

厚民之耀

bulabulay

臺灣原住民族經典文物聯展暨巡迴展
bulabulay/Our Glory-Special Exhibition of the Precious
Material Culture of Indigenous Taiwan

2024

11.15 Fri.

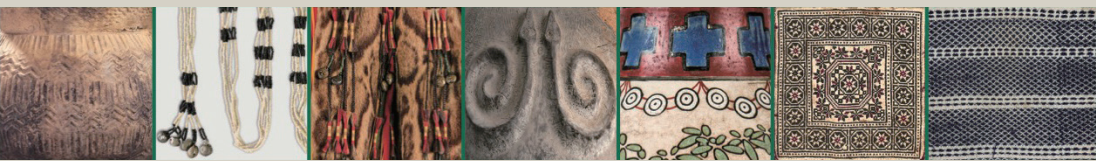
2025

7.31 Thu.



國立臺灣大學校史館 「川流廳」

免費參觀/開放時間：週二-週六 上午9:30至下午17:00，週日、一與國定假日休館
定時、預約導覽 | 講座 | 體驗工作坊



緣起

本次展覽係以文化部文化資產局公告具文資身分的原住民族古物，含國寶、重要古物及一般古物為主軸，結合了19座公私立博物館，再加上6位部落族人與收藏家的珍藏文物，組成極具獨特性且深富歷史意義的經典文物大軍，共同舉辦特展之，並規劃於一北一南的國內二座博物館進行巡迴，北部為國立臺灣大學博物館群校史館，南部為高雄市立美術館。藉由展覽，希望大家得以一次認識到原住民族文化廣袤與精緻的內涵，同時省思文資認定的當代意義。

具有文資身分的原住民族古物大集合，或可將原民文化演化的時間軸進行某種串連，以期對前述課題的釐清，提供些許幫助。經典文物係指本身形制具有獨特性、歷史脈絡完整豐沛、充滿敘事性詩意且能夠清晰呈現各時代特色及技藝等之有形文化資產。隨展所出版的圖錄專書，將完整呈現所有經典文物的圖像與內涵。此次展品類別大致有：傳統雕刻類、陶製品類、生活器物類、藝術作品類、繪畫類、當代木雕類。展場的七大展區架構，是此次大展的重點。第六與第七展區將於第二檔展期在高美館展出。專書內容除了精彩的185組件經典文物圖像之外，亦特邀五位專家學者撰寫配合展場規劃架構的專文。歡迎您的來到，大家一起見證原民之耀。

Introduction

This year (2024) I with my team focus on indigenous artworks and antiquities designated as crucial cultural heritage by the Bureau of Cultural Heritage of the Ministry of Culture, including national treasures, significant antiquities, and ordinary antiquities. There are 19 public and private museums to be invited to join in this project, along with valuable collections from 6 indigenous households and private collectors, forming a significant assembly of unique and historically significant material culture. This joint exhibition aims to showcase the depth and breadth of indigenous culture and highlight the uniqueness of cultural heritage in contemporary Taiwan. We hope that this large collection of indigenous artworks with recognized cultural heritage status will help to connect the timeline of indigenous culture and provide valuable academic insights. This joint and touring exhibition will be held at two locations: the History Gallery Hall of National Taiwan University and the Kaohsiung Museum of Fine Arts.

This is a major event in Taiwan's museum community, and we extend our gratitude to the many co-organizers and partner institutions for their strong support and participation. The word "bulabulay" means "excellent and very beautiful" in the Paiwan, Pinuyumayan, and Amis languages commonly spoken in southeast Taiwan. It also conveys the profound meaning of "very precious." These precious artifacts of tangible cultural heritage are not only unique in shape but also rich in historical context and poetic narratives, showcasing the characteristics and skills of each era. The exhibition catalog book fully describes and discusses the image and socio-cultural meaning associated with each artifact. These exhibits showcase the richness and diversity of the material culture of the indigenous peoples, complemented by detailed written interpretations. Visitors can witness the depth of culture and the glory of the indigenous peoples through traditional and contemporary artifacts that embody the spirit of Taiwan.

