

理性之维

——宋代中期儒家文艺美学思想研究

范希春 著

中央民族大学出版社

是一篇选题难度大而有独创性的

博士学位论文，

具有重要学术价值。

对于人们进一步认识儒家文艺美学思想的

历史发展及其内在规律，

对于研究中国传统文艺美学是否有

深度模式和潜体系存在

均有值得重视的

史料学价值和理论意义。

——论文答辩委员会评语

理性之維

——宋明中國儒家大義與學脈研究

唐君毅 著

中國文化大學出版部

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内 容 提 要

儒家文艺美学思想的发展，大致可以划分为三个大的阶段。一是先秦到汉代，这一时期是儒家文艺美学思想滥觞、形成的阶段。从周公、孔子始到汉儒止，基本上确立了儒家文艺美学思想的主导方向和基本框架，及其基本的概念范畴。二是从唐代中期至宋代中期，这一阶段，从韩愈等人鼓吹恢复儒家的道统、文统始，到宋代中期朱熹对儒家文艺美学思想进行尝试性总结止，系儒家文艺美学思想的丰富和发展阶段。三是明末清初阶段，即顾炎武、王夫之、黄宗羲、叶燮对儒家文艺美学思想的深化和总结阶段。

本文选取的研究对象是宋代中期儒家文艺美学思想，即儒家文艺美学思想的第二个发展阶段中，自宋仁宗庆历年间至南宋宁宗庆元年间这段历史时期的儒家文艺美学思想。这一时期，是中国历史上文化最为繁盛的时期之一。其间，儒学吸收了释、道两家的某些思想成分，完成了其哲学化的过程，形成了新的儒学——理学。与此密切相关的是，这一时期的儒家文艺美学思想在继承传统的基础上又有较大幅度的疏离和创新，形成了迥异于传统的儒家文艺美学思想。其主要特征表现为：

一、具有特殊的、鲜明的理论发展脉络。在儒家思想体系下，这一时期的文学家的文艺美学思想和理学家的文艺美学思想呈现出这样一个发展轨迹，就理学家的文艺美学思想而言，

大致经过了以下过程：一是对儒家文艺美学思想的理性的选择，代表人物为周敦颐。周敦颐基本上克服了宋初道学家石介等人的偏执，开始理性地思考文艺美学的理论问题，重点探讨了“文以载道”的美学意义，对“文”“道”的特性作了比较科学的界定；强调了音乐的审美作用，提出了“淡”这一审美范畴和审美境界；发现了“孔颜乐处”对审美自由的意义。二是对儒家文艺美学思想的深化和提升，代表人物为邵雍。邵雍重在思维创造和审美认知的研发，提出了“以理观物”的观物理论，对儒家文艺美学思想作出了哲学的超越，并提出了“因物则性”、“安乐逍遥”的审美中的尽情忘性境界论。三是对儒家文艺美学思想的偏执，代表人物为二程。二程则从对道的终极性追求观点出发，片面地发展了儒家文艺美学思想中的重道的一面，提出了“作文害道”的理论观点；但二程对温润含蓄审美境界的深化以及对“曾点气象”的美学意义的强调，则具有重要的美学意义。

文学家的文艺美学思想的发展大致经过了以下过程：一是对传统的儒家文艺美学思想的融会与调和，代表人物为欧阳修和王安石。欧阳修提出了“道盛则文不难而至”的道统论，“文简而意深”、“笔简而意足”的简远审美境界论，以及文艺“不害情性”，应追求“静中之乐”的思想；既有对传统儒家文艺美学思想的融会，也有对宋代初期文道偏激论者石介等人的观点与文艺审美特性的矛盾的调和。王安石则在坚持儒家传统文艺美学思想的同时，提出了“神会”的审美主张，对“气韵”这一美学范畴有所阐发。二是对传统儒家文艺美学思想的坚持和偏离，代表人物为苏轼。苏轼既坚持传统儒家文艺美学思想中的文艺用世观，并形成了以儒家思想为主要思想基础的、建立在性命自得理论上的、合艺术审美与人生境界为一的

