



四川大学外国语学院
学术文丛

道教“物化” 美学思想研究

郎江涛 著

On the Thought of “Materialization” in Taoist Aesthetics



Sichuan University Press
四川大学出版社

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责任编辑:余 芳
责任校对:谢正强
封面设计:米迦设计工作室
责任印制:王 炜

图书在版编目(CIP)数据

道教“物化”美学思想研究 / 郎江涛著. —成都:
四川大学出版社, 2018. 6

(四川大学外国语学院学术文丛)

ISBN 978-7-5690-2046-5

I. ①道… II. ①郎… III. ①道教—美学思想—研究—中国 IV. ①B83-092②B958

中国版本图书馆 CIP 数据核字 (2018) 第 141192 号

书名 道教“物化”美学思想研究
Daojiao “Wuhua” Meixue Sixiang Yanjiu

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出 版	四川大学出版社
地 址	成都市一环路南一段 24 号 (610065)
发 行	四川大学出版社
书 号	ISBN 978-7-5690-2046-5
印 刷	郫县犀浦印刷厂
成品尺寸	148 mm×210 mm
印 张	10.75
字 数	285 千字
版 次	2019 年 1 月第 1 版
印 次	2019 年 1 月第 1 次印刷
定 价	42.00 元



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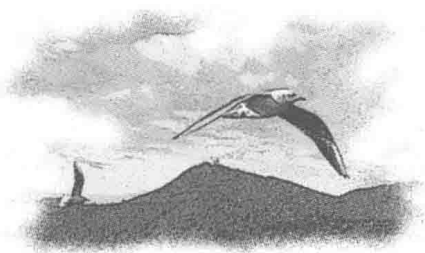
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摘要



虽然道教美学是中国美学下很年轻的子学科，距今也不过短短 21 年，但道教美学思想却源远流长，从东汉末起距今已有 1800 多年的历史。在这 1800 多年的历史长河之中，道教逐渐形成了自己的审美文化体系，而道教“物化”美学思想则是道教审美文化的体现。虽然道教审美文化是中国古代审美文化的一部分，但道教审美文化对中国近现代审美文化的发展做出过巨大的贡献，因而我们对道教“物化”美学思想的研究必须有现代的观照，也就是说，道教“物化”美学思想的现代审美文化价值是我们研究道教“物化”美学思想的最终目的。

作为一种以“道”为最高信仰，以成仙为目的的中国本土宗教，道教深深地打上了中国传统文化的烙印。从美学层面上看，道教美学思想是在继承道家美学，兼收儒、佛美学思想的基础上发展而来的。因此，作为道教美学思想的一个特殊部分，道教“物化”美学思想自然也应以道教美学思想的理论来源为自己的理论来源。更具体地讲，道教“物化”美学思想是在直接继承了老庄“物化”美学思想，尤其是庄子“物化”美学思想的基础上发展起来的。在庄子的“物化”思想中，“物化”体现的是得“道”的境界，它包括两个方面：生存境界、艺术境界。



庄子的这一思想直接被道教所继承，并在道教的不同发展时期有不同的体现。在道教看来，宇宙万物都是“道”化生的，因而人与物具有同源性。所以，道教认为“物化”是宇宙中普遍存在的现象。从审美层面上看，这种普遍存在的现象其实就是“道化”的境界，它包括两个方面：“生道合一”的生存境界、“物我兼忘”的艺术境界。因此，道教“物化”美学思想其实就是围绕这两种境界所形成的有关道教“物化”审美现象的系统化、理论化的观点和思想的总结，它是道教审美文化的体现，具有时代性、历史连续性、实践性、开放性等基本文化特征。

鉴于道教“物化”既是一种审美现象，又是一种文化现象，而道教文化又是中国古代文化的一个子系统，故从方法论上看，本书以埃德蒙德·胡塞尔的“现象学”和布伦尼斯洛·马林诺夫斯基的“文化”观为自己的方法论基础，同时探讨了道教“物化”美学思想的主要来源，并对道教“物化”美学思想做了有效的界定。此外，本书还剖析了道教“物化”美学思想的范畴体系、道教“物化”美学思想的基本特征以及道教“物化”美学思想的审美文化价值。

