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汝信 王德胜
AESTHETICS IN CHINA
美学

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卷 首 语

凡是经历过上个世纪 80 年代上半期那场“美学热”的中国学者,当对那个时候中国大地上美学的火爆情形记忆犹新。如果说,在当时,谈论美学是一种超出学院范围的社会性“学问热情”的话,那么,今天整整一代中国的中青年美学学者便几乎都是这份“热情的果实”。如果说,美学在那时是一门风头浪尖上的“显学”,那么当时的各种美学书刊就几乎都是“畅销书”了。那时候,美学在中国有太多的荣耀:不仅有宗白华、朱光潜、李泽厚等大师级美学家,不仅有动辄印量数万的美学专著和教科书,而且有各种专门的美学刊物,比如《美学》、《美学论丛》、《外国美学》、《美学评林》,比如《美学文摘》、《美学文献》、《美学译文》、《世界艺术与美学》、《美育》……

随着“美学热”消退,20 世纪 80 年代后期以来的十多年间,曾经人头攒动、众声鼎沸的美学领域,渐至冷清。尤其与曾经的喧闹两相对照,今天的中国美学界不仅专门学习者的数量迅速衰减,美学著作的出版和发行困难重重,而且竟到了连一本专业刊物都没有的地步(那些曾经拥有大量专业和非专业读者的美学刊物,由于各种各样的原因都先后停办了)。

尽管我们对于已经过去的“美学热”所产生的许多问题,可以有种种不同的评论和反思,但是,在中国这样一个有着悠久美学思想遗产、拥有丰富的民族审美和文学艺术传统的文化大国,一门重要的理论学科沦于这样的窘迫之境,肯定不是一件正常的事情。远的不说,仅在 20 世纪,由于王国维、蔡元培、鲁迅、宗白华、朱光潜等一大批卓越美学家的辛勤开拓和不懈努力,中国的美学研究在积极引进、学习和融合西方美学概念、理论及学说的基础上,在探索自身现代性路向、建构符合现代社会文化发展情势和人自身现代精神塑造需要的学科体系过程中,曾经形成许多具体的、很有学术价值的理

论成果。经过一个世纪的研究积累和理论建构,美学在中国不仅已成为人文社会科学研究中一个非常重要的学科领域,而且对中国人的现实生活及社会文化的整体发展也起了多方面的作用。作为一门与哲学、心理学、历史学、文化研究、文学艺术理论与实践等联系紧密而又相对独立的理论学科,及至当前,美学研究在中国不仅涉及内容相当广泛、学科分支较为齐全,而且各种美学研究活动及其成果对哲学、心理学、历史学、文化研究、文学艺术理论与实践等诸学科研究的深化也具有积极的影响。随着新世纪的到来,中国学者在深入反思、检讨美学研究在中国的历史经验过程中,也越来越关注美学研究的学术地位、理论建构价值及学术发展方向等问题。近些年中,一方面,中国美学界的许多学者开始沉静下来,认真真地在学术范围内讨论问题;另一方面,美学的理论思考本身也开始走向一个新的层次,人们在力求学术深化的过程中不断尝试超越既往成果,以便打通中国美学与世界对话的新的路径。

显然,无论面对历史,还是站在今天、朝向未来,没有美学专业刊物这一现实,都令人十分遗憾。

创办《中国美学》,正是为了弥补这样一个遗憾。我们寄希望于这份纯专业性学术刊物的,不仅是它可以为中国美学学者发表自己的研究成果提供一个高层次、专门的园地,而且它能在日积月累中真正为中国美学的学术发展、深化做一些有益的探索和积累。为此,我们强调:《中国美学》着眼持久的学术积累,倡导深入的学术研究,强调严谨的学术规范,提倡学术包容性和多样性。也因此,《中国美学》将采取民间编撰形式出版,以尽可能避免非学术因素干扰,坚守学术独立性和纯粹性。

