

卷首语 From the Editors' Desk

Aesthetics, Art and Theology in China

YOU Xilin, ZHANG Jun and Paulos HUANG

This volume is a special volume on Aesthetics, Art and Theology in China (“中国的美学、艺术和神学”专辑), and Professors DAO Zi and ZHU Donghua, Tsinghua University have been invited as Guest Editors.

In this article, we will introduce aesthetics and theology generally first by Professor YOU Xilin, and then professor ZHANG Jun will introduce Christian Aesthetics in China, and finally Paulos HUANG will introduce the content of this volume.

Part I

Aesthetics and Theology^[1]

YOU Xilin

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As a branch derived from enlightenment philosophy, aesthetics has always been treated by the newborn ideology as the opposite of theology. China also saw the doctrine of “substituting religion for aesthetic education” in its enlightening culture era. Opposed to each other as aesthetics and theology (or aesthetic education and religion) are interpreted, their sibling relations become even more prominent. The supposed substitution of one for the other suggests that they have symmetric or similar functional status. Moreover, even with the above-mentioned modern progressive pedigree, as historical successions, they both surely contain relational aesthetics inherited from previous times. But the above-mentioned unity has been overshadowed by modernity and modern ideologies that sprang up in the 18th century and has shaped the popular concept of aesthetics thereafter. Aesthetics has been misled by its literal meaning of sensibility, and degenerated into “sensation study”, even into “sensuality study”. Those who hold such aesthetic views often trace their theories to Nietzsche, but they don't realize that Nietzsche stands at the peak of a watershed that is thinner than a blade, with aesthetics and theology on two sides. In other words, his aesthetics is also his theology, or aestheticized theology, which can be further interpreted as aesthetics of symbolic theology or aesthetics attempting to replace theology etc. Nietzsche's peak-positioned aesthetics has inherited from theology its transcendental temperament, while the “sensuality” aesthetics is falling down into

[1] The Chinese version of this article was first published on *International Aesthetics*, vol. 20, Jiangsu Education Publishing House in 2012.

the sticky wicket of sensual pleasures. From the perspective of academic history, “sensitivity” aesthetics deviates not only from Nietzsche’s aesthetics, but also from its profound historical mission of enlightenment. Such a change in the concept of aesthetics is brought forth by the historical evolution of modernity^[2].

The rising of theological aesthetics led by Balthasar in the 20th century drew the world’s attention, including China. In a sense, it intends to make theology and aesthetics return to the state of relatedness as was in Nietzsche. However, theological aesthetics represented by Balthasar is featured with theological dominance, that is, religious belief is the utmost dominance over aesthetics. More specifically, it focuses on how aesthetic experience witness (*μαρτυρια*) super-sensuous divinity, or how super-sensuous divinity dominates aesthetic experience. This approach is consistent with Platonism in the history of philosophy-aesthetics. As a result, it rejuvenated the tradition from Plato to Plotino in the 20th century, and highlighted the relationship Augustine built between theology and Platonism. In the light of “incarnation” belief, the significance of the transcendental world can be embodied by the perceptual world, so the real world should be put into the domain of the transcendental for examination. However, the transcendental domain prohibits the intrusion of experience. The well-known “anti-idolatry” movement fought not only against the indulgence in experience, but also against making God visible under the excuse that is a substitute for the invisible (God). Therefore, the tension of unity of opposites between sensibility and faith, including between theology and aesthetics, runs through the history of Christian thought. Theological aesthetics, which is a theological interpretation of aesthetic experience, is different from the “aesthetic theology” that attempts to incorporate theology into aesthetics^[3].

Therefore, the domain of “theology and aesthetics” is different from that of “theological aesthetics”. The former is a discipline of humanities, while the latter needs to maintain at least a minimum level of religious belief. Aesthetics’ interest in theological aesthetics and then in theology itself is based on the fact that aesthetics and belief are two similarly high-level spiritual forms of humanity. From the perspective of spiritual and intellectual history, the transformation of human temperament and taste from ancient to modern leads the relation between religion and aesthetics into a new and fundamental phase. They quote from and dissolve into each other to combat against the common problem of nihilism, consumerism and hedonism. In essence, the historical background of “theology and aesthetics” is their unparalleled proximity and attraction to each other based on their reflections on modernity and endeavors to rebuild modern spirit. As pointed out at the beginning of this article, the modernization of aesthetics tends to depart from religious belief or become non-spiritualized. It is this trend that forces aesthetics to take up analytical techniques and confuse itself with art theories to maintain the position of an already marginalized discipline. Thus, theological aesthetics, or even theology itself, is not only an antidote to the fashion of indulgence in “sensual aesthetics”, but also an active resource for aesthetics to restore its inherently spiritual upwardness.

[2] The study of the history of aesthetics as a subject must be combined with the history of thought, especially the relationship between enlightenment and modernity. The study of the history of a subject is not only superficial, but may lead to astray if it is confined to etymology or a post-disciplinary subject.

[3] For detailed review about this set of concepts, see DI Youzhuang, *Aesthetical Theology; or Theological Aesthetics after Balthasar*. Christian Culture Journal, 20th Series, Beijing: China Religious Culture Publisher, 2008.)

In the five monographs published in this column, Geiger's *Theology and Aesthetics* can serve as a general introduction to the field of theological aesthetics. It made a comprehensive introduction to the representative authors and viewpoints, and reviewed systematically the history of theology and its inherent contradictions based on literature retrospection. Zhang Jun's study of the transcendental aesthetic pedigree in Baltazar's theological aesthetics provides a unique interpretation of Western classical aesthetics. The article may have a bigger ambition, that is, to partially lay the foundation for reforming Western classical aesthetics according to modern requirement. With a critical attitude toward modernity, it anticipates a future aesthetics featured by a unity of the classical concepts of truth, goodness and beauty. In the same direction, Xiao Xiao's paper intends to demonstrate the importance of theological aesthetics to the reconstruction of aesthetics. As "sensibility study", aesthetics is "to extract spiritual denotation from various feelings and to show the spirit that attached to each gesture, event and reality." Besides, it highlights theological aesthetics' Christian color. "Beauty" in theological aesthetics is inseparable from "love" and "truth", which is different from traditional aesthetics that mainly values "goodness". Liu Guangyao traced the theological premise of poetry and poet, a task similar to Heidegger's account on the origin of works of art. As to theological aesthetics which related to both theology and aesthetics, his emphasis is that if aesthetics intends to benefit from theological aesthetics, it must be premised on a complete and sound theological belief. A deep investigation into works of art from aesthetic perspective has always been expected, because differences can provide insights. Two papers in this series carry out their research from this approach. They show how effective the introduction of theological aesthetics can be in deepening the understanding of art works. Lu Yang's close reading of the differences between Greek tragedy and the corresponding Hebrew text is actually a theological aesthetic interpretation of the latter, which reveals the religious origin of catharsis in aesthetic and art theory. According to him, only when faith surpasses the notion that life is suffering, may a kind of universal tragic beauty which, as Tolstoy said, transcends physical pain and personal misfortune, be testified and logically explained. Bai Junxiao's research on Augustine's thoughts on theological music explores a key issue in Western music history. Though it is an apparent fact that Christianity plays a significant role in Western music, as can be seen from the landmark status of Gregorian Le chant du silence, the internal laws under the apparent facts could only be revealed by interpreting the course of music-related events in the history of aesthetic thoughts. And an aesthetic interpretation of the inner relation between Christianity and music must consult Augustinian theology. Much more can't be covered here.

The relationship between theology and aesthetics is positive and complex. The more so, the more aesthetics should delve into this issue.

Part II

Christian Aesthetics in China

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Whether in the Christian or aesthetic field, as an interdisciplinary subject Christian aesthetics is always a marginal academic field, and its marginal status in China is more obvious. Theological aesthetics has at least formed an academic phenomenon in Western contemporary theological circle, but the related research in China has just begun. Based on the need of the wholeness of history of Western aesthetics, Christian aesthetics was introduced to Chinese academia half a century ago. However, the real interest in the study of Christian aesthetics in the Chinese academic community can only be traced back to the mid-1980s. The Chinese studies of Christian aesthetics in the last 30 years can be divided into two stages in 2000, the beginning era and then the enterprising era. Thirty years of research have achieved some results, but the short board is obvious. To deepen the study of Christian aesthetics, we must first sort out the ideological development of Christian aesthetics.

Key Words: Christian aesthetics, theological aesthetics, history of western aesthetics, classical aesthetics, Chinese academic community

基督教美学在中国

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提要:无论在基督教学界还是在美学界,作为跨学科研究的基督教美学历来都属于边缘学术领域,其在中国这种边缘性地位更为明显。神学美学至少在西方当代神学界已经形成现象,但在中国相关研究才刚刚开始。基于西方美学史书写完整性的需要,半个世纪前基督教美学被引介到中国学术界。然而,汉语学界对基督教美学的真正研究兴趣,却只能追溯到二十世纪八十年代中期。最近三十年的汉语基督教美学研究,可以 2000 年为界划分为两个阶段,之前为起步阶段,之后为进取阶段。三十年的研究,取得了一些成绩,但短板明显。深化基督教美学研究,首先必须梳理出基督教美学的思想发展脉络。

关键词:基督教美学;神学美学;西方美学史;古典美学;汉语学界

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一、基督教美学的现代处境

美学在基督教研究中向来是不受重视的领域,同样基督教的美学思想历来也是美学研究中长期漠视的部分。美学研究成为基督教神学真正关注的焦点之一,大概只能追溯到上世纪六十年代。其标志便是当代天主教神学巨擘巴尔塔萨(Hans Urs von Balthasar, 1905—1988)具有里程碑意义的七卷本巨制《上帝的荣耀:神学美学》(*Herrlichkeit; Eine theologische Ästhetik*, 1961—1969)的问世。近一甲子,神学美学相关论著已超过远远超出历史上的总和,总数逾 500 部,其中近三十年来的著作又占了总数约三分之二的比例。总之,神学美学研究在西方已蔚然成风。自 2004 年 5 月,神学美学界在圣波纳文图拉大学(St. Bonaventure University)发起首届神学美学国际学术会议后,相关学术交流活动亦蓬勃展开,迄今已成为不容忽视的学术现象。不过,这些学术工作主要是神学界在做,世俗美学界对基督教美学的关注还是远远不够的。而且,世俗美学界对当代神学美学的最新成果似乎也一直缺乏了解的兴趣,所以基本上他们对于神学美学在当代的快速发展是漠视的——一种全然无知的冷漠态度。

基督教美学作为跨学科研究,其对美学研究者知识结构的挑战是不容小觑的。从现实的角度看,这应该也是阻碍世俗美学界深入了解基督教美学的一个重要因素。但更为重要的原因却是现代美学史对基督教美学思想的长期贬低。现代美学史对神学美学的边缘化,根源在于现代美学(Aesthetics)的知识学立场和美学史观。

