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Ten Lectures on Art

艺术十讲



[英] 约翰·罗斯金◎著
张翔 张改华 郭洪涛◎译



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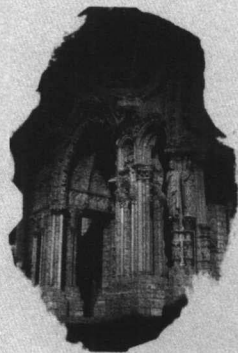
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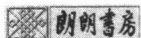
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出版前言

文明的传承，是在一代代人的精神相濡中不知不觉完成的；一部部好书，就是传承世界文明的一个个使者，通过它们，世界文明浑圆贯通的历史才得以构筑。

家庭是一个人生命和精神的起点，也是终点。如果把一本本书比喻成一片片树叶，那它们最终都要“叶”落归家。因此，说家庭书架事关文明传承，似乎也并非危言耸听。

在欧美诸国，普通家庭在客厅、壁炉旁或卧室等处一般都有书架，其上摆满了他们所谓的“家庭读物”。这种家庭读物并非菜谱、医疗保健或旅游指南之类，而主要是经典的文学艺术作品；这些书也不是纯粹为了装饰或摆设而整整齐齐码在书架上供人观瞻而不蒙主人垂青翻阅，而是似乎随意地放诸床头或茶几或阳台甚至卫生间里，家人触手可及，率意翻阅；抑或出门旅行前随意带上一册，在候机候车的间隙捧而读之。

而在经济飞速发展的当代中国，当我们不经意间走进一个个越来越宽敞明亮的中国家庭，能看到琳琅满目充满了艺术感的家具，能感受到灯光营造出的朦胧诗意，却很少能看到一个摆放了那些人类沉淀已久的文明成果的书架；当我们乘飞机或火车出行时，多见匆忙而过的旅客手中的时尚杂志或街头八卦小报，却少见有人手捧一册文学或艺术作品在喧嚣中静静阅读。

作为出版人，每当此时，我们的心灵就犹如受到重重的一击，总觉得

空气中应该弥漫着一点灵动潮湿的东西，一种让钢筋水泥也笼罩上诗意的东西。

承续了5000年悠久文明的中国人，却时时处处表现出这种精神的贫乏和失意。我们内心充满着遗憾和忧伤……

是这样的遗憾和失落，是这样久违了的文明意识，是这样的感时伤怀，是这样的一种萦绕于心的担当，让我们起意策划出版这样一套充满着人文气息的“家庭书架”。

这是一套在西方文化发展和文明积淀过程中影响久远的读物，这是一套影响了欧美诸民族心灵无意识和集体文明意识的读物，这是一套可以让个体精神世界变得无比丰富和无比强大的读物，这还是一套普通人可以阅读但充满了贵族气息的读物。这套“家庭书架”，承载着每个与之结缘的个体的希望和梦想，反映了那些敏感而伟大的创作者的伟大的灵感和善良的心怀；这套“家庭书架”是英语世界的丰碑，是那些善于思考、长于想象的创作者的心灵圣坛，是每个读者心灵的指南，是那些伟大作者思想智慧的无限延伸，是人类文明的承载者和担当者……

这套“家庭书架”在西方长销不衰。原因一，其题材多为文学艺术类、传记类、历史类、游记散文、社会文化类等；原因二，其作者虽然身份、职业不同，但都以文辞优美著称，即使深奥难测的美学著作，如罗斯金的《艺术十讲》、佩特的《柏拉图和苏格拉底》，也因作者完美的散文笔法而深入浅出。其他如华盛顿·欧文的《英国速写》、马克·吐温的《说谎艺术的腐朽》、吉卜林的《旅行书简》、卢卡斯的《佛罗伦萨的漫游者》、鲍斯韦尔的《伦敦日志》等，也都册册出自闻名世界的文学家。这些游记或散文，不仅充满了精神感召的力量，而且篇篇都可作英语美文的欣赏文本。手持这些文本阅读的过程，完全是一次次轻松愉悦的精神旅行。

但我们也忐忑！译事沉疴如今业已成为当代中国知识领域难以治愈的顽疾，虽然当前仍有少数译者在译事丛林中艰难爬梳并屡有优秀成果问世，但我们已经很难看到把翻译当做一门学问的优秀翻译家了。

