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主编

汝信 王德胜

AESTHETICS IN CHINA

美学

2004 · 2

总第二辑



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卷 首 语

二百年前，伟大的德国哲学家、美学家伊曼努尔·康德（Immanuel Kant, 1724 ~ 1804）走完了自己一生的“哲学家之路”，逝世在他毕生度过的东普鲁士首府哥尼斯堡（今俄罗斯加里宁格勒）。

二百年来，在西方，在东方，“康德”这个名字一直无法为热爱思想、追求学术的各路人士忘却，以至于“回到康德”成了 20 世纪哲学和美学开启的回归步伐。如果说，在西方，作为启蒙运动的最后一名伟大导师，康德张扬了人“通过知识而自我解放”的观念，他的《纯粹理性批判》、《实践理性批判》、《判断力批判》以及《道德形而上学基础》等伟大著作直接确立了其作为德国古典哲学第一位重要代表的历史地位；那么，在东方，特别是对于 20 世纪的中国学人来说，就像梁启超在《近世第一大哲康德之学说》一文中所指出的，康德则同时是“黑暗时代之救世主”，是“百世之师”：康德以及康德学说不仅直接启发了 20 世纪中国学人对于知识价值的现代性认识，更开启了 20 世纪中国学术界对于人的问题的新的思想之途。

就美学的发展而言，在一定意义上，可以说 20 世纪中国美学走向现代理论建构的道路，也正是从自觉或不自觉地接受康德学说，尤其是他关于审美无功利性、无目的性思想开始的。一个世纪以来，“康德”这个名字深深嵌刻在了现代中国美学学者的思想记忆当中，康德美学成为中国美学开启自身现代性道路、构筑“美学中国”现代理论图景的最重要的知识根据——把无功利性、无目的性确定为审美本质规定的康德美学，不仅在 20 世纪初推进了中国美学的现代发轫，引起当时许多中国美学学者对美学、文艺问题的新的理论反思，同时也成为现代中国美学建构自身与中国古典美学不同理论形态的最核心、最基本的话语。正因此，我们看到，从梁启超、王国维、蔡

元培,到朱光潜、宗白华,再到李泽厚等,20世纪中国美学的理论大师们几乎都把康德学说及其美学观念当作了自己进行美学思考的特定资源。即如宗白华,便曾最早在中国报刊上撰文介绍康德哲学,先后于1919年5月在《晨报》副刊发表《康德唯心哲学大意》和《康德空间唯心论》两文。现代中国美学先驱者王国维的很多论述,反复强调了审美无功利性和无目的性的基本立场,甚而在《〈红楼梦〉评论》中将这种康德主义的美学态度提升为一种抵御现实苦难、超越权欲利益的生活态度,极力标榜“离此生活之欲之争斗,而得其暂时之平和,此一切美术之目的也”。至于蔡元培,更是具体地在美育理论中直接吸收、发挥了康德的审美超功利性思想,将之用于人心、社会、文化的改造以及中国人精神价值的重建设计,视美育的根本任务在于培养、发展人的无个人利害计较的情感并以此去除私欲而达致人与自然、社会的和谐。及至80年代,李泽厚“主体性”理论的提出,明显基于他对以“三大批判”构筑起来的康德批判哲学的深入理解,其《康德哲学与建立主体性论纲》便具体表明了“主体性实践美学”与康德思想的这种内在联系。而从李泽厚美学在20世纪后二十年中国美学进程中产生的巨大影响,我们当可以发现直至20世纪末中国美学与康德、康德学说之间关系的密切性。