现代美学,从鲍姆加登(Alexander Gottlieb Baumgarten, 1714—1762)以来发展成为一个独立于形而上学、逻辑学、伦理学、政治哲学的重要哲学学科,实质的依据是美作为价值本体的独立,于是审美成为一种可以独立研究的现象,并因此影响现代文学与艺术观念。然而在古典时代,美并不是独立于存在、真和善的一种独立价值。中世纪神学家们的观点也是一样的,无论是波纳文图拉(San Bonaventura, 1221—1274)还是阿奎那(St. Thomas Aquinas, 1225—1274),都把一(unum)、真(verum)、善(bonum)和美(pulchrum)视为是存在(ens)的先验属性,真、善、美作为先验价值本体互渗相寓,统一于存在^[5]。所以在本体论层面上探讨美,必然会涉及真与善,没有真与善,美的价值也不成立。巴尔塔萨在《上帝的荣耀》“导论”中就讲,美作为一种无限的光辉,始终环绕在真与善这对双子星座上,是不可能与真和善分开的^[6]。在古希腊罗马时代和中世纪,美学因此完全内在于哲学或神学。将美学从哲学和神学中剥离出来,启蒙哲学家乃是始作俑者。

启蒙哲学的人类学转向,实质是主体理性意识的觉醒,而主体理性觉醒在当时直接指向宗教蒙昧主义批判,基督教神学首当其冲。由于古典美学在中世纪已完全托付给神学,哲学的古典美学传统已经中断,而内在于基督教神学的古典美学,仅靠近代以来已经式微的神学美学,当然无法通过启蒙理性的检审。所以现代审美学的兴起后,古典美学便彻底边缘化了。

德国莱布尼茨—沃尔夫唯理派哲学家鲍姆加登的《美学》(Aesthetica)一书第一卷于 1750 年的面世,被公认为现代美学的开山之作——尽管严格讲起来十八世纪上半叶的英国经验派美学(如 W. Hogarth, F. Hutcheson, D. Hume 等)才是现代美学的开端。在《美学》中,鲍姆加登把美学界定为低级认识论(gnoseologia inferior)——“感性认识的科学”^[7],按照巴尔塔萨的说法,就是把美学从关注

[5] Jacques Maritain, *Art and Scholasticism and the Frontiers of Poetry*, Charles Scribner's Sons, 1962, p. 30. See also Edgar de Bruyne, *Études d'Esthétique Médiévale*, vol. 3 (Brugge: De Tempel, 1946), 190.

[6] Hans Urs von Balthasar, *The Glory of the Lord: A Theological Aesthetics* vol. I: Seeing the Form (Edinburgh: T & T Clark, 1982), 18

[7] “Aesthetica…… est Scientia cognitionis sensitivae.” Alexander G. Baumgarten, *Aesthetica* (Francofurti cis Viadrum: Joannes Christianus Kleyb, 1750; Reprographic reprint: Hildesheim: G. Olms, 1961), 35.

存在的形而上学的一个面向变成了限定到一个特定知识领域的“科学^[8]”——感性学或美学(Aesthetics)。美学由之经历其现代转化,即从哲学和神学的母体中分离出来,与真和善分道扬镳,自成一门独立的现代学科。正如巴尔塔萨所讲,“毫无疑问美学就其作为脱离真与善的美的观念而言,是一门新学科,之前一直埋藏在真与善的观念里,直到——虽然这个过程开始于文艺复兴——启蒙后期才在德国唯心主义中完全实现^[9]。”

无论是鲍姆加登的“感性学”,还是后来所谓的“美学”,其所代表的美的价值的独立或美学的独立,本质是启蒙现代性的内在诉求,而其更大的背景则是肇始于中世纪晚期的知识膨胀与分化的必然结果和必然环节。然而正是这种价值观与知识体系的分化,彻底改塑了美学的知识历史。美学经过启蒙运动尤其是在德国古典哲学时期康德、席勒、谢林、黑格尔等人的发展,美学的系统性与思辨深度得到前所未有的强化。比照古代美学东鳞西爪杂糅于各类著作中的支离状态,现代美学的系统化使其专业知识属性大大增强,从而发展成为一个具有现代知识合法性的学科门类,进入一种职业化的知识生产模式。这无疑是启蒙哲学家为现代美学做出的巨大贡献。但在此过程中,美学的独立使美的观念因为剥离了存在及真与善的观念,因此被严重狭义化为审美的对象观念,从而将古典美学原有的丰富的形上内涵抛弃,使美学“丧失其本体论意义^[10]”,从一种形上价值哲学降格到一门“哲学认识论的亚学科^[11]”,甚至在谢林和黑格尔等许多哲学家那里只是所谓的艺术哲学(Philosophie der Kunst)。古典美学的形上维度被遮蔽后,美的崇高价值、超越性与神圣感也就自然瓦解了。现代美学因此无可避免地向感官世界沉沦。现代美学的危机,殆半由此而起。

从美学史的角度看,美学依托启蒙现代性,在古今之争中取代古典美学,由此改变了美学史观。古典美学在现代美学的系统性知识话语的检视下,很容易就被视作是“美学的史前阶段^[12]”,克罗齐、朱光潜等著名美学家都自觉地将其看作是“美学”的不成熟状态,某种甚至连哲学、美学都算不上的“美学思想”。在这种美学史观下,基督教美学或神学美学自然得不到应有的尊重和重视。

美学自清末舶来中国,中国学术界接受的是便是这种源自英、德的现代审美学,再加上中国社会经过共产革命与长期无神论精神洗礼,世俗化的语境极其强大,故而基督教美学在中国学术界的处境更加边缘。中国美学界和基督教学界对于神学美学的研究,目前还相当薄弱。但从基础研究的角度出发,这又是学术界必须认真面对的领域。

二、中国的西方美学史研究视域中的基督教美学

基督教美学进入大陆美学界的视野,最初始于西方美学史家的介绍。国内最早的西方美学史家当属朱光潜、宗白华、汝信等几位先生。

上世纪五十年代中期开始,关于美的本质的论争在文艺界、思想界掀起波澜,这次美学大讨论持续到六

[8] Hans Urs von Balthasar, *The Glory of the Lord: A Theological Aesthetics* vol. IV: *The Realm of Metaphysics in Antiquity* (Edinburgh: T & T Clark, 1989), 19.

[9] Hans Urs von Balthasar, *Explorations in Theology* vol. I: *The Word Made Flesh* (San Francisco: Ignatius Press, 1989), 95.

[10] David L. Schindler (ed.), *Hans Urs von Balthasar: His Life and Work* (San Francisco: Ignatius Press, 1991), 185.

[11] Stephan van Erp, *The Art of Theology: Hans Urs von Balthasar's Theological Aesthetics and the Foundations of Faith* (Leuven: Peeters, 2004), 128.

[12] [意] 克罗齐 Kluoqi [Croce], 《美学纲要》 *Meixue gangyao* [Outline of Aesthetics], 韩邦凯 HAN Bangkai、罗芘 LUO Peng 译, 北京 Beijing: 人民文学出版社 Renmin wenxue chubanshe [People's Press], 1983 年, 第 243 页。

十年代初,被美学界称为新中国第一次“美学热^[13]”。作为美学批判的发难对象,朱光潜先生首当其冲,当然他也作为其中一派美学思想的代表人物直接参与这次大讨论^[14]。宗白华先生不是当时参与论争的主要派别或焦点对象,作为资深美学专家他也发表了几篇文章参与其中^[15]。不过因为发表的文章争议性不强,故并未使其卷入这场论争的漩涡中心。稍晚一辈的汝信,是次“美学热”兴起之时(1956年),正值其在贺麟先生门下攻读哲学研究生,虽未直接参与讨论,但也躬逢其盛。总之,五六十年代“美学热”的历史机缘促使几位美学学者不约而同地开始思考西方美学史的系统梳理研究问题。

宗白华先生美学与艺术哲学研究重心虽然主要在中国本土传统部分,但也翻译过多种西方美学著作,如康德的《审美判断力的批判》(《判断力批判》上卷,商务印书馆,)、莱辛的《拉奥孔》节译、温克尔曼美学论文选译,以及有关歌德、席勒、海涅、黑格尔、罗丹等人的文献^[16],撰写过多篇西方美学史专题文章,如《文艺复兴的美学思想》、《德国唯理主义的美学》、《英国经验主义的心理分析的美学》、《康德美学思想评述》等^[17]。从其作为西方美学史大纲的遗稿《美学史》^[18]一文可知,他在上世纪五六十年代也非常认真地思考过西方美学史撰写的问题。但据北京大学叶朗教授讲,1962年国务院指派周扬负责统筹大学文科教材编写,当时美学学科中规划了三部教科书:《美学概论》(委托王朝闻负责),《中国美学史》(委托宗白华负责),《西方美学史》(委托朱光潜负责)。大概是因为朱光潜先生已

[13] 1956年,在“百花齐放,百家争鸣”文艺方针的号召下,《文艺报》发起了一场对朱光潜早期唯心主义美学思想的批判与讨论,由此引发主观派(吕莹 LV Ying、高尔泰 GAO Ertai)、客观派(蔡仪 CAI Yi)、主客观统一派(朱光潜 ZHU Guangqian)、客观性与社会性统一派(李泽厚 LI Zehou)等四个主要学派对于美的本质的大讨论,形成所谓“美学热”。

[14] 朱光潜 ZHU Guangqian 在这场美学大讨论中发表了大量争鸣文章:“我的文艺思想的反动性 Wo de wenyi sixiang de fandong xing” [The reactionary nature of my literary thought],载文艺报编辑部,《美学问题讨论集》Meixue wenti taolun ji [Collection of Discussions on Aesthetic Issues](第一集),作家出版社 Zuojia chubanshe [Writers Press],1957年5月;“美学怎样才能既是唯物又是辩证的” Meixue zenyang caineng ji shi weiwu de you shi bianzheng de [How can Aesthetics be both materialist and dialectic?],载文艺报编辑部,《美学问题讨论集》(第二集 vol.2),作家出版社,1957年8月;“论美是客观与主观的统一” Lun mei shi keguan yu zhuguan de tongyi [On that beauty is the union between objectivity and subjectivity],载文艺报编辑部,《美学问题讨论集》Meixue wenti taolun ji [Collection of Discussions on Aesthetic Issues](第三集 vol.3),作家出版社,1959年1月;“美就是美的观念吗?——评吕莹的美学观点” Mei jiushi mei de guannian ma? Ping LV Ying de meixue guandian [Is beauty the concept of beauty? On LV Ying's opinion of Aesthetics]、“美必然是意识形态性的——答李泽厚、洪毅然两同志” Mei biran shi yishi xingtai de: Da LI Zihou, HONG Yiran lian tongzhi [Beauty must be ideological: On LV Ying's opinion of Aesthetics? Reply to LI Zehou and HONG Yiran]、“见物不见人”的美学——再答洪毅然学生” Jian wu bu jian ren de meixue; Zai da HONG Yiran xuesheng [The aesthetics of seeing things but not human beings: A second reply to HONG Yiran],载文艺报编辑部,《美学问题讨论集》Meixue wenti taolun ji [Collection of Discussions on Aesthetic Issues](第四集 vol.4),作家出版社,1959年1月;“黑格尔美学的评介” Heigeer meixue de pingjie [A review on Hegel's Aesthetics],载文艺报编辑部,《美学问题讨论集》Meixue wenti taolun ji [Collection of Discussions on Aesthetic Issues](第五集 vol.5),作家出版社,1962年2月;“从姚文元同志的美学观点谈到美学中理论与现实的结合” Cong YAO Wenyuan tongzhi de meixue guandian tando meixue zhong lilun yu xianshi de jiehe [The Union between Theory and Reality in Aesthetics in the light of Comrade YAO Wenyuan's Aesthetic Opinion]、“生产劳动与人对世界的艺术掌握——马克思主义美学的实践观点” Shengchan laodong yu ren dui shijie de yishu zhangwo: Makeshi zhuyi meixue de shijian guandian [Producing Labour and Human Artist Grasp of the World: A Practical Opinion of Marxist Aesthetics]、“美学中唯物主义与唯心主义之争——交美学的底” Meixue zhong de weiwu zhuyi yu weixin zhuyi zhi zheng: Jiao meixue de di [The conflict between materialism and idealism in aesthetics: To expose the bottom of aesthetics],载文艺报编辑部,《美学问题讨论集》Meixue wenti taolun ji [Collection of Discussions on Aesthetic Issues](第六集 vol.6),作家出版社,1964年3月。

