





艺术与人生 On Art and Life

「英〕约翰・罗斯金

伟大的思想家用简洁的文字,带给人类最伟大的思想启迪; 我们用简单的方法,走近这些卓尔不群的人物, 聆听他们振聋发聩的声音。

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艺术与人生

On Art and Life

英汉对照。

「英〕约翰·罗斯金 **著**

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观念

——《伟大的思想》代序

每隔一段时间,媒体就喜欢评选一次"影响世界的 X 个人"或者"改变历史的 X 项发明"。然而,在我看来,几乎所有人类史上最重大的变革,首先都是一种观念的变革。

我们今天之所以会关注气候的变暖与生物多样性的保存,是因为我们看待地球的方式变了,我们比以前更加意识到人在自然中的位置,也更加了解自然其实是一个动态的系统。放弃了人类可以主宰地球的世界观,这就意味着我们接受了一个观念的变化。同样地,我们不再相信男人一出生就该主宰女人,甚至也不再认为男女之别是不可动摇的本质区分,这也是观念的变化。如果说环保运动和女权运动有任何影响的话,那些影响一定就是从大脑开始的。也不要只看好事,20世纪最惨绝人寰的浩劫最初也只不过是一些小小的观念,危险的观念。比如说一位德国人,他相信人类的进化必以"次等种族"的灭绝为代价……

这套丛书不叫"伟大的巨著",是因为它们体积都不大,而 且还有不少是抽取自某些名著的章节。

可它们却全是伟大的观念, 例如达尔文的论天择, 潘恩的

论常识,它们共同构成了人类的观念地图。从头看它们一遍,就 是检视文明所走过的道路,从深处理解我们今天变成这个样子的 原因。

也许你会发现其中有些陌生的名字,或者看起来没有那么"伟大"的篇章(譬如普鲁斯特追忆他的阅读时光),但你千万不要小看它们。因为真正重要、真正能够产生启蒙效果的观念往往具有跨界移动的能力,它会跨越时空,离开它原属的领域,在另一个世界产生意外的效果。就像马可·波罗在监狱里述说的异国图景,当时有谁料得到那些荒诞的故事会诱发出哥伦布的旅程呢?我也无法猜测,这套小书的读者里头会不会有下一个哥伦布,他将带着令人惊奇的观念航向自己的大海。

梁文道

《伟大的思想》中文版序

企鹅《伟大的思想》丛书于 2004 年开始出版。在英国,至今已付印 80 种,尚有 20 种计划出版。美国出版的丛书规模略小,德国的同类丛书规模更小一些。丛书销量已远远超过 200 万册,在全球很多人中间,尤其是学生当中,普及了哲学和政治学。中文版《伟大的思想》丛书的推出,迈出了新的一步,令人欢欣鼓舞。

推出这套丛书的目的是让读者再次与一些伟大的非小说类经典著作面对面地交流。太长时间以来,确定版本依据这样一个假设——读者在教室里学习这些著作,因此需要导读、详尽的注释、参考书目等。此类版本无疑非常有用,但我想,如果能够重建托马斯·潘恩《常识》或约翰·罗斯金《艺术与人生》初版时的环境,重新营造更具亲和力的氛围,那也是一件有意思的事。当时,读者除了原作者及其自身的理性思考外,没有其他参照。

这样做有一定的缺点:每个作者的话难免有难解或不可解之处,一些重要的背景知识会缺失。例如,读者对亨利·梭罗创作时的情况毫无头绪,也不了解该书得到的认可及其影响。不过这样做的优点也很明显。最突出的优点是,作者的初衷又一次变得重要起来——托马斯·潘恩的愤怒、查尔斯·达尔文的灵光、塞内加的隐逸。这些作家在那么多国家影响了那么多人的生活,其

影响不可估量,有的长达几个世纪,读他们书的乐趣罕有匹敌。 没有亚当•斯密或阿图尔•叔本华,难以想象我们今天的世界。 这些小书的创作年代已很久远,但其中的语言已彻底改变了我们 的政治学、经济学、智力生活、社会规划和宗教信仰。