在这里,我们同样不能不注意这样一个事实,即在美学史上,康德第一次集中而明确地把美学的探讨重点移向了对主体审美能力的考察。他借助先验综合方法,强调审美判断力作为美和美感的共同本源,把对美和美感的理解定位于人的主体能力,提出了诸如审美经验、审美意象、想象、天才等一系列美学命题与问题,从而在美学领域实现了一种人本主义的立场转向。这一重大变化,不仅直接带来了20世纪西方美学的深刻转型,同样也对20世纪以来中国美学现代理论建构意义深巨,具体影响了现代中国美学研究向心理学领域的拓展。不仅像朱光潜在《文艺心理学》一书中围绕“美感经验的特征”这一核心问题,详细论述了想象、情感、美感、意象等在康德《判断力批判》中被创造性提出并有深入探讨的概念;而且,正由于对康德美学的自觉或不自觉接受,从20世纪20年代以后,中国美学学者有关审美心理学的研究开始同中国古典美学重视艺术经验的研究传统发生结合,包括宗白

华、朱光潜在内的一批现代中国美学学者对各部门中国传统中国艺术的审美特点、艺术价值进行了大量精辟分析,形成了20世纪中国美学进程中的艺术研究高峰,极大地推进了现代中国美学在艺术理论、艺术批评领域的学术深入。

毫无疑问,康德以及康德哲学、美学与20世纪中国美学的关系既是直接具体的,也是内在深刻的。也因此,今天,在我们考察、探讨20世纪中国美学学术进程及其现代理论建构诉求之时,康德及其学说的影响问题必定作为其中一个不可或缺的方面而出现。只要我们意欲承续中国美学百年来的学术努力,继续推进美学在未来中国的理论建构和思想深化,则我们又必定不能越过或无视康德——就像康德以后西方美学的现代主义话语总是牵连着康德美学内在的现代性诉求一样,中国美学的现代建构也同样有必要认真检视、探究康德学说及其对于中国美学的现代意义问题。

值此康德逝世二百周年之际,我们特别发表了《康德美学思想的发展历程》、《“美是道德的象征”》、《康德美学中的自由》三篇文章,以此作为对这位伟大哲学家、美学家的诚挚纪念,同时也表达我们对康德美学的崇高敬意和对康德思想的真诚探寻。

本辑中,有关中国美学(包括20世纪中国美学家思想)的研究占了相当篇幅。虽然本刊所发表的文章不限于“中国美学”的研究,但我们也始终主张,作为中国的美学学者,努力发现并深刻探究中国文化、中国美学的自身问题,在理论上致力于美学追问、美学理论建构的中国特性,应是一个基本的立场。这样一种“中国特性”的呈现,当然脱不开对中国美学理论、美学历史的全面深入探讨。全球化时代,我们的美学视野是世界的,与此同时,面向世界的当代中国美学同样需要保持对于自身思想历史、理论资源的深刻发掘,并以此作为当代中国美学理论深化的内在根基。如此,则我们今天的美学和美学研究才可能真正产生出建构性的价值。基于此,我们希望,《中国美学》以后能够在这方面做更多具体的工作,也希望得到美学界朋友的大力支持。

《中国美学》2004年第一辑出版后,我们收到许多读者来信,希望获赠刊物。对于大家的厚爱,我们深表感谢。惟因本刊人手有限,无法一一复函,

在此致歉。凡欲邮购《中国美学》者,可直接与商务印书馆邮购部联系(北京市宣武区琉璃厂西街 51 号;邮政编码:100052)。

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AESTHETICS IN CHINA (2004 · 2)

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Abstracts

The Course of the Development of Kant's Aesthetics

.....Cao Junfeng(001)

Kant's aesthetics is rooted originally in Rousseau's works. The aesthetical viewpoint that expressed by Rousseau in *Emer* has been elaborated sufficiently in Kant's early aesthetical work *Observation of feeling of Beautiful and sublime*, which expressed a striking tendency of anthropology. Kant thought deeply about the problems of beauty and the feeling of the beautiful once again owing to teaching anthropology later on. He also discussed the beautiful, aesthetical feeling, art and play in *Reflection of Anthropology* wrote during 1770s and 1780s. And in the end of discussing the feeling of the beautiful, he formulated the original outline of *Critique of Judgment*. Meanwhile, he determined the main contents and structure of *Critique of Judgment* written afterwards. This proves that Kant's aesthetics evolves from anthology, and that the composition of *Critique of Judgment* is not because Kant find out that there is a wide gap be-

tween the two parts of his philosophy (epistemology and ethics) and he wants to fill the gap and to join the two parts as one, but written after that the fundamental contents and structure were pondered over perfectly, and he found that this "*Critique*" can serve as a bridge between epistemology and ethics. So, in the "first introduction", he expounds the division of the previous two "*Critiques*" and he finds the necessity and possibility of linking them as one with a new "*Critique*".

