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插图本

The Humanistic Tradition 1

From Prehistory
to Medieval Period

人文传统 (一)

史前文明——中世纪

(美) Gloria K. Fiero 著
孙有中 王红欣 张 军 导读/注释

外语教学与研究出版社

FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

1

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史前文明——中世纪

Gloria K. Fiero

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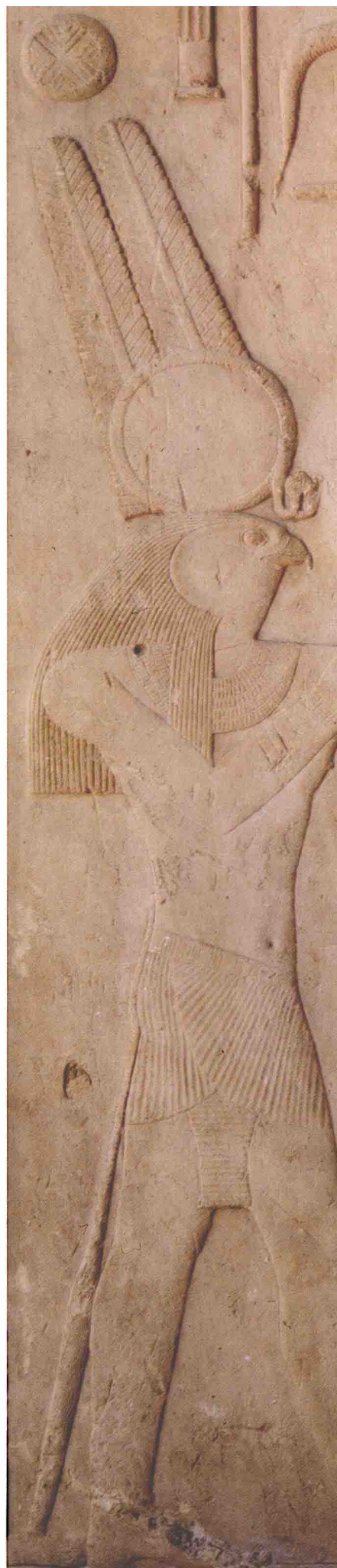
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How to Use the Book (使用指南)

Chapter 15 Adversity and Challenge: The Fourteenth-Century Transition ca. 1300–1400 困境与挑战: 转型中的14世纪



Figure 15.100 (detail) from the Voynich manuscript, ca. 1300–1400. The illustration shows a group of people in a landscape, possibly a battle scene or a group of travelers. The style is characteristic of 14th-century European art.

"So many bodies were brought to the churches every day that the uncounted ground did not suffice to hold them..."
—Chronicler of the time
"I am amazed by the number of men who claim that they do not want their daughters, wives, or children to be educated because their money would be ruined as a result."
—Chronicler of the time

14世纪, 中世纪的欧洲经历了深刻的变革。在这一时期, 欧洲社会经历了从封建主义向资本主义的过渡。这一过程伴随着经济、政治、文化和社会的深刻变革。14世纪, 欧洲社会经历了深刻的变革。在这一时期, 欧洲社会经历了从封建主义向资本主义的过渡。这一过程伴随着经济、政治、文化和社会的深刻变革。14世纪, 欧洲社会经历了深刻的变革。在这一时期, 欧洲社会经历了从封建主义向资本主义的过渡。这一过程伴随着经济、政治、文化和社会的深刻变革。

引言 Quotes

选自该时期的代表人物或著作, 引发读者对该章主题的感悟和想象。

导读 Introduction

为读者提供阅读的视角和理解的框架。

关键词 Keywords

提炼本章核心词汇, 便于读者在阅读文本之前快速抓取关键信息, 积累西方文明史专业术语。

前瞻 Looking ahead

提示本章主题, 预览本章内容。

探索 Exploring issues

聚焦与主题相关的热点或争议性的问题, 介绍相关背景, 启发读者思辨, 如文物应归谁所有, 非洲木雕源于何时, 创造论和进化论孰是孰非等。

LOOKING AHEAD

Some scholars have argued that the 14th century was a period of transition, marked by the decline of the Middle Ages and the rise of the modern world. This view is supported by the fact that the 14th century saw the end of the Crusades, the fall of the Byzantine Empire, and the beginning of the Renaissance. However, others argue that the 14th century was a period of continuity, with many of the same structures and institutions that had been in place since the Middle Ages still in place.