本书由绪论、正文、结语三大部分构成，其中正文有五章。

绪论部分首先指出了本书研究问题的缘起以及国内外对该课题的研究状况；其次阐明了该课题的研究内容、研究意义、研究方法及技术路线；最后揭示了该课题的特色与创新之处、研究难点、发展前景、研究基础和条件。

第一章阐述了老子的“物自化”以及实现“物自化”的主体条件，并指出老子的“物自化”应是中国古典美学“物化”美学思想的萌芽。在此基础上，本书进一步指出庄子“物化”的特点、内涵以及主体的实现条件，并指出庄子是中国古典美学“物化”概念的真正提出者。在对老子的“物化”美学思想和庄

子的“物化”美学思想做一定梳理之后，本书指出，道教“物化”美学思想的主要理论来源是老子和庄子的“物化”美学思想，尤其是庄子的“物化”美学思想。

第二章阐述了道教“物化”的基本概念和道教美学思想的基本概念，并在此基础上对道教“物化”美学思想的基本概念做了有效的界定。从词语的构成来看，道教“物化”美学思想由道教“物化”和道教美学思想构成，也就是说，要对道教“物化”美学思想做一个清楚的界定，首先要了解道教的“物”与“化”以及道教的“物化”；其次要了解道教美学思想。在道教看来，“物化”是宇宙中普遍存在的一种转化现象，这种转化现象既是一种文化现象，又是一种审美现象。因此，本书认为，道教“物化”美学思想指的就是历代道教学者，有道教情怀的思想家、文学家以及艺术家围绕“物化”这种审美现象而形成的系统化、理论化的观点、思想的总结。

第三章对道教“物化”美学思想的范畴体系做了详尽的阐述。本书认为道教“物化”美学思想由六大范畴构成：“一”“心”“忘”“形”“神”“化”。在这六大范畴体系中，“一”是这一体系的核心；“心”“形”“神”则处于平行地位，位于“一”之下，是道教不同时期“物化”的不同体现；“化”是目的；“忘”是手段。具体而言，“一”“心”“形”“神”都是以“化”为目的，而“一化”“心化”“形化”“神化”在“忘”的作用下，就具有审美的属性，从而“一化”就变为“一”美，“心化”就变为“心”美，“形化”就变为“形”美，“神化”就变为“神”美。因“一”是“道”的别称，故“一”美也就是“道”美，其他几种美都是“道”美，亦即“一”美的不同体现。因此，从现象学的角度看，这六大范畴体系揭示了道教“物化”的本质特征：“道化”。从审美层面上看，这六大范畴体



系揭示的是道教“道”美的不同体现，而“物化”则是获得“道”美的最佳境界，这种境界就是“忘”的境界，就是审美主体和审美客体高度融合的境界。

第四章是对道教“物化”美学思想所体现的美学特征的分析。具体而言，道教“物化”美学思想体现了“道”的审美需求、“虚静”的审美态度、“与道合一”的审美体验、“无我”的审美人生。从审美的层面上讲，这四大审美特征使道教“物化”美学思想在道教美学思想中占有重要的地位。换句话说，研究道教美学思想必然要研究道教“物化”美学思想，离开了道教“物化”美学思想，道教美学思想研究就不能自成体系。

第五章揭示的是道教“物化”美学思想所蕴含的现代审美文化价值。从思想内容上看，道教“物化”美学思想的“一”“心”“忘”“形”“神”“化”这六大范畴体系分别揭示了道教“物化”美学思想的现代美育思想、现代养生审美思想、现代生态审美思想、现代文艺审美思想。事实上，这四个方面的内容都有利于现代审美文化的发展。具体而言，道教“物化”美学思想所蕴含的现代美育思想有利于现代人树立正确的审美观；道教“物化”美学思想所蕴含的现代养生审美思想对现代养生审美文化有一定的促进作用；道教“物化”美学思想所蕴含的现代生态审美思想对现代生态审美文化有一定的借鉴作用；道教“物化”美学思想所蕴含的现代文艺审美思想对现代文艺审美文化有一定的推动作用。

