

20世纪世界名人丛书

YI TAN JU BO  
**艺坛巨擘**  
英汉对照读物

俞理明 刘向军 主编

上海交通大学出版社

英汉对照读物——20世纪世界名人丛书

# 艺坛巨擘

主 编 俞理明 刘向军

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## 内 容 提 要

本书介绍了如印象派画家毕加索、电影大师卓别林、作家乔伊斯、披头士乐队等对 20 世纪人类精神文化生活影响很大的艺术界人士,他们在其所从事的领域中作出的贡献和影响远远超过了他们生活的时代。

本书是英汉对照读物,所选文章生动、活泼,趣味性极强;译文准确,可帮助读者深入领会原文的精妙之处。此外,本书对文中提到的人物、事件及阅读难点均作了注释。

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## 前 言

岁月不居，倏忽如白驹过隙，20世纪转瞬即逝。对于人类来说，20世纪是那样地激奋人心，虽然也有让我们陷于浩劫的恐怖岁月，但它总是充满魅力，摄人心魄。诚然，公元15世纪也可算是卓尔不凡：席卷全欧洲的文艺复兴运动正处鼎盛时期，而西班牙的宗教裁判所亦以残暴手段迫害异端；德国金匠谷登堡造出了印刷机，波兰天文学家哥白尼开始构想以太阳为宇宙中心的日心说，意大利航海家哥伦布将欧洲文化远播至南、北美洲。当然，还有传说中的耶稣生存和死亡的公元1世纪：耶稣基督对世界文明所产生的影响再怎么估量都不会太过分。再向前追溯，公元前5世纪，尽管世界在整体上还十分荒昧，但埃斯库罗斯、索福克勒斯、苏格拉底和柏拉图这些耀眼的精神星座，却使那一时期在整个人类文明史上熠熠发光。但是，我们生活在20世纪的人，也许可以毫不夸张地申言，这个世纪是人类全部有记载历史的岁月中最重要、最神奇、发展最迅速的四五个世纪中的一个。

回眸20世纪的成就，我们可信手拈来：人类成功地分裂了原子，发明了爵士乐和摇滚乐，飞机上了天，人类登上了月球，创立了广义相对论，发明了晶体管，并将数百万个晶体管植入了微晶片，发现了青霉素以及脱氧核糖核酸(DNA)的结构。我们打倒了法西斯主义。20世纪还见证了电影和电视的发明，高速公路四通八达，电话线和互联网连接起了整个世界。最重要的是，人类成功地避免了毁灭自己。

俯仰百年之间，环顾四海之内，一时多少豪杰：有到达芬兰车站的列宁，绝食抗英的甘地和嘴叼雪茄的温斯顿·丘吉尔，也有铜号大师路易斯·阿姆斯特朗和挥舞着手杖的查理·卓别林，还有埋首书斋的爱因斯坦和“埃德·沙利文节目”中的披头士乐队。这些人均在各自的领域中创造了登峰造极的业绩。

《20世纪世界名人丛书》是英汉对照读物，分为《学界泰斗》、《艺坛

巨擘》、《商海搏击》和《传奇人生》四册，辑录了 20 世纪中全球各领域最有影响力名人奇才，叙述了他们的行止踪迹和非凡成就。编者在编撰过程中参阅了英语国家的一些主要报章杂志的材料，因此，我们从中可一窥西方国家读者的某些社会文化价值取向。

编撰本丛书的目的既是让中国读者了解一些在世界上其他地方发生的事情，但更重要的则是让学习英语的读者接触一些当今最新的语言现象。语言是一直在变化的，英语也一直在变。但遗憾的是，现今一般英语教科书挑选的课文大多是与我们的时代相隔甚远的文章，而且词典的编写也远远赶不上语言的发展。本丛书编入的都是最新的英语材料，文章中有不少新词汇、新结构，可以部分地弥补这个缺憾。