[15] 宗白华,“读‘论美’后的一些疑问” Du Lun Mei hou de yixie yiwen [Some questions after reading the article on Beauty],载文艺报编辑部,《美学问题讨论集》Meixue wenti taolun ji [Collection of Discussions on Aesthetic Issues](第二集 vol.2),作家出版社,1957年8月;“美从何处寻?” Mei cong hechu xun? [From where can find beauty?],载文艺报编辑部,《美学问题讨论集》Meixue wenti taolun ji [Collection of Discussions on Aesthetic Issues](第三集 vol.3),作家出版社,1959年1月;“美学的散步” Meixue sanbu [A walk of aesthetics],载文艺报编辑部,《美学问题讨论集》Meixue wenti taolun ji [Collection of Discussions on Aesthetic Issues](第五集 vol.5),作家出版社,1962年2月。

[16] 宗白华,《宗白华全集》ZONG Baihua quanji [The Whole Collections of ZONG Baihua](第四卷 vol.4),安徽教育出版社 Anhui jiaoyu chubanshe [Anhui Education Press],1994年。后来安徽教育出版社将其美学译文结集出版《西方美学名著选译》Xi fang meixue mingzhu xuanyi [Selected collection of Western Aesthetic Translations](2000年第1版,2006年第2版)。

[17] 宗白华 ZONG Baihua,《宗白华全集》ZONG Baihua quanji [The Whole Collections of ZONG Baihua](第三卷 vol.3),安徽教育出版社 Anhui jiaoyu chubanshe [Anhui Education Press],1994年。

[18] Ibid.,297-327.

经受命撰写《西方美学史》，而自己又分配有《中国美学史》的编撰任务，宗白华先生最后就主动放弃了西方美学史的研究。不过令人遗憾的是，由于种种原因，他也未能完成《中国美学史》的编写。从宗白华先生的译稿和西方美学研究论文及那篇西方美学史提纲来看，他对基督教美学的研究近乎空白。几乎可以断定说，基督教美学这个概念从未进入过他的西方美学史视野。

汝信大学时代并非哲学科班，“美学热”兴起之时，他才正式进入哲学领域的学习，并没有系统的美学训练，所以他没能赶上美学大讨论。但“美学热”显然潜在地影响这位后来的西方美学史大家。据他讲，他最初的美学兴趣源于“抗美援朝”战争中读到一本俄文的《车尔尼雪夫斯基选集》。当然，仅靠车尔尼雪夫斯基一些讨论文艺的片段文章是不可能建立起西方美学知识体系的。就算是他的导师贺麟，大概也不可能真正带领他进入美学的领域——贺麟虽然是会通中西的哲学大家，但他并不是美学专家。设若没有“美学热”的学术氛围潜移默化的影响——须知文艺和美学问题是当时文化环境下极少数允许进行有限度的思想争鸣的领域，汝信大概也不会走上西方美学史的研究。不过，作为新中国培养的第一批哲学—美学学者，《车尔尼雪夫斯基选集》象征性地奠定其思想底色——马克思主义美学史观。故在其第一部西方美学史著作《西方美学史论丛》（上海人民出版社，1963）中，看不到任何基督教美学的影子，他把论述重心放在古希腊和德国古典美学上，中世纪美学则是他完全忽视的领域，更不用说当代神学美学了。二十年后他出版的《西方美学史论丛续编》（上海人民出版社，1983）也是如此。不过他在《西方美学史论丛》中，专门写了《普罗提诺论美》一文，这也算间接涉及到了基督教美学的思想。毕竟，普罗提诺神性化的新柏拉图主义是中世纪美学的重要哲学基础，其美学思想与中世纪神学美学有异曲同工之妙，任何人讨论中世纪美学都不可能绕开普罗提诺。

汝信的《西方美学史论丛》严格讲起来只能算作西方美学史专题论文集，并不是完整的西方美学通史。中国真正意义上的第一部西方美学通史当然是朱光潜先生的《西方美学史》（人民文学出版社，上册 1963 年，下册 1964 年）。在这部两卷本美学史中，朱光潜先生把奥古斯丁和托马斯·阿奎那作为中世纪的美学代表人物做了简要论述，同时，他也提到了普罗提诺和但丁。客观地讲，大篇幅地论述基督教美学在当时的意识形态环境下是不现实的，同时受限于文献资源的稀缺以及语言（主要是拉丁文）障碍，朱光潜先生也不可能靠一己之力对中世纪美学做出非常深入的研究——这点从半个世纪后整理出版的朱光潜《西方美学史资料翻译·残稿》（中华书局，2013 年）即可以清楚地看到，朱光潜先生几乎没有整理翻译过任何中世纪美学资料。这个问题也不仅仅是他的问题，西方国家的美学史家也会遭遇同样的困难。譬如曾任国际美学协会（International Association of Aesthetics）主席的高建平教授极力推荐的美国学者门罗·C·比厄斯利（Monroe C. Beardsley）的《西方美学简史》（*Aesthetics from Classical Greece to the Present: A Short History*, The Macmillan Co., 1966），这部跟朱光潜同时代的西方美学史教材对于基督教美学也同样只是浮光掠影地提到普罗提诺、奥古斯丁、托马斯而已。

中国美学界对基督教美学思想资料译介的漠视，是西方美学史研究的一大积弊，而且至今都没得到太大改观。1987 年，美学界出版了第一部西方美学通史资料选编和第一部西方美学名著提要：马奇主编的《西方美学史资料选编》（上海人民出版社，1987 年）和曲戈、盛广智编著的《西方美学名著提要》（辽宁人民出版社，1987 年）。《西方美学史资料选编》分上、下两卷，收录 66 位西方美学思想家的著作节选，其中首次收入普罗提诺《九章集》、奥古斯丁《忏悔录》和《论音乐》、阿奎那《神学大全》等著作节译内容。显然，马奇的选本受到了朱光潜《西方美学史》的影响。这也就意味着他对基督教美学的眼界，并未超出朱光潜。同年出版的《西方美学名著提要》涉及 55 位西方美学思想家共 56 部（篇）著作，其中基督教美学著作只介绍了奥古斯丁的《忏悔录》。八十年代末邹英编著的《西方古典美学导论》（东北师范大学出版社，1989 年）介绍了十几部西方美学名著，其中一部基督教美学著作都没提到。如果说八十年代美学甫兴，西方美学译介不够全面，那么经过八九十年代西方美学的大量译介，世纪末复旦朱立元教授重编《西方美学名著提要》（江西人民出版社，2000 年）时，理论上内容应该更全

面。但谁能料到这部书在基督教美学名著介绍方面反倒不如曲戈、盛广智的编著。这部《西方美学名著提要》不仅完全无视当代神学美学的杰出成果,甚至连中世纪美学都一并抹去,于是在普罗提诺与但丁之间留下一千年的大段空白。西方美学史统共才两千五百年,中世纪一千年没有任何美学著作可以介绍,岂不谬哉?如果中世纪美学没有任何一部著作值得介绍,又何来中世纪美学一说?国内学者熟知的波兰著名哲学家、美学家塔塔尔凯维奇(Wladyslaw Tatarkiewicz),上世纪六十年代写作三卷本《美学史》(*Historia estetyki*, 1962—1967)^[19],其第二卷就专门留给《中世纪美学》的。而更早二十年的法国学者德·布鲁内(Edgar de Bruyne)更是写出了三卷本的《中世纪美学研究》(*Études d'Esthétique Médiévale*, 1946)。由之可见西方中世纪美学并不缺乏内容,同时也反衬出我国美学界这个部分的研究是多么薄弱。

实际上,他们也不是不知道中世纪美学有多重要,只是学养不够,面对中世纪浩若烟海的拉丁文献无能为力罢了。为了配合西方美学通史的撰写,复旦大学蒋孔阳的美学教研室团队在八十年代中期便有编选一套《西方美学名著选》的计划:“我们的打算是从古希腊罗马,一直到二十世纪的七十年代,把西方历代有代表性的名著,经过选择和注释,有系统地介绍给读者,希望读者能对西方美学思想的发展和演变过程,以及它的代表人物、代表著作和流派,有一个比较清晰而全面的了解。由于西方美学思想源远流长,著作很多,所以我们准备分四个部分来编选:(1)希腊罗马中世纪;(2)文艺复兴至十八世纪;(3)十九世纪;(4)二十世纪。^[20]”实际上蒋孔阳主编的这套书最后只完成了后面两个部分的编选工作。1987年他们首先出版了《二十世纪西方美学名著选》(上、下卷,复旦大学出版社,1987年),1990年又出版了《十九世纪西方美学名著选·英法美卷》、《十九世纪西方美学名著选·德国卷》两册选集。在朱立元任副主编的《二十世纪西方美学名著选》中没有触及任何当代基督教美学的内容,倒是在李醒尘编的《十九世纪西方美学名著选·德国卷》中意外收录了施莱尔马赫的《美学讲演录》。世纪末朱立元又重新主编了一套四厚册的《二十世纪西方美学经典文本》(复旦大学出版社,2000年),因为陆扬等人的加入,神学美学才进入朱立元的西方美学史资料选辑的视野。此部西方美学文选第二卷——陆扬编的《回归存在之源》专设了一章“新托马斯主义美学”,收录了马利坦的《诗与美》和吉尔松的《绘画与实在》节选,其第四卷——包亚明编的《后现代景观》在最后一章收录了巴尔塔萨的《荣耀:神学美学导论》节译。某种程度上讲,这是因为这部文选足够大(3000多页),收录约200部(篇)二十世纪西方美学文献,神学美学才被收录,但也仅此3部(篇)而已了。

如果说世俗美学界编译中世纪美学著作存在拉丁文献的障碍,一时难以克服,那么神学美学在二十世纪下半叶的崛起,主要是以英、德、法、意等现代语文书写的,应该说是没有接受方面的语言障碍的,可是直到最近的当代西方美学选本(如孙斌主编《当代哲学经典·美学卷》,北京师范大学出版社,2014年),神学美学仍没有机会进入其目录,足可见中国美学界对基督教美学的陌生或漠视程度。

说到西方美学文选的编译,这里值得重点提一下的是缪灵珠先生。缪先生本名缪朗山,是与朱光潜先生同时代的著名翻译家,通晓希腊文、拉丁文、英文、法文、德文和俄文,一生勤勉治学,译介了大量西方美学的文献资料,后经中国人民大学章安琪教授将其整理成四卷本《缪灵珠美学译文集》(中国

