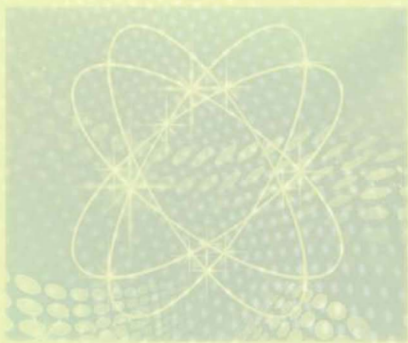


作为意志与表象的世界·第1卷

The World As Will And
Idea Vol. I by Arthur Schopenhauer

(德) 叔本华著



辽宁人民出版社



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The World As Will And Idea

by Arthur Schopenhauer

Translated by R. B. Haldane & J. Kemp

VOLUME I

Containing Four Books

Seventh Edition



Liaoning People's Publishing House, China

图书在版编目 (CIP) 数据

作为意志与表象的世界. 第1卷 = The World As Will And Idea Vol. I by Arthur Schopenhauer: 英文/ (德) 叔本华著; 哈德恩英译. —沈阳: 辽宁人民出版社, 2016.1

(最经典英语文库)

ISBN 978-7-205-08454-7

I. ①作… II. ①叔… ②哈… III. ①英语—语言读物
②叔本华, A. (1788 ~ 1860)—哲学思想 IV. ①H319.4; B

中国版本图书馆CIP数据核字 (2015) 第283832号

出版发行: 辽宁人民出版社

地址: 沈阳市和平区十一纬路25号 邮编: 110003

电话: 024-23284321 (邮 购) 024-23284324 (发行部)

传真: 024-23284191 (发行部) 024-23284304 (办公室)

<http://www.lnpph.com.cn>

印 刷: 辽宁泰阳广告彩色印刷有限公司

幅面尺寸: 105mm × 175mm

印 张: 12.5

出版时间: 2016年1月第1版

印刷时间: 2016年1月第1次印刷

责任编辑: 张 放

封面设计: 琥珀视觉

责任校对: 吉 拉

书 号: ISBN 978-7-205-08454-7

定 价: 32.00元

Arthur Schopenhauer

Arthur Schopenhauer (22 February 1788-21 September 1860) was a German philosopher best known for his book, *The World as Will and Idea* (German: *Die Welt als Wille und Vorstellung*), in which he claimed that our world is driven by a continually dissatisfied will, continually seeking satisfaction. Independently arriving at many of the same conclusions of Eastern philosophy, he maintained that the “truth was recognized by the sages of India”; consequently, his solutions to suffering were similar to those of Vedantic and Buddhist thinkers (e.g., asceticism). The influence of “transcendental ideality” led him to choose atheism.

At age 25, he published his doctoral dissertation, *On the Fourfold Root of the Principle of Sufficient Reason*, which examined the four distinct aspects of experience in the phenomenal world; consequently, he has been influential in the history of phenomenology. He has influenced many thinkers, including Friedrich Nietzsche, Richard Wagner, Ludwig Wittgenstein, Erwin Schrödinger, Albert Einstein, Sigmund Freud, Otto Rank, Carl Jung, Joseph Campbell, Leo Tolstoy, Thomas Mann, and Jorge Luis Borges, among others.

Is This Book for You?

非理性主义的最初形态

——“最经典英语文库”第五辑之
《作为意志和表象的世界》导读

马玉凤

随着19世纪中期西方近代哲学走向终结，对传统理性主义的批判在西方各国已经发展成为一股相当普遍和强大的浪潮，正是在这样的背景下，非理性主义作为一种具有较完整的理论体系并在整个哲学发展中具有较大影响的哲学思潮应运而生了。德国哲学家叔本华被公认为这一思潮的主要奠基人之一，他提出的生命意志论成为哲学思潮的非理性主义的最初形态。

叔本华的主要哲学思想都体现在《作为意志和表象的世界》一书中。全书共分四篇，第一篇可看作是全书的导论，也可以和第二篇合起来看作全书的第一部分，主要讨论认识论和“真”的问题。第三篇关涉“美”的问题，而第四篇是关于“善”和人生的终极关怀问题。叔本华自认为其哲学是对康德思想的继承和发挥，康德的“自在之物”就是叔本华所说的“意志”。早在其博士论文《充足理由律的四重根》中，叔本华就把一切有关“为什么”的问题归结为在四个层次上寻求认识对象的“充足理由”，这四个层次分别为感

