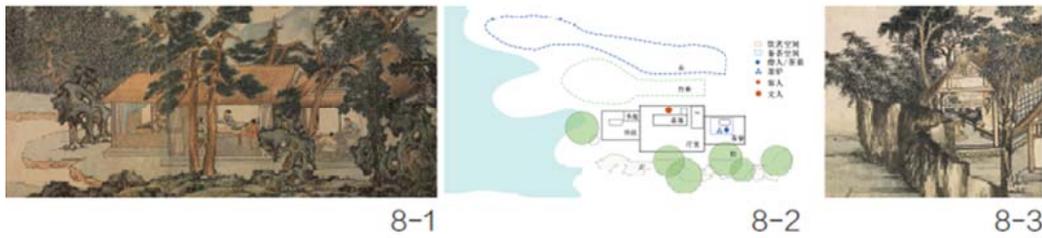
8-1、图 8-2)。一字形的组合形式既服务于主人私密的日常起居活动，又满足会客活动中的饮茶需求，是茶寮功能复杂化的体现。

炉香、茗香是此类空间展现“静”“雅”“清”意蕴的核心，在文人的斋志、文记中被频繁提及。李日华在《六研斋三笔》也指明了炉香、茗瓿作为其书斋的核心意义：洁一室横榻陈几其中，炉香茗瓿，萧然不杂他物，但独坐凝想，自然有清灵之气来集我身，清灵之气集，则世界恶浊之气，亦从此中渐渐消去^[13]。拙修庵是明代文人吴宽的书斋兼居室，茶寮为一间与书斋案头相连的小室，满案茗具。主人在聚精会神地烹茶（图 8-3）。“左图右史，茗碗熏炉”通过茶寮这一狭小空间发挥得淋漓尽致。文学家周铎在西溪营造有书斋——“逸轩”，并记曰“晚岁筑书室于西溪，而环以竹荟，日徜徉其间。客至，则焚香煮茗，治具相饮，壶椅觞咏以为乐，虽久而弗厌也。室中所蓄，惟经史子集及百氏之书”^[8]。可见，焚香煮茗不止是明代文人书斋式茶寮的典型活动，更是明代文人舒放心灵、愉悦身心的重要方式，是明代中晚期文人精神世界的缩影。

2.3 外联式

“外联式”空间组合的典型特征是备茶活动移至户外，与室内的饮茶活动完全分离。以茶炉为核心的备茶器具被布置于空地一隅，服务于品茶、游园活动；室内以泡茶为主，陈设简单（图 9-1、图 9-2）。此类茶寮主要建在水质优良的名山名泉之侧，山林郊野之中。

明人烹茶择水要求严格，促使水质甘洁的溪、泉成为“外联式”的选址佳地，为了取水方便，以茶炉为核心的备茶空间多聚集于名泉之畔。田艺蘅于《煮泉小品》中强调品茶须择水，“茗不得其水，且煮之不得其宜，虽佳弗佳也”，尤其“泉清寒甘香，雅宜煮茶”^[23]。其中惠山清泉为泉水之上品，文徵明曾赋诗 23 首描述汲惠山泉煮茶的经历，“绢封阳羨月，瓦缶惠山泉。



8-1 明文徵明《真赏斋图》(上海博物馆藏)

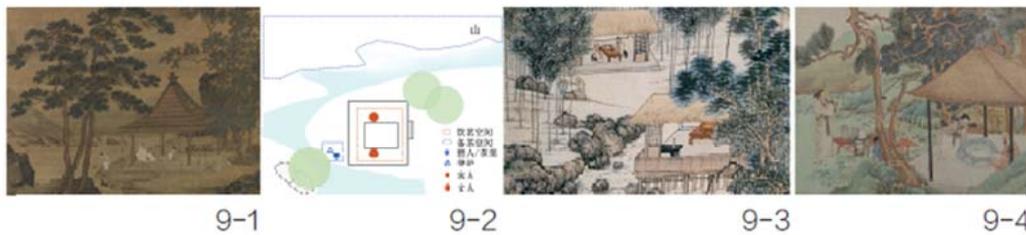
8-1 *Painting of the Zhen Shang Building by Wen Zhengming of the Ming Dynasty*(Collected by Shanghai Museum)

8-2 《真赏斋图》空间分析

8-2 *Space Analysis of Painting of the Zhen Shang Building*

8-3 明沈周《东庄图册之第三开拙修庵》(南京博物院藏)

8-3 *Volume Three of Zhuoxiu Nunnery of Dongzhuang Album by Shen Zhou of the Ming Dynasty*(Collected by Nanjing Museum.)