[19] Wladyslaw Tatarkiewicz, *History of Aesthetics* Vol. I ~ III (The Hague: Mouton, 1970—1974)。中译本目前只有前两卷: [波]达达基兹 Dadajizi:《西洋古代美学》*Xiyang gudai meixue* [Western Ancient Aesthetics], 刘文谭译,台北:联经 Lianjing, 1981年(另有理然 LI Ran 译本,广西人民出版社 Guangxi renmin chubanshe [Guangxi People's Press] 1990年版;杨力 YANG Li 译本,中国社会科学出版社 Zhongguo shehui kexue chubanshe [China Social Sciences Press] 1990年版); [波]塔塔科维兹 Tatakeweziz:《中世纪美学》*Zhong shiji meixue* [Aesthetics of Middle Age], 褶朔维 YI Suwei 等译,北京 Beijing: 中国社会科学出版社 Zhongguo shehui kexue chubanshe [China Social Sciences Press], 1991年。

[20] 蒋孔阳 JIANG Kongyang, “序” Xu [Preface], 《二十世纪西方美学名著选》*Ershi shiji xifang meixue mingzhu xuan* [Collection of Western Aesthetic Famous Works of the 20th century](上), 复旦大学出版社 Fudan daxue chubanshe [Fudan University Press], 1987年,第2页。

人民大学出版社, 1998 年) 出版。仅凭个人之力, 从各种原著中译出四卷西方美学史资料, 实属难得。缪灵珠先生可以说是中国美学界百年来, 除了朱光潜外, 唯一有资格独立选译一部西方美学通史资料汇编的人物, 但他的译介也几乎完全忽略了中世纪基督教美学。我们现在只能在《缪灵珠美学译文集》第一卷中找到普罗提诺的《九章集》片段选译、但丁的《致斯加拉亲王书——论〈神曲·天国篇〉》、薄伽丘的《诗与神学》(《但丁传》第二十二章) 等少数几篇与中世纪基督教美学有间接关系的著作。所以, 对基督教美学的漠视不是哪个学者的问题, 而是整个中国美学界的软肋。

由于基督教美学汉译文献的匮乏, 加之中国美学界近几十年一直没有培养出能够释读多种西语文献(尤其是希腊文、拉丁文文献)的学者, 所以, 尽管大陆编撰了数十部西方美学史, 但相关部分的研究仍然薄弱。在诸种西方美学简史中, 居然有对中世纪一千年的基督教美学只字不提的, 譬如刘鹤龄的《西方美学简史》(北京师范学院出版社, 1988 年)、庄其荣的《西方美学史探略》(南京大学出版社, 1992)。其他多数著作, 如涂涂编著的《西方美学史概观》(漓江出版社, 1984 年)、杨恩寰的《西方美学思想史》(辽宁大学出版社, 1988 年)、李醒尘的《西方美学简史》(上海文艺出版社, 1988 年) 和《西方美学史教程》(北京大学出版社, 1994 年)、李思孝编著的《西方古典美学史论》(南开大学出版社, 1992 年)、毛宣国的《西方美学思想史》(湖南师范大学出版社, 1999 年)、戴茂堂和雷绍峰的《西方美学史》(武汉理工大学出版社, 2003 年)、张玉能的《西方美学思潮》(山西教育出版社, 2005 年)、王文生的《西方美学简史》(生活·读书·新知三联书店, 2014 年) 等等, 这些美学史对于中世纪美学的交代, 左右不过就蜻蜓点水地谈谈奥古斯丁和托马斯·阿奎那, 或者再捎带提一下中世纪美学的精神先驱普罗提诺和中世纪的文学巨匠但丁, 或者最多再捎带讲一点《圣经》和中世纪的骑士文学之类的边角料。从实质内容来看, 这些美学史家对基督教美学的认识基本还停留在上世纪六十年代朱光潜写作《西方美学史》的层次。

而这几十年来, 西方神学美学蓬勃兴起, 各种论著不说汗牛塞屋, 但至少也算令人目不暇接, 中国美学界岂能无视? 更何况中国的基督教美学研究也并不是完全没有发展? 至少在上世纪八十年代末九十年代初, 阎国忠和孙津就已分别出版了《基督教与美学》的专著。尽管八九十年代的基督教美学研究基本上都是碎片化的, 但只要对这些既有成果稍加吸收, 就算完全不用亲自去梳理西语文献, 也能拼凑出基督教美学的大概面貌, 不至于讲来讲去都是千篇一律的奥古斯丁和托马斯·阿奎那。难道中世纪一千年就只有这两位神学巨擘才有美学思想吗?

尽管多数美学史编撰, 都有漠视基督教美学的问题, 但这毕竟不是全部的真相。实际上, 从上世纪九十年代以来, 还是可以看到有几部西方美学史在基督教美学尤其是中世纪美学研究上做出了一定努力的。譬如汤龙发编著的《西方美学史纲要》(中国国际广播出版社, 1992 年), 这部在美学界影响泛泛的教材, 在中世纪部分, 除了奥古斯丁和托马斯·阿奎那以及普罗提诺和但丁, 也尝试去探讨阿贝拉尔、薄伽丘的相关美学思想, 在现代部分还介绍了马利坦和新托马斯主义美学。次年出版的朱立元主编的《现代西方美学史》(上海文艺出版社, 1993 年) 也提到了新托马斯主义美学, 而且在世纪末蒋孔阳、朱立元主编的《西方美学通史》(上海文艺出版社, 1999 年) 第六卷, 即由朱立元、张德兴等人撰著的二十世纪美学上卷部分, 还专门拓出第十五章介绍新托马斯主义美学, 尤其是其代表人物马利坦和吉尔松的天主教美学思想。不过, 到了 2009 年朱立元主编的三卷本《西方美学思想史》(上海人民出版社, 2009 年) 中, 朱立元做分册主编的下卷即 20 世纪现当代部分, 新托马斯主义美学反倒被刻意忽略, 以致 20 世纪神学美学的发展没有得到一丝呈现。由之可见, 在朱立元的美学知识谱系中, 神学美学还是可有可无的。

上世纪九十年代有一部古代美学史在处理中世纪美学方面倒是堪称公允, 这即是袁定生《西方古代美学史》(广西师范大学出版社, 1995 年)。他这部西方古代美学史, 把中世纪列为三个主要部分之一, 即最后一编, 他在教父美学中重点介绍了奥古斯丁、狄奥尼修斯, 也谈到拜占庭艺术、罗马基督教艺术, 经院美学

除了阿奎那,还涉及朗巴德、波纳文图拉以及哥特式艺术。这在当时的中国美学界应该说还是比较全面地呈现了中世纪美学的主要图景的。上段提到的朱立元的《西方美学思想史》,虽然中卷和下卷都没有涉及基督教,但在陆扬和潘道正做分册主编的上卷中有比较详细地介绍中世纪、文艺复兴和宗教改革时期的基督教美学思想。当然,这主要跟之前陆扬参与蒋孔阳、朱立元的《西方美学通史》(上海文艺出版社,1999年)的工作有关。陆扬是蒋孔阳—朱立元团队中唯一真正了解基督教美学的人物。在蒋孔阳、朱立元主编的七卷本《西方美学通史》中,第二卷《中世纪文艺复兴美学》便是陆扬撰写的,其中半卷涉及基督教美学,虽只有半卷,但其研究的系统性与深度皆超出了八十年代末那两部中世纪美学专著。不过,此书仍受限于中世纪美学资料的匮乏,并没有充分呈现中世纪美学的面貌,个别研究也未能深入展开。说到多卷本的西方美学通史,就不能不再提一下汝信主编的四卷本《西方美学史》(中国社会科学出版社,2005年),这部美学史第一卷的后半部分,即由徐恒醇执笔的中世纪部分,也对基督教美学做了比较集中的呈现,论述规模大致与陆扬的半卷相当,存在的问题也类似。这两个“半卷中世纪美学”虽然推进了世俗美学界对中世纪的认知,但基督教美学的地位并未有太大改观。

尽管大陆美学界对于基督教美学在西方美学史中的定位一直很低,认识也不够深入,故而对待中世纪常常是穿着“七里神靴”(黑格尔语)一跃而过的,然而不得不说,世纪之交以来,大陆美学界在西方美学史中对于基督教美学的呈现,还是有一定进步的。至少在北京美学圈出版的几部西方美学简史中,基督教美学的内容还是引起了相当重视的。如吴琼的《西方美学史》(上海人民出版社,2000年),除了介绍奥古斯丁和托马斯·阿奎那,以及普罗提诺和但丁,还涵盖了《圣经》和拜占庭美学的内容,并以施莱尔马赫殿后。虽然这部美学史较之以前朱光潜模式的美学史,在基督教美学思想的梳理方面并未发生质的变化,但多少还是有些进步。其实真正进步最大的还是几年后凌继尧出版的《西方美学史》(北京大学出版社,2004年)和章启群出版的《新编西方美学史》(商务印书馆,2004年)。或许是受到之前阎国忠等人的基督教美学研究以及复旦大学那部七卷本西方美学通史的影响,这两部教材对于基督教美学的重视程度超过之前几乎所有在中国大陆出版的西方美学简史。譬如凌继尧的《西方美学史》第二编就用了三章内容介绍中世纪美学,教父美学除了奥古斯丁,还提到斐洛、克莱门特、德尔图良、波埃修,中世纪经院美学除了阿奎那,还涉及爱留根纳、波纳文图拉、圣维克多的雨果与但丁等人,此外还专门谈了东方教会尤其是拜占庭美学,涉及圣像之争,伪狄奥尼修斯、大巴西尔和普罗科皮等人。当然他也谈到了大家都会谈到的普罗提诺,其对文艺复兴时期的基督教美学人物如库萨的尼古拉、斐奇诺等也皆有涉及。章启群因早年曾参与其师阎国忠先生的《基督教与美学》(辽宁人民出版社,1989年)一书的研究工作,故其对于基督教美学也算是比较了解的,不过他的《新编西方美学史》在内容方面大抵与凌继尧的《西方美学史》近似,并未展现出太大的创新之处。可见,他们在基督教美学部分的进步,主要还是因为充分吸收了前人在中世纪美学上的研究成果。

如果说中世纪只能谈基督教美学,故意视而不见无疑是连自己也无法欺骗的掩耳盗铃。那么对于现代基督教美学的成果,国内西方美学史的流行书写,受既有模式的影响,则完全有理由堂而皇之地采取一种视而不见的态度了。以致我们常常看到当代主流学界的美学史家,对基督教美学的丰硕成果可以做到只字不提,譬如周宪的《二十世纪西方美学》(南京大学出版社,1997年)、牛宏宝《西方现代美学》(上海人民出版社,2002年)和《现代西方美学史》(北京大学出版社,2014年),等等。当然,如前所述,这种漠视态度背后可能更主要是受知识结构与美学视野的制约。当然也有比较认真看待二十世纪神学美学的,譬如程孟辉、张法等人。程孟辉在其主编的《现代西方美学史》(人民美术出版社,2000年)中,列入专章(第七章)讨论20世纪神学美学,重点介绍了马利坦为代表的新的托马斯主义美学、蒂利希的艺术神学,甚至雅斯贝尔斯和马丁·布伯的所谓“基督教美学”思想,并试图对神学美学进行归纳理论总结。不过这部教材的编者显然对于当代神学美学了解不够,以致误将雅斯贝尔斯和马丁·布伯纳入神学美学范畴作为代表人物来讨论,却独独遗漏当代神学美学的奠基者巴尔塔萨。