The 14th century was a period of significant change in Europe. The Black Death, which killed a third of the population, led to a crisis of faith and a questioning of the authority of the Church. At the same time, the Hundred Years' War between England and France led to a sense of national identity and a desire for reform. These factors, along with the rise of the bourgeoisie, led to the beginning of the Renaissance in the 15th century.

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EXPLORING ISSUES

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联想与比较 Making connections

基于某些共同点将不同时代的思想、价值观、艺术风格等联系起来, 鼓励读者进行比较分析。

MAKING CONNECTIONS

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大事记 Chronology box

梳理本章艺术、思想、社会等领域的重大事件, 立体呈现这一时期的历史背景。

EXPLORING ISSUES

Relevant issues

It is important to understand the historical significance of religious art. The religious art of the Middle Ages was not just a reflection of the religious beliefs of the time, but also a reflection of the political and social conditions of the time. The religious art of the Middle Ages was often used to promote the religious beliefs of the time, and to reflect the political and social conditions of the time. The religious art of the Middle Ages was often used to promote the religious beliefs of the time, and to reflect the political and social conditions of the time.

Science and Technology

1250 The first printed book was produced in Germany. 1250 The first printed book was produced in Germany. 1250 The first printed book was produced in Germany. 1250 The first printed book was produced in Germany. 1250 The first printed book was produced in Germany.

While there were no religious matters in the Middle Ages, the religious art of the Middle Ages was often used to promote the religious beliefs of the time, and to reflect the political and social conditions of the time. The religious art of the Middle Ages was often used to promote the religious beliefs of the time, and to reflect the political and social conditions of the time.

Reading 12.2 From Beauty of Divine to Beauty of Earth

Religious art was often used to promote the religious beliefs of the time, and to reflect the political and social conditions of the time. The religious art of the Middle Ages was often used to promote the religious beliefs of the time, and to reflect the political and social conditions of the time.

Decorative and the Birth of Modern Philosophy

Decorative art was often used to promote the religious beliefs of the time, and to reflect the political and social conditions of the time. The decorative art of the Middle Ages was often used to promote the religious beliefs of the time, and to reflect the political and social conditions of the time.



Figure 12.1 The interior of the Basilica of San Marco, Venice, showing the mosaic of the Last Judgment.



Figure 12.2 The interior of the Basilica of San Marco, Venice, showing the mosaic of the Last Judgment.

原著阅读及思考 Reading and questions

摘选名家原著，为读者提供了解该时期文化原貌的第一手资料，并针对选文内容展开思辨。

插图及图解 Figures and iconographic keys

收集了大量珍贵的精美图片和照片，配以图解呈现，辅助对艺术作品的视觉欣赏和理性认知。



Figure 12.3 The interior of the Basilica of San Marco, Venice, showing the mosaic of the Last Judgment.



Figure 12.4 The interior of the Basilica of San Marco, Venice, showing the mosaic of the Last Judgment.

The right hand is raised, but the left hand is not. The right hand is raised, but the left hand is not. The right hand is raised, but the left hand is not. The right hand is raised, but the left hand is not. The right hand is raised, but the left hand is not.

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科技及其他 Science, technology and other issues

记录同时期科技发展的重大事件，于“人文传统”发展谱系之外勾勒一条简明的“科技”发展脉络。另有其他相关专门知识的框架介绍。

The first pillars of the Middle Ages were the church and the emperor. The church and the emperor were the two main powers of the Middle Ages. The church and the emperor were the two main powers of the Middle Ages.

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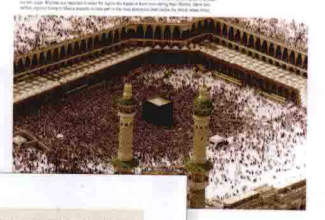


Figure 12.5 The interior of the Basilica of San Marco, Venice, showing the mosaic of the Last Judgment.



Figure 12.6 The interior of the Basilica of San Marco, Venice, showing the mosaic of the Last Judgment.