9-1 仇英《松亭试泉图》(台北“故宫博物院”藏)

9-1 *Painting of Drinking Spring Water in Pine Tree Pavilion by Qiu Ying* (Collected by Taipei Palace Museum)

9-2 《松亭试泉图》空间分析

9-2 *Space Analysis of Painting of Drinking Spring Water in Pine Tree Pavilion*

9-3 沈贞《竹炉山房图》(辽宁博物馆藏)

9-3 *Painting of Zhulu Mountainous House by Shen Zhen* (Collected by Liaoning Museum)

9-4 文徵明《惠山茶会图》(北京故宫博物院藏)

9-4 *Painting of Mountain Hui Tea Gathering by Wen Zhengming* (Collected by The Palace Museum)

(《煮茶》)”。《竹炉山房图》《惠山茶会图》描绘的就是依惠山山麓处、惠山泉畔建有茶寮，主人于茅亭中品茗会友，童子于水岸边携器采泉、生火煮水的情景。

“外联式”多见于文人在山林中游赏的场景中，因此相较于“专室式”与“组合式”，空间组织较为自由、简单。呈现以茶棚或茅亭等园林建筑为中心，汲水、备茶等待从活动聚集于室外空地一隅，行吟、和诗等游园活动于山林中依次展开的空间层次。其中泡茶、饮茶活动所处的室内空间陈设极简，如沈贞《竹炉山房图》(图 9-3)、文徵明《惠山茶会图》(图 9-4)等只描绘了桌案一张，座凳或草席两张的家具布置。备茶空间被分离至建筑外侧，集中于林荫之下的空地一隅，其中见有茶炉、茶壶等茶器具与茶床、茶箱等易携的茶家具，是明代茶艺活动广泛发展于自然山水中的印证。备茶空间虽占地不大，服务范围却广含亭榭、

山林中的各类茶艺活动,无论是晏坐寮内泡饮,还是香茗在手清谈行吟,都是基于此进行的。

3. 结语

通过解读明代茶事文献与绘画,探究明代园林茶寮空间组合与茶事活动的模式,现得出以下结论:

其一,明代瀹饮法取缔了宋代的煎点法,相较于唐宋,茶艺程式和器具大大简化,使得茶艺活动去繁从简,不再需要局限于某处为之,逐渐向随时可以进行的餐饮活动转变。

其二,饮茶程式简化使得茶艺空间小型化,主要表现在备茶空间的小型化上,促进了小型化茶寮建筑的定型。茶寮这一简易灵活的功能性建筑的定型,可以更好地服务于文人复杂的园林活动。同时,受到多样的园林活动的影响,其空间组织、选址、活动特征等进一步多样化,可分为专室式,组合式,外联式三种空间组合模式。

其三,明代造园体系的成熟以及园林建筑空间环境的丰富,为园林活动提供了多样的空间,促进了文人阶层的文化生活与茶形成嵌合与交叠。茶寮地位得以提升,超越了单纯的功能性建筑的意义,成为文人日常舒放心灵,寄托情思的典型场所。

总之,明代作为茶艺活动与造园活动的变革期与兴盛期,其空间形式和活动组织都折射出复杂的社会背景与审美倾向,通过行为活动与空间组织厘清复杂模糊的茶寮空间,并对其功能组合与园林环境的空间图式进行分类梳理,有助于更好地了解明代园林空间,也证明了文化精神推动下的行为活动发展,是进一步影响空间形态塑造的重要力量。

Introduction

Garden space is the most appropriate carrier of entrusting the literati's spirit, as well as an ideal place for various literati to carry out artistic activities^[1]. The living facilities in literati's gardens are the specific reflection of the literati's emotion, and important entry points for exploring the artistic and cultural lives of the literati. The tea drinking activity was originated in the Han Dynasty and it gradually integrated into the daily life of the public. After the development of idle talk and meditation of the literati in the Wei, Jin, Tang and Song Dynasties, the tea drinking activity has been gradually integrated into the garden life, and a unique garden art space has been developed. According to the Preface of Tea Discussion compiled by the Emperor Huizong of the Song Dynasty: "both government officials and ordinary public treat tea drinking as an elegant activity"^[2], showing that the tea drinking activity in the Song Dynasty has been popularized to

various classes. In addition, the dust tea methods such as tea making, tea contest and tea separation on the basis of the tea cake have become typical tea art activities of the Song Dynasty, affecting the development of the Song-type tea art garden. In the Ming Dynasty, the tea soaking methods dominated by leaf tea promoted the simplification of the tea making procedures. The tea art activities and the corresponding garden spaces are also very different from the space organization and activity methods of the Song-type tea art gardens. As a new type of special garden building, “Tea House” generally appeared in the landscape paintings and writings of the Ming Dynasty. So, what leads to the difference of the tea art space of the Song and Ming Dynasties? What kind of motivation has promoted tea houses to become a new element in tea art garden graphics? What kind of new space schema has it brought about? Answering these questions is not only an important support for understanding the changes of the tea art gardens, but also an important way to explore the relationship between the life of Chinese garden literati and the shape of space.

