

艺术哲学

文思博要·英汉对照



The Philosophy of Art

【法】丹纳

编译：曹园英

追踪世界思想大师的人生之路

记录思想史的珍贵文库

品赏魅力永存的经典作品

汇集最权威的文思信息

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Hippolyte Adolphe Taine

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艺术哲学



The Philosophy of Art

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编者的话

在帝国主义国家以坚船利炮轰开中国大门之前，我们几乎还不知道有这样一种与我们迥异的人存在。他们与我们外貌不同，这让我们产生了种种仇恨的联想。我们视其为妖魔，用故老相传抵御妖魔的手段与之对抗。今日，我们难免会想，在当日的侵略者眼中，我们所采用的是否是一种巫术？以巫术对抗现代文明，难怪我们会一败涂地，只是当年，有多少志士空耗了血泪？

痛定思痛，有识之士开始思考，使东西方的发展差距如此之大，其根本原因何在？答案就是理性精神。

西方的理性精神源自古希腊，古希腊哲学中所谓的“爱智慧”，即体现了对理性的推崇。理性精神在西方持续发展，虽有中世纪的低迷，但在文艺复兴和启蒙时代后冲破了种种精神钳制，使西方爆发了真正意义上的思想革命。自此，人类对自身的理性产生了极大的信赖，人类理性代替上帝的意志成为“万物的尺度”。理性意识的高涨使人们重视现世人生价值，造就了自由进行创造的进取精神，使得西方无论在理论还是在实践上，都踏上了健康蓬勃的发展道路。

与西方重视个人价值与实践的理性精神相比，中国的传统思想太过于“内求于心”。我们所强调的个人体验与涵养缺乏思辨、超越、分析、实证，除了提升个人修养，为社会定制道德规范外，对社会实践并不具有指导意义。

这种东方式的精神，使得17、18世纪，当西方世界在理性精神指导下蒸蒸日上时，中国却陷入了柏杨先生所谓的“文化酱缸”之中，思想界是“一塌糊涂的污泥”，看不到些微的光芒。而相应的，科学与文化也只有承袭，难得创新。毋庸讳言，若无外力介入，强迫国人“睁眼看世界”，或许今日的中国，仍然以为自己处于不与外界通人烟的“桃花源”中呢！

回顾来路，感喟再三。为此，在《文思博要》首批十种获得良好的反响之后，我们又择取十种图书：《理想国》《乌托邦》《人性论》《权利意志》《菊花与刀》《人口原理》《艺术哲学》《宽容》《人类理解论》《伦理学》，汇为《文思博要》第二批，以饷读者。这十种图书为不同时代、不同文化领域的杰作，但都

闪耀着西方理性精神的光芒。相信阅读之后，读者非但能在语言学习上更进一步，其思维的宽度与广度也将会得到极大的拓展。

依波利特·阿道尔夫·丹纳（Hippolyte Adolphe Taine, 1828—1893），法国著名史学家兼文艺批评家。自幼博闻强记，二十岁时以第一名考入国立高等师范，专攻哲学。老师称他是“为思想而生活的人”。丹纳不仅精通英文、德文、意大利文，并且擅长希腊文、拉丁文。他于1858年至1871年间游历了英、比、荷、意、德等国；1864年起应巴黎美术学校之聘，担任巴黎美术学校美术史和美学教授；1871年在英国牛津大学讲学一年。丹纳学识渊博，著作颇丰，有《拉封丹及其寓言》、《英国文学史》、《十九世纪法国哲学家研究》、《论智力》、《现代法兰西渊源》、《意大利游记》、《艺术哲学》等，涉及文学史、文学批评、哲学、历史、艺术批评等各个领域。