在这样萧索的环境下组织翻译出版这套汇聚诸多大师著作的大型中英双语版“家庭书架”，一如逆水行舟，虽然在激流暗礁中处处是陷阱和旋涡，但只要能为读者朋友提供一个个尚可资借鉴的阅读文本，我们愿意奋力划桨，并愿在我们身后，千帆竞发！

可我们同时深知，要在两种不同语言之间进行巧妙的置换和替代谈何容易，尤其是翻译大师的著作。译者犹如走钢丝的杂技演员，在两种语言之间的钢索上行走已属艰难，为了博取喝彩，他还必须步履轻松，姿态优美，时时做出一些高难度的动作！面对凌空独索，我们甚至都怀疑思想是根本无法在两种语言间传达的。鉴于此，我们只能说：为了理想之塔慢慢矗立，虽然我们的译文一定存在着许多难以克服的问题，但我们愿如农夫般劳作。

我们还寄希望于读者与我们一道修筑这精神之塔，能同时用两种语言来欣赏这些伟大作品的读者自然会有足够的英语鉴赏力，我们有勇气将这些文本呈现给你们，请你们提出自己的疑问，指出我们的不足，使这套丛书在今后不断的修订过程中获得最佳效果。

译事维艰，出版维艰，但有优秀的读者在，就有希望在！在优秀的读者和伟大的作者之间，我们愿成为一条钢索。

中国人民大学出版社

2007年12月

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艺术十讲

Lecture I Lectures on Architecture and Painting I

I think myself peculiarly happy in being permitted to address the citizens of Edinburgh on the subject of architecture, for it is one which, they cannot but feel, interests them nearly. Of all the cities in the British Islands, Edinburgh is the one which presents most advantages for the display of a noble building; and which, on the other hand, sustains most injury in the erection of a commonplace or unworthy one. You are all proud of your city; surely you must feel it a duty in some sort to justify your pride; that is to say, to give yourselves a *right* to be proud of it. That you were born under the shadow of its two fantastic mountains, — that you live where from your room windows you can trace the shores of its glittering Firth, are no rightful subjects of pride. You did not raise the mountains, nor shape the shores; and the historical houses of your Canongate, and the broad battlements of your castle, reflect honour upon you only through your ancestors. Before you boast of your city, before even you venture to call it *yours*, ought you not scrupulously to weigh the exact share you have had in adding to it or adorning it, to calculate seriously the influence upon its aspect which the work of your own hands has exercised? I do not say that, even when you regard your city in this scrupulous and testing spirit, you have not considerable ground for exultation. As far as I am acquainted with modern architecture, I am aware of no streets which, in simplicity and manliness of style, or general breadth and brightness of effect, equal those of the New Town of Edinburgh. But yet I am well persuaded that as you traverse those streets, your feelings of pleasure and pride in them are much complicated with those which are excited entirely by the sur-

第一讲 关于建筑与绘画的演讲（一）

我非常荣幸能够获许为爱丁堡的市民们作主题为建筑的演讲，因为这一仅可感知的主题正是他们最近感兴趣的。在英伦岛屿上的所有城市中，爱丁堡是一座可以使宏伟建筑展示出最大优势的城市；而在另一方面，它也会因为一座平庸或无价值的建筑的建立而承受最大的伤害。你们都为你们的城市感到骄傲——当然你们一定会感觉到有一些责任去证实你们的骄傲，也就是说，给自己一种权利来为它感到骄傲。你们出生在它的两座雄伟大山的庇护下，你们透过住所窗户就能远眺到菲尔斯闪烁的海岸，但这些都是你们可以拿来骄傲的东西。这些山脉并不是由你拔起的，这些海岸也不是由你塑造成形的；还有卡农凯特的那些历史性建筑和城堡上宽阔的城垛，它们反射在你们身上的荣耀也都是从你们的祖先那里来的。在你们夸耀自己的城市之前，甚至在你们敢于将其称为“你们的”城市之前，难道你们不应该仔细地掂量一下自己为扩充它和装饰它作出了多大的贡献，严肃地计算一下你们自己的劳动对它的外观产生了什么样的影响吗？如果你们以这种一丝不苟的、审慎的精神来对待你们的城市，我就不会再说你们没有足够的理由为它感到得意了。就我所熟悉的现代建筑而言，我意识到，在风格的简朴和雄浑方面，或者说在总体的宽度和光影效果方面，没有一条街道能与爱丁堡新城的街道相抗衡。然而，我也不得不承认，当你穿过那些街道时，你从它们本身获得的快乐和自豪感与那些完全由周围整体场景所激发出来的感觉混合在了一起。举例来说，当你沿乔治大街走过