第一展區 考古 農獵之用的俐落利器

學術界認定臺灣最早的新石器時代文化是「大坌坑文化」(距今約7,000-4,700年前),它極可能是臺灣原住民族的祖型文化,或也是整個南島語族千百族群的祖輩源頭。出土自距今約3,500-2,300年前之卑南文化遺址的臺灣玉製裝飾儀式用品,其玉器質地晶瑩剔透,製工精緻,造型優美獨特。到了1,000至2,000年前年的金石並用時代,有一波青銅、玻璃、黃金、瑪瑙等材質製造的外來物質文化進入臺灣,最終演變成當今臺灣原住民族擁有的重要文物,並代表著族群文化發展的軌跡。自史前時代銜接到當代之物質文化演變過程,可以讓我們認識考古的重要性。許多謎般的人類歷史問題,亟需要考古證據來提點其中的故事。

Exhibit 1: Archaeological Interpretations- Artifacts of Hunting and Cultivation

Academia identifies the earliest Neolithic culture in Taiwan as the "Dapenkeng Culture" (approximately 7,000–4,700 years ago), which is highly likely to be the ancestral culture of Taiwan's indigenous peoples or even the ancestral origin of the entire Austronesian language family. After all, researchers have gradually unearthed evidence of Austronesian characteristics at various archaeological sites. During the Aeneolithic Age, from 1,000 to 2,000 years ago, a wave of foreign material cultures made of bronze, glass, gold, agate, and other materials entered Taiwan, becoming popular items among the people of that time. It subsequently became a symbol of Taiwanese culture since the Metal Age. Eventually, it evolved into important artifacts owned by Taiwan's indigenous peoples today, representing the trajectory of the cultural development of the ethnic groups.



卑南考古遺址月形石柱(高信宗攝於2020年,國立臺灣史前文化博物館提供)
Crescent-shaped Stone Pillar from the Beinan Archaeological Site (Photographed by Pungiya Kao in 2020, provided by the National Museum of Prehistory)



十三行考古遺址現況全景(文化部文化資產局提供)
Panoramic view of the current Shisanhang Archaeological Site (Provided by the Bureau of Cultural Heritage, Ministry of Culture)



Blihun漢本考古遺址(文化部文化資產局提供)
Blihun Hanban Archaeological Site (Provided by the Bureau of Cultural Heritage, Ministry of Culture)



淇武蘭考古遺址發掘現場(宜蘭縣立蘭陽博物館提供)
Excavation Site at Ki-Wu-Lan Archaeological Site (Provided by the Yilan County Lanyang Museum)



大坌坑考古遺址全景(文化部文化資產局提供)
Dapenkeng Archaeological Site panoramic view (Provided by the Bureau of Cultural Heritage, Ministry of Culture)



人獸形玉玦 距今3,500-2,300年前
Zoo-anthropomorphic nephrite earring
國立臺灣史前文化博物館典藏
Collection of the National Museum of Prehistory



陶鉢 距今約4,500年前
Ceramic bowl
新北市立十三行博物館典藏
Collection of the Shihsanhang
Museum of Archaeology



圓形折緣鍍銀壓印紋箔片 距今1,500-1,100年前
Circular gold geometric-motifs repousse foil
with folded edge
文化部文化資產局典藏
Collection of the Bureau of Cultural Heritage, MOC



侈口縮頸單把折肩束腰圈足罐 距今約1,500-500年前
Anthropomorphic jar
中央研究院歷史語言研究所典藏
Collection of the Institute of history and Philology,
Academic Sinica



青銅人形刀柄 距今約1,500-500年前
Bronze anthropomorphic hilt
中央研究院歷史語言研究所典藏
Collection of the Institute of history and Philology,
Academic Sinica



