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# The Humanistic Tradition 3

From the Nineteenth Century  
Onward

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

人文传统 (三)  
十九世纪以来

外语教学与研究出版社  
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十九世纪以来

Gloria K. Fiero

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The Humanistic Tradition, Book 6: Modernism, Postmodernism, and the Global Perspective, 6e

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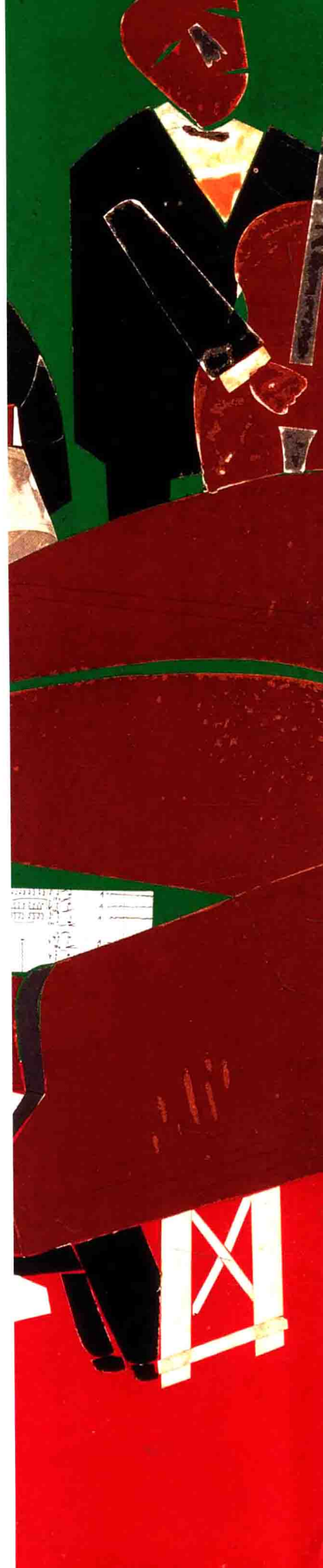
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# How to Use the Book (使用指南)

## 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 15.10 (detail) from the Voynich manuscript, folio 10v, showing a scene of adversity and challenge.

"The many troubles were brought to the Christians every day, that the Christians could not find any way to help them."

"I am convinced by the experience of others that when they do not find their own way, they will find it in the end, for the Lord will guide them."

Christianity in the Middle Ages

公元14世纪，欧洲经历了从13世纪末开始的“大灾难”（Great Mortality）的余波，以及随之而来的经济和社会动荡。这一时期被称为“14世纪的转型”（The Fourteenth-Century Transition）。在这一时期，欧洲社会经历了深刻的变革，包括宗教、政治、经济和社会结构的重组。这一时期的文学作品，如《坎特伯雷故事集》（The Canterbury Tales）和《玫瑰传奇》（The Romance of the Rose），反映了这一时期的社会现实和思想潮流。这一时期的艺术，如哥特式建筑和艺术，也体现了这一时期的审美追求。这一时期的历史事件，如百年战争（The Hundred Years War），也对欧洲历史产生了深远的影响。这一时期的文学作品，如《坎特伯雷故事集》和《玫瑰传奇》，是这一时期文学的代表作。这一时期的艺术，如哥特式建筑和艺术，是这一时期艺术的代表作。这一时期的历史事件，如百年战争，是这一时期历史的代表作。

Keywords  
Medieval History  
Social System  
Classical History  
European  
Medieval

### 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，积累西文文史专业术语。

### 前瞻 Looking ahead

提示本章主题，预览本章全貌。

### 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。

### 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。

#### LOOKING AHEAD

Look ahead to the next chapter, which will explore the transition from the Middle Ages to the Renaissance. This chapter will focus on the cultural and intellectual changes that led to the Renaissance, including the rediscovery of classical texts and the development of humanism.

Science and Technology  
The Renaissance was a period of great scientific and technological advancement. This chapter will explore the work of scientists and inventors who laid the foundation for the modern world.

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#### The Information Explosion

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From Book to Screen  
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#### EXPLORING ISSUES

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#### Victims of Mass Persuasion?

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#### New Directions in Science and Philosophy

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#### Living Theory

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#### 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

### Iconography and Religion

In a 15th-century Italian painting, Saint Bernard is depicted as a figure of authority, wearing a red robe and a white hat. He is shown in a seated position, holding a book and a staff. The background is a simple, dark setting, emphasizing the figure of the saint. The painting is a reproduction of a work by a 15th-century Italian artist, likely a member of the Sienese school.

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### Decorative and the Birth of Modern Philosophy

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Figure 1.1.1



Figure 1.1.2

## 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。

## 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。



Figure 1.1.3



Figure 1.1.4



Figure 1.1.5

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Figure 1.1.7



Figure 1.1.8

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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。

## LOOKING BACK

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Figure 1.1.9

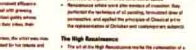


Figure 1.1.10

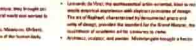


Figure 1.1.11



Figure 1.1.12



Figure 1.1.13

# 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](http://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.

# Acknowledgments

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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.