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LOOKING BACK

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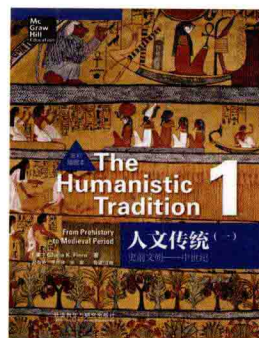
注释 Notes

补充提供专业术语、文化词汇等的释义，化解阅读原著的语言障碍，扩充背景知识。

回顾 Looking back

按小节梳理本章内容，回放重点信息，促进反思。

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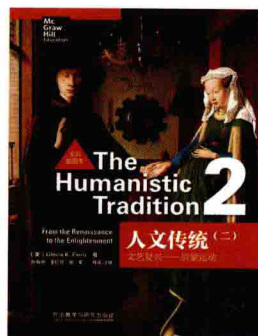


Volume 1
From Prehistory
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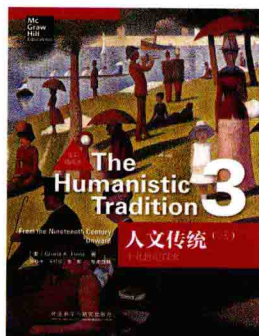


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出版说明

《人文传统》(The Humanistic Tradition, Sixth Edition)系列丛书自麦格劳-希尔教育集团(The McGraw-Hill Education)引进,为更好地满足国内读者的需要,对内容的编排作了适当调整。

本系列原英文版为六卷本(Preface为原版序),中文注释版将其合并为三卷,分卷名为:《史前文明——中世纪》、《文艺复兴——启蒙运动》和《十九世纪以来》。每卷卷首由北京外国语大学英语学院院长孙有中教授撰写中文导读,简述该卷述及历史时期人文世界主要变化及其特征。北京外国语大学王红欣博士和张军博士为每章编写文前导读和文后注释。此外,在本系列编辑过程中,编者对原版存在的少量讹误进行了校订。

《人文传统》系列丛书以其跨学科的知识谱系、全球化的学术视角、图文并茂的表达方式,已被多所世界知名大学作为教材使用,在读者中享有很高的评价。本中文注释版的出版旨在向读者呈现“人文”作为一门独立学科的整合之美,为通识教育的推进贡献绵薄之力。

外语教学与研究出版社

2013年11月

Preface

Each generation leaves a creative legacy, the sum of its ideas and achievements. This legacy represents the response to our effort to ensure our individual and collective survival, our need to establish ways of living in harmony with others, and our desire to understand our place in the universe. Meeting the challenges of *survival*, *communality*, and *self-knowledge*, we have created and transmitted the tools of science and technology, social and political institutions, religious and philosophic systems, and various forms of personal expression—the totality of which we call *culture*. Handed down from generation to generation, this legacy constitutes the humanistic tradition, the study of which is called *humanities*.

The Humanistic Tradition originated more than two decades ago out of a desire to bring a global perspective to my humanities courses. My fellow humanities teachers and I recognized that a Western-only perspective was no longer adequate to understanding the cultural foundations of our global world, yet none of the existing texts addressed our needs. At the time, the challenge was daunting—covering the history of Western poetry and prose, art, music, and dance was already an ambitious undertaking for a survey course; how could we broaden the scope to include Asia, Africa, and the Americas without over-packing the course? What evolved was a thematic approach to humanities, not as a collection of disciplines, but as a discipline in itself. This thematic approach considers the interrelatedness of various forms of expression as they work to create, define, and reflect the unique culture of a given time and place. It offers a conceptual framework for students to begin a study of the humanistic tradition that will serve them throughout their lives. I am gratified that others have found this approach to be highly workable for their courses, so much so that *The Humanistic Tradition* has become a widely adopted book for the humanities course.

The Sixth Edition of *The Humanistic Tradition*

While the sixth edition of *The Humanistic Tradition* contains a number of new topics, images, and selections, it remains true to my original goal of offering a manageable and memorable introduction to global cultures. At the same time, I have worked to develop new features that are specifically designed to help students master the material and critically engage with the text's primary source readings, art reproductions, and music recordings. The integration of literary, visual, and aural primary sources is a hallmark of the text, and every effort has been made to provide the most engaging translations, the clearest color images, and the liveliest recorded performances, as well as the most representative selections for every period. The book and companion supplements are designed to offer all of the resources a student and teacher will need for the course.