另外他对神学美学的本质和特征的归纳总结也显得极其浮泛、空洞,明显没有对 20 世纪神学美学做过真正深入的研究。几年后张法出版的《20 世纪西方美学史》(四川人民出版社,2003 年)也在其书最后一章(第二十章)专门讨论了神学美学,张法吸收了国内基督教美学研究的成果,不仅谈到新托马斯主义的马利坦,也涉及到巴尔塔萨。不过他把海德格尔也作为神学美学思想家来做专节讨论似乎没有什么道理,毕竟海德格尔跟神学美学没有太多直接关系,海德格尔的美学成就主要也不在神学美学方面,而二十世纪明显还有更值得介绍的神学美学思想家。

三、二十世纪晚期中国的西方基督教美学研究

基督教美学作为学术课题进入台湾,大致也能追溯到半个世纪前。台湾学者罗光(1911—2004)、赵雅博(1917—2015)等人,早年间对于天主教美学尤其是经院美学的部分概念都有一定接受,并融入到自身的美学文艺思想中。但这些天主教神父生前并没有出版系统的神学美学著作,加之两岸政治阻隔等因素,其相关学术论著对大陆美学界影响甚微,几乎无人知晓,故此处暂略去不表。

中国大陆对于基督教美学思想的真正兴趣始于上世纪八十年代后期,刘小枫、阎国忠、孙津等学者开始关注基督教文艺及美学思想。其中刘小枫可以视为是一个关键性的人物,尽管基督教美学在他后来的学术工作中所占的比重微不足道。在“美学热”快要退潮的八十年代后期,他出版了两部具有相当影响力的著作,《诗化哲学》(山东文艺出版社,1986 年)和《拯救与逍遥》(上海人民出版社,1988 年),尤其是后者,影响远超出文艺界和美学界。作为上世纪八十年代“美学热”的余响,这两部著作具有文化标志性的意义。刘小枫以硕士论文为基础的处女作《诗化哲学》研究德国浪漫主义美学(哲学)传统,不可避免会涉及基督教文艺思想,而由浪漫主义反思启蒙理性的这条思想路线出发,对情感与审美精神超越的强调最终将他的思想导向西方宗教的终极关怀,于是成就了刘小枫早年具有基督教灵性启蒙意义的代表作《拯救与逍遥》——这部书是九十年代大陆“基督教文化热”的先导,同时也是大陆基督教美学研究兴起的先声。八十年代末,在赴瑞士巴塞尔大学攻读神学博士前后,刘小枫将其在《读书》杂志发表的一组二十世纪西方神学介绍文章结集出版,这便是《走向十字架的真:20 世纪基督教神学引论》(香港三联书店,1990 年;台湾风云时代,1991 年;上海三联书店,1995 年增订版)。此书中收入了专门介绍巴尔塔萨的文章——《十字架上的荣耀之美》,虽然这只是一篇一两万字的文章,但却是大陆学界第一次真正意义上接触西方当代神学美学。留学期间他又编选了一册巴尔塔萨的《神学美学导论》(香港三联书店,1998 年;上海三联书店,2002 年),不过出版延宕了好些年,直到世纪末出版。尽管刘小枫在此领域所做的工作仅此而已,但他的文章和编译著作,成为后来大陆巴尔塔萨乃至当代神学美学研究的一个重要指向标,可谓开风气之先者。

相较于刘小枫,其实阎国忠和孙津在此领域所做的工作更多一些。尤其是阎国忠,他对基督教美学的研究兴趣虽时断时续、但却难能可贵地持续到了新世纪,眼下他算是中国研究基督教美学最久、资历最深的学者。阎国忠作为朱光潜先生晚年的学术助手,很早就意识到汉语中世纪美学研究的薄弱,于是八十年代后期开始着力于基督教美学的研究,出版了《基督教与美学》(辽宁人民出版社,1989 年)一书,并发表《中世纪及文艺复兴时期时期美学论略》(载《江淮论坛》,1988 年第 4 期)、《中世纪及文艺复兴时期时期美学论初论》(载《北京大学学报》(哲社版),1988 年第 6 期)、《论圣托马斯·阿奎那的神学美学》(载《长沙水电师院学报》(社科版),1989 年第 1 期)等文章。《基督教与美学》是国内第一部主要研究中世纪与文艺复兴时期基督教美学思想的著作。阎国忠对于西方基督教美学史的贡献也主要在中世纪,他几乎从未研究过近代以来的基督教美学,但他却最早在中国使用了“神学美学”这个当代概念,甚至比刘小枫译介巴尔塔萨神学美学都早。不过,基督教美学领域在汉语学界的冷僻

性,导致他在该书出版后,一度中断了相关研究,直到1997年受邀访问香港汉语基督教文化研究所,才从新重拾起研究兴趣,将此书的中世纪以及早期基督教部分加以修订、增补,并于新世纪初改版为一部新书《美是上帝的名字——中世纪神学美学》(上海社会科学院出版社,2003年)。该书不仅探讨中世纪美学,还上溯至《圣经》、教父美学,相较于前著,此书增加了圣经与早期教父美学,以及中世纪晚期埃克哈特与库萨的尼古拉等人的神秘主义美学思想,不过在在研究方法与结构上都没有什么改变,主要还是按时序依次展开论述,他将前十五个世纪的基督教美学史分为“早期经典”、“系统神学”、“黑暗时代”、“神秘主义”、“经院哲学”、“隐秘教派”等六个部分,然后每个部分依次论述“文化氛围”、“著述家”、“理论构架”、“简要评析”四个部分,基本上还是教材讲义的形式,其对这一千五百年的基督教美学史的呈现还是片段性的,也没有认真梳理其内在的发展脉络,而且其断代划分及理论概括都比较粗糙。但无论如何,这已是第一代基督教美学史研究者能够达到的最高水准了。新世纪以来,阎国忠基本已不再从事中世纪美学史的研究,不过他开始思考从基督教美学家的视野,创造一种以爱、神圣、信仰、自由为核心价值的神学美学。近十几年来,他撰写的多篇神学美学论文,如《关于美、爱、信仰的理论思考》(载《学术月刊》,2004年第8期)、《美是上帝的名字——神学美学的核心命题》(载《吉首大学学报(社科版)》,2008年第2期)、《超验之美与人的救赎》(载《学术月刊》,2008年第5期)、《美·爱·自由·信仰》(载《学术月刊》,2011年第2期)、《美因何而神圣?》(载《中州学刊》,2016年第1期),都较有分量。这些论文,实际上开启了中国本土的神学美学创造探索。阎国忠认为,美学在精神意义上可以称作是信仰之学。美的本质是一种超验性的存在,与真和善同样崇高,所以美是神圣的。美即是自身生命的感悟,又是对终极境界的体验,是跨越在感性与理性、有限与无限之间的桥梁,是人藉以获得自我救赎的机制。美的神圣性、绝对性、永恒性构成了他所讲的美学信仰的核心。阎国忠的这种信仰美学思想,是他在古代基督教美学史研究基础所做的理论升华,具有神学美学价值。然而遗憾的是,在当代中国的主流文化语境中,神学美学向来缺乏接受空间,所以迄今为止他的神学美学思想还没引起美学界与基督教学界的足够重视。当然更根本的原因还是其理论论述流于碎片化,系统性不足,即使作为一家之言也缺乏明显的体系特征,于是被学界暂时忽视也无可厚非。

几乎与阎国忠同时出版《基督教与美学》(重庆人民出版社,1990年)的孙津是一个比较奇怪的学者,他在基督教美学领域只留下这样一部著作,尔后就再也没有关注过这个领域,甚至他本人最后也改行研究起社会学、政治学,显得比较突兀。相比阎国忠的同名著作,这部《基督教与美学》更像是一部关于中世纪美学的学术专题论著,而后者更接近古代基督教美学史讲义。二者虽然同名,但史论各有侧重,各有优长,在当时是内容互补的两部基督教美学著作。可以说,一直到世纪末陆扬出版《中世纪文艺复兴美学》(1999)之前,这两部著作都是国内学者研究基督教美学的主要参考资料。当然,这两本书的时代局限也非常明显,首先最直观的就是原著参考文献不足,以致大量征引二、三手文献,可想而知其描绘出来的中世纪美学会是何种场景。但无论如何,这两部著作的历史地位不可抹杀。

除以上三位学者,上世纪八九十年代还有一些零星的研究涉及基督教美学论题。其实早在八十年代中期,《四川大学学报》(1987年第1期)就专门组织一个中世纪美学的研究生讨论专栏,发表了秦伟的《宗教·基督教·艺术》、余虹的《中世纪美学的超越意识与象征意识》和马小朝的《关于西方中世纪美学及文论的讨论综述》等文章。而在此之前,叶伯泉也发表过《欧洲中世纪美学界思想评介》(载《绥化师范专科学校学报》,1985年第3—4期)一文,初步涉猎此论域。九十年代也有个别学者发表了西方基督教美学的介绍文章,如周文彬的《奥古斯丁与阿奎那的美学思想》(载《青海社会科学》,1991年第4期)、王泽民的《初期基督教的美学精神及其对欧洲文化倾向的影响》(载《西北民族大学(哲社版)》,1992年第1期)、郭绪权的《基督教中找美学——评夏多布里昂的美学理论与实践》(载《暨南学报(哲社版)》,1994年第2期)。但这些都还是相当初阶的研究。整个八九十年代的期刊中,其实并没有发表什么高质量的基督教美学论文。也许稍微值得注意的是陆扬学生时代发表的两篇关于《圣经》的美学论文:《〈圣经〉美学

考》(《文艺研究》, 1989 年第 2 期) 和《〈圣经〉的美学内容及其传统》(载《学术研究》, 1990 年第 5 期)。另外, 也有个别学者试尝试对基督教美学与中国美学思想进行比较, 算是在国内开了基督教美学参与的比较美学的先河, 如姚文放的《儒家美学与基督教美学之比较》(载《江汉论坛》, 1989 年第 6 期)、李启军的《审美变奏——基督教信仰与禅宗理想》(载《学术论坛》, 1998 年第 3 期)。

总的看来, 二十世纪的最后十五年, 是中国基督教美学起步的阶段, 相关著作统共不超过 5 部, 论文也不到 20 篇, 除此之外就是在各种西方美学史和美学资料汇编中偶有呈现。论成就, 阎国忠与孙津的著作应该属于国内基督教美学研究真正的奠基之作。不过有意思的是, 尽管这两部专著撑起了上世纪末基督教美学的大半个天, 但真正对新世纪基督教美学研究产生深远影响的却不是这两部书的作者, 而是刘小枫。后者因为属于八十年代的思想启蒙者群体, 上世纪九十年代以来, 更是中国大陆学术思潮的引领者, 所以他的相关研究工作更容易被学界特别留意到也不足为怪。