In terms of the research on the tea art garden space in the Ming and Qing Dynasties, it is widely discussed about the facts that the tea art procedures have transformed from complexity to simplicity^[3-4,8], the aesthetic has tended to be more elegant^[5-6], and the popularity of the tea house architectures^[7-10] has been widely expounded. Especially on location management of tea house architectures, Shi Yumin pointed out that in the late Ming Dynasty, literati advocated building elegant houses in the courtyard of the home^[4]. Chen Doudou pointed out that the tea houses should be built around the living space where the owner’s daily activities occur most frequently. Zhou Xiangpin pointed out that the nature of a special tea house was similar to that of the independent spaces such as the zither room, Buddhist shrine and so on in this period. Zhou Fanli and others pointed out that the space for drinking tea usually overlaps with other garden spaces such as study rooms, zither rooms and so on^[10]. It can be seen that, as a special type of garden architecture, the diversity of the location and combination of a tea house exists objectively. However, there are few researches on the characteristics of the tea house architecture and its space organization with studies, halls and so on, and some scholars have proposed the classification of tea houses for “special tea houses, tea house with study, and halls and pavilions,”^[7] ignoring the relative independence of the tea houses in boiling water and preparing tea, which is not helpful for understanding the completeness of the ancient garden architecture space. In order to understand

the reflection of the tea art activities changes in the Song and Ming Dynasties on the garden space better, this paper, combined with the abundant literature and paintings about tea activities in the Ming Dynasty, combs the origin of tea houses and corresponding space combination schema and summarizes the characteristics of gardens used for holding new-type tea activities based on tea houses in the Ming Dynasty, from the transformation of drinking tea procedures in literature and paintings of the Song and Ming Dynasties by using mutual verification of graphs and texts.

1. The Development of the Tea House in the Ming Dynasty Under the Reform of the Tea Drinking Procedures

The name of the tea house was originated in the Tang Dynasty and flourished in the Ming Dynasty. Its development history is closely related to the reform of the tea drinking procedures. Qian Yi of the North Song Dynasty recorded in *Nan Bu Xin Shu* that the Baoshou Temple in Dazhong Period of the Tang Dynasty — “the place for tea drinking is called the tea house”^[11]. Also, Yang Shen of the Ming Dynasty also recorded in *Yi Ling Fa Shan* that “the place for monks to drink tea is called the tea house”^[12]. Therefore, the name of the tea house was originated from the small room for monks to drink tea. Until the Ming Dynasty, Li Rihua described in *Li Tai Pu Tian Zhi Tang Ji* that “the house for tea is called the tea house”^[13]. Tu Long clearly pointed out in the “Tea House” of “Talk about Tea ” that tea house is an architecture space for tea making: “Build a compartment, accompanied by the study ...and sit upright in the cool evening. It is the most important thing for the master that cannot be abolished”^[14]. The hermit of the Ming Dynasty, Feng Kebin, summarized thirteen activities suitable for tea drinking in *Jie Cha Jian* : wellbeing, meeting friends, sitting quietly, reciting poems, writing, strolling, wakening, hangover, offering, vihara, understanding, appreciating and tea boy^[15]. The vihara here also refers to a tea house^[11]. Chen Zhi defined in the annotation of *Superfluous Things*: “the place of making tea is called the tea house.” In addition, Mr. Wu Zhihe, after investigating the literature of the Ming Dynasty, also pointed out: “when the tea house has been developed to the late Ming Dynasty, everyone who loves tea has a tea house”^[9]. It is visible that the tea house was widely promoted by tea-loving literati and became more mature as the development of gardening. As a result, it is not only an ideal place for tea art activities, but also an important part of the garden life of literati^[16]. The miniaturization of the space under the reform of tea drinking procedures is an important

motivation to promote the popularity of tea house architecture in the late Ming Dynasty.

