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文·书系

Walter Pater

THE RENAISSANCE

文艺复兴

(英) 沃尔特·佩特 著

How to maintain this century's success
in life.

外语教学与研究出版社

FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS



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北京 BEIJING

图书在版编目(CIP)数据

文艺复兴: 英汉对照 / (英) 佩特 (Pater, W.) 著; 李丽译. — 北京: 外语教学与研究出版社, 2010. 4

(外研社双语读库)

书名原文: The Renaissance

ISBN 978-7-5600-9556-1

I. ①文… II. ①佩… ②李… III. ①英语—汉语—对照读物 ②文艺复兴—欧洲 IV. ①H319.4: K

中国版本图书馆 CIP 数据核字 (2010) 第 069465 号

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出 版 人: 于春迟

策 划: 凯思明工作室

责任编辑: 刘 佳

执行编辑: 卫 昱

版式设计: 张苏梅

封面设计: 袁 璐

出版发行: 外语教学与研究出版社

社 址: 北京市西三环北路 19 号

网 址: <http://www.fltrp.com>

印 刷: 紫恒印装有限公司

开 本: 650×980 1/16

印 张: 19.75

版 次: 2010 年 5 月第 1 版 2010 年 5 月第 1 次印刷

书 号: ISBN 978-7-5600-9556-1

定 价: 20.90 元

* * *

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物料号: 195560001

总序

外研社自创立之日起就一贯秉承“记载人类文明，沟通世界文化”的宗旨。上世纪九十年代以来，我们陆续出版了“九十年代英语系列丛书”、“大师经典文库”、“英美文学文库”等系列经典图书，在最大限度满足国内英语学习者阅读需求的同时，也为中华民族引进和吸收海外优秀文化发挥了重要的桥梁纽带作用。

在多年出版实践中我们发现，对原版图书简单地以外语形式呈现，会使一些初级和中级学习者望而却步；而纯粹的译著，在翻译过程中又容易失掉原著中的某些精妙之笔，甚至丢失信息，因为每种语言都蕴含着其他语言无法精确对应的情致、智慧和求真善美的洞见。文化交流是一个双向互动的过程，因此在大量引入外文作品的同时，我们也不能忽略本民族文化在世界范围内的推广和传播，即把中国传递给世界。

基于上述考虑，我们应时推出“外研社双语读库”，立足经典，涵盖中外名家名作，涉及社会科学各个领域，以书系划分，采用双语编排，对文化背景附有注释。旨在积累世界各民族精粹文化的同时，向世界传递中国文化，也为广大英语学习者提供更为丰富和实用的学习读物。

读库第一批收录的20部西方经典，多出自十九、二十世纪著名作家、学者、思想家和哲学家笔下，作品题材丰富，类型多样，包括学术作品1部、传记2种、小说3本、游记4部、杂文9辑以及回忆录1册。文章难度介于普及性读物与专业性读物之间，可作为由一般英语学习者向专业英语使用者过渡时的教材使用。

翻开书，这边厢波涛荡荡，那边厢涟漪漾漾。在英语的海洋里戏水，水性再好的人也难免精疲力竭，那就到汉语的礁岛上歇歇脚吧。

买了书是缘，翻开书，则是海边度假了。

译者 序

沃尔特·佩特（1839—1894）是英国著名文艺批评家、作家，也是19世纪晚期英国唯美主义运动的代表人物之一，他提倡“为艺术而艺术”，主张艺术挣脱道德条件的限制自由成长，就像在本书最后部分明确表达的那样，“经验本身是目的”。

沃尔特·佩特的创作涉及多个时代，对包括古典传统、文艺复兴、浪漫主义风格和19世纪文学在内的作品都有涉及；他的作品类型多样，包括短篇小说、随笔、论文集等。他对德国哲学，尤其是黑格尔哲学进行了深入研究，同时也是法国作家作品的热心读者。沃尔特·佩特在作品中表达了对艺术和生活中纯粹感官快乐的接纳，当时的公众将其视为唯美主义和颓废主义的践行者。他也深深地影响了王尔德。

这本书可以说是作者的代表作，前后三次出版。1873年沃尔特·佩特将以往发表的关于达·芬奇、波提切利以及米开朗琪罗等人的文艺评论结集出版，受到好评。这本书后又分别于1877年和1888年两次全文出版，本书是第三版的译本，包含了作者论证精辟的结论部分。

