

高建平 王柯平 主编  
Edited by Gao Jianping & Wang Keping

# 美学与文化·东方与西方

*Aesthetics and Culture*

*East and West*

 安徽教育出版社

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# 序

## Prefaces

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# The East-West Collaboration for a New Aesthetics

(Japan) Ken-Ichi Sasaki (President of International Association for Aesthetics)

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Ladies and Gentlemen,

I wish to offer, in the name of the International Association for Aesthetics (IAA), my heartiest congratulations to the organizers of this International Conference. The number and quality of the participants, coming from around the world, as well as the size of the audience, already show the success of this meeting.

After the congratulations, then, my personal appeal, which I address especially to the Chinese portion of the audience. While still speaking as a representative of the IAA, I cannot but make this appeal from what is also my own personal position. Coming from Japan, I share to a certain extent the same situation as you in relation to worldwide philosophy and to contemporary aesthetics. Simply speaking, we are followers. We have been following or endeavoring to follow Western civilization; the case of aesthetics forms just part of this general tendency. Well, it is said that modern civilization was created in the West thanks to three important inventions made here in China: printing, the compass, and gunpowder. You may be justifiably proud of this. But at the same time, we should raise this question: why, then, was modern civilization a creation not of China but of the West? A standard answer is already given by scholars: it was a lack of natural sciences that prevented China creating modern civilization; natural sciences being the devices that transform knowledge into real power.

I am profoundly convinced that modern Western civilization is something exceptional in human history. But most people recognize that we can no longer continue along the same lines, and that we have to create a new civilization. To create a new civilization means to create a new philosophy of the management of human kind. Can aesthetics set itself a different task in our day? I don't think so. I wish to seek a new aesthetics within this general scheme of civilization. In this view of the future, although I recognize that our

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## 东西方合作,寻求新美学(代序)

(日本)佐佐木健一(国际美学协会主席)

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女士们,先生们:

我首先代表国际美学协会,对这次国际会议的组织者们予以最衷心的祝贺。来自全世界的会议参加者的素质和人数以及观众的规模已经表明这次会议的成功。

其次,我个人请求,专门致辞给中国的观众。然而,作为国际美学会议的发言代表,我不能只从我个人立场发出这个呼吁。来自日本的我,在与世界性的哲学和美学的联系上,与你们处于同一种境遇。简而言之,我们都是追随者。我们一直在追随或者说努力追随西方的文明,美学仅仅是这种趋势的一部分。据说,多亏了产生在中国的三大重要发明:印刷术、指南针和火药,西方文明才得以创造出来。你们也许无可非议的为此感到自豪。但与此同时,我们应该提出这样的问题:为什么现代文明是西方而不是中国的造物?学者们已经给出了一个标准答案:自然科学的缺乏妨碍了中国创造现代文明,而这正是把知识转化为真正力量的装置。

我深信,现代西方文明在人类历史上是独树一帜的。但是大部分人认识到我们不能再继续同样的道路了,我们必须创造新的文明。创造新的文明意味着创造新的人类哲学体系。在我们的时代,美学难道能把自己置于这个目标之外吗?我不这样认为。我希望在这个全面的文明计划

Western colleagues are always playing the leading part, I expect a great contribution from you, our Chinese colleagues. I do so because the materials for a new creation should always be found in the accumulated history of culture, and China is very rich in such history.

I hope this conference will be a great step forward in our collaboration in search of a new aesthetics, a collaboration both between you and I, and of course between East and West, as the general theme of the conference emphasizes.

中寻求新美学。尽管我认识到在将来,我们的西方同仁仍将起领导作用,我渴盼其中有来自你们——我的中国同行的功绩。之所以这样说是因为,新创造的素材应该总是发现在积淀的文化历史之中,这样的历史,中国是非常丰富的。

在我们合作寻求新美学中,在我和你,当然也在东方和西方的合作中,我希望这次会议能向前迈出一大步,如同这次会议的主题所强调的那样。

(王丽英/译)

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## Develop World Aesthetics via East-West Dialogue

(China) Ru Xin (Chairman of Chinese Society for Aesthetics)

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Beijing Symposium on "Aesthetics and Culture: East and West" is announced open today. On behalf of Chinese Society for Aesthetics, I warmly welcome all the participants from home and abroad.

