

## 托马斯·阿奎那与中世纪中期 的欧洲文学批评

Thomas Aquinas and Literary Criticism during  
the High Middle Ages

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### [英文提要]

At the height of the Middle Ages, Europe witnessed the gradual birthing of many independent national languages. Independent literature with national distinctives flourished in many quarters. But by and large, the literature of the period did not serve as vehicles for personal expression; they were aesthetic manifestations of European religious passion. However, medieval literary criticism as part of the vernacular movement, showed little interest in the works of contemporary writers. Instead, attention was devoted to the study of allegories and metaphors, didactic functions of literature, and theological symbolism in the arts, etc.

The characteristics of literary criticism in the High Middle Ages are sampled in J. S. Eriugene's translation of Pseudo-Dionysus, Bernard of Silvestris' critique of Neo-Platonism, and Averroes' introduction to Aristotelian thought. Thomas Aquinas epitomizes the intellectual accomplishments of his time. This article analyzes Thomas Aquinas' theological explorations, which took him

into the realm of aesthetics. I argue that in his reinterpretation of faith and reason, mimesis and reality, aesthetics and virtue, Thomas Aquinas established an unequivocal influence over western literary criticism for centuries to come.

从西罗马帝国灭亡到加洛林王朝的建立,对于中世纪的欧洲文化而言是一个至关重要的时代。这一缓慢的过程花费了500多年的时间,然而倘若没有它,欧洲本土化文学的产生、甚至欧洲各族群文化的重新组合都将不可想象——因为正是在这个时代,欧洲民族各自独立的语言才逐渐形成。对于加洛林王朝之后的欧洲文学批评,语言的作用也同样具有决定性。正是基于拉丁语文献的大量积累、古希腊著作的重新译介,早期的欧洲大学和各种经院主义学说才空前地活跃和繁荣;由此,关于文学的批评和解说也才得到思想者的更多关注。

而有趣的是:民族语言的成熟、族群体的独立、民族文学的出现,在这一时期并没有立即导致个人意识的足够呼应。从而尽管后人可以推测埃达、萨迦、史诗或者传奇的作者,尽管尚存姓名的普罗旺斯诗人据说多达百人以上,尽管英语、德语和法国北部的诗人也可以见于经传,当时的总体环境却使艺术家个人的因素常常被湮没;在流浪中吟诗、或者为敬奉神而创造的人们,似乎也不大在意自己能否于青史留名。所以直到今天,我们仍然可以在欧洲古城见到大量中世纪遗留的“街头艺术”(比如建筑和雕塑),不过具体的作者大都无从查考。这或许可以被视为一种象征:蕴于其间的,显然不是艺术化的自我表达,而是中世纪欧洲人对于艺术的宗教热情。

与此相应,族群独立以后的欧洲中世纪文学批评,对于同时代的作家和创作并没有发生多少兴趣,其主要的话题仍在于语言的