性经验、知性逻辑、客观存在和主观意志。前三个层次是自然科学、逻辑学和数学的基础；最后一个层次涉及伦理学的基础。充足理由律是叔本华继承和发展近代哲学，尤其是康德认识论的产物。康德划分了现象和自在之物，认为我们关于时间和空间的先验直观形式和先验范畴只适用于现象，而不适用于物自体。在康德那里，现象处于相互之间必然的联系之中。叔本华用表象取代了康德的现象，认为充足理由律就是表象之间的必然联系，是先验的，不能被证明的。可以说，这篇博士论文是叔本华为自己最重要的著作《作为意志和表象的世界》所做的准备。

在《作为意志和表象的世界》的第一篇“世界作为表象初论”中，叔本华继续讨论人的认识能力，依次探讨了上述四个知识领域的层次问题。

第二篇“世界作为意志初论”则说明在这些表象的背后是意志在起作用，表象是意志的客观化的结果，一切事物，无论矿物、植物、动物还是人都反映了表象世界的不同层次，都是意志的表象。叔本华所谓的意志类似于冲动，它不再是主体所具有的能力或属性，而是具有了形而上学的意义，是自在之物。而一切表象，一切客体都是现象，它们按由低级到高级的顺序排列，那些较高的现象是从一些较低端的相互冲突中产生的，它吞噬了一切较低的现象，然而又在较高的程度上实现了这些现象向上的冲动。

第三篇“世界作为表象再论”专门探讨一种最高等级的表象，即“理念”。在叔本华看来，理念是超出一切现象和充足理由律范围之外的。理念既然也是意志的客观化表象，主体对它也有一种“认识”，但这种认识超出了充足理由律，不再追问“为什么”，而仅仅诉

之于静观，它就是一种特殊的认识，即审美。艺术和美是对意志的忘怀，是主客同一的理念的获得，而只有天才才能做到这一点。天才，如同疯子，能够不顾常识的束缚，摆脱求生的意志，而将最高理念完美地呈现出来。

在第四篇“世界作为意志再论”中，叔本华集中讨论了伦理学和生命哲学的问题，包括意志自由、道德性质、我们可以希望的幸福和救赎等。就内容而言，这篇关于伦理学的论述可以被看作叔本华意志哲学的总结，它在结构上与前面论述认识论、本体论和美学的三篇一起构成了一个完整的体系。

叔本华从其意志哲学出发，把道德的基础建立在同情之上。在他看来，所有正义和仁慈的行为都出于同情，所谓同情，就是指一个人能够看穿个体化的原理，看到人和所有事物的本质都是意志，而人与人，人与其他事物之间的区别都是假象，这样他就能够超越自己与他人的分别，主动放弃自己的生命意志，不伤害他人，尽可能去帮助他人。而只有基于同情的行为才是真正道德的行为。然而，叔本华一生缺乏对他人的慈善行为，其行为与他所宣扬的同情美德大相径庭。正是叔本华伦理学与其个人行为之间的矛盾启发了尼采对他的批判，进而提出一种偏激却更具一致性的伦理学。尽管如此，叔本华以同情为基础的伦理学有助于抑制现代人在传统基督教信仰日渐衰落的背景下意志过度膨胀。它提醒人们与他人以及自然和谐相处的必要性和可能性。

“Ob nicht Natur zuletzt sich doch ergünde?”

—GOETHE

General Preface

Millions of Chinese are learning English to acquire knowledge and skills for communication in a world where English has become the primary language for international discourse. Yet not many learners have come to realize that the command of the English language also enables them to have an easy access to the world literary classics such as Shakespeare's plays, Shelley's poems, mark Twain's novels and Nietzsche's works which are an important part of liberal-arts education. The most important goals of universities are not vocational, that is, not merely the giving of knowledge and the training of skills.

