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论中国传统美学对审美实践维度的建立

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摘要: 康德认为没有所谓“纯粹”的美学, 从而隐约地表现出了对审美的实践维度的构想, 但由于他拒绝赋予美学以一个外在的客观的目的而未能完成。黑格尔明确地予美以客观的目的, 即“美就是理念的感性显现”。但他的美学所表现的乃是一种哲学思维的理念, 没有人人切实皆有的“感”、“觉”或“悟”, 不合审美的感性特质, 审美的实践维度之建立的愿望仍然落空。中国传统美学则始终把涵养人人生命中所具有的道德实体“心”、“性”作为审美的客观目的, 同时它给人以人格修养工夫这样一个切实的实践理路, 从而建立起审美的实践维度。

关键字: 康德; 黑格尔; 儒家; 美学; 实践

On construction of practical dimension of aesthetics: ——A critical study from Kant through Hegel to traditional Chinese aesthetics

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Abstract: After a critical study of Kant's and Hegel's aesthetics, this paper discusses constructing a practical dimension of aesthetics by introducing traditional Chinese aesthetics. Kant argued that there is no such thing as "pure" aesthetics, so he did try to conceive a practical dimension of aesthetics but failed due to his denying an external purpose in aesthetics. However, the beautiful for Hegel is "the sensuous manifestation of the idea". Since the "idea" in Hegel's aesthetics is a philosophical concept and can't be sensed, felt or grasped by everybody, his intention of constructing a practical dimension of aesthetics was unfulfilled. But traditional Chinese aesthetics regards cultivating the heart and nature culture as its aim, meanwhile, this aesthetics offers feasibly from self-cultivation, thus the practical dimension of aesthetics can be constructed.

KeyWords: Kant; Hegel; Confucianism; aesthetics; practice