丹纳受十九世纪自然科学界的影响极深，特别是达尔文的进化论。哲学方面，他是孔德实证主义哲学的继承人之一，同时也把实证主义观点与传统的斯宾诺莎及黑格尔式的思辨性形而上学观点结合起来——一方面用实证性的物态史来校正和印证思辨性的观念史，另一方面又用思辨性的观念史来概括和升华实证性的物态史。这可能是《艺术哲学》用得最多也最娴熟的方法之一。《艺术哲学》原是丹纳在巴黎美术学校讲授美术史时的课程讲稿，后辑集其精华成书。它以独特的哲学视角，阐发了艺术发展的主要潮流，探索了一条欣赏品读艺术品的规律，同时也表明了丹纳自己的艺术观。

丹纳认为，艺术不是孤立的，它从属于艺术家，同时也包括各种艺术流派，以及它周围的社会；要了解艺术品、艺术家或者艺术流派，必须正确地设想他们所处的时代精神和风俗概况，这是决定一切的基本原因，就像气候影响植物一般，精神文明产物也只能用各自的环境来解释。因此，丹纳提出，种族、环境和时代是艺术的三种基本动因。所谓种族，是指一个民族在生理学和遗传学意义上所固有的性格、气质、观念和智力等方面的文化倾向。这种倾向是一个民族的先天本能和最稳固的原始特征，极少受环境的迁徙和时代变革的影响而变化。所谓环境，包括自然环境和人类环境。前者指物质环境，包括种族生存的地理位置和气候状况等自然条件；后者指风俗习惯和精神气候，包括政治、战争及民族性格和生活情趣等整个社会文化氛围。在丹纳看来，种族是艺术的“内部主源”，而环境则是艺术的“外部压力”。而时代则是内部主源在“外部压力”下发生作用的“倾向”。在丹纳的体系中，时代的作用是在时间上划定种族生存和环境发展的不同阶段的一个概念。

难能可贵的是，全书不但条分缕析，明白晓畅，而且充满大量例证，形象生动，色彩富丽，绝无一般理论文章的枯索沉闷之弊。丹纳常常是首先提出他抽象出来的观点，接着用具体的史上的实例进行证明，或是运用自然科学上的例子类比说明。这与他的治学方法也是一致的：“从事实出发，不从主义出发：不是提出教训而是探求规律、证明规律。”《艺术哲学》完全是一部鲜活的艺术史。有位英国评论家曾这样评价：“丹纳的作品好比一幅图画，历史就是镶嵌这幅图画的框子。”

当然，在今日看来，《艺术哲学》也有其时代局限性。丹纳虽竭力挖掘精神文化的构成因素，但所揭露的时代与环境，只限于思想感情、道德宗教、政治法律、风俗人情，总之是一切属于上层建筑的东西。他没有接触到社会的基础；他考察了人类生活的各个方面，却忽略了或是不够强调最基本的一面——经济生活。

从历史出发与从科学出发的美学固然还有待进一步完善，但我们不会忘记，丹纳在他的时代毕竟把批评这门科学推进了一大步，使批评获得了一个比较客观而稳固的基础。而他所提出的“种族、环境、时代”三大原则对艺术欣赏的普遍性，对于今天的读者，也有宝贵的借鉴意义。

最后要说明的是，这本书的三部分——文艺复兴时期的意大利绘画、尼德兰绘画以及希腊雕塑，只是包括了被原出版者称之为第二辑的艺术哲学。这对于普通读者而言，似乎更合适。静心阅读此书，相信亲爱的读者也会跟我们有一样的感受，就犹如细细品味一杯醇香的红酒，温馨而浓烈，口中余香让人久久回味，全不似理论学习那般难以入口，也不同于翻阅通俗小说，而是会令你沉浸在思考的愉悦之中。



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Part 1 The Philosophy of Art in Italy

Gentlemen:

Last year, at the beginning of this course of lectures, I set before you the general law according to which works of art are at all times produced, this is to say, the exact and necessary correspondence which is always seen between a work and the medium out of which it is evolved. This year, in pursuing the history of painting in Italy I find a striking instance which allows me to apply and verify the law in question.