《中国美学》将主要发表美学及其各分支学科(如美学史、中国美学、西方美学、东方美学、比较美学、文艺美学、科技美学、美育理论等)的最新研究论文,开展积极而富有建设性的学术讨论。我们希望,发表在《中国美学》上的各种美学成果,能够积极地体现出“六种意识”:一是问题意识,美学研究应强调对各种理论现象的学术敏感,不仅能提出新的研究课题,而且能把问题逐步引向真正深入的专门研究。即便是“老话题”,也应能够带出新问题,

老话新说而不是盘算陈账、原地踏步。二是原创意识,即有必要的学习、借鉴,却不是照搬套用,而是在发现问题的基础上实现学术新创。特别是,学术原创不应只是某种前无古人式的“理论创新”或“体系发明”,而必须首先体现出必要的知识价值尺度,是一种奠定在严谨学风和深思熟虑之上的理论创造自觉。三是全球意识,即美学研究要放眼世界,与全球化时代的世界文化新变相符合;新时代的美学理论要具备与世界对话的内在追求,而不抱守民族偏执、学术自闭。四是中国意识,全球化时代的中国美学和美学研究既是面向世界的,同时是有自身文化品格的,要能够积极转化民族思想传统为当代美学研究的有效学术资源。五是历史意识,美学研究及其理论建构不是凭空架构,当代美学、美学研究同样需要在自身历史基础上展开;任何一种新的理论观点的提出、研究对象的确定、研究内容的展开,都不可能离开美学、美学研究本身的历史存在,不能没有对历史的必要探究和认识。六是现实意识,美学研究、美学理论不仅应有思辨的深入性,而且应能体现必要的现实文化针对性;美学研究不能只是深藏象牙塔中,而应面向文化现实、当代人的生存实际进行积极探索。特别是,当代中国的美学研究更应面向当代中国文化、中国审美和艺术的实际,以理论探索的方式真正深入地阐释和把握当代中国人、中国文化、中国审美和艺术的创造性发展需要。

作为一份纯学术刊物,《中国美学》的生命当然并不完全取决于我们有良好的办刊初衷。因为很显然,能够保证并持续维护《中国美学》生命力、提升并不断壮大它的生命质量的,终究还是中国美学界广大学者的努力与支持,是中国美学学术生命本身的持续发展。因此,我们衷心希望能在今后的日子里与中国美学界的优秀学者携手,共同把《中国美学》办好。我们也最热忱地期待着,《中国美学》不断有机会发表中国美学学者最富学术新见、最具理论深度的研究成果。

美学注定不会是热门学科。美学研究注定要在沉静中耕耘、收获。《中国美学》惟望成为中国美学学者种植思想种子、收获学术果实的百花之园。

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AESTHETICS IN CHINA (1)

Chief Editor: Ru Xin

Executive Chief Editor: Wang Desheng

Abstracts

Aesthetic Modernity and Autonomy of Art.....Zhou Xian(001)

This article focuses on the concept of autonomy in modern art and aesthetics in terms of aesthetic modernity. First, the author examines the naming of fine art and aesthetics in modern history and then shed light on the significance of modernity in the process of the naming. Second, the article discusses the genealogy of theories of autonomous art and demonstrates the distinction between the classical and the modern autonomy. Finally, the focus here is on social agencies for the autonomy of art. Here the author argues that the autonomy of art is a modern concept on which aesthetic modernity and its paradoxes are evident.

On Aesthetic Modernity.....Lu Yang(023)

This paper discusses the aesthetic modernity seen in Baudelaire, Benjamin and Simmel. It shows that Baudelaire's *flâneur* perspective to the aestheticization of everyday life penetrates also into Benjamin's *Passagen-Werk* and Simmel's "The Berlin

Trade Fair", therefore displays two sides of modernity: that of capitalism and that of aesthetics. Taking aesthetic modernity as a critical reflection on modernity as capitalism, the paper tries to demonstrate three main features of its revolutionary significance: firstly, a deconstruction of grand narrative which means modernity is a critical attitude, even if you chose to call it postmodernity; secondly, arts as popular culture, they are no longer the privilege of intellectual elites; and thirdly, an reaction on the overflow of modern aestheticization of urban life. For the last position, cases in China are also analyzed.