《伟大的思想》丛书一直求新求变。地区不同,收录的作家也不同。在中国或美国,一些作家更受欢迎。英国《伟大的思想》收录的一些作家在其他地方则默默无闻。称其为"伟大的思想",我们亦慎之又慎。思想之伟大,在于其影响之深远,而不意味着这些思想是"好"的,实际上一些书可列入"坏思想"之列。丛书中很多作家受到同一丛书其他作家的很大影响,例如,马塞尔•普鲁斯特承认受约翰•罗斯金影响很大,米歇尔•德•蒙田也承认深受塞内加影响,但其他有些作家彼此憎恨,如果发现他们被收入同一丛书,一定会气愤难平。不过,读者可自行决定这些思想是否合理。我们衷心希望,您能在阅读这些杰作中得到乐趣。

《伟大的思想》出版者 西蒙•温德尔

Introduction to the Chinese Editions of Great Ideas

Penguin's Great Ideas series began publication in 2004. In the UK we now have 80 copies in print with plans to publish a further 20. A somewhat smaller list is published in the USA and a related, even smaller series in Germany. The books have sold now well over two million copies and have popularized philosophy and politics for many people around the world—particularly students. The launch of a Chinese Great Ideas series is an extremely exciting new development.

The intention behind the series was to allow readers to be once more face to face with some of the great non-fiction classics. For too long the editions of these books were created on the assumption that you were studying them in the classroom and that the student needed an introduction, extensive notes, a bibliography and so on. While this sort of edition is of course extremely useful, I thought it would be interesting to recreate a more intimate feeling—to recreate the atmosphere in which, for example, Thomas Paine's Common Sense or John Ruskin's On Art and Life was first published—where the reader has no other guide than the original author and his or her own common sense.

This method has its severe disadvantages—there will inevitably be statements made by each author which are either hard or impossible to understand, some important context might be missing. For example the reader has no clue as to the conditions under which Henry Thoreau was writing his book and the

reader cannot be aware of the book's reception or influence. The advantages however are very clear—most importantly the original intentions of the author become once more important. The sense of anger in Thomas Paine, of intellectual excitement in Charles Darwin, of resignation in Seneca—few things can be more thrilling than to read writers who have had such immeasurable influence on so many lives, sometimes for centuries, in many different countries. Our world would not make sense without Adam Smith or Arthur Schopenhauer—our politics, economics, intellectual lives, social planning, religious beliefs have all been fundamentally changed by the words in these little books, first written down long ago.

The Great Ideas series continues to change and evolve. In different parts of the world different writers would be included. In China or in the United States there are some writers who are liked much more than others. In the UK there are writers in the Great Ideas series who are ignored elsewhere. We have also been very careful to call the series Great Ideas—these ideas are great because they have been so enormously influential, but this does not mean that they are Good Ideas—indeed some of the books would probably qualify as Bad Ideas. Many of the writers in the series have been massively influenced by others in the series—for example Marcel Proust owned so much to John Ruskin, Michel de Montaigne to Seneca. But others hated each other and would be distressed to find themselves together in the same series! But readers can decide the validity of these ideas for themselves. We very much hope that you enjoy these remarkable books.

Simon Winder Publisher Great Ideas

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艺术与人生

On Art and Life



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The Nature of Gothic

I. If the reader will look back to the division of our subject which was made in the first chapter of the first volume, he will find that we are now about to enter upon the examination of that school¹ of Venetian² architecture which forms an intermediate step between the Byzantine³ and Gothic⁴ forms; but which I find may be conveniently considered in its connexion⁵ with the latter style. In order that we may discern⁶ the tendency of each step of this change, it will be wise in the outset¹ to endeavour³ to form some general idea of its final result. We know already what the Byzantine architecture is from which the transition⁰ was made, but we ought to know something of the Gothic architecture into which it led. I shall endeavour therefore to give the reader in this chapter an idea, at once broad and definite, of the true nature of Gothic architecture, properly so called; not of that of Venice only, but of universal Gothic: for it will be one of the most interesting parts of our subsequent inquiry

^{*} i.e., of The Stones of Venice.