Chapter 1

We have now to consider the glorious epoch which men are agreed to look upon as the most beautiful of Italian creation, and which comprises, along with the last quarters of the fifteenth century, the first thirty or forty years of the sixteenth. Within this narrow limit the most accomplished artistic flourished, – Leonard da Vinci, Raphael, Michael Angelo, Andrea del Sarto, Fra Bartolomeo, Giorgione, Titian, Sebastian del Piombo, and Correggio; and this limit is clear defined; and if you look backward or forward of it, you find it preceded by an incomplete art, and succeeded by a degenerate art; hitherto by those groping, and who are as yet dry, stiff and colorless, – Paolo Uccello, Antonio Pollaiuolo, Verocchio, Mantegna, Perugino, Giovanni Bellini; subsequently, by exaggerating disciples or defective restorers, – Giulio Romano, IL Rosso, Primaticcio, Palma the younger, the Caracci, and their school. Up to this time art is a growth, and after, it declines, its bloom being between both periods and lasting for about fifty years.

You may compare this epoch of creativeness, perfect and beautiful, to the zone in which the vine is cultivated on the slope of a mountain; below, the grape is not yet good, above, it is no longer good; on the low ground the atmosphere is too dense, while on the upper it is too cold; such is the cause and such the law; if there are exceptions they are trifling and are easily explained. Thus, our conclusion is that there is a kind of soil and of temperature with which the success of the plant is connected. In like manner the law which governs the production of a complete school of painting remains un-



第一篇 意大利的艺术哲学

诸位先生：

去年在本课程开始时，我曾向大家展示了一条普遍规律，即艺术作品必然与环境完全符合；任何时代的艺术作品都是按照这个规律产生的。今年在研究意大利绘画史的过程中，我又发现了一个突出的事例，使得我能够应用、证实这条规律。

第一章

我们现在研究的是一个辉煌的年代，世人公认在这期间涌现了意大利最杰出的创作，这一时代包括十五世纪最后二十五年和十六世纪最初三四十年。在这段有限时期内，涌现了一批造诣超群的艺术家：列奥纳多·达·芬奇、拉斐尔、米开朗琪罗、安德列尔·德尔·萨尔托、弗拉·巴尔托洛梅奥、乔尔乔内、提香、塞巴斯蒂亚诺·德尔·皮翁博、柯勒乔。这个时期界限分明：在此之前，艺术尚未成熟；在此之后，艺术已经衰弱。后继而上的是那些干枯、僵硬且呆板无趣的探索者，如保罗·乌切洛、安东尼奥·波拉约洛、委罗基奥、曼坦尼亚、佩鲁吉诺、乔瓦尼·贝利尼。往前追溯是夸夸其谈的门徒或才情不足的复兴者，如朱利奥·罗马诺、罗索、普里马蒂乔、小帕尔玛、卡拉奇三兄弟及其一派。此之前艺术还是蓓蕾，此之后艺术已经凋零，盛开之际就在这两个阶段之间，持续大约五十年。

我们不妨把这个完美的创造辉煌期比作一个山坡上的葡萄园：低处，葡萄尚未成熟；高处，葡萄则太熟了。低处空气流通不畅，而高处又过于寒冷。这是原因，也是规律；纵有例外，也微不足道，且容易解释。因此，我们的结论是，那里的土壤和气温跟植物的长势有着密切联系。同样，产生优秀画派的规律保持不



thus enabling us to discover the condition of mind and of manners on which the school depends.

First of all, we must have a clear idea of it. For, in calling it perfect or classic, according to the usual term, we do not note its characteristics, we only give it its rank. But if it has its rank it has also its characteristics, which means its proper domain from which it does not vary.