"Beauty Is a Moral Symbol"

——A Rectifying Interpretation about Kant's

Aesthetics.....Wang Yuanxiang(019)

Kant believes that in the process of communicating with the empirical world and the transcendental world through disinterested, aimless, free pleasure, sense of beauty can lead man to the highest good and complete the ontological construction of human himself. Kant thus concludes that "beauty is a moral symbol". When Kant's successors like Schiller and other philosophers push beauty into an objective reality along with Kant's road, they lack an insight into the transcendental thoughts of Kant's aesthetics. A recognition of such thoughts is significant for us today in structuring the modern personality.

Freedom In The Kant's Aesthetics.....Liu Kai/Li Xijian(036)

"Freedom" is a very important concept in the whole Kant's philosophy and aesthetics, its significations were based on the Kant's whole system of critical philosophy and the particular

comprehension to the human being. Thus, starting from Kant's thought about human being, this paper will clear the stipulation about freedom in Kant's system of philosophy, and, on this basis, discuss the various dimensions of "Freedom" in Kant's aesthetics, theoretic significance in the history of aesthetics and its dualist predicament and finally, try to find a road through the predicament according to Marx's aesthetic thought.

Reviewing Schopenhauer's Pessimistic Philosophic

Aesthetics.....Yue Jiexian(050)

This article commented Schopenhauer's philosophy and art Aesthetics, pointed out his theory of irrationalism existent will was pessimistic for a sort of philosophy. And for the philosophic stand of his art Aesthetics, it also led Schopenhauer only took art as a tool to make people extricate from existent will obsession. Schopenhauer's philosophic Aesthetics deeply affected the trend of contemporary west philosophic Aesthetics, and was favored by part of contemporary Chinese young people to a great of extent, and exerted a subtle influence on their philosophic value and Aesthetic idea.

Schiller's Viewpoints about the Anthropological Function of Aesthetic Kingdom.....Zhang Yuneng(061)

To sufficiently demonstrate the anthropological function of aesthetic estate, which can integrate humanity of human beings, Schiller analyzes and expounds the viewpoint from the point of view of human history, forming theories of three stages of human

history and aesthetic kingdom. The development of human history can be divided into three stages: realm of nature(necessity)——realm of aesthetic(freedom)——realm of freedom (morality), and the realm of aesthetic is the necessary road for human beings to go from the realm of nature of necessity to the realm of freedom of morality. Such is the anthropological function of aesthetic kingdom.

The Rise of an Aesthetic Consciousness in China

.....**Wolfgang Kubin(070)**

No matter what the meanings of the concept beauty might be, the production of Chinese art may not be beauty but Yijing (意境), an especially explanatory concept in Chinese aesthetics, as Zong Baihua and Ye Lang have proposed, which makes Chinese art an appearance profoundly different from that of the Western art, an appearance that is formless due to its social and philosophical backgrounds. Chinese art, taking Yijing as its purpose, attempts to express what could potentially be rather than what is actually realized; therefore, it always deliberately avoids concrete representation.