道教“物化”美学思想属于意识形态方面的问题，它不仅涉及道教美学的问题，而且还涉及道教文化的问题。此外，它既关乎传统审美文化，又关乎现代审美文化。通过研讨，本书给出结论：道教“物化”美学思想由六大范畴体系构成，具有四大美学特征，蕴含了四大现代审美思想，从而有利于现代审美文化

的发展。

As a young subdiscipline of Chinese aesthetics, Taoist aesthetics has only a short span of 21 years, but Taoist aesthetic thoughts have more than 1,800 years of history and they can be traced back to the end of the Eastern Han Dynasty. During these years, Taoism has developed its own aesthetic cultural system, but the thought of "Materialization" in Taoist aesthetics reflects Taoist aesthetic culture. Although Taoist aesthetic culture is part of ancient Chinese aesthetic culture, Taoist aesthetic culture has made a great contribution to the development of China's contemporary and modern aesthetic culture. Therefore, we should have a modern view of the study of the thought of "Materialization" in Taoist aesthetics, which shows that the modern aesthetic cultural values of the thought of "Materialization" in Taoist aesthetics should be the final research of this book.

As an indigenous religion in China, Taoism takes "Tao" as the highest faith in order to become immortal so that Taoism is deeply branded with traditional Chinese native culture. From an aesthetic point of view, Taoist aesthetic thoughts have developed themselves by mainly inheriting philosophical Taoist aesthetic thoughts and accepting some of Confucian aesthetic thoughts and Buddhist aesthetic thoughts. Therefore, as a special part of Taoist aesthetic thoughts, the thought of "Materialization" logically takes the theoretical source of Taoist aesthetic thoughts as its main theoretical source. More specifically, the thought of "Materialization" in Taoist aesthetics has developed itself by directly inheriting Lao Zi's and Zhuang Zi's aesthetic thoughts about "Materialization", but Zhuang Zi's aesthetic thoughts about



"Materialization" are mainly inherited. In Zhuang Zi's thoughts about "Materialization", "Materialization" shows the state of getting "Tao", which covers the state of existence and the state of art. This idea is directly accepted by Taoism, and is differently embodied in different stages of Taoist development. In Taoism, all things in the universe are transformed by "Tao" so that man and things are homologous. Therefore, Taoism holds the idea that "Materialization" is a widespread phenomenon in the universe. From the aesthetic point of view, this widespread phenomenon is in fact the state of "Tao's Transformation", which is not only the state of "The Union of Life and Tao", the state of existence, but also the state of "Forgetting Things and I", the state of art. Consequently, the thought of "Materialization" in Taoist aesthetics is the systematic and theoretical summary about the aesthetic phenomenon of "Materialization" of Taoism, which reflects Taoist aesthetic culture and has the basic cultural characteristics such as contemporaneity, continuity, practicality and openness.

Taoist "Materialization" is not only an aesthetic phenomenon, but also a Taoist cultural phenomenon that is the subsystem of ancient Chinese culture, so from the point of view of methodology, this book takes Edmund Husserl's phenomenology and Bronislaw Kaspar Malinowski's ideas of culture as its own methodological foundations to discuss the main source of the thought of "Materialization" in Taoist aesthetics and give the effective definition of "Materialization" in Taoist aesthetic thoughts. Moreover, this book analyzes the three points of the thought of "Materialization" in Taoist aesthetics like the system of categories, the basic aesthetic features and the aesthetic

cultural values. This book, whose text has five chapters, is composed of a preface, a text and a conclusion.