全书共含八篇批判论文，加上作者对两篇法国故事的论述和最后启发提示性的总结，共同构成了一个关于文艺复兴的审美评判序列，从美学角度对文艺复兴中有着特殊价值的人物及其创作一一进行了阐释分析。

作者认为文艺复兴的开始和终结之地都在法国。他提出了对法国故事的思考，它们“有助于我这个序

列的连贯”，虽然《阿米和阿米莱之友谊》和《奥卡森与尼克莱特》的故事创作于中世纪，但里面文艺复兴的醇美之感已隐隐从作者的表述中飘散出来，引人遐想；皮科这位哲人被沃尔特·佩特称作真正的人文主义者，他坚持“一切曾经让现世男女感兴趣的东西都不会完全失去活力”的信仰；波提切利的人生简单甚至乏味，但他却以颠覆传统形象、不顾及事情常理的方式表现了宗教主题，是文艺复兴初期内心还有很多混杂成分的人物；继承托斯卡纳风格的卢卡创造出不可仿效的独特风格，他在瓷器和浅浮雕中选择了希腊和米开朗琪罗两种体系的中和之路；而就米开朗琪罗本人而言，作者认为他同时具备力量和醇美，他的诗歌受到但丁、柏拉图两种传统的影响，表达了追求醇美的渴望，但是似乎后人只片面地看到了他的力量；沃尔特·佩特把达·芬奇认作人类的牧师和自然的阐释者，可见达·芬奇通过作品对人性的启迪、对人身之外自然的探索是多么深刻；乔尔乔涅和他的画派追求自然和直觉，他们把绘画作品从墙上转移到木框里，并在绘画领域内追求音乐的完美状态；法国诗人杜·贝莱和他的七星诗社在创作中追求韵律感，以形式而非内容来愉悦感官，这种创作理念和方法也给文艺复兴画上了一个句号；虽然从时间意义上讲温克尔曼不属于文艺复兴，但在作者看来，温克尔曼在精神上是属于前一个世纪的，所以在书中加入了一章，专门论述这位德国美学评论家；在第二版中被删减的结论终究还是被作者保留下来，通过从内、外两个角度的分析比较，明确表达了沃尔特·佩特对于追求艺术、

追求美的渴望。

这本书除了从几个特定角度向我们展现文艺复兴的风貌和发展阶段外，还因为作者的独到语言增添了别样特色。全书语言洗练概括，高雅凝重；在句式方面以凝练的长句为主，而短句的恰当使用巧妙地增强了表达的深度和力度。沃尔特·佩特的作品可谓是优雅文风的化身。

艺术、宗教、神学、哲学还有自然科学在文艺复兴中交错发展并相互影响着，作者通过阐述评判这个涵盖“多个方面且各方面统一”的伟大运动，提炼出了自己的美学学说：艺术经验是多样的，对每件艺术作品要区别对待，每种艺术都有不同特质并会对个人起到不同作用。而面对这样一场规模极其宏大，内容极其丰富的文化运动，即使只从某个单向的视角进行审视和把握，也是一个巨大的挑战。对译者而言，一方面是对其中相关知识的学习、收集和研究，以真正领会文字之间的精神；另一方面是使这种精神完整、准确地走进目标读者的语言王国。译者为达成以上条件翻阅了大量资料，但因自身水平所限，难免仍会出现这样那样不尽如人意之处，诚盼翻开此书的各位读者批评指正。

