

行政院國家科學委員會專題研究計畫成果報告

Preparation of NSC Project Reports

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一、中文摘要

關鍵詞：地域意識，康斯德堡，克萊爾，農夫詩人，鄉土意識，素樸主義

本計畫探討康斯德堡畫中與克萊爾詩中對特定地域的呈現。藝術感知與市場品味的變遷自十九世紀中葉以降逐漸形成地方性(the local)與國家性(the national)的整合，此整合性卻在二次大戰後帝國解體之際逐漸消弭。此整合的過程促成了康斯德堡的鄉村風景畫在族群大量遷移的維多利亞時期，成為凝聚國家意識的象徵；而此整合的消弭促成了文學界對向來遭受鄙視的克萊爾詩作開始重新評估。康斯德堡以自然主義的語彙，描寫東安格利亞(East Anglia)家鄉風景，是拿破崙戰爭後，英國國家畫派形成的重要面向之一，對於工業革命以來城市新興人口與帝國擴沿時期遷移海外的大量人口而言，康斯德堡的鄉村風景畫成為鄉愁的表徵。在另一方面，克萊爾首部詩集(*Poems Descriptive of Rural Life and Scenery*, 1820)，以描寫其家鄉北安普敦郡(Northamptonshire)風土為主，造成轟動，使他的形象固定為英國的農夫詩人(peasant poet)，如此定型，卻逐漸使他採取與當權者對抗的鄉土意識(provincialism)。他採集並發展出一套地方語彙，企圖從將他棄絕於門外的制式化文壇奪回知識與詮釋的主權。他憤怒的全面抵抗，換來的是二十二年精神療養院的歲月，以及文學史上永遠邊緣的地位。但也就是此一抵抗的精神，在沈寂了一百多年後，仍能為帝國瓦解後，後殖民情景的詩人們，如悉尼(Seamus Heaney)提供最佳的典範。終歸是

一股懷舊情懷，使得康斯德堡窮盡近三十年的心力，證明家鄉風景也足以入畫與古典田園相提並論，為他贏得最具英國性格的畫家之美譽。一股相似的懷舊情緒，以不同的曲調在克萊爾詩中反覆吟唱，卻使得他陷入潦倒淒涼的困境。本計畫藉著研究兩人作品中地域意識的呈現，以及兩者不同的境遇，勾勒出自然主義與鄉村主題在浪漫與維多利亞時期的變遷，來探討文藝風格、主題的社會與歷史基礎。

Abstract

Sense of Place: John Constable and John Clare

This project seeks to examine the representation of place in the paintings of John Constable and in the poetry of John Clare. The first part of this research traces the gradual shifts in artistic sensitivity and market criteria, in which identification of the local and the national is accomplished in the Victorian age and dissolved in the post-colonial era of present age. This identification contributes to the rising reputation of Constable in the Victorian age of vast mobility, whereas its collapse proved to be conducive to a re-evaluation of Clare's unjustly neglected poetry. Constable developed a naturalistic visual language depicting local subject matters that substantially contributed to the forming of the English School of Painting in the ears of Napoleonic war and struck at the heart of urban dwellers who yearned for their rural roots in the massive urbanizing process. On the contrary, Clare's initial success as an epitome of English "peasant poet" led to a gradually fortified stance of provincialism in defiance of establishment. He utilized a

vernacular language in order to wrench knowledge and authority from institutions of literature that denied him access. It is this infuriated defiance on all fronts that rendered him a marginal figure in English poetry, and that locked him up for 22 years in the Northamptonshire General Lunatic Asylum till his death in May 1864. However, this enactment of defiance enables him, after more than 100 years' neglect, to provide a model for those poets all over the world after the collapse of empires, who seek to form their own voice by snatching authority from the establishment. A sense of nostalgia that had propelled Constable to dwell upon the subjects drawn from his home country for almost three decades and that underscored the promotion of Constable as the national painter of a vanishing idyll. It is a similar sense of nostalgia though sung in a different key that locked Clare in extreme isolation. This project intends to examine similar concentration of local scenes in Constable and Clare, and to investigate the varied fates of their works.