1.1 Simplification of the Tea Drinking Procedures and Space Miniaturization

After the Ming Dynasty, as the leaf tea gradually replaced the cake tea, the frying method was even cracked down by the simpler soaking method, and the focus of tea drinking procedures in Ming Dynasty changed accordingly (figure 1-1 and figure1-2). The tea drinking procedure in the Song Dynasty includes the baking, grinding, making of cake tea, as well as distributing, and preparing, etc. with multiple utensils, complicated procedures and large space demand. However, the tea drinking procedure in the Ming Dynasty only involves the leaf soaking, boiling and tea preparing, which has a simpler operation and smaller space demand compared to that in the Song Dynasty. The simplification of the literati's tea drinking procedure enables the original complicated tea utensils and procedures to be abandoned, and thus promotes the miniaturization of the tea art space. Thereinto, the outstanding change is the miniaturization of the tea-preparing space.

Preparing tea and drinking tea by different people in different spaces is a common feature of the tea art in the Song and Ming Dynasties. However, due to the different types of tea and the ways of drinking, the difference in the space for preparing tea is created (figure 1). Because of the larger tea-preparing area and more complex teapreparing procedures in tea art activities in the Song Dynasty, as well as involving a large number of instruments and multi-layer procedures of preparing and distributing tea drinks, more people did the preparation. Taking Painting of Wenhui drawn by Zhao Ji of the Song Dynasty (figure 1-2) as an example, as shown in figure 1-3, there are 33 pieces of tea set such as square stove, soup bottle, teapot, tea spoons, tea towel, tea box, 5 pieces of furniture such as tea bed, tea table, and five servants who prepare tea and are responsible for the tea-ordering procedures such as boiling water, preparing utensils, and pourin, and three tea servants who are responsible for serving tea. In the Ming Dynasty, the tea preparation space in tea art activities was simplified to the tea set combination of tea stove, teapot, and bamboo fan (figure 2-2 and figure 2-3). The tea set is relatively simple. The people who are responsible for preparing tea are mostly tea boys or professional monks, with the number of 1 or 2. It takes up less space than that in the Tang and Song Dynasties (figure 3). The tea-making space depicted in the Ming Dynasty Garden Collection Zhu Yuan Pin Gu had only 8 pieces of tea set such as stove, tea bottle,

teapot, ash basket, bamboo fan, tea cup and so on. One tea boy made tea behind the screen, and another tea boy served tea at the desk. There is no functional tea furniture such as a tea table (figure 3-2). The simplification of tea preparation makes drinking tea an elegant activity that can happen on the desk at any time in daily lives of literati. Ming literati often made tea and tried tea, and immersed themselves in the leisurely realm of the fragrance of the stove and tea, which further promoted the miniaturization of tea-drinking space.

1.2 Fixed Format of the Tea House and Diversification of the Space Organization

With the miniaturization of the tea-preparing space, the procedure of boiling water has become the core element of the tea-preparing space (figure 4). Literati in the middle and late Ming Dynasty pursued the quality of leaf tea. Leaf tea is rich in variety, and people's requirements for tea storage are correspondingly increased, which indirectly promoted the development of the special tea art space of the tea house centered by the tea furnace. As recorded in "Tea House" of Changwuzhi : "build a compartment, accompanied by the study, with tea sets inside, ask a boy to serve tea for a long-time idle talk, and sit upright in the cool evening. It is the most important thing for the master that cannot be abolished"^[14]. Xu Cishu emphasized in Cha Shu that the furniture in the tea house should be especially fireproof: "the firewood should be placed far away from the furnace, especially in the room with firewood stocks. The tea house should be cleaned frequently. In a word, fireproofing is the most important thing for a tea house"^[17]. Lu Shusheng clearly listed the tea drinking environment in Tea House Record : "balcony, quiet room, clear window, table, temple, monastery, pine trees, wind, bamboo, moon, sitting tranquilly, reciting poems while walking, talking and holding a book in hand"^[18]. The exquisite bamboo stove is not only a tea utensil for boiling water, but also a treasure that literati are interested in. Mr. Wu Zhihe pointed out that most of the tea drinkers who own tea stoves have special tea houses, such as the Wang Chong brothers "especially love drinking tea and set a small room to make tea and collect tea utensils"^[19]. Tea House Record, Zunsheng Eight Annotations and Cha Shu have mentioned the arrangement of the tea stoves. Painting of Tea Making and Painting of Mountain Yu Tea Making of Ding Yunpeng, as well as Painting of Tea Making of Chen Hongshou all have a detailed description of the tea stoves. All these confirm that the tea art space has shifted from the diversified space that in the middle of long-needled pines, under bamboos, beside springs, in the Buddhist temples, in gardens or in the wild used for drinking tea or talking about methods to

model building spaces.