Narcissism and Aesthetics Problems.....Xu Dai(037)

Deeply rooted in the mentality of mankind and with impact on the contemporary culture, narcissism is important to the aesthetic practice. First of all, the culture of narcissism involves an emotion of egoism that regards ego as the center and emphasizes inner life. The essential meaning of narcissism is to cherish life itself. The distinct complex of narcissism manifests a strong life-consciousness. The life enthusiasm aroused by narcissism is the basic premise of creative artwork. Aesthetics potentially demands narcissism, which is capable of forming aesthetics experience. But aesthetic praxis has to overcome both egoism and narcissism, including individual and collective narcissism, in order to achieve a cosmos consciousness. The substance of aesthetic culture lies in its freedom from narcissism. Therefore, how to move from narcissism to freedom is extremely crucial to aesthetics experience.

Aestheticization, life style and critique of consumer

culture.....Tao Dongfeng(049)

This essay describes and analyses the trend of aestheticizing everyday life in 1990s China. It argues that such aestheticization breaks through the borderline between art and non-art, and as a result our daily life is fully represented along with aesthetic factors. This is obvious in the newly emergent public spaces (such as beauty parlors, street gardens, gymnasiums, shopping centers, tourist sites, etc.), where the aesthetic activities and daily life are mixed up. The paper also assumes that we should change our view of art as expressed in the notion of disinterestedness, shift the focus of our studies from high art and traditional aesthetics to aesthetic phenomena everyday, and keep a critical attention to the new forms of social inequality and power relations hidden behind the process of aestheticization. It is hereby pointed out that the aestheticization of everyday life is part of the ideology treasured by the newly emergent middle class who are closely associated with media, and therefore we should be clear-minded of its relation to the ideology promoted by the government.

Several issues on aesthetic studies in China.....Zhang Fa(064)

Discussed in this paper are five issues on aesthetics: what place of aesthetics should be in learning system; how the word "aesthetics" was put into aesthetic science; what problems there arise in Practical Aesthetics and Post-practical Aesthetics in China; to what basic aspects aesthetics should submit, what

are the issue in the studies of western aesthetics in 20th century in Chinese language.

The Source of Non-academicalization of Aesthetic

Research in China.....Zhang Qiqun(075)

The deep crisis in Chinese aesthetic research from 1949 lies in the tendency of non-academicalization. Its main reason is found in the political influence and the methodology Zhu Guang Qian has applied to aesthetic research. This essay assumes that a Zong Bai hua's aesthetic theory and thought may provide a correct path to the healthy development of Chinese aesthetics in the 21st century.

Some Issues of Chinese Aesthetics of the 20th

Century and Its Studies: The Revelations of

Zong Baihua's Aesthetics.....Wang Desheng(085)

From the perspectives of the reform of discipline conformation and the change of theoretical discourse, Chinese aesthetics of the 20th century was always engaged in the matters such as idealistic systematization, theoretical logicalness and methodological scientificity in a gradually self-conscious way, therefore, it represented a special kind of value. But we should also be aware of the unfinished state of theoretical construction as such and make further explorations of the true meaning and validity of theoretical construction and reasonably resolve the contradiction between the inheritance and transformation of traditional thoughts in the course of the construction. The discussion on

Zong Baihua's aesthetic ideas would probably help us to discover more profoundly the basic pursuit of the theoretical construction of Chinese aesthetics of the 20th century and meditate on the creative future of "Aesthetic China".

The Development of Contemporary Eco-aestheticism

and the Transformation of Aesthetics.....Zeng Fanren(105)

Eco-aesthetics came into being in 1960s when Rachel Carson published the *Silent Spring*. Eco-aesthetics bases its theory on the deep ecology, and puts the Eco-criticism into literary practice. Eco-aesthetics is of great significance to the transformation of aesthetics discipline, and its connotation ranges from the centralization of human-kind to that of ecology, from epistemology to existentialism, from the ignorance of nature to the importation of green principle, from de-mystery of nature to its new re-mystery, from the Europe-centralization to the Sino-Western dialogue, etc. Eco-aesthetics is in a developing process, and new innovations are needed for new development.