噶瑪蘭族宜蘭農校遺址魚形金屬編物
距今約600-200年前
Kavalan fish-shaped copper wire braid
unearthed at Yilan Nung-shiao Site
宜蘭縣蘭陽博物館典藏
Collection of the Yilan County Lanyang
Museum



第二展區 貝衣 雲雪真珠的重量穿搭

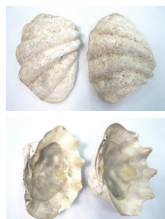
「貝珠」泰雅語qaxa，係指將海底撈到的碑磙貝以磨製、穿孔、切割方式製成的管狀型小珠。它是泰雅、太魯閣及賽德克等族群衣飾文化的特色。貝珠常做成貝珠衣、貝珠布片或護腳布等，亦見製成飾品。最為尊貴的貝珠長衣，僅受人敬重之長者或對部落有功之勇士才有資格穿著。此外，貝珠衣也可作為餽贈的重要禮物或等同於貨幣的物件。貝珠並非泰雅等三族自行生產，推測可能係與部分濱海生活的族群交易得來。臺灣原住民族的貝衣仍存有許多待考證的謎團。



秦貞廉1803年編《漂流台灣Tsyopuran記》(漂流台灣秀姑巒之記)日本出版一書，係在秀姑巒溪畔，由阿美族婦女所製作的貝珠，穿綴成長背心及飾品等。

Exhibit 2: Bead Culture Complex-Art of Adornment

Qaxa, a unique material used in the traditional clothing of the Atayal, Seediq, and Truku peoples, is a type of cylindrical bead made from ground, perforated, and segmented Tridacninae, a type of giant white sea shell. The most prestigious beaded long coats are worn only by revered elders or brave warriors who have made significant contributions. The three groups do not produce beads themselves; it is speculated that they obtained them through trade with other ethnic groups. Many mysteries still surround the beaded clothing of Taiwan's indigenous peoples, requiring further investigation.



巨碑磙貝(國立臺灣博物館提供)



泰雅族男子貝珠前遮布 toyax
1927-29年間(入藏)
Atayal men's crotch covering
國立臺灣博物館典藏
Collection of the National
Taiwan Museum



泰雅族貝珠長衣 lukus qaxa 1920s
Atayal shell beadwork on long garment
順益台灣原住民博物館典藏
Collection of the Shung Ye Museum of Formosan Aborigines



右為穿貝珠衣的泰雅族男子(日治時期明信片，南天書局提供)



泰雅族白色貝珠胸飾 suyum kangan 1930s
Atayal shell beads necklace
輔仁大學織品服裝學系中華服飾文化中心
Collection of the Chinese Textiles and Clothing
Culture Center, Department of Textiles and Clothing,
Fu Jen Catholic University



太魯閣族貝珠項鍊 snirug
1987年7月4日(入藏)
Truku shell beads necklace
國立自然科學博物館典藏
Collection of the National
Museum of Natural Science



布農族貝珠及骨板額飾 cibdas 1930s
Bunun men's forehead band
國史館臺灣文獻館典藏
Collection of the Taiwan Historical



泰雅族貝珠腳飾 kenrary qaxa 1930s
Atayal leg ornaments with shell beads
原住民族委員會原住民族文化發展中心典藏
Collection of the Indigenous Peoples Cultural
Development Center

第三展區 謎般神采的貓科變身

傳說中，魯凱族祖先追隨雲豹足跡來到霧臺的舊好茶，因此，魯凱族人被稱為雲豹的傳人。雲豹是族人永遠的嚮往，在魯凱族的歷史文化中，擁有重要的地位。臺灣雲豹喜歡棲息在1,000公尺左右的原始密林中，屬大型且兇猛的肉食性動物。有些原住民族會將牠的犬齒製作成頭目帽子的帽徽，中間縫製一塊圓形大芋螺貝板，再綴以精緻的琉璃珠或玻璃珠紋飾。一般來說，以帶毛皮之雲豹皮，所縫製成的對襟無領無綁帶之男子無袖長衣，形制上係屬傳統的方衣系統。它為部落高社會地位者所穿戴，具有勇者權位的象徵。今天，已滅絕的臺灣雲豹，只能自原民衣裝飾品中尋得追憶。