李丽

2008年冬

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Walter Pater

THE RENAISSANCE



TWO EARLY FRENCH STORIES

The history of the Renaissance ends in France, and carries us away from Italy to the beautiful cities of the country of the Loire. But it was in France also, in a very important sense, that the Renaissance had begun. French writers, who are fond of connecting the creations of Italian genius with a French origin, who tell us how Saint Francis of Assisi took not his name only, but all those notions of chivalry and romantic love which so deeply penetrated his thoughts, from a French source, how Boccaccio borrowed the outlines of his stories from the old French *fabliaux*, and how Dante himself expressly connects the origin of the art of miniature-painting with the city of Paris, have often dwelt on this notion of a Renaissance in the end of the twelfth and the beginning of the thirteenth century, a Renaissance within the limits of the middle age itself—a brilliant, but in part abortive effort to do for human life and the human mind what was afterwards done in the fifteenth. The word *Renaissance*, indeed, is now generally used to denote not merely the revival of classical antiquity which took place in the fifteenth century, and to which the word was first applied, but a whole complex movement, of which that revival of classical antiquity was but one element or symptom. For us the Renaissance is the name of a many-sided but yet united movement, in which the love of the things of the intellect and the imagination for their own sake, the desire for a more liberal and comely way of conceiving life, make themselves felt, urging those who experience this desire to search out first one and then another means of intellectual or imaginative enjoyment, and directing them not only to the discovery of old and forgotten sources of this enjoyment, but to the divination of fresh sources thereof—new experiences, new subjects of poetry, new forms of art. Of such feeling there was a great outbreak in the end of the twelfth and

两则早期法国故事

文艺复兴的历史结束于法国，我们随它从意大利来到卢瓦尔河畔之国的那些美丽城市。但从某种很重要的意义来说，文艺复兴也开始于法国。法国作家喜欢将意大利天才人物的作品与法国血统联系起来。他们告诉我们阿西西的圣·弗朗西斯不仅取了个法国式的名字，而且那些深刻影响他思想的骑士精神和罗曼蒂克爱情的全部概念也是来源于法国；还告诉我们薄伽丘是怎样借用法国古代讽刺性寓言诗，构想了他故事的框架，但丁如何明确地把巴黎归为微型画的发源地。法国作家总认为文艺复兴的概念开始于12世纪末13世纪初，存在于中世纪自身的局限之中——虽然伟大，其中为追求人类生活和人类心灵的一些努力却是落空了，之后在15世纪方才取得了成就。的确，现在，文艺复兴这个词不仅泛指15世纪出现的古典文化复兴（这也是这个词最初使用时的含义所指），而且是指整个错综复杂的运动，这时古典文化复兴只是其中的一个元素或表现。对我们来说，文艺复兴是一场包含多个方面但却各方面统一的运动的代名词。在这场运动中，他们感知到了对充满智慧的事物和丰富想象力本身的热爱，对用更自由、更美好的方式构想生活的渴望，文艺复兴促使那些感受到这种渴望的人去寻找一个又一个能带来这种智慧和想象之愉悦的方法，并指引他们不仅去发掘这种愉悦感受的古老且被遗忘的源泉，而且去预言其新来源——新的生活体验、新的诗歌主题和艺术形式。这种感觉在12世纪末13世纪初有一个巨大的迸发。在极少但令人欣喜的情况下，

the beginning of the following century. Here and there, under rare and happy conditions, in pointed architecture, in the doctrines of romantic love, in the poetry of Provence, the rude strength of the middle age turns to sweetness; and the taste for sweetness generated there becomes the seed of the classical revival in it, prompting it constantly to seek after the springs of perfect sweetness in the Hellenic world. And coming after a long period in which this instinct had been crushed, that true “dark age”, in which so many sources of intellectual and imaginative enjoyment had actually disappeared, this outbreak is rightly called a Renaissance, a revival.

Theories which bring into connection with each other modes of thought and feeling, periods of taste, forms of art and poetry, which the narrowness of men’s minds constantly tends to oppose to each other, have a great stimulus for the intellect, and are almost always worth understanding. It is so with this theory of a Renaissance within the middle age, which seeks to establish a continuity between the most characteristic work of that period, the sculpture of Chartres, the windows of Le Mans, and the work of the later Renaissance, the work of Jean Cousin and Germain Pilon, thus healing that rupture between the middle age and the Renaissance which has so often been exaggerated. But it is not so much the ecclesiastical art of the middle age, its sculpture and painting—work certainly done in a great measure for pleasure’s sake, in which even a secular, a rebellious spirit often betrays itself—but rather its profane poetry, the poetry of Provence, and the magnificent after-growth of that poetry in Italy and France, which those French writers have in view when they speak of this medieval Renaissance. In that poetry, earthly passion, with its intimacy, its freedom, its variety—the liberty of the heart—makes itself felt; and the name of Abelard¹, the great scholar and the great lover, connects the expression of this liberty of heart with the free play of human intelligence around all subjects presented to it, with the liberty of the intellect, as that age understood it.