rounding scenery. As you walk up or down George Street, for instance, do you not look eagerly for every opening to the north and south, which lets in the lustre of the Firth of Forth, or the rugged outline of the Castle Rock? Take away the sea-waves, and the dark basalt, and I fear you would find little to interest you in George Street by itself. Now I remember a city, more nobly placed even than your Edinburgh, which, instead of the valley that you have now filled by lines of railroad, has a broad and rushing river of blue water sweeping through the heart of it; which, for the dark and solitary rock that bears your castle, has an amphitheatre of cliffs crested with cypresses and olive; which, for the two masses of Arthur's Seat and the ranges of the Pentlands, has a chain of blue mountains higher than the haughtiest peaks of your Highlands; and which, for your far-away Ben Ledi and Ben More, has the great central chain of the St. Gothard Alps; and yet, as you go out of the gates, and walk in the suburban streets of that city—I mean Verona—the eye never seeks to rest on that external scenery, however gorgeous; it does not look for the gaps between the houses, as you do here; it may for a few moments follow the broken line of the great Alpine battlements; but it is only where they form a background for other battlements, built by the hand of man. There is no necessity felt to dwell on the blue river or the burning hills. The heart and eye have enough to do in the streets of the city itself; they are contented there; nay, they sometimes turn from the natural scenery, as if too savage and solitary, to dwell with a deeper interest on the palace walls that cast their shade upon the streets, and the crowd of towers that rise out of that shadow into the depth of the sky.

That is a city to be proud of, indeed; and it is this kind of architectural dignity which you should aim at, in what you add to Edinburgh or rebuild in it. For remember, you must either help your scenery or destroy it; whatever you do has an effect of one kind or the other; it is never indifferent. But, above all, remember that it is chiefly by private, not by public, effort that your city, must be adorned. It does not matter how many beautiful public buildings you possess, if they are not supported by, and in harmony with, the private houses of the town. Neither the mind nor the eye will accept a new college, or

时，你难道不会期待地看着每一个南北向的路口吗？——那里隐约可见福斯湾的光泽和城堡岩的粗犷轮廓。如果没有海浪和黑色玄武岩，恐怕你会发现乔治大街本身对你并没有什么吸引力。这时我想起一个城市，它坐落的地方比你们的爱丁堡还要壮观——它的腹地有一条宽阔而水流湍急的蓝色河流，不同于你们那个现在布满铁轨的谷地；你们有支撑城堡的黑色稳固的岩石，它则四周都围绕着长满柏树和橄榄树的悬崖；你们有“亚瑟王王座”^[1]和彭特兰湾，而它则拥有一系列比你们的高地最高点还要高的蓝色山脉；它有雄伟的中心山系圣葛萨德阿尔卑斯山，而你们只有遥远的莱迪山和摩尔山。但是，当你走出大门，踏上那个城市的郊外街道——我是说维罗纳——无论外部景观有多么绚烂，你的眼睛永远不会停留其上；你们也不会像在这里一样去寻找房屋之间的空当：也许有些时候你的眼睛会追随雄伟的阿尔卑斯山的那些断断续续的轮廓——但这仅仅是在它们形成了人类建造的城市轮廓的背景的地方。在这里我们没有必要详细讨论蓝色河流和峰峦叠嶂，仅仅是这座城市的街道本身，已经让你的眼睛和心灵忙不过来了；在那里，它们得到了满足。不仅如此，若自然景观太过原始和荒凉，它们就会把更浓厚的兴趣从自然景象转向那些在街道上投下阴影的宫殿围墙，以及那一座座从那投影中升起并直插云霄的塔楼。

