

當中國還是「Cathay」：元代藝術的交流與轉變（1260-1368）

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近十年來，研究蒙古在華統治的學者們，重燃對元代視覺文化跨文化交流的熱情：先是 1999 年在哈佛人類學刊（RES）上關於中國跨文化（Intercultural China）的文章，接著 2001 年故宮博物院舉辦極具開創性的「大汗的世紀——蒙元時代的多元文化與藝術」展覽。最近，著名的 *Ars Orientalis* 期刊把研究方向導向「元代繪畫的當代性」，而紐約大都會博物館舉辦另一場重要展覽「忽必烈的世界：中國藝術在元朝」（The World of Khubilai Khan: Chinese Art in the Yuan Dynasty）。上述的活動反映出一種思想的內在轉向：當我們從大都會博物館展覽中看到漢化敘事的再現之際，許多關於「現勢」的文章，讀起來彷彿元代文人畫運動的訃告。

這就是我關於元代文化的專著研究的大概脈絡。如講題所述，我的取徑與現在蓬勃發展、將蒙古帝國視作歷史單元（historical unit）的觀點密不可分。因此，我的主要目標是建立以下概念：元代藝術和文化的根源乃是蒙元政體中的一環，而非中國本土王朝傳承過程中的一個非典型插曲。我以重現中世紀旅行者對中國的古稱「Khitai（契丹，中國北部）」以及「Manggi（蠻子，中國南部）」為開端，以激起各位的想像。我將檢視多種藝術媒介載體，從畫冊中的捲軸、掛飾、實用藝品到各種質料（陶器、玉石、金屬品等）的墓石，以及考古發掘品。是視覺文化的研究，但也是藝術史的研究，因為主要史料是視覺的。

本演講將分享目前的研究進展，我將探討藝術的流變——透過一般的藝術作品與媒體、社會學、人類學的角度——並進一步探討元代藝術的視覺轉變扮演何種角色及發揮的功能。

When China was Cathay: Changes and Exchanges in Yuan art, 1260-1368

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A decade ago, new scholarship on the arts of the Mongol period in China rekindled interest in intercultural exchange in Yuan (1271-1368) visual culture: a feature issue of the journal *RES* on 'Intercultural China' (1999) was followed by a ground-breaking exhibition at the National Palace Museum in 2001 about China's pluralist culture during the Mongol century. More recently, a feature issue of the journal *Ars Orientalis* (37, 2008) was devoted to 'current directions in Yuan painting' and another major exhibition, *The World of Khubilai Khan: Chinese Art in the Yuan Dynasty*, was mounted at the Metropolitan Museum in New York. Both of these latter projects represented an inward intellectual turn: many of the essays about 'current directions' read like obituaries of the Yuan literati painting movement, while with the Metropolitan show saw the return of the sinicization narrative.

Such is a crude sketch of the research context of my project, a monographic general study of Yuan culture. As the title suggests, my approach is tied to the currently expanding interest in the Mongol empire as an historical unit. Thus, my aim is to conceptualise Yuan art and culture primarily as part of a Mongol-Yuan polity rather than as an atypical phase within an autochthonous dynastic continuum in China. Provocatively, I set out re-imagine Yuan China as the place known to medieval travellers by names like Cathay (Khitai = north China) and Manggi (Manzi = south China). Drawing from visual culture, this study examines culture through a wide variety of artistic media, from elite scrolls to illustrated books to decorative hangings to applied arts of all kinds (ceramics, jades, metalwork) to tomb murals and archaeologically recovered artefacts. But it is also art historical, in holding that the primary evidence is visual.

This lecture will present work in progress. Broadly, it will explore formal changes and exchanges in art - across the conventional hierarchies of genres and media, and social and ethnic divisions - and go on to consider the character and function of such visual translations in a distinctively Yuan culture.

主講人介紹：

馬嘯鴻，英國籍，2000年以趙孟頫研究獲得美國普林斯頓大學藝術史博士，畢業後先後於英國、愛爾蘭任職，2009年起在倫敦大學亞非學院教授中國美術史課程。馬嘯鴻教授本次獲漢學研究中心獎助，來臺研究主題為「蒙元帝國的視覺文化」