Exhibit 3: Clouded Leopard- Mysterious and Powerful Feline of Mountainous Taiwan

According to legend, the Rukai ancestors followed the footprints of the clouded leopard to reach Old Kucapungane in Wutai, earning the Rukai people the title "descendants of the clouded leopard." For them, the clouded leopard holds a significant place in history and culture. Indigenous peoples often fashioned their canine teeth into insignias for chiefs' headdresses, adorned with giant clamshell plates and delicate glass or crystal beads. The sleeveless long coats made from clouded leopard fur, part of the traditional square-clothing system, were worn by individuals of high social status to symbolize power and bravery. Today, the extinct Formosan clouded leopard survives only in memories, reflected in indigenous clothing and decorations.



1862年臺灣雲豹
(Swinhoe發表的雲豹版畫)
(作者: Joseph Wolf。
典藏者: Biodiversity Heritage Library)



排灣族佳平部落祖靈屋前聚會(日治時期彩色明信片，南天書局提供)



魯凱族男子雲豹皮衣 Irikulaw ka ebele 1850s
Rukai men's clouded leopard long garment
屏東霧臺神山部落趙燕芬女士收藏
Collection of Ms. Yen-fen Chao (Zuluzulu • A-
putwane) of the Kabalelradhane Community
of Pingtung



神山豹衣 2018
Shenshan clouded leopard long garment
李賢文畫作
Painting of Mr. Shien-wen Lee



排灣族男子雲豹皮衣 capuk a likuljav 1930s
Paiwan men's clouded leopard long garment
黃百興先生收藏
Collection of Pai-hsing Huang



排灣族男子雲豹牙帽飾 pagagiring a rikuljav 1890s
Paiwan men's hat made with clouded leopard teeth
and eagle feathers
屏東泰武鄉佳興部落沈文伶女士收藏
Collection of Ms. Wen-ling Shen (Ljuzem Djubelang
Djakudjakue) of Puljetji, Taiwu Township of Pingtung

第四展區 貴氣 排灣家名的炫世精品

陶壺、青銅刀、琉璃珠經常被視為特定地區之排灣族的傳家之寶，它們為貴族所專有，在傳統文化中具重要意義。陶壺孕生人類(排灣先祖)的創生神話。青銅刀族名譯為「宇宙之神的拐杖」，是權力的象徵。琉璃珠是婚聘重禮。細小琉璃珠多以串縫方式綴飾於衣服上，中型琉璃珠則常作為配戴用飾品。巫師之占卜道具箱上常見之雕刻，展現出排灣族對於百步蛇的敬仰及對祖先的崇拜。排灣族男子參加祭典儀式時均會穿著盛裝，而禮刀即是不可或缺的配飾，早期刀的形式較少有裝飾，日治時期逐漸將傳統工藝與代表性圖紋，雕刻於刀鞘與刀柄上，以彰顯工藝美感。



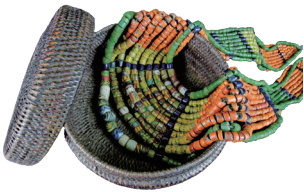
排灣族巫師揹著占卜道具箱
(王煒昶攝於1994年)

Exhibit 4: Heirlooms of Power- Cultural Treasures of the Paiwan Upper-Ranking Families

Pottery vessels, bronze knives, and glass beads are treasured heirlooms among the Paiwan people, reserved for the nobility and embodying their strict class system. These items hold significant cultural value. During ceremonies, Paiwan men dress elaborately, with the ritual knife as an indispensable accessory. Initially, knives were less decorated, but during the Japanese domination period, traditional craftsmanship and representative patterns were carved onto the sheath and handle, showcasing artistic beauty. Carvings of the hundred-pace snake and human figures not only demonstrate the status, dignity, and authority of leaders but also symbolize reverence for ancestral spirits and the preservation of traditional culture.