In a broad sense, education aims at broadening young people's mental horizon, cultivating virtues and shaping their character. Lincoln, Mao Zedong and many other great leaders and personages of distinction declared how they drew immense inspiration and strength from literary works. As a matter of fact, many of them had aspired to become writers in their young age. Alexander the Great (356-323 B.C.) is said to take along with him two things, waking or sleeping: a book and a dagger, and the book is Iliad, a literary classic, by Homer. He would put these two much treasured things under his pillow when he went to bed.

Today, we face an unprecedented complex and changing world. To cope with this rapid changing world requires not only communication skills, but also adequate knowledge of cultures other than our own home culture. Among the most important developments in present-day global culture is the ever increasing cultural exchanges and understanding between different nations and peoples. And one of the best ways to know foreign cultures is to read their literary works, particularly their literary classics, the soul of a country's culture. They also give you the best language and the feeling of sublimity.

Liaoning People's Publishing House is to be congratulated for its foresight and courage in making a new series of world literary classics available to the reading public. It is hoped that people with an adequate command of the English language will read them, like them and keep them as their lifetime companions.

I am convinced that the series will make an important contribution to the literary education of the young people in china. At a time when the whole country is emphasizing "spiritual civilization", it is certainly a very timely venture to put out the series of literary classics for literary and cultural education.

Zhang Zhongzai

Professor

Beijing Foreign Studies University

July, 2013 Beijing

总序

经典名著的语言无疑是最凝练、最优美、最有审美价值的。雪莱的那句“如冬已来临，春天还会远吗？”让多少陷于绝望的人重新燃起希望之火，鼓起勇气，迎接严冬过后的春天。徐志摩一句“悄悄的我走了，正如我悄悄的来；我挥一挥衣袖，不带走一片云彩”又让多少人陶醉。尼采的那句“上帝死了”，又给多少人以振聋发聩的启迪作用。

读经典名著，尤其阅读原汁原味作品，可以怡情养性，增长知识，加添才干，丰富情感，开阔视野。所谓“经典”，其实就是作者所属的那个民族的文化积淀，是那个民族的灵魂缩影。英国戏剧泰斗莎士比亚的《哈姆雷特》和《麦克白》等、“意大利语言之父”的但丁的《神曲》之《地狱篇》《炼狱篇》及《天堂篇》、爱尔兰世界一流作家詹姆斯·乔伊斯的《尤利西斯》及《一个艺术家的肖像》等、美国风趣而笔法超一流的著名小说家马克·吐温的《哈克历险记》以及《汤姆索亚历险记》等，德国著名哲学家尼采的《查拉图斯特拉如是说》及《快乐的科学》等等，都为塑造自己民族的文化积淀，做出了永恒的贡献，也同时向世界展示了他们所属的民族的优美剪影。

很多著名领袖如林肯、毛泽东等伟大人物，也都曾从经典名著中汲取力量，甚至获得治国理念。耶鲁大学教授查尔斯·希尔曾在题为《经典与治国理念》的文章，阐述了读书与治国之间的绝妙关系。他这样写道：“在几乎所有经典名著中，都可以找到让人叹为观止、深藏其中的治国艺术原则。”

经典名著，不仅仅有治国理念，更具提升读者审美情趣的功能。世界上不同时代、不同地域的优秀经典作品，都存在一个共同属性：歌颂赞美人间的真善美，揭露抨击世间的假恶丑。

读欧美自但丁以来的经典名著，你会看到，西方无论是在漫长的黑暗时期，抑或进入现代进程时期，总有经典作品问世，对世间的负面，进行冷峻的批判。与此同时，也有更多的大家作品问世，热情讴歌人间的真诚与善良，使读者不由自主地沉浸于经典作品的审美情感之中。

英语经典名著，显然是除了汉语经典名著以外，人类整个进程中至关重要的文化遗产的一部分。从历史上看，英语是全世界经典阅读作品中，使用得最广泛的国际性语言。这一事实，没有产生根本性变化。本世纪相当长一段时间，这一事实也似乎不会发生任何变化。而要更深入地了解并切身感受英语经典名著的风采，阅读原汁原味的英语经典作品的过程，显然是必不可少的。

