

# 面對大自然環境探討繪畫創作的美學本質

## The Natural Environment as the Essence of Beauty for the Creativity

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### 摘 要

1840 年代的法國，許多畫家們不斷地從各地湧進巴比松（Barbizon）和楓丹白露（Fontainebleau）附近的村莊，從事風景畫作的戶外寫生。在大夥兒的切磋研究後，更進而提出「愛好大自然」的主張，後人以巴比松畫派（École de Barbizon）稱之。此畫派的代表性人物：如盧梭，帖奧多（Rousseau Théodore 1812-1867）、杜比尼，查理法蘭斯瓦（Daubigny Charles François 1817-1878）、狄亞茲，德拉便那·那西斯維吉勒（Diaz de la Peña Narcisse Virgile 1807-1876）...等，皆一致地反對傳統「死的」繪畫創作方式，捨棄歷史人物、事件...等的描繪，轉而逐漸地面對自然景色吸取其創作的靈感，大自然環境是美學本質的論點，也因而形成且被確立著。在此聚集的畫家們，以實地描繪之手法將農村的生活景色呈現出來，這種在戶外創作的繪畫方式竟使他們成為印象畫派（Impressionnisme）的先驅。

關鍵詞：大自然環境、美學本質、巴比松畫派

### ABSTRACT

In the 1840<sup>th</sup> of France, a lot of painters came from all sides to the villages near Barbizon and Fontainebleau, for painting the outside landscape. They formulated the idea of “loving the Nature” and they were called as “École de Barbizon” later. In this école, there were Rousseau Théodore (1812-1867), Daubigny Charles François (1817-1878) and Diaz de la Peña Narcisse Virgile (1807-1876) etc., who all conflicted against the traditional manner of painting which is without life, who gave up to draw the historical characters and events and who, little by little, turned towards the landscape for drawing their inspiration from; so, the opinion about the natural environment as the essence of beauty for the creativity became evident and unshakeable. The painters, who gathered together here, showed the landscape of farming life with the manner of direct description on the spot, and that’s because of this manner of painting outdoor that they became the precursors of Impressionnism.

Keywords : the natural environment, the essence of beauty, École de Barbizon.

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