Personally, I find the theme of this symposium significant and Geist-featured. Ever since our entry into the 21<sup>st</sup> century, there have arisen great changes all over the world. The trend of economic globalization promotes further connections and communications between all the nations across the world. As a result, the world is getting smaller and smaller and thus turning into a so-called "global village". There are no longer such insurmountable gaps that would separate peoples from each other. It is actually a story of the past what Rudyard Kipling once claimed in one of his poems: "Oh, East is East, and West is West, and never the twain shall meet." Nowadays, this kind of clear-cut distinction is gone. As is noticed, it is unlikely and impossible for globalization to exterminate the diversity of human cultures; otherwise the world would become a rather monotonous place to live in. As a matter of fact, the world civilization is heading for a multi-dimensional development and taking on a colorful prospect. It is commonly agreed that every culture is a kind of wealth that offers its unique contribution to the advancement of human civilization. Gone is the time when a certain culture dominates the world as a whole. At the present-day all cultures are expected to respect and treat each other on an equal footing, and meanwhile communicate and dialogue with one another. It is definitely essential for the East and the West to do so. For this is a good way for the Eastern and Western cultures to attain mutual understanding to the extent that they can learn more merits from each other so as to improve themselves respectively.

As is known to all, such Oriental countries as China, India, Japan, North Korea, Arabian countries, and Iran, etc. have their own ancient civilizations, long-standing tra-



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## 在东西方对话中发展世界美学(代序)

(中国)汝信(中华美学学会会长)

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“美学与文化·东方与西方”国际学术研讨会今天在北京开幕,我谨代表中华美学学会对参加会议的中外学者们、特别是远道而来的外国学者表示热烈的欢迎。

我认为,这次研讨会的主题是很有意义的,也是富有时代特色的。我们已经进入21世纪,世界发生巨大的变化。经济全球化的趋势加强了各国各地区之间的联系和相互依赖,世界变得越来越小,成为人们所谓的“地球村”。在当代世界已不再存在把人们分隔开的不可逾越的鸿沟,Joseph Rudyard Kipling 在诗中所说:“东方就是东方,西方就是西方/这两者永远无法融会的情况已经一去不复返了。”同时,我们还看到,全球化并没有也不可能消灭人类文化的多样性,使世界变得单调乏味。相反,世界文明正向着多元化方向发展,呈现出丰富多彩的局面。人们认识到,每种对人类文明的发展作了独特的贡献的文化都是一种财富,由一种文化去统治世界的时代已过去,现在各种文化应该相互尊重,平等对待,开展交流和对话,而作为不同的文化,东西方之间的交流与对话尤为重要。这不仅是为了增进相互理解,而且是为了相互学习,吸收对方的长处来丰富和发展自己。

大家知道,东方国家如中国、印度、日本、朝鲜以及阿拉伯国家以及伊朗等国都有古老的文明、悠久的文化传统和丰富的美学思想,都有自



ditions, and rich aesthetic thoughts, including their unique aesthetic ideals and aesthetic tastes. They all have made great contributions to the development of world aesthetics. But it is due to some historical reasons that they are neglected to some degree. Take China for example. During the span of two thousand years ranging from Pre-Qin period to the modern time, Chinese aesthetics has been developing and forming its unique style in literature, music, painting, sculpture, architecture, and other genres of art. It remains neither closed nor invariable, continuously taking up aesthetic elements from other cultural resources in order to enrich itself. The past has witnessed China's constant exposure to the influence from India, Arab, Persia, and Japan, etc. In addition, modern civilizations in Europe and America have also rendered great impact on Chinese aesthetics. In the case of modern Chinese aesthetics, it turns to and absorbs the excellent achievements of world aesthetics even though it is rooted in Chinese historical and cultural heritage. Moreover, Chinese aestheticians sincerely hope that the Chinese aesthetic circle and their world counterpart can get to know more about each other through communication and dialogue. We will redouble our efforts to carry forward the dialogue between the East and the West. In a word, let us join our hands together to contribute more to the development of world aesthetics.

I hereby wish the conference a tremendous success!

