

The Story of Art



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著者:Ernst Hans J. Gombrich

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The Story of Art is a unique book. One of the reasons why it has been so successful, and so widely admired, is the unsurpassed clarity and vividness with which the author speaks of artistic creation. By clearly showing how every artist builds upon, or sometimes reacts against, the achievements of his predecessors, Professor Gombrich makes us responsive to the values of bygone civilizations embodied in individual works of art, without having to resort to generalizations.

The author's theme is the entire history of artistic creation: the first stirrings in cave and rock paintings; the magical art of the 'primitive' tribes; the old civilizations of Egypt, Mesopotamia, Greece, and Rome; the Christian arts of the Middle Ages; the Renaissance and the immortal masterpieces created in Italy, the Netherlands and Germany; the splendor of the Baroque and the golden age of Dutch painting; the Rococo; the Age of Reason, which gave birth to the glories of English painting; the 'perpetual revolution' in the nineteenth century and the rise of Impressionism, Expressionism, Cubism and Abstract Art: and in a penetrating last chapter the manifold experiments of our own time. Indian, Chinese, Japanese and Pre-Columbian art of the Americas also form part of the story. The narrative thread running through this book takes the reader up to the present day.

The book maintains a harmonious balance between text and illustrations: the 398 reproductions include many masterpieces. The integration of word and image is made fully effective by the fine quality of reproduction. The tremendous value put on this great book throughout the world is shown by the fact that it has been translated into seventeen languages.

An important new feature of this thirteenth edition is the chronological charts, which are intended to facilitate comparison of the time intervals covered by the periods and styles discussed in the book. The bibliography has also been expanded and updated, and the number of color plates almost trebled.

作者介绍:

Sir Ernst Gombrich, C.B.E., was, until 1976, Director of the Warburg Institute and Professor of the History of the classical Tradition of the University of London. He has been Slade Professor of Fine Art at both Oxford and Cambridge, Professor of the History of Art at University College, London, Mellon Lecturer at the National Gallery, Washington, Visiting Professor at Harvard, Wrightsman Lecturer at the Institute of Fine Art, New York, and Andrew D. White Professor-at-Large at Cornell, and has taught at many other universities and institutions. He has been elected to the membership of many learned societies and has received numerous decorations, honorary degrees and prizes, including the Praemium Erasmianum of the 1975. His publications include *Art and Illusion*, *Meditations on a Hobby Horse*, *Norm and Form*, *Symbolic Images* and *The Heritage of Apelles*.

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标签

艺术

艺术史论

艺术史

ART

ernstgombrich

Gombrich

经典

文化

评论

深入浅出 梳理了自埃及开始到20世纪上半叶艺术的发展

着眼于每个时代艺术的任务和艺术家们所力图解决的问题

无论是语言，评价，态度，思路，都是非常非常值得一读再读的介绍艺术史的书！但最后两张Contemporary Art实在写得有些混乱，论证也非之前明确缜密，也怪当代艺术的发展本来就分支众多又互相影响。

一本不错的世界艺术史入门书。诚然gombrich关于非西方艺术和现代艺术的看法有失偏颇，但是他对于自然主义的探讨是很有价值的。

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书评

在我到今天为止的阅读过程中，有三本书是无论如何都绝不愿意错过的，它们分别是罗素的西方哲学史，曼昆的经济学原理，和贡布里希的艺术的故事。
(虽然真的这样一本正经的把这三本没什么联系的书排列在一起让我觉得自己有点傻气) 但对一个，算不上聪明，又懒，又缺乏基础知识...

0. “实际上没有艺术这种东西，只有艺术家而已。” ——导论：：论艺术和艺术家
正如很多人所认为的，艺术应该是美的创造活动，因此，有了“纯艺术”的说法。但实际上，艺术无论从其起源还是从其内容来讲，都不应该仅仅看重如今叱咤着风云的所谓“艺术家”们。诚然，那些独具创...

有很多同学分不清《艺术的故事》和《艺术发展史》之间的关系。我想有必要在这里说明一下下。The Story of Art这本书最早翻译于上世纪80年代，那时候中国还没加入任何国际版权公约组织。翻

译者范景中老师除了是一位优秀的翻译，还是美术史家，他在翻译这本书的过程中，有许多...

