



# 中國香道

The Art of Chinese Incense

余振东 曹焕荣 著  
高仲选 谢君国

甘肅文化出版社



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許嘉璐題



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# 序

## 《中国香道》序

欣然应约为《中国香道》一书作序，但犯难的是不知从哪个角度下笔为好。

中国传统优秀文化行列中道文化占有相当重要的成分。《中国香道》这本书恰好印证了这一点。它从多方位、多侧面阐述了香之所以成为道，是大自然芳香物质数千年来作用于人的精神生活和物质生活中，未因朝代和政治变迁而消亡；它凝聚民族情感、链接公共意识、展现社会再生活力、传承历史文化的生命特征正是道的博大精深之处。从华夏文明初创迄今，塑造中华民族的灵魂和气质的也是人与自然相和谐的文化史，它的理论框架，让全世界的人望其项背。

追溯道文化的历史，我这里想提一下华夏人文初祖创说的太极模式。一个黑点一个白圈代表恒定，一个白鱼和一个黑鱼互抱互回代表恒动。恒动的阴阳鱼承载着恒定的黑白鱼眼，形成了黑中有白，白中有黑生生不息的阴阳运动模式。这个运动模式平面地、简明地、朴素地揭示了宇宙大自然的运动规律，相对与绝对的对立统一观，是道文化的自然观，哲学观。所以我们说阴阳太极图即是道。它为中国的传统文化开创了一条巨河大川，容纳了万象自然。中国的香文化在万象自然中形成的香道体系，正是老子《道德经》中讲的“人法地，地法天，天法道，道法自然”的产物。

甘肃省庆阳市所处的地理位置在黄河中上游流域，历史上是孕育华夏民族的摇篮地，上古文化的发生地，岐黄医学的诞生地，中国农耕文化的发源地。正是这种悠远的历史积淀呈现出庆阳这块土地文化底蕴的深厚和丰富。庆阳历届领导以自己的远见卓识和对地方人文资源的认



可，连续举办了五届中国庆阳端午香包民俗文化节，将庆阳香包推向了全国、全世界。这不仅仅提高了庆阳的知名度，更重要的是庆阳人民为弘扬中国传统文化作出了贡献，将承载香道的庆阳香包与凝聚民族情感的端午节链接在一起，展现了华夏民族文化的向心力和凝聚力。同样是这种向心力和凝聚力显示出一方领导的文化素质和地方人文水平。

在2008即将举办的第六届中国庆阳端午香包民俗文化节开幕之前，庆阳市组织专家学者，编著出版《中国香道》这本书，从对香文化源头的探索，涉猎到香文化在历史上的种种表现及在民众中的运用。将香的文化体系升华为中国香道，尽管诸多理论方面的问题还须更深入地探讨，但《中国香道》以通俗的文字语言，丰富的地方人文历史资料，图文并茂的编排艺术，首先确立了香道发源于中国的这个客观事实，填补了中国香道文化图书在世界文库上的空白，是中国图书文库里的第一本写香道的书。甘肃庆阳虽地处偏僻，但土厚质优。正因如此，故上古上仙贤达出没于此，其中蕴含着无穷的文化魅力，香文化是其中最能体现本地之特色。文化是人类发展进步的前导。其书之内容，寓意颇丰，今草为序，以俟大方。为此，我为这本书的创作出版感到高兴和欣慰。愿大家读这本书后能够找回自己失去的记忆，守望住我们的精神家园。

化佳此  
牛子夏



## To *the Art of Chinese Incense*

It's a great pleasure being invited to write a preface for the book *the Art of Chinese Incense*, but it's really a hard job to find a proper perspective to write it.

The Tao occupies a very important position among all the Chinese outstanding traditional culture. The book *the Art of Chinese Incense* has confirmed this. It gives us a multi-directional, multi-lateral explanation to the reason why the incense could become the Tao, It is the aromatic material in nature that has played a significant role in human spiritual and material life, it isn't vanished because of the changes of the dynasties and politics; The broad and profounding points is that the incense has united the Chinese national emotion, aroused people's public awareness demonstrated the renewable energy of society and inherited the historical and cultural features of life. Since the establishment of Chinese civilization, the Tao has shaped the soul and the temperament of the Chinese. It has also produced the harmony between human beings and nature, the theoretical framework of which is admired by people all over the world.