Everyone knows the legend of Abelard, a legend hardly less passionate, certainly not less characteristic of the middle age, than the legend of Tannhäuser²; how the famous and comely clerk, in whom Wisdom herself, self-possessed, pleasant, and discreet, seemed to sit enthroned,

在尖顶的建筑上、在罗曼蒂克爱情的教义中，在普罗旺斯的诗歌里，到处可见的是中世纪的粗蛮之力变成了美妙芳醇。由此产生的对美妙芳醇的追求变成了文艺复兴中古典复苏的种子，推动着它不停地在古希腊世界里寻觅带来极致芳醇的源泉。在之后的漫长的真正黑暗时代，这种本能被碾得粉碎，无数智慧和想象之愉悦的源泉消失无踪。因此，这次迸发名副其实地被称为文艺复兴，也就是复活。

因人类思维狭隘性而总是对立的思维模式、情感模式、不同时期的风格、不同艺术和诗歌形式由理论联系在一起，这些理论对当时的知识界有着极大的刺激，并几乎总是值得人们去理解。中世纪文艺复兴的理论正是如此：寻求在夏尔特尔的雕塑和勒芒的窗等那个时期最具代表性的作品，和后期文艺复兴中让·古尚、热尔曼·皮隆的作品之间建立一种连续性，以此来弥合通常被人们过分夸大的中世纪和文艺复兴间的裂痕。但法国作家们谈及中世纪文艺复兴时所指的，很大程度上不是中世纪的宗教艺术，如雕塑和绘画——这些作品本身尽管在很大程度上是为愉悦而创作，却经常会反映出世俗和叛逆的精神——而是那些世俗的普罗旺斯诗歌以及随后其在意大利和法国的繁荣兴起。在那些诗歌中，世俗的激情带着亲密、自由和它的变体——心灵的自由——使诗歌本身被感知。阿伯拉尔这位伟大的学者和伟大的情人的名字，把这种心灵自由的表达和所有可以体现人类智慧的主题的表达，与那个时代所理解的理性的自由结合在一起。

大家都知道阿伯拉尔的传奇，他的传奇有着强烈的感情和典型的中世纪特色，毫不逊色于汤豪泽的传奇。这位著名牧师面目俊秀、沉着、亲切、谨慎，仿佛智慧本身即是其主宰。他来到巴黎圣母院，在大教士的房中住下。埃

¹ 阿伯拉尔 (1079—1142)，法国哲学家、神学家。

² 汤豪泽 (约 1200—约 1270)，德国吟游诗人。

came to live in the house of a canon of the church of *Notre-Dame*, where dwelt a girl, Heloïse, believed to be the old priest's orphan niece; how the old priest had testified his love for her by giving her an education then unrivalled, so that rumor asserted that, through the knowledge of languages, enabling her to penetrate into the mysteries of the older world, she had become a sorceress, like the Celtic druidesses; and how as Abelard and Heloïse sat together at home there, to refine a little further on the nature of abstract ideas, "Love made himself of the party with them." You conceive the temptations of the scholar, who, in such dreamy tranquility, amid the bright and busy spectacle of the "Island," lived in a world of something like shadows; and that for one who knew so well how to assign its exact value to every abstract thought, those restraints which lie on the consciences of other men had been relaxed. It appears that he composed many verses in the vulgar tongue: already the young men sang them on the quay below the house. Those songs, says M. de Rémusat, were probably in the taste of the *Trouvères*, "of whom he was one of the first in date, or, so to speak, the predecessor." It is the same spirit which has molded the famous *“letters”*, written in the quaint Latin of the middle age.

At the foot of that early Gothic tower, which the next generation raised to grace the precincts of Abelard's school, on the "Mountain of Saint Geneviève," the historian Michelet sees in thought "a terrible assembly; not the hearers of Abelard alone, fifty bishops, twenty cardinals, two popes, the whole body of scholastic philosophy; not only the learned Heloïse, the teaching of languages, and the Renaissance; but Arnold¹ of Brescia—that is to say, the revolution." And so from the rooms of this shadowy house by the Seine side we see that spirit going abroad, with its qualities already well defined, its intimacy, its languid sweetness, its rebellion, its subtle skill in dividing the elements of human passion, its care for physical beauty, its worship of the body, which penetrated the early literature of Italy, and finds an echo even in Dante.