实际上，那才是真正值得一个城市引以为荣的地方；如果你们要在爱丁堡增加或者重建什么的话，你们应该致力的是建筑的这种神圣品格。要记住，你们必定要么美化要么毁坏你们的景色；无论你做什么都会有这样或那样的影响，而这从来都不是无关紧要的。但是，最重要的是，请记住你们的城市主要是通过个人的努力而不是政府的力量而得到美化的。不管你们拥有多少漂亮的公共建筑，若它们没有得到城市里私人住宅的支撑，没有与之相协调的话，都是没有用的。对于一个城市来说，不管是人们的思想还是眼睛都不愿意去接受一个全新的学校、医院，或者公共机构。正是卡农凯特、王子大街和高街形成了爱丁堡。爱丁堡真正的壮丽必定存在于你们的私人住宅之中；而且，更重要的是，正是你们自己的个人兴趣首

a new hospital, or a new institution, for a city. It is the Canongate, and the Princes Street, and the High Street that are Edinburgh. It is in your own private houses that the real majesty of Edinburgh must consist; and, what is more, it must be by your own personal interest that the style of the architecture which rises around you must be principally guided. Do not think that you can have good architecture merely by paying for it. It is not by subscribing liberally for a large building once in forty years that you can call up architects and inspiration. It is only by active and sympathetic attention to the domestic and every day work which is done for each of you, that you can educate either yourselves to the feeling, or your builders to the doing, of what is truly great.

Well but, you will answer, you cannot feel interested in architecture; you do not care about it, and *cannot* care about it. I know you cannot. About such architecture as is built now-a-days, no mortal ever did or could care. You do not feel interested in *hearing* the same thing over and over again; — why do you suppose you can feel interested *in seeing* the same thing over and over again, were that thing even the best and most beautiful in the world? Now, you all know the kind of window which you usually build in Edinburgh; here (*fig. 1.*) is an example of the head of one, a massy lintel of a single stone, laid across from side to side, with bold square-cut jambs—in fact, the simplest form it is possible to build. It is by no means a bad form; on the contrary, it is very manly and vigorous, and has a certain dignity in its utter refusal of ornament. But I cannot say it is entertaining. How many windows precisely of this form do you suppose there are in the New Town of Edinburgh? I have not counted them all through the town, but I counted them this morning along this very Queen Street, in which your Hall is; and on the one side of that street, there are of these windows, absolutely similar to this example, and altogether devoid of any relief by decoration, six hundred and seventy-eight. [Ⓞ] And your decorations are just as monotonous as your simplicities. How many Corinthian and Doric columns do you think there are in your banks, and post-offices, institutions, and I know not what else, one exactly like another? — and yet you expect to be interested! Nay, but, you will answer me again, we see sunrises and sunsets, and violets and roses, over and over again, and we

要地引导了你们周围建筑风格的形成。不要以为你只要付了钱就可以拥有美好的建筑。要知道，通过四十年一次赞助大笔资金建造一座大型建筑并不能唤起建筑师和灵感。只有通过积极敏锐地关注你们自己所做的那些家庭日常事务，你们才能教会自己去感受，或者教会你们的建筑者去建造那些真正伟大的东西。

但是，你也许会回答说，你无法对建筑感兴趣：你不关心它，也不能对它产生兴趣。我知道你不能。就像当今建造的这些建筑，没有任何人会感兴趣或能感兴趣。你不会有兴趣听同一个声音被不断地重复，那么你怎么会认为你能够有兴趣看到同样的事物不断重复出现——即使那是世界上最好最美丽的东西？现在，你们都

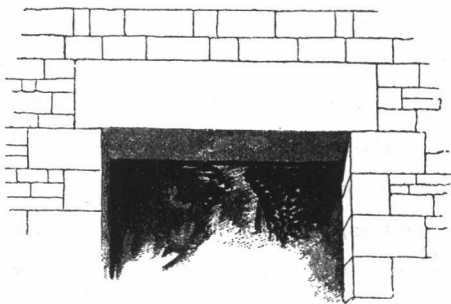


图 1

知道你们在爱丁堡经常建造的那种窗户：这里（图 1）有一个这种窗户上部的示例——一个横跨窗洞两端搁置的由一整块石头做成的厚重的窗过梁（窗楣），以及轮廓鲜明的方形窗廓——事实上，这是可能造出的最简单的形式。这绝不是一种坏的形式；相反地，它非常雄浑有力，而且因全然拒绝装饰而具有了某种崇高感。但我不能说那是令人感到愉快的形式。你猜猜在爱丁堡的新城中到底有多少这种形式的窗？我还没有在全城数过，不过今天早上我沿着你们礼堂所在的这条皇后大街数了一下；在这条街的一边，那些几乎和这个示例一模一样的、完全没有任何装饰的窗子，总共有六百七十八扇^①。不仅如此，你们的装饰物也和你们这些简单朴素的窗子一样单调。你知道有多少一模一样的科林斯或者多立克柱式被运用在你们的银行、邮局、公共机构，以及其他我所不知道的建筑中吗？——而你居然还指望自己感兴趣！不，然而你又会回应我说，我们一遍又一遍地看到