It disdains or neglects landscape; the painters of the great world of inanimate objects are to be found in Flanders; the Italian painter selects man for his subject; trees, the ground and structures are, to him, simply accessories; Michael Angelo, the undisputed monarch of the entire school, declares, according to Vasari, that these must be abandoned to the pleasure and profit of minor talents, and that the true object of art is the human figure. If landscape is taken up as a subsequent period it is under the later Venetians, and especially under the Caracci, when high art declines; and then they simply use it as decoration, a sort of architectural villa, an Armida's garden, a theatre for pastorals and pageantry, a noble and ingenious accompaniment of mythological galantries and seigniorial pleasure-parties; there symbolic tress belong to no distinct species, the mountains being arranged to please the eye, while temples, ruins and palaces are grouped together in ideal lines; nature loses her native independence and her peculiar instincts in order to be subordinate to man, to adorn his festivities and expand his apartments.

On the other hand, they still leave to the Flemings the copying of actual life, — the contemporary in his ordinary dress, in the midst of his daily duties, amongst veritable pieces of furniture, taking his walks, at market, at the table, at the town hall, in the tavern, just as the eye sees him, a gentleman, bourgeois, peasant, with the innumerable and striking particulars which belong to his character, profession and condition. They discard these details as vulgar; according as art becomes perfect they more and more avoid literal exactness and positive resemblance; it is just as this great epoch opens that they cease introducing portraits into their compositions; Filippo Lippi, Pollaiuolo, Andrea dal Castagno, Verocchio, Giovanni Bellini, Ghirlandajo, Masaccio himself, all anterior painters, filled their frescoes with contemporary figures; the great step which separates perfected art from rude art is this creation of faultless forms which the eye of the soul discovers and which the physical eye cannot encounter.

Thus bounded, the field of classic painting must be still further limited. In the ide-

变，也就使得我们能够探寻决定这种绘画的精神内涵和外部条件。

首先，我们需要对意大利画派下一个定义；按照通常的术语称之为完美的、古典的，我们并没有指出特征，只是定了等级。但是，它既然有等级，也就有特征，就是说有着它的领域，有它不会超越的范围。

意大利画派轻视或忽略风景；大千世界的静物要等到法兰德斯画家来描绘；意大利的画家选择了人物作为题材，树木、田野以及建筑物，对他而言只是附属品。据瓦萨里的记载，意大利派公认的领袖人物米开朗琪罗曾说过，那些东西应当丢给天资较差的画家，让他们也得些乐趣和甜头，而艺术真正的对象是人物。尽管后来的意大利画家也画风景，但那只是在威尼斯派的后期，特别是卡拉奇三兄弟时期，而当时古典绘画已走向衰弱；并且他们不过是把风景当作一种装饰——一座以建筑为主体的别墅，一座阿尔弥特的花园，一座表现田园牧歌和华丽场面的舞台，为神话般爱情与贵族化的行乐做高雅而巧妙的陪衬。画里的树木是象征性的，谈不上清晰的种类区别；山岭的安置只是为了悦目；而神庙、废墟和宫殿都按照理想的线条群分。自然界失去了它原有的独立和特有的本能，完全服从于人物，装点人物的欢宴，扩展房屋的视野。

另一方面，他们也让佛兰德斯的画家模仿现实生活——描绘当时的人穿着普通的衣裳，做着日常工作，在真实的家具中穿梭；描绘他散步、赶集，在饭桌前，在市政大厅，在小酒馆里，就如同眼睛所看到的那样，他或是贵族，或是商人，或是农民，无数凸显的细节都体现着人物的性格、职业和身份。意大利画家排斥这些琐碎的东西，视之为鄙俗。他们的艺术越成熟，就越避免形式的精确和绝对相似。当辉煌的时代开始的时候，他们便不再把肖像放进作品中。但是菲利波·利比、波拉约洛、安德烈亚·德尔·卡斯塔尼奥、委罗基奥、乔瓦尼·贝利尼、吉兰达约，连同马萨乔在内，所有先前的画家都把同时代的人物画进壁画中。创造出完美的形体，用心灵的慧眼发现而非寻常肉眼能看见的形体，艺术就迈出了一大步，从粗糙走向了完美。