After the form of the tea house was fixed, as a small tea-preparing space, it could flexibly meet the demands of drinking tea in various garden activities and promoted the development of garden living activities. On the other hand, the garden living activities also affected the construction of the tea house space form and functional organization, and stimulated the pluralism of the tea house space shape. There are two main forms of tea houses in the Ming Dynasty. One is an independent room which can be used for making tea and boiling water. It is also a tranquil place for “idle talk” and “sit upright”. The second is attached to the literati's living room, which is a small room mainly used for boiling water for tea. The tea houses of Lu Shusheng's and Xu Cishu's are both independent rooms close to the studies, which are described that “there is a tea house arranged independently out of the study” “there is a small tea house to the west of the Xiaoxuanbiyuan”^[17]. However, the tea house of Tu Long's constitutes a “room” with the study. The tea house of Wen Zhenheng is next to the mountain hall, and provides service to the tastefully-furnished and luxury Buddhist hall and zither room. No matter the literati's tea house of Tu Long's, with the tea bowl and the stove, tranquil tea house of Xu Cishu's with the purpose of drinking tea and living as a recluse, or the luxury tea house of garden-builder Wen Zhenheng's which is possible to drink tea on a boat [20], they all show the pluralistic formats of the tea houses. The tea house is not only a simple and special functional space, but also an important part of the garden space. In a large number of garden scrolls during this period, specific activities such as visiting friends in mountains, going boating and fishing, drinking tea and talking about classics, playing zither or chess were all dependent on the existence of the tea house^[21]. For instance, the tea houses in Painting of Xuxi Humble Cottage and Painting of Zhenshangzhai are parallel to the hall for literati to discuss books, appreciate paintings and talk about history, showing the organic integration of the tea house and abundant garden living activities of the literati in the middle and late Ming Dynasty.

2. Types of Space Organization of the Tea House in the Middle and Late Ming Dynasty

Existing researches are often the study on the environment of drinking tea with studies, halls, pavilions, etc. as the main body, ignoring the important position of the tea house itself in the garden space. Therefore, the key element that how the tea house participates in the tea art

activities and the space organization of the tea art garden, is not clearly presented. For example, Wu Zhihe classified the tea house into three types according to the environment of drinking tea: specialized-room type, study type and hall type. Zhou Xiangpin, Huang Huijun and the others followed this classification and supplemented the existence of pavilions. However, they ignored the particularity of the tea house as a place for making tea, generalized the concept of the tea house, and only described the space combination slightly, without a deep dive for the exploration. The research in this article focuses on the tea house itself, and explores and classifies the activity combination relationship of the tea house. In addition, this article focuses on the entire garden space, pays attention to the garden elements, site selection as well as its relationship with garden architecture, garden landscape, and divides tea houses into three types: specialization type, combination type, and external connection type. Finally, this article carries out the exploration and analysis as follows by using mutual verification of graphs and texts.

2.1 Specialization Type

The specialized tea house is a building with an independent room in the literati's garden. Similar to the small functionally-dominant garden buildings such as the Buddhist hall and the zither room, its function and layout are also around tea affairs. Taking the tea stove as the core is the prominent feature of the specialized tea house. Ming literati's activities such as tea trials and tea making all focused on the tea stove. The typical feature of a specialized tea house is that although it is an independent room, the space of drinking tea is separated from that of making tea. There are often tea-themed parties in tea houses. The activities they carried out were extremely elegant and meticulous, and they were the most intuitive manifestation of the spiritual life of literati in the Ming Dynasty. Therefore, the site of the specialized tea house is often selected in the open space of the garden and arranged in combination with the elements of the garden. In the specialized tea house, the space for tea boys making tea is the auxiliary space. Although drinking tea and making tea share the same room, there is no mutual interference. The mat space for literati drinking tea covers a larger area, and the tea sets cored by the tea stoves are placed in one corner of the tea house. The decorations are always simple and clean. It is the most elegant and condensed in all types of tea house spaces^[21]. Just as painted in *High Mountains and Flowing Waters* (figure 5-a1 and figure 5-a2), the literati who sit on the ground are the main body of the painting, and zithers and books on the mat imply that they are reading books, talking about scripture, playing

