

柯洛、米勒與巴比松畫派

Corot, Millet and the Barbizon School

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摘要

自然主義興起於 19 世紀的法國楓丹白露 (Fontainebleau) 地區，這些畫家聚集在巴比松村 (Barbizon) 附近，且專門畫自然風景及鄉村田園風光，於是又通稱為巴比松畫派；巴比松畫派介於浪漫主義與寫實主義二者之間，它排斥傳統學院派的風格，主張將畫布搬到戶外寫生，直接描寫大自然的真實萬象，就藝術的審美觀點而言，他們以實地觀察取代夢幻加工的想像，以突破傳統束縛的理念追求合理的、認真的、近乎科學的觀察力去處理眼前的外在世界，自然主義的發展可以說是法國繪畫藝術上的新里程碑，亦是西方美術重要的一個分界點。

巴比松畫派思想無疑地正呼應十八世紀啟蒙運動學者盧梭 (F. J. Rousseau, 1712-1778)「返回自然」¹的主張，亦或許法國適逢時局紛亂及受工業文明的衝擊，使人們渴望自然恬適的心情更為炙熱，驅使不少畫家開始描繪以自然大地與歌頌勞動農民為主的題材，並虔誠從事創作，在此理念下，自然主義畫家客觀地反映了真實的自然面貌，藉由個人對景物及鄉村情懷細緻入微的觀察，進而轉化成永恆的畫作，始為西方繪畫注入一劑強心針，並樹立一個新的繪畫風格，具有承先啟後的歷史意義，亦打開人類心靈文化深處的枷鎖，特別是對親土自然讚頌生命的感觸相當地令人動容。此風格的重要畫家包括：法國的柯洛〔CORT, Jean-Baptiste Camille, 1796-1875〕、米勒〔Francois Millet, 1814-1875〕；英國的泰納〔William Turner, 1775-1851〕、康斯塔伯〔John Constable, 1776-1837〕等。

Abstract

Naturalism derives its origin from Barbizon, France in the 19th century. Under the banner of the Barbizon school, these naturalist artists were best known for their painting works on natural landscape. Going between Romanticism and realism, the group of painters rejects the style of the conventionalism, calling for a live drawing outdoors so as to portray the real scenery around. As far as the appreciation of aestheticism is concerned, their on-the-spot observation, instead of imaginary wonders, is highly considered in reason, in

¹ 盧梭 (F. J. Rousseau, 1712-1778)，十八世紀啟蒙時代 (Age of Enlightenment) 學者，他對於自然之於社會關係提出見解，則以崇尚自然之善以對抗社會之惡 (Gesellschaft)，但社會為人生活動之空間，為一無可避免之存在性矛盾。故取「返回自然」(return to nature)、即「返於真我」(return to real self)，及「順從自然」(according to nature)、即「遵從自然之順序」(follow the order of nature)。

earnest, and above all, tallying with scientific spirit in dealing with the external world by breaking away from the traditional bondage. Consequently, the evolution of the naturalism marks an epoch in the history of the French painting gallery, also referred to as an important watershed in the development of the Western fine arts.

No doubt, the thinking of the Barbizon is, so to speak, designed to respond to the call of Henri Rousseau (1844-1910) for a return to real self. It can be protested that most French people at that time had ardent love for peaceful comfort as a result of the then political tumult and the impact of the Industrial Revolution. Quite a lot of artists found it imperative to start their genuine productions that placed emphasis on the beauty of mother earth and the diligence of local farmers. They simply made a faithful reflection of the real nature. Through their personal care for the great earth and hometown, they elevated themselves to the painters of good workmanship, not only giving a stimulus to the Western world of arts, but also creating a brand-new style in fashion. It is indeed a key link between past and future, freeing human intellectual mind from being shackled again. Its gentle touch upon mother earth and its devotion to natural life are particularly worthy of admiration.

Great names of this naturalist school, among others, are CORT, Jean-Baptiste Camille (French, 1796-1875), Francois Millet (French, 1814-1875), William Turner (Englishman, 1775-1851) and John Constable (Englishman, 1776-1837).