Dating back to the history of the Tao, I would like to mention here the symbol of Tai Chi created by the ancient Chinese. The constant stableness is represented by a black point and a white circle and the constant moving is represented by a white fish and a black fish which embrace one another. The constant moving fish of yin and yang hold the black and white eyes of the fish, which forms a permanent moving symbol of yin and yang with white in black and black in white. This symbol has discovered the principle of movement in the universe in a plain, concise and simple way. The relative and absolute concept of the unity of the opposites is the natural and philosophical concept of the Tao culture. Therefore, we say the Tai Chi symbol of yin and yang is the Tao. It has created traditional Chinese culture and accommodated all kinds of phenomena in nature. Thus, the Chinese incense culture has established the system of the art of the incense, just as illustrated in the book *Tao Te Ching* by Lao Tzu: "Man takes his law from the Earth, the Earth takes its



law from Heaven, Heaven from the Tao and the Tao from the nature”.

The City of Qingyang which is in Gansu Province lies in the upper reaches of the Yellow River basin, it is the cradle of the Chinese nation and its ancient culture in history, the birth place of medicine Qihuang and the Chinese farming culture. It is the historical accumulation that shows the profound cultural background of Qingyang. The successive Leaders have held five Qingyang Dragon Boat and Xiangbao Folk Culture Festivals constantly according to their profounding understanding of the local humane resources. These festivals have taken the Qingyang Xiangbao embroidery to the people home and abroad. They have increased the visibility of Qingyang. The most important is that the Qingyang people have made a significant contribution to the propagation of the traditional Chinese culture. The linking of the Qingyang Xiangbao embroidery and the Dragon Boat Festival shows the centripetal and cohesive force in the culture of Chinese nationality, and at the same demonstrates the cultural and humane quality of the local leaders.

Before the opening of the Sixth China Qingyang Dragon Boat and Xiangbao Folk Culture Festival, the City of Qingyang has organized local experts and scholars, compiled and published the book *the Art of Chinese Incense*, this book not only explores the origin of the incense culture, but also covers its various usages in history. It has promoted the cultural system of the incense to the art of Chinese incense. With the simple and popular words, plentiful local history material and skillful arrangement of the graphic illustration, it first established the objective facts that the art of the incense originated from China, filled the gap of the world bank of books. It is the first book about the art of the incense in China. We are pleased and gratified for the writing and publication of this book. We hope the people reading this book can bring back their lost memories and proecting our spiritual home.