在这个界限之内，意大利古典绘画还有一个局限。在以之为中心的理想人物



Classical Gems

The Philosophy of Art

al which it takes for a center, if there is any distinction between the body and the soul, it is easy to see that the first place is not awarded to the soul. This art is neither mystic, nor dramatic, nor spiritual. Its aim is not to present to the eye the incorporeal and sublime world, the innocent and ecstatic spirits, the theological or ecclesiastical dogmas, which, from Giotto and Simone Memmi down to Fra Angelico, constituted the subject matter of the excellent but incomplete art of the preceding age; it abandons the Christian and monastic period to enter on the laic and pagan period. Its aim is not to fix some violent or painful circumstance on a canvas, calculated to excite pity or terror, as with Delacroix in "The Murder of the Bishop of Liège," or as with Décamps in "La Morte," or in the "Bataille des Climbres," or as with Ary Scheffer in "Le Larmoyeur." Its aim is not to express profound, extreme, complicated sentiments, as with Delacroix in his "Hamlet," or in his "Tasso." These diversified or powerful effects are not sought for until the subsequent period, when the decadence becomes visible in the seductive, dreamy Magdalens, in the delicate, pensive Madonnas, and in the tragic and vehement martyrs of the Bolognese school.

The pathetic art which serves to arrest and disturb a morbid and excited sensibility is opposed to its nature. It is not preoccupied with the moral order of things at the expense of the physical; it does not portray man as a superior being betrayed by his organs; one painter alone, the precocious originator of all modern wonders and ideas, Leonardo da Vinci, a subtle and universal genius, an isolated and insatiate investigator, pushed his divinations beyond his own age until he sometimes reaches our own. But with other artists, and frequently with himself, form is an end and not a means; it is not subordinated to physiognomy, to expression, to gesture, to the situation, to action; their work is picturesque, and not literary or poetic. "The main thing in the art of design," says Cellini, "is to cleverly fashion a naked man or woman." The point of departure with almost all of them is, in reality, goldsmith's work and sculpture; their hands have manipulated the relief of the muscles, traced the curvature of outlines, and felt the articulation of the bones that which they desire to present to the eye is, first, the natural human body, that is to say, healthy, active and energetic, endowed with all animal and athletic aptitudes; and, besides this, the ideal human body, akin to the Greek type, so well proportioned and balanced in all its parts, selected and posed in such a happy attitude, draped and surrounded by other bodies so well grouped, that the whole forms a harmony, and the entire work conveys the idea of a corporeal world like that of ancient

身上，精神与肉体固然能分辨，但一望而知，精神并不居于首要地位。这个古典画派的作品没有神秘气息，不追求生动，也不表现心灵感悟。从乔托、西莫尼·马尔蒂到弗拉·安吉利科，文艺复兴前期那种优美但尚未成熟的艺术，目标在于展现虚幻与崇高的世界，无邪而心醉神迷的灵魂，神学或教会的律条。古典绘画不再表现这些，它已经走出了基督教和僧侣时期，步入世俗和异教时期。古典绘画不精心表现暴力或痛苦的情景以引起怜悯或恐惧，如：德拉克洛瓦的《列日主教的被刺》、德加的《死亡》或《桑勃族的战败》、阿利·斯赫菲的《哭泣者》；也不表现深沉、极端、复杂的情感，如：德拉克洛瓦的《哈姆莱特》或《塔索》。这种多样或强烈的效果直到下一个时代方能寻见，而那时候艺术的衰败已经显而易见了。这一点可以在博洛尼亚画派中迷人的、梦幻般的马德莱娜身上，在柔美的、若有所思的圣母身上，在悲壮、激昂的殉道者们身上看到。