That Abelard is not mentioned in the *Divine Comedy* may appear a singular omission to the reader of Dante, who seems to have inwoven into

洛伊兹住在那里，据说她是老牧师的侄女，父母双亡。老牧师非常疼爱埃洛伊兹，让她接受最好的教育。有传说，通过对多种语言的掌握，埃洛伊兹能够解读古老世界的神秘事物，成为凯尔特女巫师那样的魔法师。阿伯拉尔和埃洛伊兹在家里坐在一起，进一步研究某些抽象概念的本质，“爱与他们相伴”。想象一下这位学者当时身处的诱惑吧：沉浸于如梦如幻的宁静中，感受着明丽熙攘的西岱岛的美丽景致，置身于一个幻影般的世界里，对这个深知如何给每个抽象思想以确切价值的学者来说，对别人良心的束缚在他这里却是松懈的。似乎阿伯拉尔用白话文创作了很多诗歌：修道院外码头上那些年轻人都开始把它们唱出来了。M. 德·雷米萨说，那些诗歌可能代表行吟诗人的风格取向，“他是有记载的最早的一位，可以说是先驱”。同样的精神造就了以高雅的中世纪拉丁文创作的著名书信体诗歌。

后人为了使阿伯拉尔学派辖区优雅化，在“圣热讷维耶沃山”上建了哥特式尖塔。在这个早期的尖塔下面，历史学家米歇尔认为这是“一个可怕的集会——因为它不单单包含了阿伯拉尔的追随者，50位主教、20位红衣主教、两位教皇和整个经院哲学的所有成员，不仅仅囊括学识广博的埃洛伊兹、各种语言的教授和文艺复兴，而且还有布雷西亚的阿诺德——也就是说，还有革命。”从塞纳河边幽暗修道院的房间开始，我们看到这种精神向外传播。这种精神的品质已经得到严密定义，它的亲密、它倦怠的芳醇、它的离经叛道、它对人类情感的巧妙划分、它对躯体美的关注以及它对身体的崇拜贯穿了意大利的早期文学，甚至在但丁的诗歌中也能寻到影子。

对但丁的读者来说，《神曲》中未提及阿伯拉尔似乎仅仅是个疏忽，因为但丁似乎会把所有对他来说印象深

阿诺德 (1090—1155)，意大利宗教改革家、罗马人民起义领袖。

the texture of his work whatever had impressed him as either effective in color or spiritually significant among the recorded incidents of actual life. Nowhere in his great poem do we find the name, nor so much as an allusion to the story of one who had left so deep a mark on the philosophy of which Dante was an eager student, of whom in the *Latin Quarter*, and from the lips of scholar or teacher in the University of Paris, during his sojourn among them, he can hardly have failed to hear. We can only suppose that he had indeed considered the story and the man, and abstained from passing judgment as to his place in the scheme of “eternal justice.”

In the famous legend of Tannhäuser, the erring knight makes his way to Rome, to seek absolution at the centre of Christian religion. “So soon,” thought and said the Pope, “as the staff in his hand should bud and blossom, so soon might the soul of Tannhäuser be saved, and no sooner”; and it came to pass not long after that the dry wood of a staff which the Pope had carried in his hand was covered with leaves and flowers. So, in the cloister of Godstow, a petrified tree was shown of which the nuns told that the fair Rosamond, who had died among them, had declared that, the tree being then alive and green, it would be changed into stone at the hour of her salvation. When Abelard died, like Tannhäuser, he was on his way to Rome. What might have happened had he reached his journey’s end is uncertain; and it is in this uncertain twilight that his relation to the general beliefs of his age has always remained. In this, as in other things, he prefigures the character of the Renaissance, that movement in which, in various ways, the human mind wins for itself a new kingdom of feeling and sensation and thought, not opposed to but only beyond and independent of the spiritual system then actually realised. The opposition into which Abelard is thrown, which gives its color to his career, which breaks his soul to pieces, is a no less subtle opposition than that between the merely professional, official, hireling ministers of that system, with their ignorant worship of system for its own sake, and the true child of light, the humanist, with reason and heart and senses quick, while theirs were almost dead. He reaches out towards, he attains, modes of ideal living, beyond