审美自由思想；又在儒、释、道思想的基础上形成了丰富多元的文艺美学思想，如其提出的“质而实绮，癯而实腴”、“寄至味于淡泊”的审美主张；“出新意于法度之中，寄妙理于豪放之外”的创作审美理论；以及对萧散简远审美境界的追求，都表现出对传统儒家文艺美学思想的偏离。三是对传统儒家文艺美学思想的再发现和对理学家文艺美学思想的应和，代表人物为黄庭坚。黄庭坚重新发现了儒家文艺美学思想中的温柔敦厚诗旨观的意义，并从儒家道德伦理哲学的立场出发，强调了创作主体的道德修养和审美心胸在文艺审美中的作用，表现出对于理学家文艺美学思想的某种程度的认同；同时，黄庭坚对于“远”境的论述，表现出宋代人共同的美学追求，尤其是他对“韵”的审美范畴在美学领域的推展和运用有开宋代人重“韵”的先河之功。

在前期，文学家的文艺美学思想与理学家的文艺美学思想是两分的，后期则在某些方面呈现出共同的美学特征。朱熹正是在此基础上，吸收了文学家的某些观点，超越了文学家单纯就文艺论审美问题的局限，修正了理学家的过分追求性理和道德修养而轻视文艺审美的理论缺陷，对宋代以来儒家文艺美学思想的某些方面进行了尝试性的总结和超越——形成了较为系统的文艺美学思想，即文道合一的文道关系论，情理合一的情理统一论，以及萧散简远、气象浑成的审美境界论。

二、在表现出丰富多元的特征的同时，又形成了共同的审美追求。对于文艺与审美的问题，文学家更多地是从作品本身出发来立论的；而理学家则更多地是在理学层面来探讨文艺与审美问题；由于二者立论的基础不同，因而在文艺美学思想上表现出较大的差异；具体到每个代表人物，其文艺美学思想更是各具特色，故呈现出丰富多元的特征。但是，在宋代中期大

的政治、文化背景下，文学家与理学家的文艺美学思想又表现出比较明显的共同的美学特征，这就是：重理尚意的哲学本色；自然平淡、萧散简远的美学追求；对建立在真、善、乐基础上，又超越了真、善、乐的审美自由境界的关注和重视；以及文艺美学思想在总体上呈现形而上的特征。

三、宋代中期儒家文艺美学思想所表现出的上述两大特征，是在宋初祐文政策的施行、士风的挺立，尤其是义理之学的繁荣、仁宗庆历以后一直延续到南宋的党争直接作用下而形成的。

本论文分六个部分，对宋代中期儒家文艺美学思想展开论述：引言部分，对宋代儒家文艺美学思想的研究现状作简单概述，说明自己的研究方法和重点关注的问题，并对本论文所使用的概念范畴进行界定；绪论部分，对宋代中期儒家文艺美学思想的缘起、流变、共同特征进行概括性论述；上编，分章论述这一时期的理学家周敦颐、邵雍、程颢、程颐的文艺美学思想及其特征；中编，分章论述欧阳修、苏轼、黄庭坚的文艺美学思想及其特征；下编，专论朱熹的文艺美学思想及其对宋代以来儒家文艺美学思想的某种程度的尝试性总结；结语部分，对宋代中期儒家文艺美学思想的特质、及其对后来的儒家文艺美学思想的影响进行总体评述。

Abstract

The development of Confucian aesthetic thought of literature and art falls roughly into three major stages. The first stage is the period from the pre - Qin Dynasty to the Han Dynasty when the Confucian aesthetic thought of literature and art originated and began to take shape. Thanks to the efforts made by Duke Zhou, Confucius and other Confucian scholars in the Han Dynasty, the dominant trend and basic structure of Confucian aesthetic thought of literature and art, together with its basic concepts and domain, were primarily established. The second stage dated from the mid - Tang Dynasty to the mid - Song Dynasty, which began with the advocacy to restore Confucian orthodox and the orthodox lineage of literature by Han Yu and others and ended with the tentative summarization of Confucian aesthetic thought of literature and art by Zhu Xi in the mid - Song Dynasty. This stage witnessed the enrichment and development of Confucian aesthetic thought of literature and art. The third stage lasted from the late Ming Dynasty to the early Qing Dynasty during which scholars like Gu Yanwu, Wang Fuzhi, Huang Zongxi and Ye Xie deepened and synthesized Confucian aesthetic thought of literature and art.