The preface first points out what are the reasons of this research subject and gives comments on the ideas about the previous researches of this subject at home and abroad. In addition, it clarifies the research contents, the research significance, the research approaches, and the technical routes. Finally, it delineates the special points, the innovative points, the research difficulties, the prospects for development, the research foundations, and the conditions for research.

Chapter One expounds Lao Zi's "Self-transformation" and its subject conditions, and gets a conclusion that Lao Zi's "Self-transformation" should be the rudiment of the thought of "Materialization" in China's classical aesthetics. On this basis, the book further points out the characteristics and the connotations of Zhuang Zi's "Materialization", analyzes the conditions for the realization of the subject, and concludes that it is Zhuang Zi that first used the concept of "Materialization" in China's classical aesthetics. After introducing Lao Zi's and Zhuang Zi's aesthetic thoughts of "Materialization", this book concludes that the main theoretical source of the thought of "Materialization" in Taoist aesthetics is Lao Zi's and Zhuang Zi's aesthetic thoughts of "Materialization", but Zhuang Zi's aesthetic thoughts of "Materialization" should be the main source.

Chapter Two discusses the basic concept of Taoist "Materialization" and the basic concept of Taoist Aesthetics, and then gives an effective basic definition about the thought of "Materialization" in Taoist aesthetics. From the perspective of the



composition of words, the concept of the thought of “Materialization” in Taoist aesthetics is composed of Taoist “Materialization” and Taoist aesthetics; that is to say, if we give a clear definition about the thought of “Materialization” in Taoist aesthetics, we should first understand Taoist “Thing” and “Transformation”, and Taoist “Materialization”, and then we should also understand Taoist aesthetics. In Taoism, “Materialization” is a widespread phenomenon of transformation that is not only a cultural phenomenon, but also an aesthetic phenomenon so that the book holds the idea that the thought of “Materialization” in Taoist aesthetics is the systematic and theoretical summary of the ideas and thoughts around the aesthetic phenomenon of “Materialization” given by Taoist scholars, Taoist writers, thinkers and artists from one dynasty to another.

Chapter Three elaborates the system of categories of the thought of “Materialization” in Taoist aesthetics. This book argues that the thought of “Materialization” in Taoist aesthetics consists of six major categories that are “One”, “Heart”, “Forgetting”, “Shape”, “Spirit” and “Transformation”. In these six categories, the categories of “Heart”, “Shape” and “Spirit” are in a parallel position under the category of “One”, the core of this system, to show the different forms of “Materialization” in different stages, but the category of “Transformation” is regarded as the purpose, and the category of “Forgetting” is taken as the means. Specifically, “One”, “Heart”, “Shape”, and “Spirit” are based on the “Transformation” as the goal, but under the “Forgetting”, the process of transforming “One”, “Heart”, “Shape” and “Spirit” has aesthetic attributes so that in the process of transforming, “One”, “Heart”, “Shape”, and “Spirit”

accordingly turn into “One” beauty, “Heart” beauty, “Shape” beauty and “Spirit” beauty. “One” is another name for “Tao”, so the beauty of “One” is the beauty of “Tao”, which means that the other beauty in “Heart”, “Shape”, and “Spirit” shows the different forms of the beauty of “Tao” that is also called “One”. Therefore, from the perspective of phenomenology, the system of the six major categories exposes that the essential characteristic of Taoist “Materialization” is “Tao’s Transformation”. From the aesthetic point of view, these six major categories reveal the different forms of the beauty of “Tao”, but “Materialization” is the best state to comprehend the beauty of “Tao”, and this state is the state of “Forgetting”, in which the aesthetic subject and the aesthetic object are highly integrated.

Chapter Four analyses the aesthetic characteristics of the thought of “Materialization” in Taoist aesthetics. Specifically, the thought of “Materialization” in Taoist aesthetics reflects the aesthetic need of “Tao”, the aesthetic attitude of “Emptiness and Quietness”, the aesthetic experience of “The Union of Life and Tao”, and the aesthetic life of “Forgetting Me”. From the aesthetic point of view, the four major aesthetic features make the Taoist thought of “Materialization” take up the important role in Taoist aesthetics; in other words, if we want to study Taoist aesthetics, we should study Taoist thought of “Materialization”, for the study of Taoist aesthetics cannot be self-contained if it does not have the thought of “Materialization”.