四、新世纪中国的基督教美学研究

新世纪以来, 中国基督教美学的相关研究出现了一个小小的高潮。据不完全统计, 从 2000—2018 年, 中国学术界共出版相关著作 20 余部, 发表论文超过 200 篇。这相对于上世纪末的情况来讲, 是一个巨大进步。不仅如此, 基督教美学研究的兴起还突出表现在以下三个方面: (一) 本世纪之前, 中国大陆高校几乎没有学生直接以基督教美学或文艺思想作为学位论文研究课题的, 但目前已有相关主题博士论文 10 余篇, 硕士论文超过 50 篇。(二) 本世纪之前, “神学美学”并不是一个被广泛使用的学术概念, 新世纪以来已有 100 多部(篇)著作(论文)冠以“神学美学”, 表明这个概念和学术领域已被学术界广泛接受。(三) 2004 年, 襄樊学院(今湖北文理学院)刘光耀教授主持成立神学美学研究所, 并于 2006 年 9 月召开首届神学美学国际学术研讨会, 发起《神学美学》学术集刊^[21]。该所虽然地处偏僻, 师资不足, 并且由于刘光耀教授退休, 目前已经基本停止活动, 但该所前些年对于基督教美学与艺术神学的推动无疑可以视为是中国神学美学研究的新起点^[22]。

在著作方面, 阎国忠最近出版的《美是上帝的名字——中世纪神学美学》(上海社会科学院出版社, 2003 年; 商务印书馆, 2015 年), 陆扬最近出版的《中世纪文艺复兴美学》(北京师范大学出版社, 2013 年)都是对之前著作的修订版本。所以, 这些都可以不视为新著。新世纪以来出版的基督教美学著作, 主要是中青年学者的作品。

在古代及中世纪部分, 代表性的专著主要有赵怀俊《走向神坛之路——古希腊至中世纪的西方文论转向探》(中国社会科学出版社, 2010 年)和北京大学徐龙飞教授的《循美之路——基督宗教本体形上美学研究》(香港中华书局, 2013 年; 商务印书馆, 2018 年)。尤其是后书的出版, 标志着汉语学界对于西方古代及中世纪基督教美学的研究进入了一个崭新阶段。徐龙飞教授青年时代留学德国波恩大学, 精通希腊文、拉丁文及西欧多种现代语文, 其原始资料的运用以及对西方前沿研究的掌握, 都是前人无法比拟的。《循美之路——基督宗教本体形上美学研究》是徐龙飞另一部专著《形上之路——

[21] 《神学美学》Shenxue meixue [Aesthetics of Theology]集刊在上海三联书店 Shanghai sanlian shudian 刊印, 目前已出版 6 期, 分别于 2006 年、2008 年、2009 年、2011 年、2013 年、2018 年出版。

[22] 现在国内与基督教美学或文艺研究相关的机构还有北京师范大学基督教文艺研究中心(2015 年成立)和湖南大学比较宗教与文明研究中心(2018 年成立)。北京师范大学基督教文艺研究中心前身是北京师范大学文学院附属的院级研究机构(2013 年成立), 曾举办过“末世论与基督教文艺”(2014 年 1 月)、“但丁·中国·世界”(2016 年 11 月)、“北方文艺复兴与艺术”(2018 年 7 月)等研讨会, 该中心的工作主要集中于基督教文学领域。湖南大学比较宗教与文明研究中心是最新成立的研究机构, 神学美学是其四大主要学科发展方向之一, 目前由张俊教授负责, 目前正在推动汉语学界西方基督教美学资料编译与基督教美学史编撰工作, 该中心 2018 年 6 月曾主办专题会议: “美的超越性与神圣性: 西方宗教与美学的对话”。

基督宗教的哲学建构方法研究》(北京大学出版社,2013年)的姊妹篇。该书把基督教美学视作古典美学来分析,分为上、下篇论述,上篇从形而上学的层面探讨基督宗教美学的基本问题与基本理论,溯源至柏拉图、亚里士多德及普罗提诺诸古典美学的源头,下篇研究东部教会的美学思想,尤其是拜占庭的圣像理论。其对基督教形上美学的探究,脉络清晰,分析深入,专业精深程度相对于西方同类著作也有过之而无不及。

现当代部分,与十九世纪基督教美学相关的著作主要有雷礼锡的《黑格尔神学美学论》(湖北人民出版社,2005年)、李枫的《诗人的神学——柯勒律治的浪漫主义思想》(社会科学文献出版社,2008年)和刘慧妹的《克尔凯郭尔文艺审美思想研究》(人民出版社,2012年)等。而二十世纪神学美学部分,主要有宋旭红的《巴尔塔萨神学美学思想研究》(宗教文化出版社,2007年)和《当代西方神学美学思想概览》(中国社会科学出版社,2012年)、李进超《巴尔塔萨美学与文化思想研究》(天津人民出版社,2011年)、张俊的《古典美学的复兴——巴尔塔萨神学美学的美学史意义》(商务印书馆,2013年)等专著。巴尔塔萨成为中国基督教美学研究的热点,对中国学术界来讲也表明神学美学正式登堂入室了。这时候,刘小枫在上个世纪末对巴尔塔萨的译介的重要性就显现出来了。没有他的指引,像巴尔塔萨这种天主教神学家要进入中国世俗美学界的视野,应该还要晚很多年^[23]。而巴尔塔萨作为当代西方神学美学的集大成者和奠基性人物成为基督教美学研究的热点议题,则直接带动了学术界基督教美学研究水平的提升。围绕巴尔塔萨神学美学,在新世纪头十年间先后出现三篇博士论文^[24],并皆修改出版为学术专著。这就是前面提及了宋旭红、李进超和张俊的三部巴尔塔萨神学美学专著。平心而论,这三部专著中,前两部都尚处于介绍性研究的阶段。尽管二者对巴尔塔萨神学美学思想体系进行了比较系统而全面的研究,其对巴尔塔萨神学美学思想轮廓的勾勒、分析都相当中肯,但其研究深度及关注面并未超出西方神学界既有之研究。张俊的《古典美学的复兴——巴尔塔萨神学美学的美学史意义》一书,从美学的现代性危机分析出发,提出复兴古典美学化解危机的主张,全面开掘阐发了巴尔塔萨神学美学对于复兴古典美学的美学史价值,并之成为当代美学发展的一条深度拓展路径。就这一点而言,该书的研究已经超越西方神学界的巴尔塔萨研究,并从更宏观的世俗美学史视野重新定位了基督教美学,为其争取了知识合法性与现代性意义,提升了其价值空间。

新世纪基督教美学研究的另一个亮点是艺术神学,尤其是圣像研究。在西方基督教艺术领域,有张浩达、文庸、荒园编著的《视觉〈圣经〉——西方艺术中的基督教》(社会科学文献出版社,2001年)、彭燕、姚娟翻译的英国学者海伦·德·波希格里芙(Helen de Borchgrave)主编的《基督教美术之旅》(上海人民美术出版社,2002年)、肖潇翻译的德国学者亨利克·菲弗(Heinrich Pfeiffer)的《基督形象的艺术神学》(中国社会科学出版社,2005年)、林瑞堂、黎茂全、杜文田翻译的德国学者罗尔夫·托曼和阿希姆·贝德诺兹编著的《神圣艺术》(北京美术摄影出版社,2016年)等书出版,同时也有多部优秀的研究专著问世,如赖瑞莹《早期基督教艺术》(台湾雄狮图书公司,2001年)、耿幼壮的《圣痕:基督教与

[23] 参见张俊 ZHANG Jun,“附录:巴尔塔萨汉语译介及研究文献索引”Fulu:Baertasha hanyu yijie ji yanjiu wenxian suoyin [Appendix:The Chinese Translations and Introductions on Hans Urs von Balthasar and an Index of Research Sources],《巴尔塔萨生平及著作述略》Baertasha shengping ji zhuzuo shulue [The Biography of Hans Urs von Balthasar and a brief introduction on his works],载《神学美学》Shenxue meixue [Aesthetics of Theology],第三辑 vol. 3,2009:17-28.

[24] 宋旭红 SONG Xuhong,《现代性视域中的巴尔塔萨神学美学》Xiandaixing shiyu zhong de Baertasha meixue [The Aesthetics of Hans Urs von Balthasar in the perspective of modernity](博士论文),北京 Beijing:中国人民大学文学院 Zhongguo renmin daxue wenxue yuan[Faculty of Literature, Renmin University of China],2003年;李进超 LI Jinchao,《巴尔塔萨美学思想研究》Baertasha meixue sixiang yanjiu [A Study on the Aesthetics of Hans Urs von Balthasar](博士论文),天津 Tianjin:南开大学哲学系 Nankai daxue zhexue xi [Department of Philosophy, Nankai University],2008;张俊 ZHANG Jun,《古典美学的现代复兴——巴尔塔萨神学美学的美学史意义》Gudian meixue de xiandai fuxing :Baertasha sheixue meixue de meixue shi yiyi [The Modern Revival of the Ancient Aesthetics;The Significance of the Aesthetics of Hans Urs von Balthasar in the light of Aesthetic History](博士论文),西安 Xi'an:陕西师范大学文学院 Shanxi shifan daxue wenxueyuan[Faculty of Literatures, Shaanxi Normal University],2009年.

西方艺术》(台湾基督教文艺出版社, 2009 年)、张浩达的《基督教艺术与社会生活》(北京大学出版社, 2009 年)、刘国旭的《基督教美术史》(辽宁教育出版社, 2011 年)、崇秀全的《耶稣图像的象征艺术研究——以意大利 12—15 世纪被钉十字架耶稣图像为例》(浙江大学出版社, 2011 年)、徐凤林的《东正教圣像史》(北京大学出版社, 2012 年)、何琦的《基督教艺术纵横》(宗教文化出版社, 2013 年)。在中国本土基督教艺术研究方面, 也有几部著作值得关注, 如顾卫民的《基督宗教艺术在华发展史》(上海书店, 2005 年)和《近代中国基督宗教艺术发展史》(道风山基督教丛林, 2006 年)、褚潇白的《圣像的修辞——耶稣基督形象在明清民间社会的变迁》(中国社会科学出版社, 2011 年)。基督教圣像或图像研究, 是近十年来的一个热点议题, 相关研究生学位论文都已超过 20 篇。

另外, 基督教文学与影视艺术也是近二十年来炙手可热的研究领域, 国内公开出版的论著近百部, 论文几千篇, 硕博学位论文也数以百计, 不过因其与基督教美学只有间接的关系, 所以这里暂略去不表。

在推动基督教美学研究方面, 部分刊物也做出了贡献。当然, 其中贡献最大的无疑是刘光耀主编的《神学美学》(1—6 辑), 这不仅是中国第一个基督教美学与艺术神学期刊, 估计放到全球范围内也是唯一的一份基督教美学专业刊物, 其每期都会发表几篇专题研究论文及西方神学美学著作译文。除此外, 中国人民大学杨慧林教授主编的《基督教文化学刊》至少曾编辑过三期基督教美学与文艺思想的专题辑:《诗学与神学》(第 18 辑, 2007 年秋季卷)、《审美的神学》(第 20 辑, 2008 年秋季卷)和《圣像的修辞》(第 29 辑, 2013 年春季卷)。香港汉语基督教文化研究所主编的期刊《道风: 基督教文化评论》也曾出版《上帝的形象》(第 21 期, 2004 年秋)等相关专辑; 汝信主编的《外国美学》2012 年复刊后的第一期即邀请尤西林教授主持神学美学专栏, 发表基督教美学论文 8 篇;《哲学动态》(2012 年第 5 期)、《人文艺术》(第 7、10、14 辑)、《国学与西学》(第十五期)等刊物也曾组织发表过专栏文章。