Ren Farong  
in zi-wu summer



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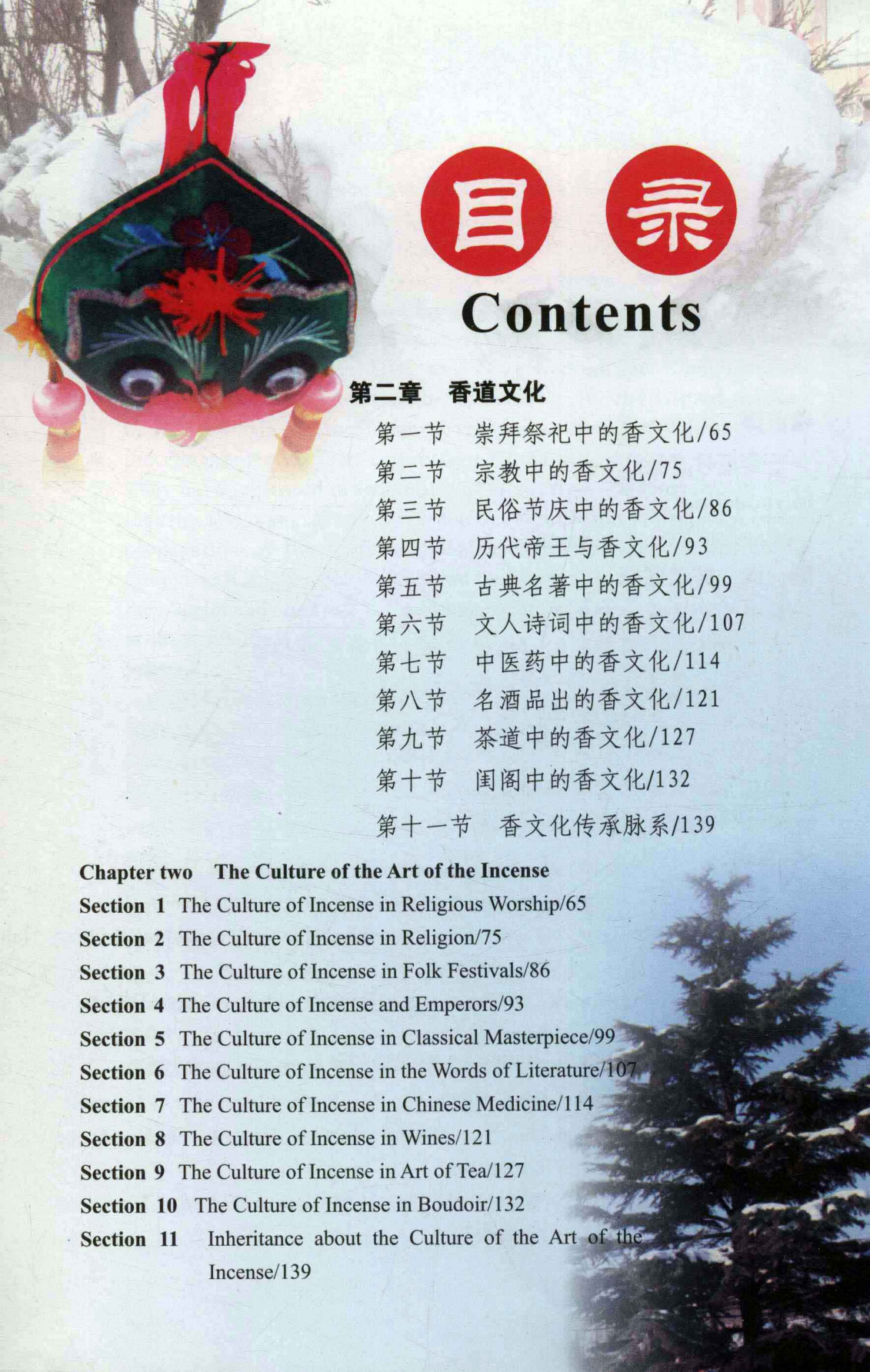
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Postscript



# 卷首语

## 守望精神家园

我们编撰出版《中国香道》这本书，是想找回中国人的共同记忆，追溯香道的根，使之回归到中国优秀传统文化的行列之中，亦为失去历史坐标而流落异国的中国香道营造一个安身立命的地方，更重要的是想把自然生命的延续与人类生存空间表述为文化生命绵延的篇章。