This dissertation revolves around Confucian aesthetic thought of literature and art in its second stage, that is, the mid - Song Dynasty, a historical period ranging from the Qingli period during Emperor Ren-

zong' s reign to the Qingyuan period during Emperor Ningzong' s reign. This stage was among the periods when China enjoyed the most prosperous development of culture in history. Absorbing some principles of Buddhism and Taoism, Confucianism grew into a kind of speculative philosophy; thus completing its philosophizing process. Closely related with this was that Confucian aesthetic thought of literature and art, while carrying forward the tradition, was greatly varied and renewed and became a new Confucian aesthetic thought of literature and art quite different from the traditional one. Its major characteristics are as follows.

1. It has a special and clear thread of thought. Within the system of Confucian ideology, the aesthetic thought of literature and art of the School of Literature and that of the Rationalistic Confucian Philosophical School developed from differentiation to the common aesthetic pursuit in some aspects. The development of Confucian aesthetic thought of literature and art in the mid - Song Dynasty underwent roughly the following processes: Firstly, the rational selection of Confucian aesthetic thought of literature and art. The representative figure was Zhou Dunyi. Zhou, overcoming the stubbornness of Shi Jie and other Confucian scholars in the early Song Dynasty, started to think rationally about the theoretical issues of the aesthetic thought of literature and art. Zhou probed mainly into the significance of "Writings are for conveying truth", delimited scientifically the characteristics of "literature" and "orthodoxy", emphasized the aesthetic function of music, put forward the domain and realm of "indifference", and discovered the importance of aesthetic freedom of "Confucius and Yan Hui' s state of freedom". Secondly, the deepening and distillation of Confucian aes-

thetic thought of literature and art. The representative figure was Shao Yong. Shao Yong paid his attention mainly on the research and elucidation of the inventiveness of thinking and aesthetic cognition, advanced the theory of cognizing the material world – “cognizing the material world according to the principles” which transcended Confucian aesthetic thought of literature and art philosophically. He also created the realms of enjoying oneself to the full – “regulating the disposition according to the material world” and “peace and leisure”. Thirdly, the persistence in Confucian aesthetic thought of literature and art. The representative figures were the two Chengs. Starting from the pursuit for the ultimate of orthodox, the two Chengs developed single – facetedly the thought of valuing Confucian orthodox in Confucian aesthetic thought of literature and art and raised the theoretical view that “writing harms orthodox”. However, the two Chengs’ deepening of the realm of gentle and implicit aesthetics and emphasis upon the aesthetic meaning of “Zeng Dian’ s qualities” were of great aesthetic importance.

The development of the aesthetic thought of literature and art of the School of Literature passed through the following processes: First, the integration and harmonization of the traditional Confucian aesthetic thought of literature and art. The representative figures were Ouyang Xiu and Wang Anshi. Ouyang advanced the theory of Confucian orthodox—— “The ultimate level of literature is not difficult to attain if the orthodox is flourishing, the simple and remote aesthetic realm of “simple writing with profound meaning”, and the thoughts that “literature won’ t harm disposition” and the pursuit for “pleasure in tranquillity”, which integrated traditional Confucian aesthetic thought of literature and art and reconciled the contradiction between the opinions of

