

## 晚期俄罗斯帝国时代中的内在精神革命

——论梅烈日柯夫斯基的象征主义宗教思想

The Inner Spiritual Revolution in the Latter Days of Czarist Russia

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### [英文提要]

Dimitrij Sergeevic Mereskovskij (1866 - 1941) is not only the pioneer of modernism in Russian literature, he is also one of the champions of the renewal movement in religious thought and culture which resulted from the complex and violent clash of social values that marked the moribund era of Czarist Russia. He is also the major figure in the Petersburg Society of Religious Philosophy, the largest of the three Societies of Religious Philosophy in his day.

Russian symbolism not only represents a breakthrough in literature, but also a breakthrough in the society's thinking and value system. In the course of modernization and social change during the last days of Czarist Russia, all kinds of revolutionary thinking emerged to explore the significance of the history of symbolism. Its significance lies in the fact that it precipitated factionism among intellectuals and heightened the conflict between rival schools of thought in the formative period of the Russian nation.

Mereskovskij is a literary figure and a unique Christian thinker. He is not an official theologian of the church. Rather, he operates as an independent intellectual, in spite of his Orthodox background. This paper symbol-

ism from the vantage points of the history of social thought and the history of religious thought. It focuses on how the intellectual who subscribed to Russian liberalism broke out of the Slavic cultural tradition development of a Christian culture from the seedbed of liberalism, wherein lies its cultural significance. The liberal, intellectual, Christian culture of that time is not a particular modern cultural phenomenon, it is a universal modernist phenomenon. Therefore, it should not be a surprise if a similar Christian culture should emerge from the world of thought and culture in China today.

梅烈日柯夫斯基(Dimitrij Sergeevic Merezkovskij, 1866—1941)20多岁进入文坛,即成为开一代精神风气的人物。这个人通常被看作俄国现代主义文学的先驱:1893年,他出版了《论俄国现代文学衰微的原因及各种文学新潮》,该书据说是俄国现代主义文学的宣言书,提出了俄国象征主义的文学主张。<sup>①</sup>不错,梅烈日柯夫斯基是出色且多产的文学家:写过诗歌、小说、剧本、散文(游记、书信),翻译过古意大利小说、古希腊悲剧。然而,梅烈日柯夫斯基也是19世纪末至20世纪初俄国知识界出现的宗教思想文化更新运动的一位主将,三大“宗教—哲学学会”中最大的“彼得堡宗教—哲学学会”(另两个是“莫斯科宗教—哲学学会”和“基辅宗教—哲学学会”)的中心人物,以他为中心的知识人圈子的思想文化活动一直持续到流亡西欧的时期。<sup>②</sup>

象征主义在俄国不仅是文学运动,也是有明确精神取向的宗

<sup>①</sup> 梅烈日柯夫斯基在俄国现代主义文学和思想发展过程中的先驱作用,参见别尔佳耶夫《俄罗斯思想》(雷永生、丘守娟译,北京:三联书店1995年版,第215—222页);亦参见兰珀特《俄国现代主义》一文相当轻浮、泛泛的简要描述,见布雷德利、麦克法兰编《现代主义》,胡家峦等译,上海外语教育出版社1992年版,第115—116页。

<sup>②</sup> 十月革命后,梅烈日柯夫斯基流亡西欧,至1941客死异乡巴黎,十余年著述不辍,其主要著作的西文译本流传比俄文本更广(有的著作的西文译本直接从手稿移译,如著名的长达1200多页的“耶稣三部曲”的后两部——《来临者耶稣》和《死与复活》)。