18世纪后半叶，以自由和平等为理想的法国革命改变了整个欧洲的政治面貌。与此同时，在工业领域里悄然发生了另一场革命，首先导致了英国社会的转型，进入19世纪后又迅速波及美国和欧洲各国。工业革命使生产方式和劳动组织形式发生了根本变革，汇聚大量工人进行集体和分工劳动的工场诞生了。新的动力形式，特别是蒸汽动力，代替了动物和人的体力；获取和使用原料的更有效的方式应运而生；技术革新高歌猛进，史无前例。由此导致的产量和生产力的大幅提升以及人口的快速增长和向城市的迁移，促进了西方社会的急剧转型。

工业革命推动了西方经济的大发展，同时也为民族国家的兴起注入了强大的动力。共同的语言、历史和领土把人们凝聚成统一的民族国家，导致了近代德国和意大利的诞生。整个19世纪，在强烈的民族主义和爱国主义的推动下，西方列强为争夺海外市场和势力范围展开了激烈的竞争，掀起了瓜分亚、非、拉落后国家的帝国主义狂潮。

在文化领域，19世纪的上半叶是浪漫主义的时代。作为一场声势浩大的文化运动，浪漫主义反叛传统与权威，追求个人的、政治的和艺术风格的自由；反叛启蒙运动所张扬的理性，追求情感的奔放和大胆的梦想；反叛工业革命导致的物质主义和个性丧失，追求无拘无束的精神生活和内在自我的释放；反叛西方现代社会的日益世俗化倾向，追求大自然无处不在的神秘力量。浪漫主义者自诩为时代的英雄和预言家。他们义无反顾地摆脱了教会和国家的庇护，张扬个性，力求创新，乃至为社会和世俗所不容。浪漫主义者的生活和作品表现了强烈的主观倾向甚至自我沉迷；对个性化表达的执着追求使许多浪漫主义艺术家陷入挫败和绝望的境地，一些人因此英年早逝。

19世纪后半叶，西方社会经历了科学的大发展，工业化和世俗化进一步推进。这个世纪中期的思潮——现实主义、实证主义、达尔文主义、马克思主义、自由主义——共同向浪漫主义的、宗教的以及形而上学的自然观与社会观发起了反击，关注经验世界，强调细致的观察，追求科学的精确。这种对客观

现实的关切引发了对现实社会问题的冷峻批判。

现实主义的文学和艺术将矛头直指工业革命和城市化所造成的贫富分化、阶级对立和种种社会邪恶。作为一种风格，现实主义呼吁对日常生活进行客观的而非理想化的评价；作为一场文化运动，它反映了大众对分享物质财富的普遍要求，以及对浪漫主义的感伤与怀旧情结的抛弃。这一时期的社会改良者权衡工业和技术进步的人文代价，而现实主义的艺术家的艺术家则展现了高度的社会责任感以及对阶级和性别问题的执着。如果说浪漫主义者在某种程度上选择了遁世，现实主义则选择了投入改造现实的战斗。

19世纪最后30年，西方文化开始向现代主义转型。在思想界，德国哲学家尼采向启蒙运动奠定的理性传统发起了最猛烈的攻击，开启了非理性主义的闸门。他谴责社会改良，否定议会民主，嘲笑科学进步，讽刺基督教伦理，呼唤蔑视一切传统和规则的“超人”的诞生。

以非理性主义为根本特点的现代主义在某种意义上可视为19世纪上半叶浪漫主义的延续，因为两者都对根植于古希腊、形成于文艺复兴时期的文化风格持不妥协的批评态度。然而，比浪漫主义更进一步，现代主义走向了更加彻底的自我和内省。现代主义的艺术家和作家们彻底抛弃了传统的文学与艺术范式，大胆尝试新的表现形式，其结果导致了西方文化传统的崩解和断裂。

从文艺复兴到启蒙运动直至19世纪，西方文化的美学标准基于这样一种信念，即宇宙体现了固有的、可以理解的数学秩序，艺术的职责就是要模仿现实，像镜子一样反映自然面貌。文艺复兴以来的艺术家刻意遵守透视和比例的法则；音乐家用节奏与旋律谱写和谐统一的乐章；作家则依据清晰的范式创作结构完整的作品。

与此恰成对照，现代主义文化不承认空间、运动和时间的普遍客观性。现代主义者认为，现实可以通过多种方式加以把握；自然与人的经验可以放在多种框架下进行关照；想象犹如多棱镜可以为观察者呈现变幻莫测的现实。这一时期在西方艺术领域此起彼伏的



象征派、印象派、新艺术和后印象派等等，均生动展示了现代主义文化的极度主观和非理性倾向。

20世纪在西方乃至世界文明史上都是极不平凡的一百年。爆发于1914年的第一次世界大战在以德国、奥匈帝国和意大利为核心的同盟国和以英、法、俄为核心的协约国之间展开。在狂热民族主义的驱动下，这场残酷的全面战争迅速蔓延到整个欧洲大陆，持续达四年之久，使数以千万计的生灵涂炭。一战以同盟国的失败而告终，进一步加深了西方文明的精神危机，摧毁了欧洲人对启蒙运动所奠定的理性和进步价值的残存信念，使西方知识界陷入普遍的怀疑、悲观和幻灭之中。

