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得獎專書：

《身體的身體：歐洲近代早期服飾觀念史》，臺北：聯經出版社

得獎簡評：

本書研究歐洲近代早期（約 1500 – 1700）思想文化中的服飾觀念，以英格蘭為主要探討範圍，但注重英格蘭與歐陸的關聯。本書不是對服飾史的研究，而是以文藝復興、宗教改革和國際貿易所帶來的思想變動為背景，考察服飾與各種議題的關聯，展現新興思潮和歷史變化如何影響及服飾觀念，服飾本身又如何塑造議題，參與論說。簡單說，本書以服飾為觀念與意義的載體，既探討服飾的作用和涵義，又藉服飾問題觀察近代早期歐洲思想的諸般面貌。

本書共分六章，第一章和第六章具有「總論」與「結論」的功能，其餘四章分別處理服飾與四個重要課題的關聯：「文雅」(civility)、「中性之事」(adiaphora)、秩序(order)和「國族」(nationhood)。本書取向新穎，運用了大量的各類原始資料與最新的西方相關研究成果，獲得紮實而有原創性的成果。世界史在中文世界是新起的領域，進行研究有其特殊困難，本書內容豐富而有啟發性，書寫流暢，是很值得肯定的成就。

得獎人簡歷：

林美香，現任國立政治大學歷史系特聘教授，兼任政治大學副研發長、研究倫理辦公室主任、身體與文明研究中心主任。幼時成長於馬祖西莒，十歲遷至台北，及長就學於國立台灣大學歷史系與歷史研究所。1996年獲教育部公費留學獎學金，赴英國愛丁堡大學攻讀英國史，並於2000年取得博士學位。研究範疇以歐洲近代早期(1500-1700)為主，專長涵蓋文藝復興人文主義、英格蘭女性統治、性別論述、國族認同與服飾文化等，已出版專書《女人可以治國嗎？十六世紀不列顛女性統治之辯》(2007)、《身體的身體：歐洲近代早期服飾觀念史》(2017)、《百合與玫瑰：中古至近代早期英法王權的發展》(2019, 主編)，以及“Queen Elizabeth’s Language of Clothing and the Contradictions in Her Construction of Images”(2010年)、〈「陽剛女」、「陰柔男」：十六、十七世紀英格蘭女性時尚與性別爭議〉(2018)等十餘篇學術論文。

在研究與出版之外，積極投入「台灣世界史討論會」之運作，推動本土世界史研究、邀請國外優秀學者訪台，並建立國際學術合作關係。曾於2012-2013年至英國倫敦大學歷史研究所任訪問學者、2016-2017年至中研院史語所任訪問學者，與國內外學者相互交流切磋。在教學上，長期教授世界通史、英國史、文藝復興史等課程，至今已指導並培育十位世界史碩士生、協助多位學生出國深造。曾獲得政大教學優良獎、教學特優獎，也曾獲得政大研究優良獎與研究特優獎，並多次獲得科技部獎勵特殊優秀人才獎。

Professor May-Shine Lin is currently a Distinguished Professor of the Department of History, Vice Dean of the Office of Research and Development, Director of the Office of Institutional Review Board, and Director of the Center of Body and Civilization Studies, National Chengchi University, Taiwan. She was born and grew up in Matsu, and moved to Taipei at the age of ten. She entered

the Department of History, National Taiwan University, for her higher education. She won Taiwan's Government Scholarship to study English history in the University of Edinburgh, UK, in 1996, and got her PhD in 2000. Her research focuses on various interrelated fields, such as Renaissance Humanism, Female Rule, Nationhood, and Clothing Culture in early modern England and Europe. Her main publications include three monographs: *Can a Woman Rule a Kingdom? The Debate of Gynecocracy in Sixteenth-Century Britain* (2007), *u* " " " " @ " (2017), and *The Fleur-de-lis & the Rose: Monarchy in France and England, 1700-1710* (2019). In addition, she has published about 14 journal articles, such as "Queen Elizabeth's Language of Clothing and the Contradictions in Her Construction of Images" (2010), "Hic Mulier, Haec Vir: Women's Fashion and the Gender Controversy in Sixteenth- and Seventeenth-Century England," (2018) and so on.

