

论美的超越向度及其特征

——一种对海德格尔和巴尔塔萨的美学思考

On the Transcendence & Uniqueness of Beauty:

Reflections on Heidegger & Balthasar's Aesthetics

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[英文提要]

Since Ancient Greece, beauty can be understood in two dimensions: experiential beauty and transcendent beauty. Modern studies in aesthetics had largely ignored transcendent beauty until the relationship between modern epistemology and existence became a focus of study. As a valuable complement and counterbalance to metaphysics, transcendent aesthetics regained prominence in the field. On transcendent aesthetics, Martin Heidegger and Hans Urs von Balthasar agree and disagree on many points, all of which have invigorated the study of aesthetics.

First of all, both Heidegger and Balthasar build their philosophies on the foundation of aesthetics, embracing both experiential and transcendent aesthetics. Secondly, both philosophers locate the essence of transcendent aesthetics in ultimate truth, i. e. "the ontology of existence" or "God". Both the hermeneutists strive to resurrect from antiquity to the classic trinity of "truth, goodness and beauty". But their theoretical divergence set them on different paths. Balthasar's theological treatment points to love as the ultimate beauty, thus giving aesthetics a clearly ethical value and

definition. Heidegger on the other hand, in an effort to maintain axiological neutrality, overlooked the axiological significance of transcendent beauty.

After comparing Heidegger and Balthasar on their aesthetics, the author concludes that it is important to preserve the transcendent dimension of aesthetics. Furthermore, transcendence must ultimately be based on axiology.

众所周知,海德格尔思想在后期的突出特征是“诗学转向”,即多从对艺术作品的读解阐发中揭示自己的哲学沉思,从而使这种哲思带上了浓郁的美学色彩,或者说在海德格尔而言,对“存在”的终极追问必然以一种美学的方式呈现出来。无独有偶,另一位当代欧洲著名思想家、海德格尔的晚辈、颇负盛名的天主教神学家巴尔塔萨(Hans Urs von Balthasar, 1905 - 1988)终身所致力建构的神学美学图景也将美安放于神学超越领域的中心位置,在很大程度上与海氏的美学意味相认同。这对于我们习惯了鲍姆加通意义上的“美学”概念的耳朵来说多少有点别扭,以至于有论者不得不把这种海氏意义上的美学称之为“大美学”,以示区别^①。本文感兴趣的正是这种区别:“美学”概念何以会出现上述歧义?分歧何在?或者说与惯常的“美学”概念相比,海德格尔意义上的“美”与“美学”的真正内涵是什么?最后,这种分歧对我们的美学思考有些什么样的启发?

^① 参见李均著:《存在主义文论》,济南:山东教育出版社,1999年版,第162页。