《20 世纪世界名人丛书》编委会由周国强、俞理明、陈德民和朱务诚组成。《艺坛巨擘》由俞理明和刘向军主编，参编的有朱务诚、黄樱、周越美、陈蒙、黄瑞红和张云燕。

编者在编撰过程中虽经仔细查找和核对资料，反复推敲和修改译文，并对疑难处加以注释，力求尽善尽美，但囿于学识和时间，书中倘有疏漏失当之处，亟盼识家指正。

上海交通大学英语系

周国强

2000 年 8 月

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## Pablo Picasso

- |   |                                    |
|---|------------------------------------|
| <i>Born Oct. 25, 1881 in Malaga, Spain</i>  | 1881年10月25日出生于西班牙马拉加               |
| <i>1904 Settles in Paris</i>  | 1904年定居巴黎                          |
| <i>1910 Joins with Georges Braque<sup>①</sup> to formulate Cubism</i>               | 1910年和乔治·布拉克一起创立了立体派               |
| <i>1937 Guernica commemorates the Basque town bombed in the Spanish Civil War</i>   | 1937年创作了《格尔尼卡》一画以纪念在西班牙内战中遭轰炸的巴斯克镇 |
| <i>1962 Receives second Lenin Peace Prize from the Soviet Union</i>                 | 1962年第二次荣获苏联颁发的列宁和平奖               |
| <i>1973 Dies April 8 in France</i>  | 1973年4月8日卒于法国                      |
| <i>1990 Exhibit that fills New York City's Museum of Modern Art draws 1 million</i> | 1990年在纽约现代艺术博物馆举行的展览吸引了100万观众      |



## Artist: Pablo Picasso

*Famous as no artist ever had been, he was a pioneer, a master and a protean monster, with a hand in every art movement of the century.*

To say that Pablo Picasso dominated Western art in the 20th century is, by now, the merest commonplace. Before his 50th birthday, the little Spaniard from Malaga had become the very prototype of the modern artist as public figure<sup>®</sup>. No painter before him had had a mass audience in his own lifetime. The total public for Titian<sup>®</sup> in the 16th century or Velazquez<sup>®</sup> in the 17th was probably no more than a few thousand people—though that included most of the crowned heads, nobility and intelligentsia of Europe. Picasso's audience—meaning people who had heard of him and seen his work, at least in reproduction—was in the tens, possibly hundreds, of millions. He and his work were the subjects of unending analysis, gossip, dislike, adoration and rumor.

He was a superstitious, sarcastic man, sometimes rotten to his children, often beastly to his women. He had contempt for women artists. His famous remark about women being “goddesses or doormats” has rendered him odious to feminists, but women tended to walk into both roles open-eyed and eagerly, for his charm was legendary. Whole cultural industries derived from his much mythologized virility.

He was the Minotaur<sup>®</sup> in a canvas-and-paper labyrinth of his own construction. He was also politically lucky. Though to Nazis his work was the epitome of “degenerate art,” his fame protected him during the German occupation of Paris, where he lived; and after the war, when

## 艺术家——帕勃洛·毕加索

没有一位画家曾有过他这样显赫的名声，他是一位先驱，一位大师，一个多才多艺的画坛巨匠，他参与了 20 世纪美术界的每一个运动。

说帕勃洛·毕加索领导了 20 世纪的西方美术，如今已完全是老生常谈了。在他 50 岁生日之前，作为一个知名人士，这个来自马拉加的西班牙小个子已经成为现代美术家中的楷模典范。在他之前，没有一位画家在其有生之年拥有如此众多的观众。16 世纪的提香或 17 世纪的委拉斯开兹的全部观众很可能仅仅是区区几千人——尽管其中包括了欧洲大多数的君主们、贵族及文人雅士。毕加索的观众——指的是那些听说过他并且看到过他的作品（至少他的复制品）的人——是几千万，也许是几亿。他和他的作品是无休无止的分析、闲聊、厌恶、喜爱及谣言传闻的题材。

他是一个迷信、爱挖苦他人的人，对他的孩子们有时很坏，对他的情人们则常常是像野兽一般。他藐视女画家。他发表的有关女性“不是女神便是门前擦鞋垫”的著名言论使他为女权主义者所厌恶，但由于他传奇般的魅力，女人们往往会睁大了眼睛、迫不及待地进入这两个角色。所有对他进行的人文研究都源自于他神话化了的阳刚之气。

他是他自己用画布和画纸搭建的迷宫中的弥诺陶洛斯。他在政治上也是走运的。尽管在纳粹看来他的作品是“堕落艺术”的典型，但他的名声在德军占领巴黎时保护了他——那时他住在巴黎；而在战后，当许多与纳粹或法西斯

artists and writers were thought disgraced by the slightest affiliation with Nazism or fascism, Picasso gave enthusiastic endorsement to a mass murderer on a scale far beyond Hitler's, and scarcely received a word of criticism for it, even in cold war America.