比较了李春的《西方美术史》教程和德比奇等人著的《西方艺术史》，就是贡布里希给我的收获最大。也难怪会有出到十六版，要不是他在1995年过世，我们还会看到他最新的补记呢。

李春的是典型美院式的教材，用马克思主义的唯物史观一一分析了艺术流派和艺术家产生的社会历史条件，...

艺术关乎于美学，而美学又属于哲学范畴，每个人都有自己的美学经。艺术不是狭义的美，更不是肤浅的真实。

只有美的艺术是空洞的，为追求美而失去内容的艺术，或是“只剩下美”的美，还美吗？如果每日从早到晚艳阳高照，人们便不会阳光有多美好，更不会为日出而欣喜，...

《艺术的故事》是我们的第一个译本。那时初涉译坛，看到不同的译家有不同的主张，为了文字精准，尊重原著，我们倾向直译，以免有失原意。如今三十年过去，重读旧译，看到《艺术的故事》在中国有如此多的读者，虽是喜悦，但关注译文的明白晓畅和平易近人的想法不觉萌动。...

概论 《艺术发展史》被盛誉为“20世纪最重要的一部艺术史著作”和“艺术史中的圣经”

，其作者贡布里希因其深远影响被授予爵士勋位。《艺术发展史》不同于其他晦涩难懂的学术著作，以其简明生动的语言和对画作透彻的阐释评析给读者带来了深刻的印象和丰硕的收获。贡布里希的...

贡布里希在《艺术的故事》导论中，第一句话就说：“实际上没有艺术这种东西，只有艺术家而已。”是否可以演绎一下：在产品设计领域，没有设计师这种东西，只有设计而已。

【原文，含图，欢迎交流：<http://www.naowan.com/archives/2009/06/12/507>】
最让设计师崩溃的事情，是...

爱好美丽的题材也爱好平淡的。首先理解手法，然后才是感情。

逼真可美，粗略也可美。不要随意指责画家画得不正确。
摒弃陋习和偏见，接受新画法。艺术创作都有特定场合和目的。
美和观念曾经不是艺术家的考虑。而是努力地追求合适的平衡。
有一颗赤子之心，捕捉每个暗示， ...

读艺术史如走马灯，如若只是一幅幅经典、一个伟大艺术家的奇闻异事，则读后心头只如流水拂过，了无痕迹，基本上没什么印象了。但是这本《艺术的故事》则不是如此，当我合上书页，细细回想，一条模模糊糊的艺术发展主线隐隐在脑中蜿蜒起伏，艺术家的故事反倒没有记住几个——一本...

从文艺复兴开始，简单的做了点笔记。
作者认为：“没有艺术这回事，只有艺术家而已。”所以全书尤其是到了文艺复兴时期以后基本是从单个艺术家来分析他们的作画信念和特点。我简单的笔记也是到了记载十九世纪的画家开始才用一点点文字概括了这个画家的特点或是信念。然后作者也...

有图的原文链接：<http://www.jianshu.com/p/753a248a8880>
校园门口的咖啡店里，女孩在男孩身边停下来，看到桌上摆着一本《艺术的故事》。她环顾了下四周，低头对男孩说：“你好，不好意思，好像没有别的位置了，可以和你拼一下桌吗？”男孩抬头看了看女孩：“当然可以。” ...

这本书的内容非常好啊！
开头翻看序言，只几页就吸引得放不下手了。作者的功力到底是世界顶尖大师级别的啊，全球视觉下独到新颖的开阔广度，用词简洁明快。范先生翻译也有信达雅的意境，非常不错。
20年前范先生就翻译过黑白旧版，1999年新16版由三联出版，现在再过了10年总算...

《艺术的故事》是一个流传了五十多年的老故事。贡布里希开始讲述这些故事的时候才25岁，他本想把这本书写给“刚刚独自发现了这个艺术世界的少年读者”，没想到这本书甫一出版，就被当作大学的教科书。在它出版五十年多后，被翻译成34种文字，在全球销售了700万册，至今仍被...

当一件艺术品摆在我的面前时，我当如何看待它。这是作者写作此书的一个目的，同时

也是我在阅读的过程中一直在思考的一个问题。
如果有人指着一幅“光怪陆离”的油画告诉我，这出自一个当代大师的手笔。我就会显得手足无措，甚至有些面红耳赤。看着那些综合交错的线条与纷繁复...

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