屏東縣文樂村排灣族女祭師，手拿一顆黑色神珠，在陶壺上滾動著，卜問神靈是否降臨？並邀請祂們參與五年祭的刺球儀式。地面上擺放著祭葉(桑葉)、大青銅刀與樹皮球。大青銅刀是大武山神的聖物，舉行迎神儀式時，刀尖朝向東方。(攝影/文 王煒昶 1994年)



排灣族複串琉璃珠胸飾及藤編圓盒 *lingpa* 1900年前
Paiwan neck ornament made by multiple strings of
glass beads/rattan basket
臺東縣政府文化處典藏
Collection of the Cultural Affairs Department, Taitung
County



排灣族青銅刀 *tikuzan ni tagaraus*
1900s
Paiwan bronze ceremonial knife
北投文物館典藏
Collection of the Beitou Museum



排灣族古陶壺 *vinalingajavan* 1985年(入藏)
Paiwan ceramic pot
北投文物館典藏
Collection of the Beitou Museum



排灣族琉璃珠頸飾 *veceqel* 1987年7月4日(入藏)
Paiwan glass beads necklace
國立自然科學博物館典藏
Collection of the National Museum of Natural Science



排灣族占卜道具箱/祈禱箱 *kanupitji*
1996年(入藏)
Paiwan female shaman utensil box
屏東縣政府文化處典藏
Collection of the Cultural Affairs
Department, Paitung County



卑南族佩刀 *tadraw* 1993年(入藏)
Pinuyumayan knife
國立歷史博物館典藏
Collection of the National Museum of History

第五展區 創造 族群新物的現代波動

臺灣原住民族的現代工藝，主要是漆器和木雕技藝兩大類，均係自日本時代發展至今。早期漆器形式大多做為一組式的菸灰缸盒、圓形盤、花瓶或壁掛，圖案大多以日月潭邵族女子在潭邊擊杵音的情景為主。木雕工藝是排灣、魯凱二族非常引以為豪的技藝。佳興部落著名的木雕工藝師有沈秋大、高枝珍、高富村、沈萬順、沈安日等。傳統雕刻師們經常將傳說神話故事刻畫在木雕、建築上，而現代工藝則以生活要素，如實用的桌椅、屏風、人與山豬、人與人的擁抱等為題材，生動活潑且多樣，其工藝能量頗為巨大。



富士岡工藝指導所

Exhibit 5: Never-ending Creations- Contemporary Indigenous Craftsmanship

The modern crafts of Taiwan's indigenous peoples, primarily lacquerware and woodcarving, have significantly developed since the Japanese domination period. Today's candy lacquerware boxes, essential during the New Year and festivals, originated from this tradition. Woodcarving is highly esteemed among the Paiwan and Rukai peoples. Traditional carvers depicted legendary myths on wood carvings and architecture, while modern craftsmanship focuses on everyday elements like practical tables, chairs, screens, and scenes of human-wild boar interactions, showcasing diverse and creative themes. Yan Shui-long (1903–1997), known as the "Father of Taiwanese Craft Art," highlighted in his research that Taiwanese craft has been profoundly influenced by the indigenous, Han, Japanese, and Western cultures.



顏水龍訪談兩位穿著盛裝的排灣族貴族在屏東縣來義鄉(引自《蘭嶼・裝飾・顏水龍》頁102-103)



1937-38年間日人山中公經常到原住民部落踏查 (國立臺灣工藝研究發展中心提供)



排灣族木雕百步蛇(彩繪百步蛇圓雕) vincikan ta qatjuvi 1992年(入藏)
Paiwan wood carving of hundred-pace snake
屏東縣政府文化處典藏
Collection of the Cultural Affairs Department, Pingtung County



北投燒原住民紋花瓶 1912-1926年間
Beitou porcelain vase
國立臺灣歷史博物館典藏
Collection of the National Museum of Taiwan History