do not tire of *them*. What! Did you ever see one sunrise like another? Does not God vary his clouds for you every morning and every night? Though, indeed, there is enough in the disappearing and appearing of the great orb above the rolling of the world, to interest all of us, one would think, for as many times as we shall see it; and yet the aspect of it is changed for us daily. You see violets and roses often, and are not tired of them. True! But you did not often see two roses alike, or, if you did, you took care not to put them beside each other in the same nosegay, for fear your nosegay should be uninteresting; and yet you think you can put 150, 000 square windows side by side in the same streets, and still be interested by them. Why, if I were to say the same thing over and over again, for the single hour you are going to let me talk to you, would you listen to me? And yet you let your architects *do* the same thing over and over again for three centuries, and expect to be interested by their architecture; with a farther disadvantage on the side of the builder, as compared with the speaker, that my wasted words would cost you but little, but his wasted stones have cost you no small part of your incomes.

“Well, but, ”you still think within yourselves, “it is not *right* that architecture should be interesting. It is a very grand thing, this architecture, but essentially unentertaining. It is its duty to be dull, it is monotonous by law; it cannot be correct and yet amusing. ”

Believe me, it is not so. All things that are worth doing in art, are interesting and attractive when they are done. There is no law of right which consecrates dullness. The proof of a thing's being right is, that it has power over the heart; that it excites us, wins us, or helps us. I do not say that it has influence over all, but it has over a large class, one kind of art being fit for one class, and another for another; and there is no goodness in art which is independent of the power of pleasing. Yet, do not mistake me; I do not mean that there is no such thing as neglect of the best art, or delight in the worst, just as many men neglect nature, and feed upon what is artificial and base; but I mean, that all good art has the *capacity of pleasing*, if people will attend to it; that there is no law against its pleasing; but, on the contrary, something wrong either in the spectator or the art, when it ceases to please. Now,

日出和日落，看到紫罗兰和玫瑰，可是我们并没有厌倦它们啊。什么！你看到过一次日出和另外一次是一样的吗？难道上帝没有为你改变每天早晚的云彩吗？尽管我们看到这个伟大天体出现和消失在这个世界上的次数确实多到——也许有人会认为——足以使我们每个人失去兴趣，然而，它每天都在为我们改变它的面貌。你经常看到紫罗兰和玫瑰，而你并没有厌倦它们。确实是这样！但是你不会经常看到两朵一样的玫瑰，或者，即使你看到了，你也会注意不让它们在一束花中紧挨着，以免你的花束变得无趣；然而你却认为你可以把15 000扇方方正正的窗户一扇挨一扇地放在同一条街道上，而你还仍然能够对它们感兴趣。如果我在接下来的这一个小时——你们请我来演讲的这一小时中——一遍又一遍地讲述同一个东西，你们还会听我讲吗？但是，三个世纪以来，你们却让你们的建筑师一遍又一遍地做同样的东西，并且还指望他们的建筑会让你感兴趣。此外，从更长远的利益考虑，和演讲者相比，建造者会造成更大的损失——我的废话给你们带来的损失微乎其微，但他们浪费的石料却已经使你们损失了收入中不小的一部分。

“对，但是，”你们心里依然在想，“建筑并不应该是有趣的。建筑是一项宏大的事业，本质上并不能让人感到愉快。它本该是乏味的，它按规则来说就应该是单调的：它没办法既正确又有趣。”

相信我，事实并不是这样。所有值得竭尽技艺去做的事情，在它们完成后都是非常有趣并且吸引人的。没有什么正当的规则会将乏味视为神圣。证明一样事物正确的依据是，它具有深入人心的力量，它激励我们，征服我们，或者帮助我们。我并不是说它能影响所有的事情，但是它可以影响一个大的阶层——一种艺术形式适合一个阶层，而另一种艺术则适合另一个阶层；不能给人们带来快乐的艺术，不是好的艺术。但是，不要误会我的意思；我并不是说完全不存在忽略最好的艺术或者从最差的艺术中获得愉悦的情形——正如很多人忽略自然，而满足于伪造的、拙劣的事物——我的意思是，如果人们仔细留意的话，所有真正美好的艺术都具有使人快