从研究生学位论文来看, 选题主要还是集中在古代与中世纪基督教美学的研究。在论者搜集的几十篇学位论文中, 早期基督教美学选题约 5 篇, 其中 3 篇为《圣经》美学; 中世纪占了近一半, 其中研究奥古斯丁、托马斯·阿奎那的论文就超过 10 篇, 研究圣像画的也超过 5 篇; 近代部分几乎没有; 现代部分有三四篇研究克尔凯郭尔美学的, 也有几篇研究尼采、海德格尔甚至维特根斯坦等世俗哲学家的基督教美学思想的; 在当代神学美学部分, 除了上述三篇研究巴尔塔萨神学美学的博士论文, 则几乎看不到其他研究。由之可见, 尽管美学界已经注意到基督教美学的重要性, 但由于美学界对于神学美学领域的整体陌生, 所以大学中的多数学者没法指导研究生深入到基督教美学的富矿——当代神学美学之中去挖掘美学资源, 反而让学生直接去啃古代与中世纪基督教美学的硬骨头。结果可想而知, 多数论文只能重复国内上一辈学者的研究, 很难有真正的创新, 以致浪费了不少学术资源, 而更容易出成绩且亟待梳理的近现代与当代基督教美学, 却罕有人问津。那些在学术期刊上发表的论文, 也反映出此类问题。

结论

总的来看, 基督教美学正式被引入中国学术界, 是最近半个世纪的事情。而且一开始只是基于西方美学史书写完整性的需要, 而不是基于学术界自发的研究兴趣。从上世纪六十年代朱光潜的《西方美学史》到最近出版的《西方美学史》教材来看, 虽然在对古代及中世纪美学的认识上有所进步, 但中国的美学史家对于基督教美学发展的整个脉络至今并不是十分清楚。当然, 这也跟国内基督教美学的专业领域研究的局限直接相关。我们不太可能指望撰著西方美学史的学者对基督教美学都了如指掌——如此博学的美学史家即便在西方也是百年难遇的, 何况在异质文化语境中的中国学界? 所以, 先把汉语学界的基督教美学基础研究做好, 然后才可能指望在汉语西方美学史书写中能够比较全面、客观地反映基督教美学的历史脉络。国内对于基督教美学的学术兴趣, 其实是从上世纪八十年代中

后期才开始的,迄今不过三十年。这三十年里涌现出了二三十部著作,200多篇论文,超过60篇硕博学位论文,并且拥有自己的学术刊物《神学美学》,可以说掀起了一股小小的热潮。

最近这三十年的基督教美学研究,可以明确以2000年为界,划分为两个阶段,之前那十几年只是起步阶段,而新世纪这十几年则可算作是进取阶段。在起步阶段,刘小枫开风气之先,引介了部分现当代的基督教美学思想,阎国忠、孙津和陆扬等人则侧重于梳理古代到文艺复兴时期的基督教美学,基本上形成了某种历史的互补关系,但研究都不够全面、深入、细致。在进取阶段,虽然著作数量陡增,在中世纪和当代部分也取得一定创新成绩,但研究的短板一仍其旧,近现代的基督教美学发展脉络至今并没清理出来。就算是稍有点成绩的古与当代部分,也只是片面的成绩,教父与中世纪美学的研究并不全面,目前还只是集中在个别重点人物身上,当代神学美学研究也主要是围绕巴尔塔萨,其他许多成就斐然的思想人物基本都还没有涉及。因此,汉语学界下一步的基督教美学研究应该主要侧重从两个方面着手:一是侧重基督教美学史的完整性考虑,研究尚未被汉语学界重视的代表性人物、著述和流派;二是侧重在专题研究的深化上考虑,充分吸收西方研究成果并发掘新的创新点,对经典著作、核心人物及其学派做更进一步的主题研究。

不过,在目前中国这种社会政治文化处境中,推动基督教美学研究并不容易。由于学术资源受限,眼下专业从事基督教美学的学者屈指可数,甚至好些以前从事相关研究的学者都已转移兴趣。故而完全依靠目前还算活跃的几位学者的努力和个别研究生的临时兴趣,无论如何都是无法支撑全部基督教美学的基础性研究工作的。所以,我们在做好基础性研究工作的同时,必须对相关研究做通盘的考虑,借助一定的研究计划,藉以推动汉语学界的基督教美学研究。

推动基督教美学研究,首先是消化西方的成果,梳理出基督教美学的思想发展脉络。所以,最为基础的工作就是相关史料的梳理。西方基督教美学涉及希腊文与拉丁文等古典语言,也涉及英、德、法、意、俄等西方现代语言,所以其史料的汉译整理是非常艰巨的任务。目前,个别经典著作已有翻译,如普罗提诺的《九章集》(石敏敏译本)、奥古斯丁的《忏悔录》(周世良译本)与《上帝之城》(王晓朝译本、吴飞译本)、伪狄奥尼修斯的《神秘神学》(包利民译本)、波纳文图拉的《心向上帝的旅程》(溥林译本)、托马斯·阿奎那《神学大全》(碧岳学社、道明会译本)、尼古拉·库萨《论隐秘的上帝》(李秋零译本),等等。这些经典著作的中译本,都是西方基督教美学研究的文献基础。但这些已经翻译过来的著作毕竟只是西方基督教美学史料中的一小部分,且这些著作并不是现代学科规范意义上的美学史料,缺乏指引就很难为一般基督教美学研究者正确使用。所以,编译一部具有导引性的、全面反映西方基督教美学历史的基础文献汇编,是一项基础研究工作。在此工作基础上,组织国内一流的基督教美学学者编撰一部真正意义的西方基督教美学史也极其必要。这两项工作,是深层次推动汉语学界基督教美学研究的基础。如果这两项工作完成,汉语基督教美学研究必会更上层楼,掀起新的高潮,进入真正深化的阶段。

Part III

An Introduction to this special volume 15 on Aesthetics, Art and Theology

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There are 13 articles in this volume. In **the part of Humanities, Theology, and Chinese National**

Studies, there are two articles. **The first article** is **BAI Junxiao's** (Ph. D. degree from Tilburg University, Assistant Professor, Hong Kong Lutheran Theological Seminary) "Reasonable Measurement and Motion; Numerical Order in the Soul and Music". In her article she argues that according to Augustine, the soul can conduct and perceive musical motions because the soul has been measured by God according to the same harmonic/numerical order based on which the whole cosmos has been measured. The measured soul is rational and has numerical functions. The unchangeable numerical order of musical motion can only be conducted by the ethical movement of the rational soul. Therefore, the harmonious music as a physical motion reflects the harmony of the inner motion of the soul. Since reasonable/ logical thinking and ethical behavior reflect the measurement/temperance of the soul, there must be a priori *ratio* which is the *modus* for both logical and ethical movements; otherwise, the inward motion of the soul cannot move well. **The second article** is **SONG Xuhong's** "How can Light be Beautiful? On the Aesthetic Interpretations of Light in Genesis 1 by Patristic Exegetes". The importance of light in the history of western arts is largely rooted in its particularity in Bible: Light is the first creature in the first day of Creation, and also the theme of the fourth day. There were three aesthetic ways by which patristic exegetes interpreted the light in Genesis: aesthetics of symbolism which was characteristic with Platonism and was put mainly forward by Alexandria School; aesthetics of cosmology which demonstrated the tradition of Neo-Platonism especially in works of St. Basil and Pseudo-Dionysus, etc.; and aesthetics of emotion which was originated by Augustine and led the Christian thought of light to the illumination of mysticism. They have all cast heavy influence respectively on western arts in the following times.

In the part of **Practical Theology and Sino-Western Views on Church and Society**, there are two articles. **The first article** is **DONG Lihui's** "Influence and Diffusion of Illustrated Books Imported by Western Missionaries in the 16th and 17th Century China", During the 16th and 17th century, at the time of the great geographical discoveries and the booming of printing industries in Gutenberg, western missionaries travelled to China and carried with books, serving as a bridge between the eastern and western civilization. Among all the imported publications, illustrated books were usually not only the first choices picked by western missionaries but also welcomed by Chinese people. On the one hand, illustrations are good helpers in missionary works. After all, visual pictures are much more convenient than words to communicate between people with different languages. On the other hand, influenced by the "novelty seeking" trend of the late Ming dynasty, it is not strange that the seemingly novel visual images in western illustrated books draw attentions of Chinese people from diverse classes during the 16th and 17th century. In this paper, I propose that the diffusions and influences of the western illustrated books imported by missionaries play indispensable roles in the construction of modern Chinese visual culture. **The second article** is **Sung Sook KIM's** "The Korean Poet Yoon Dong Ju's *Cross* and its Image of Martin Luther". The Korean poet *Yoon, Dong Ju* was born in *Myongdong* village in 1917, and grew an intelligent student at *Yongjeong, Northern Gando* in China from 1931. His family set out to build a Christian community at the base of *Northern Gando* in China. At the time, *Northern Gando* had been integrated with the transmission of *Chosun* Nationalism and Christianity. There are two similarities that *Yoon, Dong Ju* and *Luthor, Martin*; the Korean poet who died at the prison of Japan for the rebellious ideas in 1945 and the German theologian who argued for the Reformation of the corrupted Catholic Church in 1517, have in

common. First, they are both devout believers. They considered leading a life in accordance with the teachings of Jesus as their most important calling. As such, they did not deny their beliefs in the moments of unjust trials in which their lives were being threatened. Second, they were citizens of powerless countries, each devoted to uniting their nations and forming a common identity through their works written in their native language. Despite the 500-year difference of their time and spatial distance between them, they both pose the same contemporary question of “How do we live a good life as ethical believers (Ethos), as writers that communicate with readers (Pathos), and as intellectuals who strive for logical reasoning (Logos)?” By analyzing the concerns of the poetic narrator in ‘*The Cross*’, written by S. Korea’s major poet *Yoon, Dong Ju*, this study intends to reflect upon the common attitude of Christian intellectuals who stand against the unjustifiable execution forced by existing power structures, across all ages and countries.