New Features that Promote Critical Thinking

New to the sixth edition are special features that emphasize

connections between time periods, styles, and cultures, and specific issues of universal significance. These have been added to encourage critical thinking and classroom discussion.

- **Exploring Issues** focuses on controversial ideas and current debates, such as the battle over the ownership of antiquities, the role of the non-canonical Christian gospels, the use of optical devices in Renaissance art, the dating of African wood sculptures, and creationism versus evolution.
- **Making Connections** brings attention to contrasts and continuities between past and present ideas, values, and styles. Examples include feudalism East and West, Classical antiquities as models for Renaissance artists, and African culture as inspiration for African-American artists.

New Features that Facilitate Learning and Understanding

The sixth edition provides chapter introductions and summaries that enhance the student's grasp of the materials, and a number of features designed to make the materials more accessible to students:

- **Looking Ahead** offers a brief, preliminary overview that introduces students to the main theme of the chapter.
- **Looking Back** closes each chapter with summary study points that encourage students to review key ideas.
- **Iconographic "keys"** to the meaning of images have been inset alongside selected artworks.
- **Extended captions** to illustrations throughout the text provide additional information about artworks and artists.
- **Chronology boxes** in individual chapters place the arts and ideas in historical background.
- **Before We Begin** precedes the Introduction with a useful guide to understanding and studying humanities.

Organizational Improvements and Updated Content

The sixth edition responds to teachers' requests that the coverage of Mesopotamia precede Egypt and other ancient African cultures in the opening chapters. The global coverage has been refined with revised coverage of the early Americas, new content on archeological discoveries in ancient Peru, a segment on the role of the West in the Islamic Middle East, and a discussion of China's global ascendancy. Chapters 36 through 38 have been updated and reorganized: Ethnicity and ethnic identity have been moved to chapter 38 (Globalism: The Contemporary World), which brings emphasis to recent developments in digital technology, environmentalism, and global terrorism. Other revisions throughout the text also respond to teacher feedback; for example, a description of the *bel canto* style in music has been added; Jan van Eyck's paintings appear in both chapters 17 and 19 (in different contexts); and T. S. Eliot's works are discussed in both chapters 32 and 35.

Among the notable writers added to the sixth edition are William Blake, Jorge Luis Borges, Seamus Heaney, and John Ashbury. New additions to the art program include works by Benozzo Gozzoli, Buckminster Fuller, Kara Walker, Jeff Wall, Damien Hirst, El Anatsui, and Norman Foster.

Music Listening Compact Discs

Two audio compact discs have been designed exclusively for use with *The Humanistic Tradition*. CD One corresponds to the music listening selections discussed in Books 1–3 (Volume I), and CD Two contains the music in Books 4–6 (Volume II). Music logos (left) that appear in the margins of the text refer to the Music Listening Selections found on the audio compact discs. The compact discs can be

packaged with any or all of the six books or two-volume versions of the text.

Online Learning Center

A complete set of web-based resources for *The Humanistic Tradition* can be found at

www.mhhe.com/fieroht6e

Materials for students include an audio pronunciation guide, a timeline, research and writing tools, links to select readings, and suggested readings and websites. The instructor side of the Online Learning Center includes discussion and lecture suggestions, music listening guides, key themes and topics, and study questions for student discussion and review and written assignments.



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—Gloria K. Fiero

BEFORE WE BEGIN

Studying humanities engages us in a dialogue with *primary sources*: works original to the age in which they were produced. Whether literary, visual, or aural, a primary source is a text; the time, place, and circumstances in which it was created constitute the context; and its various underlying meanings provide the subtext. Studying humanities from the perspective of text, context, and subtext helps us understand our cultural legacy and our place in the larger world.

Text

The *text* of a primary source refers to its medium (that is, what it is made of), its form (its outward shape), and its content (the subject it describes).

Literature: Literary form varies according to the manner in which words are arranged. So, *poetry*, which shares rhythmic organization with music and dance, is distinguished from *prose*, which normally lacks regular rhythmic patterns. Poetry, by its freedom from conventional grammar, provides unique opportunities for the expression of intense emotions. Prose usually functions to convey information, to narrate, and to describe.

Philosophy (the search for truth through reasoned analysis), and *history* (the record of the past) make use of prose to analyze and communicate ideas and information.