Chapter Five reveals the modern aesthetic cultural values of the thought of “Materialization” in Taoist aesthetics. From the ideological



content, the six major categories of the thought of “Materialization” in Taoist aesthetics tell that the thought of “Materialization” in Taoist aesthetics contains the modern aesthetic thoughts about education, health care, ecology, and literature and art. In fact, these four aspects are beneficial to the development of modern aesthetic culture. Specifically, the aesthetic thoughts about education can help modern people set up their correct aesthetic views; the aesthetic thoughts about health care can have a contribution to the modern aesthetic culture about health care; the aesthetic thoughts about ecology can be used as a reference for the modern ecological aesthetic culture; and the aesthetic thoughts about literature and art can play a certain role in pushing forward the modern aesthetic culture of literature and art.

As the thought of “Materialization” in Taoist aesthetics belongs to the ideological aspect, it is involved not only in Taoist aesthetics, but also in Taoist culture. In addition, it is related not only to the traditional aesthetic culture, but also to the modern aesthetic culture. Through the above discussion, this book gives the conclusion that the thought of “Materialization” in Taoist aesthetics consists of six major categories, has four major aesthetic characteristics, and contains four great modern aesthetic thoughts so that it is beneficial to the development of modern aesthetic culture.

目
录



第二节 道教“物化”美学思想之“心”	(128)
第三节 道教“物化”美学思想之“忘”	(148)
第四节 道教“物化”美学思想之“形”	(170)
第五节 道教“物化”美学思想之“神”	(187)
第六节 道教“物化”美学思想之“化”	(203)
小 结	(220)
第四章 道教“物化”美学思想的基本特征	(229)
第一节 “道”的审美需要	(230)
第二节 “虚静”的审美态度	(237)
第三节 “与道为一”的审美体验	(242)
第四节 “无我”的审美人生	(249)
小 结	(256)
第五章 道教“物化”美学思想的现代审美文化价值 ...	(261)
第一节 审美文化的概念	(262)
第二节 道教“物化”美学思想的审美文化结构	(267)
第三节 道教“物化”美学思想的现代审美文化价值	(279)
小 结	(299)
结 语	(305)
参考文献	(313)
后 记	(326)

绪 论



从宗教的角度看，道教是一种多神教，“道教徒的终身目标就是要修炼成神仙，以至长生不老，其目的就是要生活在仙界里，这种仙界就是道教的彼岸世界”^①。围绕这个彼岸世界，道教在其发展过程中建构了自己独特的思想理论体系，这个体系就是我们现在称的“道教哲学”。顾名思义，“道教哲学就是站在一定的哲学立场上，通过哲学性的描述、分析和论证，揭示道教信仰中的哲学思想，并吸取其中有营养的成分”^②。从思想来源来看，道教哲学以吸收道家思想为主，亦即以老庄思想为其主要来源，但道教并不是被动地吸收老庄思想；相反，道教对老庄思想进行了能动的改造，如“老庄道家分别讲道和气，而道教则把‘道’与‘气’直接连起来讲，得出道者气也的命题，以证明人类长生之可能性”^③。从思想内容上看，道教哲学的核心是生命的永恒。“围绕生命的永恒存有问题，道教展开了一系列的哲学范畴、命题和论证，其讨论本体论、认识论和伦理观的最终目

① 王晓朝、李磊编著：《宗教学导论》，北京：首都经济贸易大学出版社，2006年，第99页。

② 李刚：《汉代道教哲学》，成都：巴蜀书社，1995年，第14—15页。

③ 李刚：《汉代道教哲学》，成都：巴蜀书社，1995年，第19页。