In the part of **Chinese and Western Classics and the Bible**, there are two articles. **The first article** is **LIU Guangyao’s** “Destiny and Mission, Poetic Theology and the Theology of Poetics —— A Study of *Dao Zi’s Selected Poems*”. To take the burden of the intersection and tension between Hua Xia Culture and Christian faith, to greatly concern about the Hua Xia Culture’s transformation towards Christian salvation——it seems that these are Dao Zi’s destiny and mission in the Chinese society which is situated in the encounter with Christianity. The anger that is caused by countless unrighteousness and violence in the history of Chinese society and the grief for the deep suffering and pain of innocent people make the poet cry to God that the Hua Xia civilization could go towards God. Dao Zi is a grieving singer. He shares the sufferings of the innocents with his poems, melts into the pain of the sufferers, because God is with sufferers and mourners, and by taking the burdens of them, God’s salvation is finished. Unlike the “plain words” showed in the poems of other poets, Dao Zi’s poems can be called “vague verses”. Dao Zi’s language bears thick cultural implication, because he takes the mission of transforming Hua Xia Culture. What’s more, this is also the requirement of imitating the world from the perspective of the wrestle between God and Devil. In this way, the images in Dao Zi’s poems have become “trans-shape” that no one has ever had. Ordinary world has appeared to be a strange, astonishing and insightful “magical world”. The “personification” in traditional poetry thus turned into “spiritualification”, and the battle in the world has become the battle in the spiritual realm. God is eternal and absolute, the beginning and the end of the world. Dao Zi views time through eternity, process through the end, and sublates the traditional technique in Chinese literature and art that “views the small with grand sight”. From the perspective of God’s absolutely “grand sight” that both transcends and includes time and space, Dao Zi freely collages the social images in Hua Xia history, and creates great poetry images. **The second article** is **RONG Guangqi’s** “On Christian Poetry of Contemporary China”. Contemporary Chinese Christian Literature has bloomed. Some classify these works as “Spiritual Literature”, aiming to stress the sacred part in human. Christian Poetry share some similarities in experiences and aesthetic with Non-Christian Poetry. Many Christian poets pursue “the standard of literature” in their poems. However, readers and critics tend to neglect them as “Religious Poetry”. In fact, “religion” only serves as writing resources. It is non-literary to distain the literature that just based on religion. In terms of the standard of literature, some Christian poems are highly profound and complex in light of experiences and techniques.

In the part of **Church History in the West and in China**, there are two articles. **The first article** is **ZHA Changping's** "A History of Ideas in Pioneering Contemporary Chinese Art as a History of Devotion". After being the history of language, the history of time, the history of self, the history of the natural world, the history of society, the history of culture, this paper discusses the reason why the history of ideas in pioneering contemporary Chinese art should also be treated as a sort of devotion and its characteristics. The origin of the naming of the history of devotion, its difference from the history of spirit, art being what kind of psychic mode of being, its representative works, all of these problems will become the field of questions which the history of ideas in pioneering contemporary Chinese art as a sort of devotion try to treat with. **The second article** is **ZHANG Yi's** "The Localization of Christian Art in the Republic of China—Taking Lu Hongnian's Works as an Example". The Fine arts Movement during the Republic of China was a part of the New Culture Movement. The New Culture Movement, under the banner of "Science" and "Democracy," draws lessons from advanced civilizations of Western on the formation of modern China. The purposeful vocabulary that frequently appears in art discussions such as "New Citizen", "New Youth", and "New Culture" shows that art needs to inspire a new spiritual vitality of the nation. The fine arts of the Republic of China made a sincere effort for this goal. Cai Yuanpei hoped that young students will develop new personality and moral concepts through the study of artistic knowledge to fundamentally solve the spiritual problems of China, have been achieved in varying degrees in the factions of different painting claims. However, the mainstream artistic creation in the Republic of China as a whole has not touched people's fundamental problems. In the Christian art, which has never been noticed, there is a flash of humanity. Lu Hongnian's work in the Department of Fine Arts at Fu Jen Catholic University in Beijing is a new case of traditional Chinese painters reconstructing the spirit of traditional Chinese painting; he combines traditional Chinese painting and western painting techniques, and in a long-standing everyday situation with a lively atmosphere, he put the "experience sacred" or even "experienced sacred" attitude introduces the picture. In this respect, he has gone beyond the eyes of other Christian artists, and has introduced innovations—a sense of acceptance and participation in change—into the works. At a time when national salvation and awareness of national independence were unprecedentedly high, such insights were ignored by many intellectuals inside and outside the country during the discussions on religion. The depth of these discussions was actually closely related to the degree of intellectual understanding of Western civilization at that time. His creation not only brought a spiritual dimension to the Christian art of the Republic of China but also to the Chinese traditional culture. This is not touched by other mainstream art.

In the part of **Comparative Religious and Cultural Studies**, there are two articles. **The first article** is **Youngmee HWANG's** "The Meaning of Christianity in the Film and Novel '*The Flowers of War*'". When thinking of the Christian spirit of Martin Luther's practice of love for one's neighbor as we face the 500th anniversary of Martin Luther's Reformation, the author sought to reveal the theological ideas of Luther in Chinese literature. We demonstrated that the film and novel, *Jin Ling Shi San Chai*, written by the Chinese writer Yan Geling, effectively reflected the concept of sacrifice and love emphasized by Luther. "Jinling" is an old name for the city of Nanjing, ravaged by the Nanjing Massacre in 1937 during the Sino-Japanese war. The film *The Flowers of War* takes place in this

very city and at that time, telling the tragic story of the school girls of Winchester Cathedral. Japanese soldiers demand that he turn the girls over to them. The story ends with the prostitutes sacrificing themselves for the girls, disguised as them. The novel has a similar plot, with the difference being the absence of the mortician. Luther's ethic, that a Christian must be a Christ to his neighbor, is reflected in the sacrifice of the prostitutes. Depicted as disguised schoolgirls with gilt-edged bibles in their hands, the actions of the prostitutes can be interpreted as the practice of the Christian ideology of salvation. Their actions depict the image of the scapegoat, symbolizing the sacrifice of the Christ for our sins. Based on documents of a real event, Yan Geling intentionally changed the background from a college to a cathedral to add a religious scheme. "The Heroes of Nanking" effectively portrays the theology of Luther, revolving around the idea of salvation. This paper aims to prove that the writer of the novel, Yan Geling, successfully illustrates the idea of Christianity, and furthermore that the director, Zhang Yimou, intentionally diminished religious schemes to appeal to the Chinese majority, most of whom are non-Christians. **The second article** includes Three Comparative Studies by LI Yi, FANG Weilin and Leyli ALEKSANYAN. Part one is **LI Yi's** " 'To Have' or 'to Be': Way of meaning and being—Fromm's encounter with Lao Zi and Meister Eckhart". In *To have or to be*, Erich Fromm postulated the being mode as the true structure of existence, in contrast to the having mode as an psychological *ill-being*. In a perspective whose underlying orientation was Freudo-Marxism, he opted for an eclectic approach with religious sources, such as Meister Eckhart. This paper points out that this alternative between the two modes could be better understood upon a discussion about meaning and being. To the extent of *being as becoming* instead of traditional ontology as mainstream, Fromm abolished meaning of having mode based on the alienated humanity, even rejected meaning per se beyond being, thus meaning would be nothing but a human self-definition through *the unfolding of his powers, by living productively*. Fromm's suggestion would be very meaningful when we are just trying to reconcile our being within some meanings (axiology, view of fact, etc.); however, his attempt to interpret the fear of dying as a mere illusion of losing possession, came to the end of death as meaningless, which could not restore the original meaning of being especially after its fragmentation in the disenchanting world nor escape from nihilism. It is pity that his wide vision of religious thoughts merely brought a reductionistic way for supporting his rational humanistic standpoint. Through a comparison centered on *obedience, detachment* and *oneness*, it can be clearly seen that there exists a huge divergency between Eckhart's theo-centrism and Fromm's radical humanism; that means the latter benefitting from the former according to his own theoretical predilection erased the fundamental disparity of precondition; Lao Zi's strategy of meaning could be another frame of reference different from the western ontology. Through a comparison with Eckhart and Lao Zi in their very way of meaning, this essay attempts to indicate their metaphysics (especially by negative way) have been solidly based upon Godhead or Dao offering an infinite ground of eternity for generating human meaning whereby the corrupted humanity could be wholly transcended through self-negation so that a new life within the new meaning can be. Part two is **FANG Weilin's** "The Hidden Feminine Tradition of Trinity", which compares the Christian Trinity with the Egyptian Trinity and Indian Trinity, announcing a newly discovered feminine tradition of Trinity. Probing into the Egyptian Trinity and Indian Trinity this article tries to find the hidden signs of the feminine tradition in Egyptian and Indian mythologies.

This article also states that there are hidden signs of feminine tradition in the Hebrew Bible. The Christian Trinity, which believes that there is only one God in Three Persons, reveals the absence of the female part, neglects the presence of the female part in our society. By rediscovering the hidden feminine tradition behind the doctrines of Trinity this article appeals to construct a thoroughly new symbolism system both for male and female. Part three is **Leyli ALEKSANYAN's** "The names of God in the Hebrew Bible and the absence of names of God in the Armenian Bible". The names of God are always specific names, which signify the symbol of God and do not describe God or His essence. This essay is going to discuss the names of God—in Hebrew Bible mainly—and explain why it is fairly rare to find any names of God in the Armenian translation^[25] of the Holy Bible. Thus, this essay try to prove, that God or the Divine Essence cannot be described, because God's Essence exists beyond all description, which is circumscribed and limited.

In the part of **Reviews and Academic Reports**, there are three articles.

The first article is **LIU Ping's** "One Indigenous Theology of the Literary Imagination; Ink-faced Christ—A Book Review of Jiang Yuanlai's *Easter in Lanlin*". The epic-like narrative of *Easter in Lanlin* is set against a broad backdrop of the history of Christianity in China. As the story unfolds itself, a panorama of huge changes in the contemporary Chinese society emerges, in which the multi-dimensional realities lived daily by average Christian men and woman are depicted at great length, manifesting to the fullest extent clashes among different groups of people (the religious vs. the secular), denominations (patriotic churches vs. house churches) and classes (the urban vs. the rural), as well as intergenerational and intercultural conflicts. Written in a quintessentially Chinese literary language, the play expresses most eloquently the true qualities of **Indigenous** Theology in the present era—the "Ink-faced Theology". This review aims at delineating the three basic constituents of the Ink-faced Theology, namely, big-family theology, non-man-eating theology, and sacrifice theology, through an in-depth analysis of the far-reaching spiritual significance of *Easter in Lanlin*.

The second article is **ZHANG Yingying's** "A Review of Christian Music Studies in Mainland China from 1990 to 2017". The most prominent function of art is to provide an aesthetic experience, while religion leads people to spiritual end, and Christian music conveys rich spiritual connotations in perceptual music language. Since the 1990s, a large number of academic achievements in the study of Christian music have emerged in the mainland China, changing the embarrassing situation of Christian music studies decades ago. In recent years, the perspectives of Christian music studies have been plentiful and the depth has been continuously deepened. There are mainly four research aspects as follows: 1. The study of the history of Western Christian music, 2. The study of Christian music genre, music works, and composers, 3. The interaction between Christian music aesthetics and Christian theology, 4. Chinese Christian music studies.

The third article is **HAO Qingsong's** "Chinese Contemporary Art with the leading of Christian Religion: Religion Reform questions and calls on art history". It has been five hundred years since the Religious Reform, but it has not had a positive influence on the development of art history. After the Renaissance, the art history was deeply influenced by humanism, and now it is in the crisis of

[25] Here I have used the Armenian Bible in Armenian, Eastern Armenian new translation, The Armenian Apostolic Church, Catholicosate of All Armenians and The Bible Society of Armenia, Mother See of Holy Etchmiadzin, 1994.

liberalism and nationalism. This article analyzes the thought crisis of contemporary art history, tries to re-establish the close relationship between religion reform and art history, and to stimulate the rethinking and rebirth of art with the spirit of religious reformation. The article particularly focuses on the development of Chinese Contemporary art, hoping that the spirit of Christian art could influence the transformation of society, and leading the new direction of Chinese contemporary art.

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We are also honored to invite Prof. Dr. Yadav, Arun Kumar from Department of Pali, Nava Nalanda Mahavihara University, India, to be one of our Special Reviewers.

