

<<中国茶书>>

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## <<中国茶书>>

### 内容概要

《中国茶书》以图文并茂的形式、清新雅致的格调，完整呈现了中国茶文化的内涵和外延。本书集知识性和艺术性于一体，卷上分门别类地介绍了不同茶叶的特点和地理、历史特色，以及在泡饮品赏方面的差别之处等。

卷下对茶文化中各个体系和范畴的精髓进行了介绍，包括茶文化法则（时间、空间、存在和消逝）及中国艺术史上与茶相关的古诗、书法作品和古画，并探究了茶与禅的渊源及中国茶文化对周边国家茶道与茶文化形成的影响。

本书使用具有艺术感的角度和语言，生动而优美地展现了茶文化的精髓。

在图片甄选、版式设计和装帧上，本书也追求与茶文化本身特色相匹配的格调和感觉，旨在展现出淡雅芬芳的“茶味”。

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作者简介

罗家霖，泡茶师，毕业于北京大学艺术学院，主攻茶道美术和伊斯兰美术，对东方茶道有自成一格的实践和研究。

<<中国茶书>>

书籍目录

序 (朱青生)

引 从神话到现实

卷上 茶叶

之一

概述

之二

绿茶

龙井

碧螺春

蒙顶甘露

竹叶青

之三 乌龙茶

武夷岩茶

铁观音

冻顶乌龙

白毫乌龙

之四

红茶

祁红与滇红

正山小种

之五 普洱茶

卷下 茶事

之一

法则

时间

空间

存在

消逝

之二

古品

诗

书

画

之三

禅思

之四

传播

日本茶道

茶马古道

后记

## 章节摘录

版权页：插图： choose the right tea variety and concept development method. This process can also operate the other way around. Sometimes, we have to refer to the distinctive properties of a certain tea variety to decide on the design concept and select proper components for the tea setting. In the selection phase, we have to differentiate between function and decoration. Actually, there is never a distinct boundary between the two. For example, even when selecting tea-brewing utensils, we have to consider the form, color and material of the teaware to make the tea setting pleasing to the eye. We can break down components of the tea setting into different categories, based on whether they are associated with the visual, audio, tactile, olfactory, and gustatory experience, whether it is solid or liquid, whether it has life, whether it is consumptive, as well as its texture, color and form. For example, tea cups may be solid porcelain vessels with pheasant motifs involving the utilization of under-glaze and over-glaze techniques, feeling smooth to the touch. Tea snacks may be lotus-shaped, light bluish in color, made of glutinous rice, sticky and sweet. Flowers may be added to match the overall ambiance. Of course, this is a rigid example, but it provides a certain approach to understand tea settings. To understand tea settings in this way might give birth to a false assumption that a tea setting consists of various elements on different levels. Actually, whatever elements are included in a certain tea setting is solely based on the designer's personal choice. Sometimes, we might adopt a minimal approach and thus choose only functional elements. If a tea gathering is designed to share Pu-erh tea that has been stored for decades, perhaps a male tea ceremony performer may wear a plain gown greyish in color, without decoration; the table covered with greyish coarse table cloth; teaware of deep grey pottery or Yixing clay teapots featuring simplistic styles; on the wall hangs a calligraphy scroll in clerical script reading "the greatest aroma is aromaless"; the setting involves no use of flowers, incense or zither, or other adornments. In the tea gathering process, attendees are to refrain from chatting. In this seemingly somber gathering, attendees can concentrate on the Pu-erh without distraction. In fact, this unadorned tea setting is defined by a unique charm. The color palette, the performer's gown, tablecloth, teaware, tea liquor and scroll create a subtle rhythm. The use of grey tones weakens the visual impact, with no sound save the rubbing of fabrics, the shifting of teaware, and the flowing of tea. In this way, the aroma and taste of the tea become the dominant factor, lingering in the tea drinkers' mind.

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编辑推荐

《中国茶书(英文版)》作者罗家霖学的是美术史，专攻的是伊斯兰美术，又是陆羽茶会的泡茶师。爱茶，懂茶，视茶都有一缕灵魂。

他说：“常有人说最完好的人生是拥有三段恋情，如果用茶类相比拟的话，绿茶是懵懂清新的初恋，乌龙是让你懂得爱与被爱的最淋漓的恋情，而红茶则是陪你进入稳定婚姻关系的另一半。至于普洱，它似乎代表了这之外的第四种情感，如同每个人都会有的那一位红颜或蓝颜知己，你对它的情愫介乎于亲情、友情与爱情之间。

你们的结识并非是因为当初它是喧嚣舞池里或元宵花灯下让你怦然心动的那一个，你甚至不能记得与它相遇的具体时间。

我不想说它是你悠长时日中最不能或缺的那一个，但随着光阴流转，岁月荏苒，慢慢地它会成为最懂你的心情、最能让你释怀、最无关现实名利的那一个。

”不牵强，不功利地，读《中国茶书(英文版)》吧。

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