No painter or sculptor, not even Michelangelo, had been as famous as this in his own lifetime. And it is quite possible that none ever will be again, now that the mandate to set forth social meaning, to articulate myth and generate widely memorable images has been so largely transferred from painting and sculpture to other media: photography, movies, television. Though Marcel Duchamp<sup>®</sup>, that cunning old fox of conceptual irony, has certainly had more influence on nominally vanguard art over the past 30 years than Picasso, the Spaniard was the last great beneficiary of the belief that the language of painting and sculpture really mattered to people other than their devotees. And he was the first artist to enjoy the obsessive attention of mass media. He stood at the intersection of these two worlds. If that had not been so, his restless changes of style, his constant pushing of the envelope<sup>®</sup>, would not have created such controversy—and thus such celebrity.

In today's art world, a place without living culture heroes, you can't even imagine such a protean monster arising. His output was vast. This is not a virtue in itself—only a few paintings by Vermeer<sup>®</sup> survive, and fewer still by the brothers Van Eyck<sup>®</sup>, but they are as firmly lodged in history as Picasso ever was or will be. Still, Picasso's oeuvre filled the world, and he left permanent marks on every discipline he entered. His work expanded fractally, one image breeding new clusters of others, right up to his death.

Moreover, he was the artist with whom virtually every other artist had to reckon, and there was scarcely a 20th century movement that he didn't inspire, contribute to or—in the case of Cubism<sup>®</sup>, which, in one of art history's great collaborations, he co-invented with Georges Braque

稍有牵连的艺术家和作家都被视为是声誉扫地的时候，毕加索却对一个杀人规模远甚于希特勒的大屠杀者给予了热忱的支持，而他几乎没有为此受到过一个字的批评，即使在冷战中的美国也是如此。

没有一位画家或雕塑家，甚至米开朗琪罗，在他们的有生之年中有此殊荣。由于陈述社会意义，阐明神话传说，以及广泛地创作令人难以忘怀的形象的任务已经基本上从绘画和雕塑转移到了其他媒介：摄影、电影、电视上，因此他很可能是前无古人，后无来者了。尽管马赛尔·迪尚，那只概念讽刺方面的狡猾的老狐狸在过去的30年里，在有名无实的先锋派美术上面的影响肯定超过了毕加索，但是那个西班牙人却是下述信念的最后一位大受益人：即绘画和雕塑语言除了对热爱它们的人、还有对人民大众来说也是大有关系的。还有他是第一个享受到大众媒介过分关注的画家。他站在大众传媒界及画界的交界处。要不是这样的话，他多变的画风、他一贯逼人太甚的风格，就不会引起这么多的争议——也不会带来如此名声了。

今天的美术界是一个没有活着的文化英雄的地方，你甚至不能想象在这么一个地方会出现一个多才多艺的画坛巨匠。他作品极多，这并不是一个优点——弗美尔死后只留下了几幅画，凡·爱克兄弟死后留下来的画则更寥寥无几，但是他们和毕加索的过去或将来一样在历史上牢牢地站稳了脚跟。然而，毕加索毕生的作品却充斥着这个世界，并且他在他所介入的每一个领域里都留下了永久的痕迹。到他死前，他的作品一直在逐步增加，而且每一个形象都会孕育出一连串新的形象。

另外，他是一个几乎其他任何画家都予以重视的画家。20世纪的美术运动几乎都是由他激发、促进或者引起的——以立体派艺术为例，他和乔治·布拉克首创了这门艺术——这是美术史上最伟大的共同创作的成果之一。唯一

—beget. The exception, since Picasso never painted an abstract picture in his life, was abstract art; but even there his handprints lay everywhere—one obvious example being his effect on the early work of American Abstract Expressionist painters, Arshile Gorky<sup>®</sup>, Jackson Pollock<sup>®</sup> and Willem de Kooning, among others.