辽宁人民出版社及时并隆重推出“最经典英语文库”系列丛书，是具有远见与卓识的出版行为。我相信，这套既可供阅读，同时也具收藏价值的英语原版经

典作品系列丛书，在帮助人们了解什么才是经典作品的同时，也一定会成为广大英语爱好者、大中学生以及学生家长们的挚爱的“最经典英语文库”。

北京外国语大学英语学院
北外公共外交研究中心
欧美文学研究中心主任
全国英国文学学会名誉会长

张中载 教授
2013年7月于北京



TRANSLATORS' PREFACE

The style of "Die Welt als Wille und Vorstellung" is sometimes loose and involved, [pg v] as is so often the case in German philosophical treatises. The translation of the book has consequently been a matter of no little difficulty. It was found that extensive alteration of the long and occasionally involved sentences, however likely to prove conducive to a satisfactory English style, tended not only to obliterate the form of the original but even to imperil the meaning. Where a choice has had to be made, the alternative of a somewhat slavish adherence to Schopenhauer's *ipsissima verba* has accordingly been preferred to that of inaccuracy. The result is a piece of work which leaves much to be desired, but which has yet consistently sought to reproduce faithfully the spirit as well as the letter of the original.

As regards the rendering of the technical terms about which there has been so much controversy, the equivalents used have only been adopted after careful consideration of their meaning in the theory of knowledge. For example, "Vorstellung" has been rendered by "idea," in preference to "representation," which is neither accurate, intelligible, nor elegant. "Idee," is translated by the [pg vi] same word, but spelled with a capital,— "Idea." Again, "Anschauung" has been rendered according to the context, either by "perception" simply, or by "intuition or perception."

Notwithstanding statements to the contrary in the text, the book is probably quite intelligible in itself, apart from the treatise "On the Fourfold Root of the Principle of Sufficient Reason." It has, however, been considered desirable to add an abstract of the latter work in an appendix to the third volume of this translation.

R. B. H. & J. K.



PREFACE TO THE FIRST EDITION

I propose to point out here how this book must be read in order to be thoroughly understood. [pg vii] By means of it I only intend to impart a single thought. Yet, notwithstanding all my endeavours, I could find no shorter way of imparting it than this whole book. I hold this thought to be that which has very long been sought for under the name of philosophy, and the discovery of which is therefore regarded by those who are familiar with history as quite as impossible as the discovery of the philosopher's stone, although it was already said by Pliny: *Quam multa fieri non posse, priusquam sint facta, judicantur?* (Hist. nat. 7, 1.)

According as we consider the different aspects of this one thought which I am about to impart, it exhibits itself as that which we call metaphysics, that which we call ethics, and that which we call aesthetics; and certainly it must be all this if it is what I have already acknowledged I take it to be.

A *system of thought* must always have an architectonic connection or coherence, that is, a connection in which one part always supports the other, though the latter does not support the former, in which ultimately the foundation supports all the rest without being supported by it, and the apex is supported without supporting. On the other hand, a *single thought*, however comprehensive [pg viii] it may be, must preserve the most perfect unity. If it

admits of being broken up into parts to facilitate its communication, the connection of these parts must yet be organic, *i.e.*, it must be a connection in which every part supports the whole just as much as it is supported by it, a connection in which there is no first and no last, in which the whole thought gains distinctness through every part, and even the smallest part cannot be completely understood unless the whole has already been grasped. A book, however, must always have a first and a last line, and in this respect will always remain very unlike an organism, however like one its content may be: thus form and matter are here in contradiction.

It is self-evident that under these circumstances no other advice can be given as to how one may enter into the thought explained in this work than *to read the book twice*, and the first time with great patience, a patience which is only to be derived from the belief, voluntarily accorded, that the beginning presupposes the end almost as much as the end presupposes the beginning, and that all the earlier parts presuppose the later almost as much as the later presuppose the earlier. I say "almost;" for this is by no means absolutely the case, and I have honestly and conscientiously done all that was possible to give priority to that which stands least in need of explanation from what follows, as indeed generally to everything that can help to make the thought as easy to comprehend and as distinct as possible. This might indeed to a certain extent be achieved if it were not that the reader, as is very natural, thinks, as he reads, not merely of what is actually said, but also of its possible consequences, and thus besides the many contradictions [pg ix] actually given of the opinions of the time, and presumably of the reader, there may be added as many more which are anticipated and imaginary. That, then, which is really only misunderstanding, must take the form of active disapproval, and it is all the more difficult