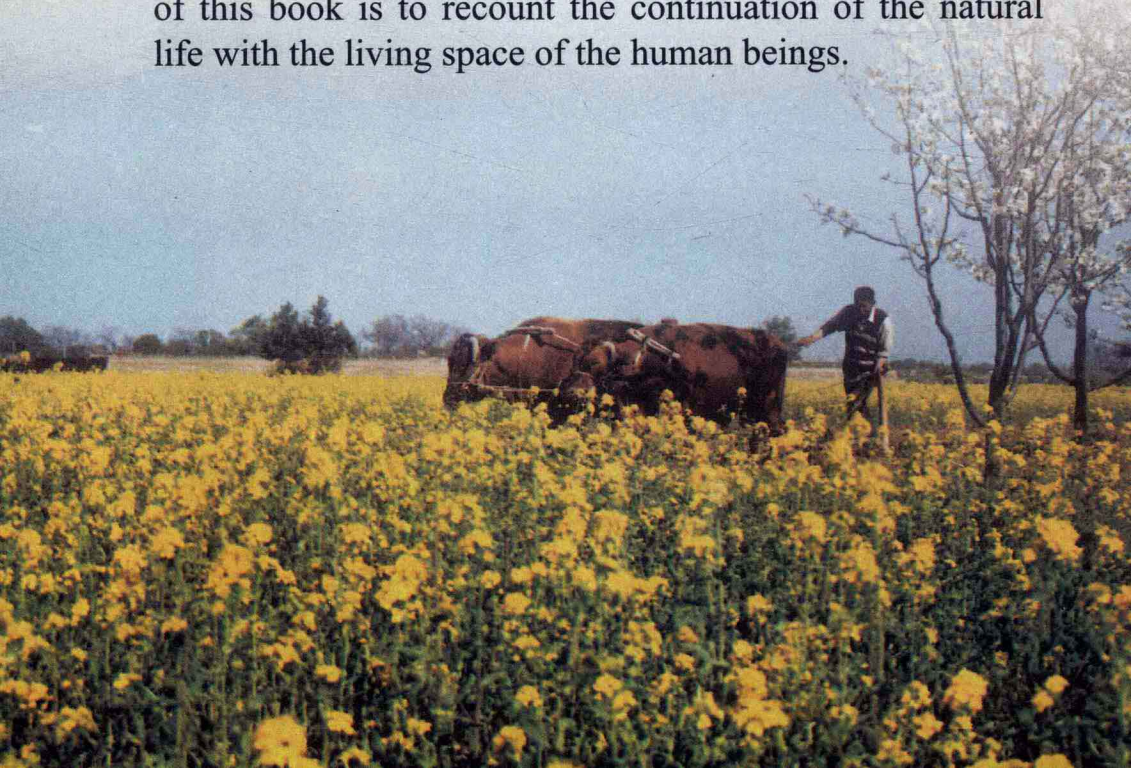


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# Introduction

## Protecting of Our Spiritual Home

With the book *the Art of Chinese Incense* compiled and publicated, it is intended for the Chinese people to bring back their memory about the art of incense, trace its origin and return it to the excellent traditional Chinese culture. At the same time, we intend to provide a shelter for the art of Chinese incense that has lost its way abroad. The most important thing concerned with the compilation of this book is to recount the continuation of the natural life with the living space of the human beings.







## 表述一：独特的地域环境

在中国的版图上，有一片宛若芭蕉叶状的地形铺展在大西北黄土高原上，这就是甘肃东部的庆阳，习称陇东。地理位置处在黄河中上游流域，西北与古朔方宁夏接壤，东南和陕北及陕西关中毗邻。莽莽子午岭上耸立的桥山山脉与峥嵘突兀的六盘山东西对峙形成了“庆阳盆湖”的地理概貌。一个山、川、塬、梁、峁、岭错落相间的环境构成为一幅典型的黄土高原沟壑区自然画卷。

在这片复杂而充满生机的土地上，曾出现过诸多中国乃至世界之最：一是1978年出土的有1.4亿年历史的“环江翼龙”，成为全世界年代最久远的古生物化石；二是1973年出土的300万年前的“黄河古象”，成为全世界保存最完整、个头最大的古象化石；三是海拔1200~1500米高的素称“陇东粮仓”的董志塬，黄土层厚达200多米，是全世界黄土层最厚、面积最大的唯一保留的一块黄土残塬；四是呈南北走向的子午岭，约4187平方公里，阔达400万亩的次生林，属全中国黄土面积最大、植被最好的水源涵养林……所有这些，使这块黄土地显得古老、神奇、厚重。我们所说的意思不仅在于此，四季分明的大陆性季风气候，平均年2500~2600小时的日照和500~600多毫米的降雨量，质地松软肥腴的黄土地，沟壑山梁上的原生态植被，是上古时代各类动植物繁衍的栖息地，是适宜各种农作物生长、启迪古人类从事游牧生涯和原始农业的发蒙地，最终从这里孕育了华夏民族，成为中华民族文明的摇篮地。