zithers and other activities in the tea house. The tea boys who are making tea are in the corner of the tea house. The same description can also be found in Tang Yin's Painting of Drinking Tea (figure 5-b1 and figure 5-b2). The Tea House Record of Lu Shusheng relatively clearly recorded the tea house layout of this garden: "there is a small tea house to the west of the Xiaoxuanbiyuan, with tea stoves set in the middle. All tea sets are provided"^[18], from which, it is visible that the tea stove is vital. Making tea is not only the specialized work of the tea boys, but also an elegant affair that literati believe in the specialized room. Cha Shu of Xu Cishu recorded: "Making tea and burning incense are always elegant affairs. It is better to do it personally."^[17] In Painting of Making Tea of Wang Wen (figure 5c-1 and figure 5-c2), the master is taking firewood and making tea in front of the stove, with a tea kettle on it; the literati is wielding its writing brush on the opposite; and there are brushes, inkstones, burners, scrolls and so on on the desk. The entire painting presents the literati's elegant and leisure life that they get together to read books, drink tea with the atmosphere full of fragrance of books and tea. Compared to the other two types of space organization, the activities in the specialized tea house are paid more attention. The main body of the activities is usually the master alone or with 1 to 2 guests. In Cha Lu, Zhang Yuan emphasized that "it is better to have fewer guests" when drinking tea, "it will be too noisy if there are too many guests, and then it will become less interesting. It is lonely if there is only person drinking tea alone; it is better if there are two guests; it is the most interesting if there are three or four people; it is dull if there are five or six people; and it will become charity if there are seven or eight people"^[22]. "Chalv Volume" in the Tea House Record said "it is better than worldly wisdom" to imply the choice of the guests in the tea house. The guests of Lu Shusheng in Shi Park's tea house are monks and they hold the activities of "giving tea and lectures about Buddha dharma, tasting tea and enjoying elegance" as the theme. "The monk guests who call on me always sit opposite to me with a lotus position and drink tea, talking about the true meaning of Buddha dharma." "There was a monk named Ming Liang in Zhongnan Mountain, and recently, he came from Tianchi. He gave me the bitter tea of Tianchi, and taught me how to make tea patiently." "As the late autumn is around corner, Wu Zheng of the hermit, Yan Zhen of the monk in Wutai Mountain, Ming Liang of the monk in Zhongnan Mountain and I were drinking tea, which was recorded in the essay in the tea house"^[18]. Li Rihua also wrote in his poem: "think deeply alone while drinking the boiled tea and smelling warm fragrance". In the small tea house space, the tea

fragrance gathers and the environment is calm and elegant, and both literati and monk guests are having the pleasant mentality of the boiled tea and warm fragrance, which has a rather strong Buddhist mood.

The location of a specialized tea house is usually selected in an open area to reserve enough space in front courtyard for appreciating the beautiful scenery. The tea house is integrated with the surrounding gardens and landscapes, and focuses on the environment contrast. Jingting Mountainous House is the specialized tea drinking space in Jiang Cai's cultivation garden during the Period of the late Ming and the early Qing Dynasties^[21]. The mountainous house is in the northwest corner of the Yuou Pond in the center of the garden, connected to the Nianzu Hall in the east by corridors. There are waterside courtyards whose southeast side are connected to a three-bend slab bridge to reach the south shore of the pond. The bridge is called Duxiang Bridge. The mountainous house is connected to Xiangyue Corridor in the west. The south-north corridor is the west boundary of the pond. The front courtyard of Jingting Mountainous House is open, and it extends more to the south compared to the front courtyard of the Nianci Hall. From inside out, Jingting Mountainous House has transparent and open sight. From outside in, the corridor is extremely deep and tranquil (figure 6-1 and figure 6-2).

2.2 Combination Type

The tea house combined with the living architecture is the most common space type. As the operation space of making and preparing tea, the auxiliary tea house is connected to the activity space of the literati, forming two rooms to be joined. Such a layout is very convenient for the servants to serve tea and add tea. It reflects the improvement of the service and professionalism of a tea house as tea preparation space. According to its type of function, its space can be divided into two typical combination patterns: parallel type and L-shape type.

2.2.1 L Shape

In L-shape combination, the tea houses are always extruding out of the hall in the layout. The hall space acts as special tea house space for the master to drink tea, meet guests and have idle talks. In the tea paintings, the tea boys are always facing the master to serve tea. Such space combination not only guarantees the independence of the literati's activities, but also enables the tea boys to receive the instructions from the master flexibly. The hall space presents the layout centered by the master, with the master facing outwards and guest facing inwards and sitting in an oblique

angle with manner, so as to increase the scenario scene of the guestmaster discussion. In terms of the in-room decoration, the hall is centered by the desk and straw mat. The decoration is extremely simple and there are merely four walls around. The tea house is centered by the tea stove, and the tea sets are usually placed on the simple desk. There is no specialized functional furniture (figure 7-1 and figure 7-2).