Shi Jie and other bigots of literature and orthodox in the early Song Dynasty and the characteristics of artistic aesthetics. While persisting in the traditional Confucian aesthetic thought of literature and art, Wang Anshi, on the other hand, put forward the proposal of aesthetics of "sensation" and elucidated the aesthetic domain of "artistic conception". Second, the persistence in and departure from the traditional Confucian aesthetic thought of literature and art. The representative figure was Su Shi. Persisting in the concept of being concerned in the social life of the traditional Confucian aesthetic thought of literature and art, Su originated the free aesthetic thought which was based mainly on Confucianism, built on the theory of "nature and contentment" and integrated the artistic aesthetics and realm of life, and founded the rich multi-variant thought of literature and art based on Confucianism, Buddhism and Taoism. For example, his aesthetic proposal of "simple in form but elegant in fact, slim in form but plump in fact" and "laying the utmost flavor in simplicity", his aesthetic theory of creation of "bringing forth the new into the law and placing excellent theories out of romance and liberty", and his pursuit for the aesthetic realm of being desolate, free, simple and remote, all these showed his digress from the traditional Confucian aesthetic thought of literature and art. Third, the rediscovery of the traditional Confucian aesthetic thought of literature and art and the echo to the aesthetic thought of literature and art of the School of Principle. The representative figure was Huang Tingjian. Huang rediscovered the significance of the concept of that poems should be gentle and unsophisticated, stressed the function of moral accomplishment and aesthetic mind of the creator in aesthetics of literature and art, and echoed to some extent to the aesthetic thought

of literature and art of the School of Principle. Meanwhile, Huang' s exposition of the domain of "remote" showed the common pursuit for aesthetics of the scholars of the Song Dynasty. Particularly, his promotion and application of the aesthetic scope of "charm" in the aesthetic realm created a precedent to the trend of stressing "charm" by the scholars of the Song Dynasty.

It was on the base of the aesthetic thought of literature and art of the above – mentioned scholars in the Song Dynasty that Zhu Xi, absorbing some opinions from the literati, transcended their limit of commenting aesthetic issues only in respect to literature and art and overcame the defects of over – pursuing nature and principle and moral cultivation but ignoring the theory of artistic aesthetics. He also synthesized and transcended attentively Confucian aesthetic thought of literature and art in some respects and established a quite systematic series of aesthetic thought of literature and art, that is, the theory of the unity of literature and orthodox, the theory of the unity of feeling and reason, aesthetic realm of being desolate, free, simple and remote, and the sublimity of literature.

2. The Confucian aesthetic thought of literature and art became a common aesthetic pursuit while showing rich multi – variants. As far as the issues of literature and art and aesthetics are concerned, the literati set forth their view mostly starting from the texts themselves while Confucian scholars tended to deal with such problems from a philosophical perspective. These two schools differed greatly in the aesthetic thought of literature and art because of their different bases to setting forth their views. As each representative figure is concerned, each of their aesthetic thought of literature and art has its own characteristic, thus the

aesthetic thought of literature and art are rich and multi - variant. Under the general political and cultural background of the mid - Song period, the literati and the philosophers of Confucianism shared an obvious common aesthetic characteristic. That is to say, the philosophy to emphasize principle and meaning, the pursuit for naturalism and simplicity, the emphasis on aesthetic freedom of the true, the good and the pleasant, all these show the metaphysical feature of the aesthetic thought of literature and art.

3. These two important features of the Confucian aesthetic thought of literature and art in the mid - Song Dynasty came in being under the direct impact of the policy of upholding culture, the upsurge of scholarship, the boom of the study of the contents and principles, and the partisan struggle which lasted from the Qingli Period of Emperor Renzong' s reign to the Southern Song Dynasty.

This six - part dissertation discusses the Confucian aesthetic thought of literature and art in the mid - Song Dynasty. In the foreword, the author makes a survey of the past study of the Confucian aesthetic thought of literature and art in the mid - Song Dynasty, puts forward his way of research and clarifies the concepts and domain used in this thesis. The Introduction is a general discussion of the origin, the development, and the common features of the Confucian aesthetic thought of literature and art. Part I analyses in several chapters the aesthetic thought of literature and art and its features of men of principle in that period such as Zhou Dunyi, Shao Yong, Cheng Hao and Cheng Yi. Part II focuses on Zhu Xi' s aesthetic thought of literature and art his tentative summarization of the Confucian aesthetic thought of literature and art after the Song Dynasty. And the Conclusion is a gen-

eral analysis of the value of the Confucian aesthetic thought of literature and art of the Song Dynasty and influence its on the later Confucian aesthetic thought of literature and art.

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