

威廉·渥茲渥斯〈丁頓修道院〉中「如畫」美學的轉變

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摘要

本文嘗試從「如畫美學」(the picturesque)的角度探討威廉·渥茲渥斯(William Wordsworth)在〈丁頓修道院〉(“Tintern Abbey”)中對於傳統的延續與轉變。肇始於十八世紀中葉之後的如畫風潮是一種結合了繪畫、詩、旅遊的多維度文化運動，對於當時視覺藝術欣賞提供了新的題材和視野。然而，如畫視覺角度下對於特定對象的搜尋及偏好，使得其背後所隱藏的政治潛意識若隱若現，也讓如畫美學不只是作為一種單純的風景欣賞。〈丁頓修道院〉代表的是渥茲渥斯嘗試從如畫風格的山水詩走向心靈造景詩風的關鍵詩作，而其中已然內化的如畫風格，伴隨著渥氏詩中所強調的心靈層次差異，使得這首充滿沈思風格的詩作透露出更多個人與國家歷史的交織。

關鍵字：渥茲渥斯，〈丁頓修道院〉，如畫美學，威廉·吉爾本

Appropriation and Transformation of the Picturesque in William Wordsworth's "Tintern Abbey"

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Abstract

This paper aims to explore the appropriation and transformation of the Picturesque in William Wordsworth's "Tintern Abbey." As an interdisciplinary cultural activity that ranges from painting, poetry, to traveling, the Picturesque provides a new way of seeing in the eighteenth century England. The perspective of the picturesque and the picturesque objects searched for, however, are never without their political unconsciousness. William Wordsworth's "Tintern Abbey" marks the transition from his early picturesque poetry to a new style of meditative poetry that has its focus on the mind instead of the eyes. This transition from pure bodily sensation to the higher level of disembodied cognition, as designated in the poem as the difference between Wordsworth the past and the present, in fact marks the hidden history of Wordsworth.

Keywords: William Wordsworth, "Tintern Abbey", The Picturesque, William Gilpin