Its selection of location is similar to the specialized-room type which is usually built in an open area with beautiful natural scenery. The tea house and the tea room have one face opening to the outside. The space is open and good at borrowing scenery, thus providing an excellent site for drinking tea, overlooking scenery, entertaining guests and having long-time idle talks. Wen Zhengming inscribed a poem in the *Painting of Drinking Tea* (figure 7-3): "In deep green mountains, there is no dust at all. Plenty of windows are open and facing to the water." The beautiful scenery in the garden is introduced into the room through the windows. Wen Zhengming inscribed a poem named *Tea House in Ten Eulogizes of Tea Sets* (figure 7-4), which also shows his appraisal to the natural environment of the Tea House: "Construct the house at the corner of the mountain, and the spring breeze blow the bamboos. There is a long path with some wild flowers and the tea is ripe nearby. People can hear wild leopards roaring in the night and see wild deer running in the day", exhibiting both quietness and interests.

2.2.2 In-line Shape

The tea house with in-line shape usually has itself joined the study, or is separated by a tea room. As a place related to the garden owner's private life, the study has the distinctive characteristics of being closed and introverted. Therefore, the location of the tea house with in-line shape is often selected in a corner of the garden, which is particularly quiet. The activities in the tea house reflect the inner world that the literati build, which are characterized by "quietness" "elegance" and "clearness".

Compared to the L-shape with flexible service, the in-line parallel layout can ensure the independence and privacy of literati's living space. In the Ming Dynasty, the study was a typical reflection of the shrinking of the literati's universe view. It was small space similar to the tea house. The studies are often spaces where literati are staying alone. Therefore, there are often tea room-type spaces combined with tea houses and studies for literati to gather, talk about history and communicate. Drinking tea can keep people fresh, therefore, tea-drinking activities

accompanying the reading activities are more frequent. As recorded by Tu Long in *Tea Talk*, “building a compartment, accompanied by the study, with tea sets inside, ask a boy to serve tea for a long-time idle talk, and sit upright in the cool evening. It is the most important thing for the master that cannot be abolished,”^[14] implying the spatial functional combination of making tea in a tea house and having idle talks in the study. In addition to the basic functions, the study undertakes the daily living activities and hobbies of the garden owners independently.^[21] The typical example includes the Zhenshang Building where the Ming connoisseur Hua Xia lives in seclusion in Taihu. In *Painting of Zhenshang Building* painted by Wen Zhengming, the tea house, the tea room and the study are connected in series. The study and the tea house on both sides are private space of literati. The tea room in the center is the extravert type, providing a place for literati to get together to discuss history and methods as well as appreciate paintings (figure 8-1 and figure 8-2). The combination pattern of the in-line shape does not only serve the private daily life of the owner, but also meets the demand of drinking tea in the activities of meeting guests. It is the reflection of the complication of the tea house functions.

The stove and tea fragrance which are frequently mentioned in the records and literatures of literati are the core for such space to display “quietness” “elegance” and “tranquil”. In *Liu Yan Zhai San Bi*, written by Li Rihua also pointed out the core significance of stove fragrance and tea cup: “Clean one room and place a couch inside, only stove fragrance and tea cup without other objects. Sitting alone and thinking deeply, the fresh spirit collect on my body naturally, and then the foul spirit of the world disperses gradually”^[13]. Zhuoxiu Nunnery is the study and living room of the Ming literati Wu Kuan. The tea house is a small room connected to the study. The desk is covered by tea sets, and the master is making tea carefully (figure 8-3). Many books and tea fragrance are incisively and vividly displayed in the small space. The literati Zhou Duo built a study in Xixi named “Yixuan”, and compiled that “In my old age, I built a study in Xixi, which is surrounded by the bamboo forest. In the daytime, I strolled inside. When guests came, I burnt incense, boiled tea and prepared a banquet for them. I had a good time with them by drinking wine and reciting poems. Although it lasts a long time, I will never get tired of it. The things stored in the room are Confucian classics and books only”^[8]. It can be seen that burning incense and making tea are not only typical things in the study, but also an important means for the Ming literati to relax their mentalities and get pleasure. It is the epitome of literati’s the spiritual world

in the middle and the late Ming Dynasty.