哥特式建筑的本质

Notes

- 1 school [sku:l] n. 学派
- 2 Venetian [viˈni:ʃən] a. 威尼 斯的
- 3 Byzantine [bi'zæntain] a. 拜 占庭式的
- 4 Gothic [ˈgɔθik] a. 哥特式的
- 5 connexion [kəˈnekʃən] n. 联系
- 6 discern [di'sə:n] v. 分清,辨别
- 7 outset ['autset] n. 开始,开端
- 8 endeavour [in'devə] v. 试图 或力图 (做某事)
- 9 transition [trænˈziʃən] n. 过 渡

1 读者如果回想一下第一卷第一章^①关于主题的划分,就会发现,我们即将展开对威尼斯建筑学派的研究。这一学派是拜占庭风格与哥特式风格的过渡,不过,我发现从该学派与后者之间的联系着手可能更合适。为了弄清楚这一变化过程中每一步的趋势,最好从一开始就尽力对其最终结果形成一个总体的认识。我们已经对这一过渡阶段的起点——拜占庭建筑有所了解,我们还应该了解该阶段的终点——哥特式建筑。因此,我力图在本章向读者提供一种宽泛又不失明确的见解,即真正意义上的哥特式建筑的真实本质。本章所涉及的不仅仅是威尼斯的哥特式建筑,还包括广义的哥特式建筑:因为在我们随后的论述中,最有趣的部分就是探讨威尼斯建筑在多大程度上

① 原注:即《威尼斯之石》。

to find out how far Venetian architecture reached the universal or perfect type of Gothic, and how far it either fell short of it, or *assumed*¹ foreign and independent forms.

2. The principal difficulty in doing this arises from the fact that every building of the Gothic period differs in some important respect from every other; and many include features which, if they occurred in other buildings, would not be considered Gothic at all; so that all we have to reason upon is merely, if I may be allowed so to express it, a greater or less degree of Gothicness² in each building we examine. And it is this Gothicness, - the character which, according as it is found more or less in a building, makes it more or less Gothic, - of which I want to define the nature; and I feel the same kind of difficulty in doing so which would be encountered by any one who undertook to explain, for instance, the nature of Redness³, without any actually red thing to point to, but only orange and purple things. Suppose he had only a piece of heather4 and a dead oak-leaf5 to do it with. He might say, the colour which is mixed with the yellow in this oak-leaf, and with the blue in this heather, would be red, if you had it separate; but it would be difficult, nevertheless, to make the abstraction⁶ perfectly intelligible, and it is so in a far greater degree to make the abstraction of the Gothic character intelligible, because that character itself is made up of many mingled8 ideas, and can consist only in their union. That is to say, pointed arches do not constitute Gothic, nor vaulted roofs, nor flying buttresses nor grotesque nor grotesque sculptures; but all or some of these things, and many other things

Notes

- 1 assume [ə'sju:m] v. 采取
- 2 Gothicness ['gɔθiknis] n. 哥 特式 (风格)
- 3 redness ['rednis] n. 红色
- 4 heather ['heðə]
 n. 石楠花
- 5 oak-leaf n. 橡树叶
- 6 abstraction [æb'stræk[ən] n. 抽象概念
- 7 intelligible [inˈtelidʒəbl] a. 易 懂的
- 8 mingle ['mingl] ν. 使混合
- 9 vaulted ['vɔ:ltid] a. 拱形的
- 10 buttress ['bʌtris]
 n. 扶壁
- 11 grotesque [grəuˈtesk] a. 奇 形怪状的

体现了广义或典型的哥特式风格,以及它在何 种程度上有所欠缺,或者采用了何种外来的、 独立的形式。

这样做的难度主要源于以下事实, 哥 特时期的每一座建筑都在某个重要方面独具特 色;而且,很多建筑拥有的特征,如果出现在 其他建筑物上,根本不会被视为哥特式风格。 所以我们只能判断——请允许我这样表达—— 我们所观察的每一座建筑"哥特式"程度的高 低。我想要界定的正是这种哥特式的性质,即 根据在一座建筑物上能够发现的这种特性的多 寡, 就能认为其"哥特式"风格的强弱。我感 觉到这样做与任何试图解释某些事物的人遇到 的困难是一样的,例如有人试图解释"红色" 的本质, 却找不到任何一样真正红色的事物, 而只能找到橙色或紫色的事物。假设他有一朵 石楠花和一片枯萎的橡树叶子, 他可以说, 将 黄色从这片橡树叶子中分离出去, 或者将蓝色 从这朵石楠花中分离出去,就会得到红色。但 是,要将这一抽象概念说得明白易懂却十分闲 难: 而要将哥特式特征这一抽象概念说得明白 易懂更是难上加难,因为这一特征本身就是由 很多混合的概念组成的, 只能以合成的方式存 在。也就是说,尖拱并不构成哥特式风格,穹 隆屋顶也不是,飞扶壁或怪异雕塑也都不是, 但是以上所有或部分事物,以及其他很多与之

with them, when they come together so as to have life.