Paralleling her research and publications, she greatly devoted to Taiwan World History Group (or Clio-Taiwan, established in 2008), promoting the study of world history in Taiwan, and building up academic exchanges and collaborations between Taiwan and foreign institutes. She was a visiting fellow of the Institute of Historical Research, University of London, between 2012 and 2013, and of the Institute of History and Philology, Academia Sinica, Taipei, between 2016 and 2017. She is an enthusiastic teacher, and has been teaching World History, British History, and the Renaissance for almost twenty years. Ten MA students have been supervised by her, and even more were encouraged and supported to study abroad after their BAs or MAs. She won multiple awards in her career: NCCU Outstanding Teaching Award, NCCU Distinguished Teaching Award, NCCU Outstanding Research Award, NCCU Distinguished Research Award, MOST Talent Subsidy Incentives, and now, the 8th Scholarly Monograph Award in the Humanities and Social Sciences, Academia Sinica.

得獎著作簡介：

這本書引領讀者探索穿著與思維之間的關係，並在物質文化史 (history of material culture)、觀念史 (history of ideas) 與概念史 (history of concepts) 的多重關懷下展開。此書主要研究的年代與地區是近代早期的西歐，以文藝復興、宗教改革與國際貿易所帶來的思想變動為背景，關注此時期服飾如何成為被思考的對象與辯論的主題？又是在何種思維架構下被理解與談論？與當時重要政治、宗教、經濟或文化議題有何連繫？本書以四個影響服飾論述的觀念為主軸，探究服飾在歐洲近代早期文化與思想上的意義，以及服飾與整體社會互動的關係；此四者分別是「文雅」(civility)、「中性之事」(adiaphora)、秩序(order)與「國族」(nationhood)。透過此四個觀念，本書企圖將服飾研究拉近思想史或觀念史的領域，將服飾視為觀念的載體，並藉此瞭解歐洲近代早期的「思維方式」(way of thinking) 與「觀看方式」(way of seeing)。

本書共分六章，首章「服裝、身體與思維」，以亞當與夏娃所穿的第一件衣裳，揭開歐洲基督教社會詮釋服裝意義的歷程；再以歐洲中古與近代早期時尚的發展，指出服裝與個人身份的聯繫，以及新時尚對服飾承載的「符號意義」所帶來的衝擊，進而開啟本書有關服飾論述的研究。第二章「文雅」，以人文學者伊拉斯摩斯 (Desiderius Erasmus, 1466-1536) 換下修會會服的事件，帶出人文學者對個人舉止禮儀及形象塑造的討論。第三章「中性之事」，以日耳曼宗教改革家卡爾斯達 (Andreas Bodenstein von Karlstadt, c. 1480-1541)，及英格蘭新教徒霍普 (John Hooper, c. 1495-1555)，拒絕穿上傳統祭衣的爭議事件，探討宗教改革後儀式與服裝的問題。第四章「秩序」，以伊莉莎白女王斥責其侍女霍爾德 (Lady Mary Howard, d. 1603) 穿著過於華麗的故事，討論服飾與近代早期經濟發展及社會階層變動的關係。第五章「國族」，以十六世紀英格蘭遊記作品中的圖像-「裸

體英格蘭人」為起頭，分析服飾論述與國族認同彼此建構的關係。最後一章「結論」，不但重述與整合之前數章的重要內容，並指出近代早期服飾觀念變動的趨勢，從團體性的束縛漸漸走向個體性的表現。

本書從第一章到第六章，以「身體的身體」一詞貫穿，一方面是為了凸顯服飾與個人身體的密切關係，以及服飾與身體相同的物質性；另一方面也用以呈現歐洲近代早期服飾觀念的變化。此變化主要有三個層次，並以三位思想家為代表。首先是伊拉斯摩斯，他說：「服裝是身體的身體 (the body's body)」，將服裝理解為人身體不可分割的一部份，是個人社會身份與內在價值的延伸。再者，是在懷疑論 (skepticism) 與新視覺觀念影響下的蒙田 (Michel de Montaigne, 1533-1592)，在他的思考中，眼目所見無法直探真實，因此「身體的身體」(即服裝)，可以與人的肉體分離看待，不再具備決定個人身份與價值的力量。最後是以《利維坦》(Leviathan 1651) 一書聞名的政治思想家霍布斯 (Thomas Hobbes, 1588-1679)，他為《利維坦》所設計的封面，以非常巧妙的方式呈現了「身體的身體」：主權者的大身體由所有人民的小身體所組成。此圖打破歐洲君主塑像的傳統，不以王袍、王冠與權杖裝飾君主的身體，而是讓君主「穿上」所有人民的身體。「利維坦」身體的身體，指的不再是服裝，而是個別的「身體」，由此裂解了服裝與政治權威的連結，以及衣物與尊貴之間舊存的符號對應；但《利維坦》封面圖像中的小身體，依舊穿著代表其身份與性別的服裝，呈現出新舊交融的服飾思維。以上三個層次有時間先後的變化，也有共時性，均能代表近代早期服飾思考的模式。