仅仅21年后，欧洲乃至全世界再一次滑入战争的深渊。第二次世界大战（1939—1945）在德、意、日法西斯轴心国和苏、美、英、中等反法西斯同盟国之间展开。这场人类历史上规模空前的战争蔓延到欧、亚、非，吞噬了千万军人和平民的生命。二战极大地削弱了西方老牌帝国主义国家的实力，再次证明了西方文明传统的脆弱性，加深了一战以来弥漫于西方知识界的悲观与非理性情绪。

二战结束后，在世界范围内掀起了殖民地人民谋求国家独立的解放运动。与此同时，二战中携手对抗法西斯敌人的苏联和美国两大巨头在全球范围内展开了争夺霸权的竞争，把世界带入两大阵营的意识形态对立和军事抗衡的“冷战”状态。由于双方均拥有毁灭对方的核武器，人类文明第一次面临灭顶之灾。

进入20世纪下半叶，西方文明揭开了恢复和重建的新篇章。在美国的援助和领导下，欧洲经济走上了迅速发展的道路，资本主义民主政治得以延续。这一时期兴起的女权运动和民权运动，促进了西方社会的改革和进步。80年代末90年代初，东欧剧变、苏联解体，冷战宣告结束。在信息技术的推动下，时间和空间被大大压缩，世界不同文明和国家之间的交流空前畅通和频繁，人类文明进入了日益相互依赖的“地球村”时代。

20世纪上半叶产生了两大影响深远的思潮，其一是弗洛伊德的精神分析学说，其二是萨特等思想家的存在主义。弗洛伊德认为，人从根本上说并不是理性的动物，人的行为主要受制于潜伏于意识深处的强大的本能。弗洛伊德致力于用科学的工具和态度来探索

人的无意识世界，通过对梦的解析来理解人的非理性行为。他区分了本我、自我与超我，认为文明过度压抑了人的本能欲望的满足。弗洛伊德对人性和人类文明的未来持有比较悲观的态度，认为人性深处存在着强大的非理性和反文明倾向。

存在主义是对濒临解体的西方文明的一种回应。它试图回答二战后困扰西方社会的几个根本问题：当旧的观念和确定性被消解后，当普遍真理被拒绝后，当上帝的存在被否定后，人们在这个世界上该如何安身立命？面临技术的威胁和官僚制度的操纵，深陷焦虑中的人们该如何处世？假如宇宙中并不存在任何超验的普遍意义，那么人们应该给自己的生活注入什么意义呢？存在主义者认为，人们的自由选择将塑造人生的意义；每个人都应该勇敢地、负责任地投入生活，实现独特的自我。

起源于19世纪最后30年的西方现代主义文化和艺术运动，进入20世纪后得到了进一步发展。新的绘画艺术流派相继涌现：立体主义艺术家通过碎裂、解析和重组，试图从不同视角同时展示所描绘的对象；抽象艺术流派则更进一步回避对任何现实事物的刻画；两次世界大战期间出现的达达主义否定任何现存的美学规则；超现实主义旨在揭示下意识的非理性冲动；20世纪40年代兴起的美国抽象表现主义艺术追求完全即兴的发挥；20世纪60年代的波普艺术融合了大众艺术和高雅艺术。20世纪后半叶的视觉艺术受到大众传媒和电子技术的影响，强调过程与媒介，表现了后现代文化特有的诙谐与反讽，形式更加多样，更加变幻莫测。

现代主义文学与现代主义绘画一样，表现了对传统形式和主题的强烈反叛。现代主义作家大胆尝试并置、多重视角、意识流等多种表现手段，反映了两次大战期间及战后充斥西方社会的怀疑、幻灭与荒谬感。继之而起的后现代主义文学摆脱了现代主义高度内省的焦虑与严肃，用诙谐、怀疑和反讽的笔调，讲述后工业和全球化时代的困惑与希望。

进入21世纪，信息技术与全球化的加速发展将把人类文明带向何方，我们有理由担忧，但似乎有更多的理由保持谨慎的乐观。

孙有中

北京外国语大学英语学院院长

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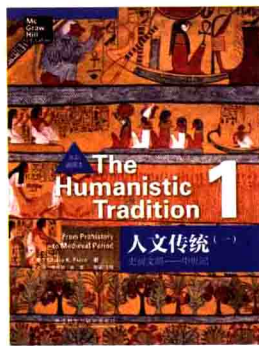
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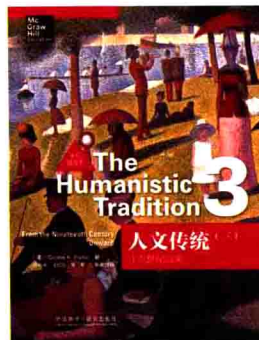
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