In literature, as in most forms of expression, content and form are usually interrelated. The subject matter or form of a literary work determines its *genre*. For instance, a long narrative poem recounting the adventures of a hero constitutes an *epic*, while a formal, dignified speech in praise of a person or thing constitutes a *eulogy*.

The Visual Arts: The visual arts employ a wide variety of media, ranging from the traditional colored pigments used in painting, to wood, clay, marble, and (more recently) plastic and neon used in sculpture, to a wide variety of digital media, including photography and film. The form or outward shape of a work of art depends on the manner in which the artist manipulates the elements of color, line, texture, and space. Unlike words, these formal elements lack denotative meaning.

The visual arts are dominantly spatial, that is, they operate and are apprehended in space. Artists manipulate form to describe or interpret the visible world (as in the genres of portraiture and landscape), or to create worlds of fantasy and imagination. They may also fabricate texts that are nonrepresentational, that is, without identifiable subject matter.

Music and Dance: The medium of music is sound. Like literature, music is durational: it unfolds over the period of time in which it occurs. The major elements of music are melody, rhythm, harmony, and tone color—formal elements that also characterize the oral life of literature. However,

while literary and visual texts are usually descriptive, music is almost always nonrepresentational: it rarely has meaning beyond sound itself. For that reason, music is the most difficult of the arts to describe in words.

Dance, the artform that makes the human body itself the medium of expression, resembles music in that it is temporal and performance-oriented. Like music, dance exploits rhythm as a formal tool, and like painting and sculpture, it unfolds in space as well as in time.

Studying the text, we discover the ways in which the artist manipulates medium and form to achieve a characteristic manner of execution or expression that we call *style*. Comparing the styles of various texts from a single era, we discover that they usually share certain defining features and characteristics. Similarities between, for instance, ancient Greek temples and Greek tragedies, or between Chinese lyric poems and landscape paintings, reveal the unifying moral and aesthetic values of their respective cultures.

Context

The *context* describes the historical and cultural environment of a text. Understanding the relationship between text and context is one of the principal concerns of any inquiry into the humanistic tradition. To determine the context, we ask: In what time and place did our primary source originate? How did it function within the society in which it was created? Was it primarily decorative, didactic, magical, or propagandistic? Did it serve the religious or political needs of the community? Sometimes our answers to these questions are mere guesses. For instance, the paintings on the walls of Paleolithic caves were probably not “artworks” in the modern sense of the term, but, rather, magical signs associated with religious rituals performed in the interest of communal survival.

Determining the function of the text often serves to clarify the nature of its form, and vice-versa. For instance, in that the Hebrew Bible, the *Song of Roland*, and many other early literary works were spoken or sung, rather than read, such literature tends to feature repetition and rhyme, devices that facilitate memorization and oral delivery.

Subtext

The *subtext* of a primary source refers to its secondary or implied meanings. The subtext discloses conceptual messages embedded in or implied by the text. The epic poems of the ancient Greeks, for instance, which glorify prowess and physical courage, suggest an exclusively male perception of virtue. The state portraits of the seventeenth-century French king Louis XIV bear the subtext of unassailable and absolute power. In our own time, Andy Warhol’s serial adaptations of Coca-Cola bottles offer wry commentary on the commercial mentality of American society. Examining the implicit message of the text helps us determine the values of the age in which it was produced, and offers insights into our own.

导 读

大约600万年前，人类的远祖类人猿不仅学会了直立行走，还逐步学会了用石头制作狩猎和采集的工具，这些粗糙的石斧、石刀便构成了人类最早的“旧石器”文化。岁月流逝，沧海桑田，大约300万年前到1万年前，人猿相揖别，人类的直系祖先智人战胜冰川期的严峻考验，制作了先进的弓箭，留下了人类文明史上的第一批艺术杰作——奔马和野牛的岩画。

公元前8000年到公元前4000年，人类学会了种植和畜牧，开始了新石器时代的定居生活。村庄发展为城市，结绳记事为文字所取代。在北非尼罗河流域、西亚两河流域、南亚印度河流域和东亚黄河流域，滔滔江水最终孕育了绚丽多姿的四大文明古国。而作为古代文明中的后来者，古代希腊—罗马文明（公元前500年—公元500年）更是绽放奇葩。