Much of the story of modern sculpture is bound up with welding and assembling images from sheet metal, rather than modeling in clay, casting in bronze or carving in wood; and this tradition of the open constructed form rather than solid mass arose from one small guitar that Picasso snipped and joined out of tin in 1912. If collage—the gluing of previously unrelated things and images on a flat surface—became a basic mode of modern art, that too was due to Picasso's Cubist collaboration with Braque. He was never a member of the Surrealist<sup>®</sup> group, but in the 1920s and '30s he produced some of the scariest distortions of the human body and the most violently irrational, erotic images of Eros and Thanatos ever committed to canvas. He was not a realist painter / reporter, still less anyone's official muralist, and yet *Guernica* remains the most powerful political image in modern art, rivaled only by some of the Mexican work of Diego Rivera<sup>®</sup>.

Picasso was regarded as a boy genius, but if he had died before 1906, his 25th year, his mark on 20th century art would have been slight. The so-called Blue and Rose periods, with their wistful etiolated figures of beggars and circus folk, are not, despite their great popularity, much more than pendants to late 19th century Symbolism, it was the experience of modernity that created his modernism, and that happened in Paris. There, mass production and reproduction had come to the forefront of ordinary life: newspapers, printed labels, the overlay of posters on walls—the dizzily intense public life of signs, simultaneous, high-speed and layered. This was the cityscape of Cubism.

Picasso was not a philosopher or a mathematician ( there is no

的例外是抽象美术，因为毕加索在其一生中从未画过一张抽象画；但是即使在这一领域他的手法还是随处可见——其中一个明显的例子就是他对美国抽象表达派画家如阿希尔·高尔基，杰克逊·波洛克及威廉·德·库宁的早期作品的影响。

有关现代雕塑的描述大都与用金属片来焊接或拼装的塑像有密切关系，而不是与用粘土塑造、青铜铸造或木头雕刻的塑像密切相关。这种用零碎而非整块实心材料创作雕塑的方法的传统起源于毕加索的一把小吉他，他在1912年用马口铁剪拼了这把小吉他。如果抽象派粘贴画——在一个平面上将先前毫不相关的东西和图像粘贴在一起——成为了现代艺术的基本模式的话，那也要归功于毕加索与布拉克在立体派艺术上的协作。他从未成为超现实主义派的一员，但在20世纪20年代和30年代时，他在画布上画了一些美术史上最骇人的人体扭曲形象以及厄洛斯（爱神）和塔那托斯（死神）最最荒唐的、色情的形象。他不是一位现实主义画家或记录人，更不是属于任何人的官方壁画家，然而“格尔尼卡”仍然是现代美术中最有影响力的政治画像，只有墨西哥画家迪埃哥·里维拉某些作品可与之媲美。

毕加索被认为是一个天才少年，但是如果他在1906年25岁之前死去的话，他对于20世纪画坛的影响会是微乎其微。那两个以描绘乞丐和马戏团演员的愁眉苦脸、面带病容的形象为特征的所谓蓝色和玫瑰色时期，尽管广为人们欣赏，却不过是19世纪后期象征主义的陪衬物而已。他对现代事物的体验、感受导致了他的现代主义的诞生，那发生在巴黎。在巴黎，大规模生产和再生产早已占据了日常生活最重要的位置：报纸、印刷的商标、贴满墙面的海报——令人头晕目眩、紧张的大众生活，有种种标记招牌、快节奏、多层次的大众生活。这就是立体派的城市风光画。

毕加索并非哲学家或数学家（立体派艺术中没有“几何

“geometry” in Cubism), but the work he and Braque did between 1911 and 1918 was intuitively bound to the perceptions of thinkers like Einstein and Alfred North Whitehead<sup>16</sup>: that reality is not figure and void, it is all relationships, a twinkling field of interdependent events. Long before any Pop artists were born, Picasso latched on to the magnetism of mass culture and how high art could refresh itself through common vernaculars. Cubism was hard to read, willfully ambiguous, and yet demotic too. It remains the most influential art dialect of the early 20th century. As if to distance himself from his imitators, Picasso then went to the opposite extreme of embracing the classical past, with his paintings of huge dropsical women dreaming Mediterranean dreams in homage to Corot<sup>16</sup> and Ingres<sup>17</sup>.

His “classical” mode, which he would revert to for decades to come, can also be seen as a gesture of independence. After his collaboration with Braque ended with his comment that “Braque is my wife”—words that were as disparaging to women as to Braque—Picasso remained a loner for the rest of his career. But a loner with a court and maitresses en titre<sup>18</sup>. He didn’t even form a friendship with Matisse<sup>19</sup> until both artists were old. His close relationships tended to be with poets and writers.