A Study on Aesthetic Perfection.....Zhang Jing(085)

Perfection is a unique realm of Chinese classical aesthetic system, the highest grand of aesthetics conception and the highest level of artistic conception. But these are not enough for expressing perfection's meaning. On the base of Chinese classical philosophy and aesthetics, perfection, which is mixed together by all crea-

tures' natural changes and artistic conception, has larger aesthetic intension and richer information. Just according to the world view and artistic conception theory, and perfection's various explanations, the article tries to study perfection's deeper intension and theories value in three dimensions: firstly, as for aesthetic characteristic, perfection is a kind of artistic conception which is beyond artistic form, enjoys unlimited vitality, perfect harmony and forms an integral whole; secondly, as for aesthetic experience, it is the world view connected by the nature; lastly, as for artistic creature, it is coincidental coming together of artistic subjects and objects.

Zhuangzi's Aesthetics through the Stories of Hundun,

Xiangwang, and Hongmeng.....Peng Feng(094)

This paper focuses on three stories about Hundun, Xiangwang, and Hongmeng, from which we can summarize Zhuangzi's aesthetic thought in a systematic way. The story of Hundun tells us that the Dao cannot be represented by any intellectual ways. The story of Xiangwang tells us that the Dao which cannot be represented in any intellect ways can be presented in the mode of art. From the story of Hongmeng, we know that anything existing in or as itself is in the state of play, and thus can be called the beautiful. Thus the beautiful is everything that exists freely and differently. Zhuangzi's thoughts of affirming the beauty of everything itself is a very special idea, from which we can find somewhat similarities with positive aesthetics and phenomenological aesthetics.

Aesthetics of Artistic Imago Creating in the Essays

of Late Ming Dynasty.....Luo Yunnyun(105)

In the light of the theories of artistic imago creating embodied in essays of Late Ming Dynasty, this thesis reviews the illustrious achievements in Chinese classic literary history, explains that litterateurs and artists of Late Ming Dynasty summarize the course of artistic imago creating through calligraphy, painting and travel notes, which is from Xingxiang in nature, and empathizing in the scenery to creating artistic conception in the soul. The classic calligraphy and painting of Chinese art has its own artistic characteristics of imitating the nature again higher than the nature, but the creation of artistic imago, as the highest state in Chinese art, is the production of joining perfectly the external scenery and the internal feeling of artists.

A Fine Structure of Chinese Philosophy of Art

——An Analysis of Shi Tao's *Discourse on Painting*

.....Chen Liangyun(122)

Shi Tao's *Discourse on Painting* is a masterpiece on philosophy of art. With 'yi hua' (the visualization of *Dao*) as its key word, it provides a thorough and comprehensive analysis of the ontology on art; it expounds the essence and attributes of 'fa' ('fa xiang', i. e., the original appearance of the world) in metaphysics and 'bi mo zhi fa' (techniques of painting), thus advances theoretically the traditional concept of 'fa'. What's more important, it reveals the feature of beauty. Its statement, 'mountains have to enter my mind before they get reflected in my paint-

ing', was made 200 years earlier than the widely accepted belief in the aesthetics circles that 'beauty is the objectification of man's inbeing power'. This statement is a fine example of Chinese discourse, i. e. oriental discourse. Shi Tao's discourse on paintings exceed those on poems and excel his predecessors. They link up modern art and theories on aesthetics. Therefore, they should no longer be ignored.

Cai Yuanpei: The Transcultural Interpretation and Aesthetic Rescue Program.....Li Qingben(136)

From the perspective of Cai Yuanpei's integrated academic determination which assimilates the conflicts between the eastern and the western, the traditional and the modern cultures, this paper is mainly to expand the realistic significance of his two propositions which contains "freedom in thinking, all-embracing" and "replacement of religion by aesthetic education" in philosophical and theoretical stance, based on his integrated academic thinking. It points out the negative and relative nature of CaiYuanpei's view of freedom that is bounded by others' freedom, and which corresponds to "appropriateness" and "forgiveness" in Chinese tradition, thus marks the distinction from radical freedom. The proposition of replacing religion by aesthetic education focusing on the aesthetic essence of absolute freedom is put forward on the ground of bankruptcy of world religion as well as the construction of modernity of Chinese culture and relates to Chinese problem with aesthetic presence and religious absence.