悲怆艺术用来捕捉和扰乱病态而兴奋的情感，这与古典艺术的特性相违背。古典绘画绝不会为了关注道德情感而牺牲肉体，它并不把人当作为器官所累的高等生物。唯独一个技艺精湛的通才——列奥纳多·达·芬奇，这位现代一切奇思妙想的发明者，也是永不满足的且苦心孤诣的探索者，他的预见超越了他的时代，有时竟然和我们的时代相合。但是对于其他艺术家来说，往往也包括达·芬奇在内，形式便是目的，不是手段；形式不附属于面貌、表情、手势、环境或行为。他们的作品以形象为主，不重诗意，不重文学情调。切利尼说过：“绘画艺术的要点在于巧妙地塑造裸体男人或女人。”当时几乎所有的画家都学过金银细工和雕塑，他们的手都抚摸过隆起的肌肉、弯曲的线条，感受过骨骼间的接合。他们想要展现给人看的，首先就是自然的人体，也就是健康、活泼、精力旺盛的人体，拥有着动物的禀赋和运动员的天资。而且这也是理想的人体，近乎于希腊类型：各部分比例均匀、平衡，精挑细选，摆放的姿势优美，衣褶与周围其他的安排恰当，形成一个和谐的整体。而且这部作品传达古代奥林匹斯般肉体世界的



Olympus, that is to say, heroic or divine, in any case, superior and complete.

Such is the peculiar genius of these artists. Others have better expressed, at one time, rural life, at another, the truth of real life, at another, the throes and depths of the soul, at another, a moral lesson, a historical discovery, a philosophic conception. We find in Fra Angelico, in Albert Durer, in Paul Potter, in Delacroix, and in Décampus, either more edification, more pedagogy, more psychology, more interior and domestic peace, more intense reverie, more transcendental metaphysics, or internal emotions. They have created for themselves a peculiar race, that of the aristocratic and noble bodies which live nobly, and which announce a prouder, stronger, serener, more active humanity, in short, completer than our own. It is of this race, joined to its elder born, the child of the Greek sculptors, that, in other countries, France, Spain and Italy, ideal figures have been born by which man teaches nature how she might have made him and how she has not accomplished it.

Chapter 2

Such is the work; it is for us, according to our method, to recognize its conditions.

Let us first consider the race of men who accomplished it; if, in the art of design they have taken this course, it is by virtue of national and enduring instincts. The imagination of the Italian is classic, that is to say, Latin, analogous to that of the ancient Greeks and Romans. Evidence of this is founded not alone in its renaissance work, its sculpture, edifices and paintings, but also in its medieval architecture and in its modern music. In the middle ages the Gothic architecture which spread itself over European penetrated into Italy but slowly, through incomplete imitations; if we encounter there two churches completely Gothic, one at Milan and the other at the convent of Assisi, they are the work of foreign architects; even under the German invaders, at the extreme point of Christian enthusiasm, the Italians built in the ancient style; on reviving it they preserved the taste for substantial forms, full walls, moderate ornamentation and pure, natural light, and their edifices, through their aspect of strength, cheerfulness, serenity and unaffected elegance form a contrast with the grandiose complexity, the bristling fret-work, the gloomy sublimity, the somber of transfigures daylight of northern cathedrals.

In like manner, and in our days, their vocal music, distinctly rhythmic, pleasing even in the rendering of tragic sentiments, opposes its symmetries, its fullness, its cadences, its theatrical genius, eloquent, brilliant, limpid and limited, to German instru-

感觉——英雄或神明般的肉体世界，无论怎样，至少是卓越、完美的。

这是意大利古典艺术家们特有的创造。当然，也有另外一些艺术家善于表现别的题材，或是乡野生活，或是现实生活的真理，或是心灵的苦楚和深沉，或是道德训诫，或是历史发现，或是哲学概念，我们发现，在弗拉·安吉利科、阿尔布雷希特·丢勒、保罗·波特、德拉克洛瓦、德加的作品中，包括了更多的教诲、启迪、心理内容，更多地表现了日常生活的恬静、热烈的梦想、玄妙的哲理或者内心情感。画家们为自己创造了一个独特的种群，这个种群的人气质高贵，生活优雅，宣告着更豪迈、更强健、更平静、更活跃的人性的存在。总而言之，他们比我们更完善。也就是这个种群，加上先前希腊雕塑家创造的作品，在法国、西班牙、意大利等其他国家产生了一批理想的人体，仿佛向大自然昭示它应该怎样造人却没有完成。