- 3. Observe also, that, in the definition proposed, I shall only endeavour to analyze the idea which I suppose already to exist in the reader's mind. We all have some notion, most of us a very determined one, of the meaning of the term Gothic, but I know that many persons have this idea in their minds without being able to define it: that is to say, understanding generally that Westminster Abbey¹ is Gothic, and St Paul's² is not, that Strasburg Cathedral³ is Gothic, and St Peter's4 is not, they have, nevertheless, no clear notion of what it is that they recognize in the one or miss in the other, such as would enable them to say how far the work at Westminster or Strasburg is good and pure of its kind; still less to say of any nondescript⁵ building, like St James's Palace⁶ or Windsor Castle⁷, how much right Gothic element there is in it, and how much wanting. And I believe this inquiry to be a pleasant and profitable one; and that there will be found something more than usually interesting in tracing out this grey, shadowy, many-pinnacled8 image of the Gothic spirit within us; and discerning what fellowship there is between it and our Northern hearts. And if, at any point of the inquiry, I should interfere with any of the reader's previously formed conceptions, and use the term Gothic in any sense which he would not willingly attach to it, I do not ask him to accept, but only to examine and understand, my interpretation, as necessary to the intelligibility of what follows in the rest of the work.
- 4. We have, then, the Gothic character *submitted*¹⁰ to our analysis, just as the rough *mineral*¹¹ is submitted to that of the

Notes

- Westminster
 Abbey 威斯敏斯 特教堂
- 2 St Paul's 圣保罗 大教堂
- 3 Strasburg Cathedral 斯特拉斯堡大教 堂
- 4 St Peter's 圣彼得 大教堂
- 5 nondescript ['nondi,skript] a. 无特征的
- 6 St James's Palace 圣詹姆斯宫
- 7 Windsor Castle 温莎城堡
- 8 pinnacled [pinəkəld] a. 小 尖塔般耸立的, 有小尖塔的
- 9 interpretation [,intəpri'teiʃən] n. 解释, 阐述
- 10 submit [səbˈmit] v. 提交,呈送
- 11 mineral ['minərəl]
 n. 矿物,矿石

相关的表象, 当它们组合在一起时就有了生命。

- 同时, 在提出的定义中, 我应该只对 我认为已经在读者脑海中存在的概念进行分 析。关于哥特式这个术语的含义,我们都有一 些自己的理解, 大部分人的理解是确定无疑 的,但我知道,很多人并不能为其下一个具体 的定义。也就是说,他们只是泛泛地知道威斯 敏斯特教堂是哥特式的, 而圣保罗大教堂不 是, 斯特拉斯堡大教堂是哥特式的, 而圣彼得 大教堂不是, 但对于彼此之间具体的差异, 他 们却并不能说清楚。这种差异的陈述可以让我 们知道威斯敏斯特教堂或斯特拉斯堡大教堂的 工艺有多纯粹,或者一些缺乏特征的建筑,如 圣詹姆斯宫或者温莎城堡, 他们的哥特式元素 有多么欠缺。我相信这种探寻是愉快而有益 的,而且追踪这幅灰暗的、朦胧的、峰峦迭起 的哥特式精神的图象,并辨别出它与我们北方 人的心灵之间存在着怎样的亲近关系, 会让我 们感觉趣味无穷。另外, 如果在进行探寻的任 何时候,我干扰到读者之前形成的概念,或者 在某些他可能不认同的意义上使用哥特式这个 术语,我并不要求他接受,我只想让他思索和 理解我的观点,这对于理解接下来的工作是必 不可少的。
- 4 我们已经对哥特式特征进行了分析, 就像是将粗糙的矿石交给化学家进行分析一