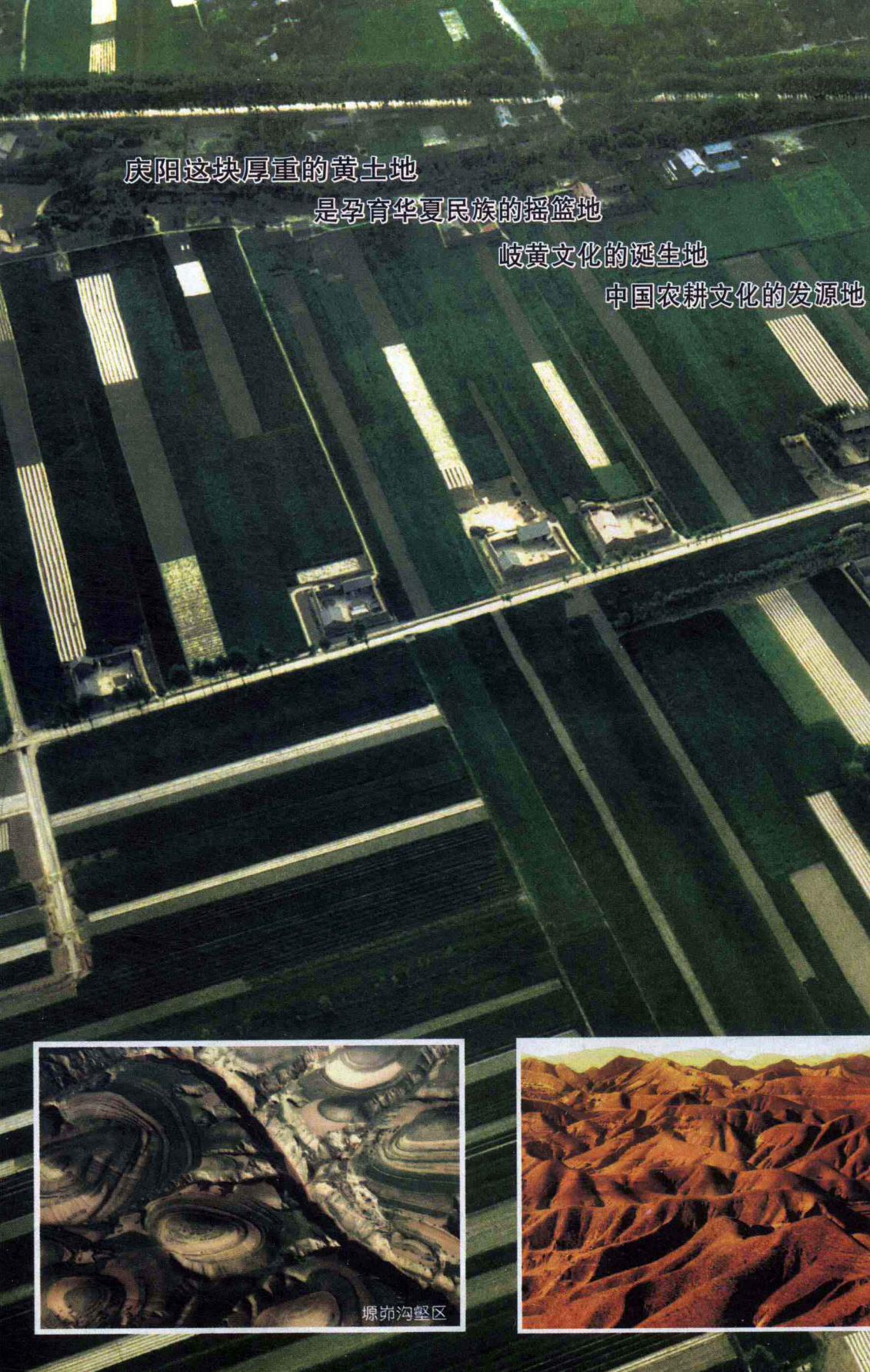


环江翼龙化石和复原图

守望精神家园







咸阳这块厚重的黄土地

是孕育华夏民族的摇篮地

岐黄文化的诞生地

中国农耕文化的发源地







黄河古象复原图（合水县博物馆）

中国农耕文化的源头——董志塬



川道区



子午岭森林区