第二章

以上说的是作品，现在按照我们的方法来认识一下作品产生的条件。

首先让我们考察创造这些作品的民族。他们在绘画艺术上走了这么一条途径，完全是出于民族的本能。意大利人的想像是古典式的，也就是拉丁式的，跟古希腊人和古罗马人的类似。这点不仅可以用文艺复兴的作品，即当时的雕塑、建筑、绘画来证明，而且也见诸于中世纪的建筑 and 现代音乐。哥特式建筑在中世纪遍布整个欧洲，后来也慢慢地渗透到意大利，但却是不完全的模仿。我们可能遇到两座纯粹的哥特式教堂，一座在米兰，另一座在阿西西修道院，但都是外国建筑师的作品。即使在日耳曼入侵之时，基督教热情达到了顶点，意大利人的建筑依然是古代风格。复兴的时候，他们也保留了原来的风格，还是坚固的形式，窗洞不多的墙壁，简单的装饰，明亮的自然光线。而且他们的建筑充满着力度、欢快、静谧、典雅自然的气息，与北方大教堂的宏大复杂、精雕细琢、扑朔迷离、灰暗而崇高形成鲜明对比。

同样，就在我们这个时代，他们的声乐节奏清晰，即使是表现哀伤也很优美动听，恰好与德国的器乐形成对比：前者对称圆润，抑扬顿挫，流畅灵动，界限



mental music, so imposing, so untrammelled, at times so vague, so well adapted to express the most delicate reveries, the most secret emotions, and I know not what of that grave soul which, in its solitary divinations and tremors, takes in the infinite and the great beyond. If we should consider the way in which the Italians, and, in general, the Latin races, comprehend love, morality, and religion; if we should study their literature, their manners, and their way of contemplating life, we should see a similar kind of imagination declare itself through a multitude of profound traits.

Its distinguishing trait is the talent and taste for arrangement, and therefore regularity and a harmonious, correct form; it is less flexible and penetrating than the German imagination; it is less attached to the inward than to the outward; it prefers exterior adornment to conscious truth; it is more idolatrous and less religious; more picturesque and less philosophic; it is less broad and more beautiful. It comprehends man better than nature; it better comprehends man in society than the barbarian. It has difficulty in accommodating itself, as the other does, to imitating and representing savagery, rusticity, the fantastic, the accidental, disorder, the eruption of spontaneous forces, the countless and incommunicable characteristics of the individual, creatures of the lower grade or without forms, the still and undefined life distributed to every order of being; it is not a universal mirror; its sympathies are circumscribed.

But in its kingdom, which is that of form, it is sovereign; the spirit of other races, compared to it, is coarse and brutal; it alone has discovered and manifested the natural order of ideas and of images. Of the two great races in which this is the most completely expressed, one, the French, more northern, more prosaic and more social, has had for its province the systematizing of pure ideas, that is to say, the method of reasoning and the art of conversation; the other, the Italian, more southern, more artistic and more given to imagery, has had for its province the ordination of sensible forms, that is to say, music and the arts of design.

It is this native talent, visible from the beginning, permanent throughout its history, stamped on all sides of its thought and action, which, meeting with favorable circumstances at the end of the fifteenth century, produced a harvest of masterpieces. In fine, Italy then had, altogether or nearly at the same time, not only five or six great painters of extraordinary genius, superior to all we have since seen, Leonardo da Vinci, Michael Angelo, Raphael, Giorgione, Titian, Veronese, and Correggio, but also a brotherhood of eminent and accomplished painters, Andrea del Sarto, Fra Bartolomeo,