U . . . " . . . " . . . @ . . . (2017)#
explores the relationship between clothing and thinking in early modern Europe, which was characterized as a period of rapid change because of the Renaissance, the Reformation and the global trade. It asks why clothing

became a hot issue of political, social and cultural debates in this period, how the meanings of clothes were constructed and discoursed, and by what means the conceptions of proper dress and demeanors were transmitted to the public. *U* " combines the approaches of the history of ideas, of concepts and of material culture to answer these questions. It treats clothing, the material thing, as the bearer of ideas, capable of containing and conveying meanings and values of early modern society. It is also convinced that we may get insights into the way of thinking and that of seeing in early modern Europe through the material objects.

This monograph starts with an "Introduction" to survey the Christian understanding of garments, the social function of clothes incorporating individuals into the communities, the progress of fashion from the late medieval to the sixteenth century, and its challenge to the signifying system of the clothes in early modern society. The following four chapters focus on four main ideas or concepts of clothing: "Civility", "Adiaphora (or things indifferent)," "Social Order" and "Nationhood." They together bring the early modern debates and discourses of clothing into the intellectual background of Humanism, the religious contention of mainstream reformers, the social and economic context of the sumptuary legislations, and into the advancing development of national identities as well. In the end of this work, a "Conclusion" delineates the trend of change in the thinking of clothing from the late Middle Ages to the seventeenth century. That period witnessed a mode of perception of clothing through communal categories and identities being gradually replaced by a new mode of thinking based on individual self-fashioning and personal display of virtues and civility.

The title of this monograph quotes Desiderius Erasmus from his *De civilitate morum puerilium* (1530) that ‘clothing is in a way the body’s body.’ This sentence is employed as a thread to knit all chapters of the monograph as a whole. In the first place, represented by Erasmus’s words, ‘the body’s body’ illustrated the conventional confidence that clothing was the second skin and could ‘infer the state of a man’s character.’ Nevertheless, the classical idea of skepticism and its distrust of human’s visuality were revived in the second half of the sixteenth century. Scholars and polemicists, Michel de Montaigne for instance, cast deep doubt upon the close connection between the inner characters and outward appearance, discerning the gap between the seeming and the being. Clothes gradually lost their old capacity of investiture and empowerment. The flesh body (or the person) was thus distanced from the second body—its clothing, by the new mode of thinking. The comprehension of the meanings of clothes became even more heterogeneous and diversified in Thomas Hobbes’s frontispiece created for his *Leviathan* (1651), where the big body of the artificial sovereign was dressed by a mass of small bodies of his subjects, instead of the royal regalia. While the subjects’ social status and occupations are still shown by their garbs in this image, the sovereign’s authority is detached from and not specified by his crown, robe and scepter any more. Clothing seems to be situated between detachable and undetachable from a person’s body in defining his status and identities. It exactly demonstrates the transitional character of the early modern, standing between the medieval belief that “the clothes make the man” and the modern idea that clothing is a sort of outward show and a means of personal image-making.

得獎感言：

在強調英文發表、學術國際化的氛圍中，能以這本中文寫作的歐洲史專書得獎，喜悅與感激之情難以言喻。終於有一種安心的感覺，沒有辜負當年帶著教育部公費留學獎學金出國讀博士時，為自己許下的承諾；也沒有忘卻臺大歷史系的指導老師期待我能完成的事：為自己的土地寫他國的歷史。當然，這本書還不夠好，但這個獎將可以鼓勵更多學子探索遠方的世界、殊異的國度，再用自己的語言說出他者的故事，也同時關照文化的差異與人類共有的情感。

進入政大歷史系 19 載，同事與助教們的照顧銘感五內，也感謝科技部對歷次研究計畫的支持，讓我得以每年造訪國外圖書館或購置需要的圖書與設備，更讓我有一、兩個助手，可以一同從事人文學科這項精密手工業，同時也是一條非常燒腦的生產線。這條生產線通常一年半載才能產出一篇論文的初樣，修改再修改，品管不過再重來，如果沒有助手的陪伴、朋友與家人的扶持，可能早就關掉了。如今有「中研院人文及社會科學學術性專書獎」的鼓勵，這條生產線更添柴火，可以繼續火熱地運轉。我要感謝侯家榆小姐與程奕嘉先生（我的助理），他們陪我一起完成這本書；還有聯經出版社的編輯梅心怡小姐，為我處理圖版並仔細校對此書。最後，深深感謝楊肅獻老師、師母、我的家人及朋友，他們都是不計利潤的投資者。