仰望天宇，俯视人寰，古代不同文明区域的人们都必须回答一系列根本问题，这就是，我们来自哪里，为什么而来，最终又到哪里去？

对这些问题的追问，导出了古代文明的信仰系统。古埃及人奉太阳为神圣的造物主：他是光明、纯洁、善良和生命的化身；他驱散愚昧和死亡，带来智慧和希望。古埃及人期待来世的幸福，因此他们举全国之力为法老修造永恒的金字塔；普通人去世时都要带上《亡灵书》，以便在冥府受审时证明自己的清白。

与古埃及人一样，两河流域的人们对大自然的种种力量也充满敬畏，并把它们神圣化。所不同的是，受不安全环境的影响，美索不达米亚文明的诸神多凶险难测，其神话所表现的世界往往充满混乱、冲突和不确定。

值得注意的是诞生于两河流域的一个特殊的部落——希伯来人，他们信奉万能的唯一神“亚威”——宇宙的唯一创造者和道德的最高律令。希伯来人伦理化的一神教观念最终催生了基督教乃至后来的伊斯兰教，为人类文明作出了不朽的贡献。

古印度人则展现了迥然不同的宗教想象，他们对“梵”的崇拜大体是一种万物有灵的泛神教。古印度人相信灵魂不灭，生死轮回，追求“梵我合一”的“涅槃”境界。

与上述信仰取向均不同，古代中华文明选择了“敬天崇祖”。但不知何故，中华文明始终没有建构一个体系严密的关于“天”或“上帝”的意义系统和崇拜机制，也许正因为此，中华民族对祖宗的祭拜最终演变为一种准宗教。

世界不同区域的古代文明为人类文明的进一步发展留下了宝贵的遗产。古埃及人建造了令世人赞叹的金字塔，它象征着古埃及人对永恒的迷恋，也见证了古埃及文明的兴衰。美索不达米亚人创作了人类历史上第一部大型英雄史诗《吉尔伽美什史诗》，同样表达了远古人类对永生的渴望，而英雄吉尔伽美什在历尽千难万险后获得的答案依然是：“没有永恒”。

然而，古代世界文明还是为我们留下了闪烁永恒智慧光芒的经典。希伯来人《圣经》中的“十诫”记录了人类最早的道德准则，成为后来基督教的核心价值；两河流域巴比伦帝国的国王汉谟拉比颁布了人类历史上第一部成文法，成为人类人权发展史上的里程碑；东方哲人老子的《道德经》和孔子的《论语》，言有尽而意无穷，揭示了中华文明对宇宙规律和人生大道的洞见；从苏格拉底到柏拉图，再到亚里士多德，古希腊哲人高扬理性的旗帜，奠定了西方文化大厦的不朽基石；古代希腊—罗马文明还留下了具有永恒魅力的雕塑、建筑和文学杰作。

从约公元前3500年到约公元500年，上下四千年，横贯非、亚、欧，世界古代文明相继涌现，各放异彩。从历史的长河来看，有的昙花一现，如两河流域文明和古埃及文明；有的默默流淌，不绝如缕，如印度文明；有的波澜壮阔，辗转奔腾，如中华文明；有的初则高歌猛进，继则坎坷欲绝，而终将一跃而起，澎湃向前，这是源于古希腊、罗马之西方文明。

从血缘和基因上看，人类也许源于共同的非洲祖先。但人类的文明或人文传统多源发生，平行发展而又相互影响，这是我们纵观人类文明史可以得出的基本结论。

公元476年，西罗马帝国在来自欧洲大陆北方的日耳曼部落的长期蚕食和攻掠下，终于支撑不住，轰然瓦解。随后的千年中世纪在史学界长期被认为是一

个“黑暗的世纪”，因残酷的宗教迫害、野蛮的“十字军东征”、恐怖的黑死病等等而声名狼藉。然而，最新的史料研究表明，西方中世纪并不是一片漆黑。相反，这是一个承上启下的转型时期，是一个西方文明内部盘点和积蓄沉淀的时期，是一个按照自己特有的逻辑演进并且成就非凡的时期。