Toward a Scientific Aesthetics.....Xue Fuxing(134)

To study aesthetics philosophically is mainly characteristic of this discipline and its limits. The development of modern science calls for the efforts to go beyond the general intuition in view of philosophy and to study something concretely by virtue of specific classification. This enables aesthetics to be a kind of science as it waves goodbye to the abstract, subjective and macroscopic philosophy. Synthesis or analysis features critical difference be-

tween philosophy and science. Scientific aesthetics means to study aesthetics in the light of positivism instead of philosophical conceptualism. Chinese aesthetics can be further developed only by means of special and positivistic research.

**From differences to similarities: A study of the
relation between the anthropology development
and the aesthetics current in the 20th
century.....Wang Jie/Xiang Li(147)**

In view of the aesthetic issues in the anthropology and its development track and certain related issues in contemporary western anthro-aesthetics and its research, , this paper presents some viewpoints as follows: the anthropology in the 20th century has expanded its own research field in the new language environments. Moreover, it answers the questions emerging in contemporary society which have close relationship with aesthetic thoughts and its issues concerned. During the second half of the 20th century there arose the tendency to mix up aesthetics and anthropology on a mutual and interactive basis.

**Literary Aesthetics: The External Fortune and The
Internal Causation.....Du Shuying(159)**

Literary aesthetics was engendered by the “fortune” of the transformation of the Chinese history and culture, which occurred during the turn of the 1970s and 1980s. It was an important result, as was appeared in the “New Period”, of breaking through the “leftist” ideological durance and its rigescent mode

of theory. The proposal of literary aesthetics is to react against the theories of "art as the instrument for class struggle," "art as ideology" and "art as cognition." And it is inevitable to react against the longstanding ignorance of the nature of literature itself, especially its aesthetic nature. According to the internal nature of the literary theory itself, it has to concern with the "aesthetic" in literature itself, and with the nature of literature itself "aesthetically." The suggesting and founding of literary aesthetics, along with the development of its academic study deepened the rational grasp of literature and art, which occurred on two dimensions, i. e. the dimension of literature and that of aesthetics.

On the Transcendence of Aesthetical

Interpretation.....Yang Chunshi (170)

The Gadamerian hermeneutics that places the emphasis on the historicity of interpretation marks the end of metaphysics of meaning. It equates aesthetical interpretation with general interpretation but neglects the particularity of aesthetical interpretation. General interpretation is involved in realities and restricted by historicity whereas aesthetical interpretation is not only conditioned by historical reality, but also transcends it. For aesthetical interpretation is originated from the aesthetical experience, and aesthetical experience from the living experience and sub-consciousness. Aesthetical meaning is the representation of life meaning, rather different from the general meaning of general interpretation.

The Subjectivity and Transcendental Nature of

Interpretation.....Gao Nan(185)

Interpretation is in actual existence. The subject of interpretation gets into being and the text being interpreted realizes its existing value during the process of interpretation. Meanwhile, the process of interpretation is the process of transcending. On one hand, interpretation transcends the historical meaning of the text. On the other hand, the subject of interpretation transcends oneself. Interpretation not only forms a time link between the proceeding and the following, but also constructs a space frame of multidialogue and mutual interaction. The practice of interpretation provides the transcendental possibility, and the space of interpretation provides the transcendental reality.

On the Source of Chinese “Poetic Wisdom”

.....Lao Chengwan(197)

The so-called “poetic wisdom” and “metaphysical wisdom” are two of the fundamental modes of thinking of human beings. The essay explores the following three issues: the archetype of “poetic wisdom” in Chinese mythology, the “poetic wisdom” in the “Liu Jing” (Six Scriptures) in ancient China, and the “poetic wisdom” in the Chinese system of philosophical schools. To the author, the above three forms the three layers of the source of Chinese poetic wisdom and the starting point for the study of “Chinese aesthetics”. It is an important project to expose the so-called Chinese poetic wisdom and types of Chinese civilization with the double structure of “logic/history” to