By a comparison of Constable and Clare, I seek to examine how they construct and maintain a sense of "home" against the external forces, in social, political, and artistic fields, that they perceived as threatening this base of existence. I will try to delineate the social basis of their highly personal topography. They, through cultivation of a language that is personal, a stock of subject matters that is local, intended to articulate a sentiment that is universally felt in an era of vast enclosure and dispossession, disenfranchisement and disenchantment, displacement and migration, misrecognition and neglect. Their different fortunes in their times and at our time shall reveal how the sense of place has spoken differently to different age in different voice while maintaining its pivotal position in artistic representation.

Keywords: sense of place, John Constable, John Clare, peasant poet, trespassing, primitivism

二、緣由與目的

本計畫的主題由本人 84 年的博士論文 ("A Critical Study of Shelley's 'The Triumph of Life'"), 87 年比較文學會議的論文〈由風景主題的變遷談透納的詩畫〉, 與 87 年度國科會計畫案〈迦太基與大英帝國: 論透納的詩畫〉延伸而出。詩與畫的比較研究也延續我 87 年度計畫的探究精神與研究方法。在我近年對透納詩畫研究的同時, 也接觸到諸多有關康斯德堡與自然主義畫派的討論。透納與康斯德堡各代表十九世紀英國畫派的兩個極端, 前者酷好旅遊、狂放不羈、很早便入選皇家藝術學院院士, 後者常守家鄉、拘謹謹慎、直到晚年才正式入選院士。後者對位於東安格里家鄉的眷戀, 在當時旅遊業正蓬勃之際的確是個異數, 更何況東安格里在藝術界或如畫風格理論家眼中, 一直不是美景所在。康斯德堡執意以此地風景為藝術生涯的起點, 成功地將其納入英國美景之一, 稍後甚至有了「康斯德堡之鄉」的美稱, 他有關此地的繪畫在維多利亞時期更成為英國田園的代表。這其間的轉變在於都市與帝國的擴張所造成的人口大量遷徙, 人們需要形體的圖畫來保持對田園家鄉的記憶。

在浪漫文學中, 渥滋華斯(Wordsworth) 一直被喻為詩人中的康斯德堡, 對於家鄉也有一份特別濃厚的情感, 對家鄉景致的描寫在維多利亞時期也成為國家文學的代表之一。本人在碩博士階段對浪漫詩的專精研究一直集中在典律所列的六位男詩人, 現在企圖將眼光擴大, 研究位於極邊陲位置的克萊爾。克萊爾對家鄉的濃烈情感比起渥滋華斯、康斯德堡有過之而無不及, 他更因作品不受重視與精神狀況不穩定, 被迫離開家鄉, 長期住在療養院, 遂在作品中以地方語言建構一自主的家園企圖消解鄉愁與流放的痛苦。他作品中對抗體制的精神與策略成為二次大戰後身處後殖民情境中詩人的典範。

維多利亞時期藝術市場對康斯德堡自然風格的田園風景情有獨鍾，相對地，文學界卻對同樣執著於家鄉描寫的克萊爾無端貶抑，這個厚此薄彼的有趣情形激發我將兩者作比較研究。

本計畫擬透過風景詩畫中所呈現地域意識的比較研究，了解詩人、藝術家個人抉擇與歷史大環境之間的互動，剖析特殊形式風格的風景詩畫在特定的時代背景或受讚揚或受貶抑的種種內外緣因素，希望在日後的計畫中，為中國文人詩畫中常出現的特定地域主題提供參考的面向。

三、計畫成果自評

本計畫分為詩畫兩部份，所涉及層面甚廣，所需時間應該由一年延伸為兩年，尤其詩人克萊爾的部份，由於時間的關係，只能作粗淺的討論。留待下一次計畫再深入研究。

本計畫成果於2000年5月20-21日在第二十四屆全國比較文學會議中發表，並通過審查，將於今年11月中外文學刊登。

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附件：赴國外研究心得報告

本計畫受國科會補助前往英國作為期兩個星期的研究，時間非常短暫。大部分時間在大英圖書館蒐集書面資料，有幸讀到許多第一手資料與絕版書。並到 National Gallery, Tate Gallery, Victoria and Albert Museum 等處，研習 Constable 與其他畫家的相關作品。也與 The John Clare Society 的人員連絡，並加入會員，以獲得最新的相關，收穫非常豐富。研究藝術作品與文學之間的相關，最重要的是能親炙大師作品與當地的風土，所以此回移地研究是本計畫最不可或缺的關鍵。但因時間急迫，多所遺漏，希望下次國科會能考慮補助一個月的國外研究。