朱漆彩繪杵歌紋小瓶(蓬萊塗) 1930s
Hourai-to lacquerware bottle
高雄市立歷史博物館典藏
Collection of the Kaohsiung Museum of History



我的母親 Depelang 1980年
My Mother Depelang
高雄市立美術館
Collection of the Kaohsiung Museum of Fine Arts



排灣族木頭雕目面像
vincikan na valji mazazangljan 1940s
Paiwan wood carving head portrait
臺北市立文獻館典藏
Collection of the Taipei City Archives



蘭嶼 1978年 Lanyu (Orchid Island)
顏水龍 油畫 Yan Shui-long oil painting
順益台灣原住民博物館典藏
Collection of the Shung Ye Museum of Formosan Aborigines



bulabulay · 原民之耀 展覽參觀資訊

● 參觀須知

1. 請共同維護展廳環境，勿於館內飲食、吸煙、嚼食口香糖或檳榔。
2. 請勿動手觸摸任何展櫃、展品。
3. 請保持肅靜，勿於館內喧嘩、奔跑及使用擴音器等影音外放設備。
4. 禁止攜帶寵物入館，導盲犬除外。

● 地點與交通

展覽地點：國立臺灣大學校史館川流廳 (106319 臺北市羅斯福路四段一號 校總區)

交通資訊：捷運新店線公館站 3 號出口，臺大大門入口椰林大道左側約150公尺處。

展覽時間：週二-週六9:30-17:00。週日、一與國定假日休館。

● 導覽申請

1. 平日團體預約導覽：須於活動前7天預約。以10人以上，20人以下為限。
2. 假日(週六)定時導覽：10:30、14:00
3. 導覽預約表單：至官網下載報名表或掃描QRCode預約。
4. 欲知更多資訊詳見官網或是寄信至bulabulay.fulu@gmail.com



◆主辦單位：財團法人福祿文化基金會
Fu Lu Culture Foundation

◆合辦單位：臺大校史館

高雄市立美術館
KAOHSIUNG MUSEUM OF FINE ARTS

◆協辦單位：文化部文化資產局、中央研究院民族學研究所、中央研究院歷史語言研究所、中華民國博物館學會、北投文物館、東南科技大學、宜蘭縣立蘭陽博物館、屏東縣政府、原住民族委員會原住民族文化發展中心、高雄市立歷史博物館、財團法人原住民族文化事業基金會、財團法人富邦文教基金會、國立自然科學博物館、國立故宮博物院、國立臺灣大學人類學博物館、國立臺灣史前文化博物館、國立臺灣博物館、國立臺灣圖書館、國立臺灣歷史博物館、國立歷史博物館、國史館臺灣文獻館、順益台灣原住民博物館、雅凱藝術事業有限公司、新北市立十三行博物館、臺北市立文獻館、臺北市立動物園、臺東縣政府文化處、輔仁大學織品服裝學系中華服飾文化中心(依筆劃排序)

◆特別感謝：小島大歌影音工作室、少多宜·節代先生、巴淑嫻女士、王煒昶先生、朱正宜先生、沈文伶Ljuzem Djubelang Djakudjakuc女士、何秀蘭Dungi Banil女士、李玫慧O'ol Kacaw小姐、李赫先生、李賢文先生、南天書局魏德文先生、屏東縣泰武鄉佳平部落莊德才adrucangalj·taluviljav先生、屏東縣來義鄉望嘉部落羅俊傑tjaluljivak·tjanubak先生、屏東縣霧臺鄉神山部落趙燕芬Zuluzulu·Aputwan女士、國立清華大學人類學研究所邱鴻霖副教授、國立臺灣大學生態學與演化生物學研究所胡哲明教授與蔡政修副教授、黃百興先生、陳俊臣先生、張大川先生、張谷源先生、翔輝運通股份有限公司、臺北市原住民族事務委員會凱達格蘭文化館、楊政賢先生、廖清福先生、鄭惠中先生、鄭博仁先生(依筆劃排序)

展覽題字：孫大川Paelabang Danapang教授