

人格化和神格化：鄭和畫塑像及其歷史形象的建構

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摘要 根據各種傳世鄭和畫塑像，以及海內外博物館、展覽館所藏畫塑像史料，從留存的歷史圖片和歷史性畫塑像中精選了富有代表性的鄭和畫塑像，突破傳統鄭和研究中將視野局限在文字文獻，嘗試跨越文本與實物、本土與異域，將視覺材料置於歷史情境裏進行分析。筆者根據畫塑像生產場景和風格不一的特點，將鄭和畫塑像史料分為《西洋記》中為代表的鄭和宦官型、明代戎裝鄭和銅像為代表的武官型，以及域外出現的佛像型和準佛像型、文臣型四類，指出宦官型凸顯宦官群體對專制主義皇權潛移默化的影響力，武官型對應永樂時代宦官通過參與指揮武裝力量介入國家政權的實況，顯示了從本土到域外的軍功威權；佛裝型和準佛像型是域外官方和民間的神格化的產物，建構了鄭和為代表的宦官集團與佛教為主體的宗教之結合；文臣裝則參與了域外在地“去神格化”鄭和形象的塑造。從流傳在域內外的鄭和畫塑像造型的符號化功能出發，討論了鄭和從人像到神像的“神人同形”建構的特點，審視其形象在本土和異域不同區域的分佈，以及與其下西洋偉跡、宗教神修禮儀乃至“去神格化”政治活動的關聯。

關鍵詞 鄭和 人格化 神格化 形象建構 文化記憶



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PERSONIFICATION AND DEIFICATION: PAINTINGS AND STATUES OF ZHENG HE AND THE CONSTRUCTION OF HIS IMAGES IN HISTORY

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ABSTRACT This article investigates the historical, pictorial, and cultural meanings of a group of selected quintessential paintings and statues of Zheng He (1371–1433), the admiral who led the great sea expeditions in the early Ming period. Unlike previous research which focused on textual sources, I will adopt an interdisciplinary approach that bridges texts and objects, local and foreign, together with the contextual analysis of varied visual examples. A number of historical artifacts on Zheng He have survived till today, and they explore four major themes in light of the different places where they were made and varying styles that they represented: the eunuch theme as exemplified in literary works such as the *Xiyang ji* 西洋記 (Records of Journey to the Western Ocean); the military officer theme as seen in the bronze statues of Zheng He made since the Ming time; the Buddha and quasi-Buddhistic theme in parallel with typical Buddhist statues; and lastly the civil official theme. The first theme highlights the influential role of eunuchs like Zheng He in the imperial court. The second relates to Zheng He's deep involvement of military campaigns by which he not only helped the Yongle Emperor seize state power but also expanded the influence of imperial rule to regions beyond the Ming Empire. The third and the fourth theme mostly appear in the foreign lands, in particular those located in Southeast Asia. While the Buddha-like images of Zheng He were the result of a deification process at both official and popular levels, some of his civil official images were in fact created to degrade his divine status. By examining these major themes in visual representations, the article uncovers the remarkable symbolism embedded in historical images of Zheng He produced and circulated in China as well as overseas regions. It further highlights the complex process of an anthropomorphic construction, as well as the diversified and often indigenized characteristics that have characterized the dissemination of Zheng He's images throughout history.

KEYWORDS Zheng He, Personification, Deification, Image Making, Cultural Memory

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