西方中世纪最根本的逻辑就是宗教信仰。在其鼎盛时期，整个欧洲大陆（包括位于今日东欧地区的东罗马帝国或称拜占庭帝国）和英伦岛屿都被纳入一个在信仰上高度统一的“基督教世界”（Christendom）。天主教教皇高居于权力金字塔的顶尖，他与世俗君主的关系被认为是太阳与月亮的关系，后者权力的合法性来自于前者的授予。中世纪的主导意识形态是，教堂主管人们的灵魂，世俗国家只能管辖人们的肉体。这种神权与君权分离以及神权凌驾于君权之上的状态，一直延续到13世纪后半叶。此后，随着城市的兴起和商业的发展，西欧民族国家日益强盛，封建君主的地位日益巩固，并逐步摆脱了教皇的绝对控制。虽然如此，西欧中世纪基督教教会和世俗国家之间长期存在的权力竞争关系，始终是我们观察东西方封建社会结构差异的一个重要视角。

中世纪的教会不仅与世俗的政治权力争夺领导权，而且试图支配个人的精神生活和日常生活。中世纪的经院哲学教导信众，上帝至高无上，全知全能；《圣经》是绝对的真理，不容怀疑；个人唯有通过虔诚的信仰和教会的引导，才能最终获得救赎。中世纪社会生活的中心是上帝及其在人间的代表——教会，原罪的观念深入人心，禁欲和谦卑成为主导行为准则，人们在等级森严的教会和封建制度下，安分守己，因循守旧，为来世进入天堂享受永恒的幸福而默默苦修。换一个角度看，中世纪教会深入人心的宗教道德说教，奠定了西方社会深厚的道德传统，惠及城市化和工业化后的西方世界。

值得注意的是，在欧洲中世纪，希腊罗马的古典文化并没有随着罗马帝国的崩溃而烟消云散。罗马教皇继承罗马帝国驾驭幅员辽阔的疆域的统治术，建立起体系严密、有效运作的庞大的基督教“帝国”。罗马的法治传统也被继承下来。更重要的是，中世纪晚期，古典文化的经典作品和文物古迹被逐步发现，成

为神学家和中世纪大学的重要知识和灵感来源。

欧洲中世纪也对西方人文传统作出了不可磨灭的贡献。中世纪教会为巩固自己的权力而精心营造“上帝的宫殿和天堂的大门”，以便吸引广大的信众，其结果开创了西方独具魅力的罗马式和哥特式教堂建筑风格及其附属的宗教题材的绘画与雕塑。为了用上帝的福音感动芸芸众生，教会无意中开创了西方的音乐传统。中世纪的文学虽然乏善可陈，但其对生命终极意义的迷恋，成为后世西方文学的永恒主题。

在中世纪欧洲以外的世界，人类文明的另外两大宗教伊斯兰教和佛教也进入黄金时代。从8世纪到14世纪，伊斯兰教统一了从阿拉伯半岛、北非一直延伸到西班牙的广阔世界，其影响及于印度。在其扩张的过程中，伊斯兰教吸收了阿拉伯地区、南亚次大陆西北部地区和波斯的文化，留下了丰富的艺术与人文遗产。《古兰经》奠定了整个伊斯兰世界的道德理想和行为准则。具有伊斯兰风情的诗歌、叙事文学、建筑和音乐，成为人类文明的重要遗产。穆斯林学者保存了古希腊学者的手稿，为西方古典文化的传播作出了贡献。伊斯兰文化还为亚洲文化传入欧洲作出了贡献。

佛教兴起于公元前5至6世纪，不仅早于伊斯兰教，而且早于基督教。有趣的是，虽然佛教在其诞生地始终未能取代印度教成为主导宗教，但是却于公元1世纪传入中国，逐步征服了中国人的宗教世界，进而在日本落地生根。

在大约公元500年至1300年期间，东方的印度迎来了梵语文学的大繁荣；其寺庙建筑与雕塑的复杂性与想象力达到了新的高度；富有印度教情调的音乐和舞蹈也得到了大发展。这一时期正是中国的唐宋时代，唐诗宋词各领风骚，山水画大放光彩。在技术领域，中国代表了当时世界上最先进的水平，其精美的陶瓷和纺织品举世无双。就今天所谓“综合国力”来看，整个“中世纪”时期，中国无疑是当时世界上唯一的超级大国。

孙有中

北京外国语大学英语学院院长

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