2.3 External Connection Type

The typical feature of the externally connected space combination is that the tea preparation activities are moved outdoors, completely separated from the indoor tea-drinking activities. The tea-making equipment with a tea stove as the core is arranged in a corner of open space to serve for activities such as drinking tea and visiting gardens. The in-door activity focuses on tea brewing, so furnishing is very simple (figure 9-1 and figure 9-2). This type of tea house is mainly located next to famous mountains and springs with good water quality, or in mountain forests and countryside.

Ming people have very strict requirement on the water used to make tea, thus the brooks and springs with clean and sweet water become the best place of the externally connected tea house. For the convenience of water acquiring, the space for preparing tea with the tea stove as the core is mainly next to the famous springs. Tian Yiheng emphasized in *Essays of Making Tea* that the water should be selected if one wanted to drink tea. “If the water used for making tea is not selected, it won’t have the best effect”, especially, “the spring water is chilly and sweet, thus being suitable for making tea”.^[23] The clean spring of Mountain Hui is of the highest quality. Wen Zhengming used to compile 23 poems to describe the experience of making tea by springs of Mountain Hui: “the tea leaf from Yangxian is sealed up in silk cloth, and water from the spring of Mountain Hui is retained in a crock. (Making Tea)” *Painting of Zhulu Mountainous House* and *Painting of Mountain Hui Tea Gathering* both described the scenario that there were tea houses built on the foot of Mountain Hui and next to the spring; the master drank tea and met guests in the cottage; and boys took vessels to acquire water from the spring and fired wood to boil water. The externally connection type is mostly seen in the scene where literati are visiting the mountains and forests. Therefore, compared to the specialization type and combination type, its space organization is relatively free and simple, presenting successive activities carried out in the space layer with garden architectures such as the tea shed or thatched pavilion as the center, services such as acquiring water and preparing tea converged in the corner of the outdoor open space, and activities of visiting gardens such as singing while walking or reciting poems in the mountain forests, in which, the indoor space for preparing and drinking tea is extremely simple-furnished. For example, Shen Zhen’s *Painting of Zhulu Mountainous House* (figure 9-3) and Wen

Zhengming's Painting of Mountain Hui Tea Gathering (figure 9-4) only described the furniture setting with one desk and two chairs or straw mats. The tea-preparing space is separated out of the building, converged in a corner of the open space under the tree shade. There were tea sets such as tea stoves, and tea kettles, as well as portable tea furnish such as tea beds and tea boxes. It is the verification that the tea art activities in the Ming Dynasty widely developed in the natural landscape. Although the tea-preparing space only takes small space, the service scope includes pavilions and various tea art activities in the mountain and forests. No matter drinking tea and sitting tranquilly in the house or talking and chanting with tea in the hand, they are all carried out on the above basis.

3. Conclusions

Through interpreting the literatures and paintings of tea activities in the Ming Dynasty, exploring the space combination of the tea house in the garden of the Ming Dynasty and the mode of the tea activities, the following conclusions have been reached:

First of all, the soaking method in the Ming Dynasty replaced the frying method of the Song Dynasty. Compared to the Tang and Song Dynasties, the tea art procedures and utensils are greatly simplified, which makes tea art activities become simpler. It is no longer limited in a certain place, gradually converts to a catering activity which can be carried out at any time.

Secondly, the simplification of the tea-drinking procedure has promoted the miniaturization of the tea art space, which is mainly reflected in the miniaturization of the tea-preparing space. It promotes the fixed formation of the miniaturized tea house architectures which have simple and flexible function that can better serve the complex garden activities of literati. At the same time, due to the influence of various garden activities, its space organization, selection of location and activity characteristics are further diversified, which can be divided into three types of space combination modes: specialization type, combination type, and external connection type.

Thirdly, the maturity of the gardening system and the rich garden architectural space environment in the Ming Dynasty provided a variety of space for garden activities, promoting the integration and overlap of the cultural life of the literati class with tea. The status of the tea house was promoted, surpassing the significance of the pure functional architecture and becoming a typical place for the literati to relax their minds and entrust their emotions in their daily lives. In a word,

the Ming Dynasty, as a revolutionary and flooding period of tea art activities and gardening activities, its space form and activity organization both reflected the complex social backgrounds and aesthetic tendencies. The behavioral activities and space organization were used to clarify the complex and ambiguous tea house space, and the space pattern of the functional group and garden environment was classified and comb, so as to have a better understanding on the garden space of the Ming Dynasty. It also proves that the development of behavioral activities driven by the cultural spirit is an important force that further affects the shaping of spatial forms.

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