Though the public saw him as the archetypal modernist, he was disconnected from much modern art. Some of the greatest modern painters—Kandinsky<sup>20</sup>, for instance, or Mondrian<sup>21</sup>—saw their work as an instrument of evolution and human development. But Picasso had no more of a Utopian streak than did his Spanish idol, Goya<sup>22</sup>. The idea that art evolved, or had any kind of historical mission, struck him as ridiculous. “All I have ever made,” he once said, “was made for the present and in the hope that it will always remain in the present. When I have found something to express, I have done it without thinking of the past or the future.” Interestingly, he also stood against the

图形”），但是他和布拉克在 1911 至 1918 年期间所创作的作品，却与诸如爱因斯坦和艾尔弗雷德·诺思·怀特海这类思想家的观念不谋而合：现实世界并非数字或空间，而是各种各样的关系，是各种相互依赖的事件之间的一个熠熠生辉的区域。早在任何一个通俗艺术家诞生之前，毕加索就明白了大众文化的磁力以及高雅艺术如何通过通俗的语言，使自身恢复生机。立体派艺术虽然难以理解，而且故作含糊，但却是很通俗的。它一直是 20 世纪早期最具影响力的美术方言。好像是为了使自己和模仿他的人保持距离，毕加索随后又走向了另一个极端，去拥抱古典美术了，如他为了向柯罗和安格尔表示敬意而去画那些高大、患有水肿病、做着地中海之梦的女人们。

他在以后的几十年里一直想恢复的“古典”风格还可以被看作他追求独立的姿态。在他与布拉克的合作因他的评论“布拉克是我老婆”而告结束之后——就如这句话损害了布拉克的名声那样，这句话也损害了女性的名声——毕加索在以后的艺术生涯里一直是一位独行者。但他是一个有着展馆和画坛大师头衔的独行者。他和马蒂斯的友谊，是到这两位画家都老迈才建立起来的。他经常与诗人及作家保持亲密联系。

尽管公众将他看作现代派画家的鼻祖，但他和许多现代美术流派并无联系。一些最伟大的现代画家，如康丁斯基和蒙安——把他们的作品看作是推动进化和人类发展的工具。但是毕加索和他的偶像，西班牙画家戈雅一样，没有什么乌托邦式的想法。那种认为美术是逐步形成的或者具有什么历史使命的想法让他感到很荒谬。“我所做的一切，”他曾经说，“都是为现在而做的，并希望它们一直留在当今世界上。当我觉得要表达什么的时候，我既不去考虑过去，也不考虑将来，就着手去画它了。”有意思的是，他也反对表现主义的认为艺术品通过揭示作者的本质或内心世界而获得



Expressionist<sup>®</sup> belief that the work of art gains value by disclosing the truth, the inner being, of its author. “How can anyone enter into my dreams, my instincts, my desires, my thoughts... and above all grasp from them what I have been about—perhaps against my own will?” he exclaimed.

To make art was to achieve a tyrannous freedom from self-explanation. The artist’s work was mediumistic (“Painting is stronger than me, it makes me do what it wants”), solipsistic even. To Picasso, the idea that painting did itself through him meant that it wasn’t subject to cultural etiquette. None of the other fathers of Modernism felt it so strongly—not Matisse, not Mondrian, certainly not Braque.

In his work, everything is staked on sensation and desire. His aim was not to argue coherence but to go for the strongest level of feeling. He conveyed it with tremendous plastic force, making you feel the weight of forms and the tension of their relationships mainly by drawing and tonal structure. He was never a great colorist, like Matisse or Pierre Bonnard<sup>®</sup>. But through metaphor, he crammed layers of meaning together to produce flashes of revelation. In the process, he reversed one of the currents of modern art. Modernism had rejected storytelling: what mattered was formal relationships. But Picasso brought it back in a disguised form, as a psychic narrative, told through metaphors, puns and equivalences.

The most powerful element in the story—at least after Cubism—was sex. The female nude was his obsessive subject. Everything in his pictorial universe, especially after 1920, seemed related to the naked bodies of women. Picasso imposed on them a load of feeling, ranging from dreamy eroticism (as in some of his paintings of his mistress Marie-Therese Walter in the '30s) to a sardonic but frenzied hostility, that no Western artist had made them carry before. He did this through metamorphosis, recomposing the body as the shape of his fantasies of