

斷裂與銜接

博物館 賽夏族
織藝回返之路

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計劃緣起

Origin of the project

博物館以收藏文物進行研究、展示教育為主要任務，時代變遷下，國內外博物館均面臨早年文物來源的正當性及透過何種管道取得等議題，引起社會諸多的討論與重視。

近代受到臺灣社會政經變遷影響，原住民族傳統文化呈現斷裂現象；1980年代原住民意識覺醒，各族群文化復振運動蓬勃興起，博物館居中扮演起重要樞紐的角色，許多典藏文物重新被發現及詮釋，進而尋找出與族群或部落的文化脈絡緊密相連關係。

近年來苗栗南庄地區賽夏族人積極訪查存留的織物與服飾，以「復織」方式推動文化復振工作。2019年起，國立臺灣史前文化博物館持續與賽夏族人共同進行館藏傳統服飾重製計畫，不但標識當代博物館的社會責任與定位，也為原住民族轉型正義的議題提供了實踐之道。

The major mission of museums is to collect cultural relics for research, exhibition and education. With changes in the times, museums around the world must deal with the legitimacy of the sources of their cultural relics obtained long ago and other related issues, raising a lot of discussion and attention.

Affected by social and economic changes of modernity, the traditional culture of Taiwanese Indigenous people has ruptured. In response to the awakening of Indigenous people's consciousness in the 1980s and the vigorous cultural revival movement of various ethnic groups, museums have begun to play an important pivotal role. Many archived cultural relics have been rediscovered and reinterpreted, and close cultural links with their related ethnic groups and communities have been found.

In recent years, the SaySiyat people in Nanzhuang Township of Miaoli County have actively inspected fabric and clothing from the past to promote cultural revitalization in the form of making traditional clothing once again. Since 2019, the National Museum of Prehistory in Taiwan has worked with the SaySiyat people in making traditional clothes based on pieces in the museum's collection, which not only signifies the social responsibility and orientation of the museum in contemporary times but also serves as a practical means for Indigenous people in their pursuit of transitional justice.

賽夏族的社會與發展

SaySiyat society and development

賽夏族（SaySiyat）總人口約有6,800人，以鵝公髻山、橫屏背山脊線分為南北兩地域：北賽夏分布於新竹五峰鄉大隘村一帶；南賽夏則分布於苗栗南庄鄉東河、南江、蓬萊村，獅潭鄉百壽村等地。清中期之後，因鄰近的泰雅族勢力及客家移民進入拓墾，賽夏族領域及語言、文化受到嚴重侵擾。

The current SaySiyat population is about 6,800. The ridge along Mount *ngangihaw* and Mount *Hengpingbei* divides their main area of habitation into two regions, north and south. The North SaySiyat live in the area of ta'ay Village in Wufeng Township, Hsinchu County. The South SaySiyat live in the villages of Donghe, Nanjiang, and Penglai and other places in Nanzhuang Township. Starting in the middle of the Qing dynasty, the neighboring Atayal people moved in and Hakká immigrants came to cultivate the land, significantly intruding on and impacting the SaySiyat territory, language and culture.



五峰矮靈祭場文物館



苗栗南庄向天湖一隅



向天湖paSta'ay（矮靈祭）祭場



東河吊橋

賽夏族以父系氏族為基礎，每個氏族都有自己的名稱，以動植物、自然現象、身體物理等現象來命名。清領時代，賽夏族的氏族制度與漢姓觀念結合，而使用了tawtawazay（豆、趙）、titiyon 朱、baba:i'（風、楓、豐、東、柏）、kaybaybaw（高）、Sawan（潘、錢）、kaS'ames（根）、minrakeS（樟、章）、hayawan（夏）、karkarang（蟹、解）、tanohila:日、tataysi'（絲、獅）、Sayna'ase:（莒）、botbotol狐（胡）、kamlala:i'蟬（詹）、karkaramo'（血）、tabtabilas（膜）等漢字姓氏。

The SaySiyat social organization is based on patrilineal lineage, each clan being named after animals, plants, and natural and bodily phenomena. In the Qing dynasty, the clan system of the SaySiyat people integrated the concept of Han surnames, leading to the use of such Chinese surnames as tawtawazay (Dou), titiyan (Zhu), baba:i' (Feng), kaybaybaw (Gao), Sawan (Pan), kaS'ames (Gen), minrakeS (Jhang), hayawan (Sia), karkarang (Sieh or Xie), tanohila: (Rih), tataysi' (Sih or Shih), Sayna'ase: (Chyong), botbotol (Hu), kamlala:i' (Chan or Zhan), karkaramo' (Sieh), and tabtabilas (Mo).



2020年矮靈祭代表氏族的肩旗

◆ 漢字姓氏：趙、豆

賽夏姓氏 tawtawazay

趙的姓氏來源自 tawtaw（豆子、花生之意），另一漢字姓氏的寫法為「豆」姓。目前在祭典當中掌管的工作是katehtel ka'owazan（水神祭），起源地與大部分其他姓氏一樣，來自苗栗與新竹的papakwaka'（大霸尖山），目前趙與豆姓在Say kilapa:（北賽夏群）中較為常見。

◆ 漢字姓氏：朱

賽夏姓氏 titiyan

朱的姓氏來源自 tibtibon（薏米珠），目前掌管的祭儀 paSta'ay（矮靈祭）的工作，祭典期間南北賽夏群必須各推薦一名「總主祭」，總主祭必須由朱姓者擔任。此外，因為賽夏族為合議制，所以其他各姓氏亦需推薦一人擔任各姓（或組）之主祭者，負責處理各姓（或組）之祭典事務。

◆ 漢字姓氏：潘、錢

賽夏姓氏 Sawan

潘與錢的姓氏意義源自「樹枝交錯」，目前掌管的祭儀為'a'owaz（祈天祭），因祭儀目的是祭天，因此其舉辦的盛大程度，更勝於一般民眾熟知的paSta'ay（矮靈祭）。此外kaS'ames根姓亦是潘姓分出來的，同樣為祈天祭的辦理者，因為根姓已有其獨立的賽夏族語姓氏，所以不同於 Sawan 而單獨出來。



2020年矮靈祭場中的肩旗

◆ 漢字姓氏：夏

賽夏姓氏 hayawan

夏的姓氏因為發音近似於賽夏族語 *ha:wan*（夜晚），因此採用這樣的解釋，但來源依舊在考證中。夏姓亦有另一分支姓解 *karkarang*。目前夏與解姓家族掌管的祭儀為 *Soro: ka'owazan*（龍神祭）。過去在農業時代，賽夏族人不只求雨也祈晴，目的就是希望能夠有好天氣讓稻米豐收，但隨著時代變遷，族人漸漸不再務農，龍神祭成為賽夏族人另一種祈求平安的信仰之一。

◆ 漢字姓氏：風

賽夏姓氏 baba:i'

風的姓氏來源自 *bai:i'*（風），目前風姓人口眾多，是一個較大的家族，生活領域分布在苗栗縣南庄鄉的 *rareme:an*（向天湖）。目前其執掌的祭儀為 *'oepoeh na maya' ka'owazan*（鎮風祭），因鎮風祭攸關大自然與族人生活的影響，所以舉辦地較為低調與謹慎，過程確保祭儀的正確與神聖性，才能避免因外來的干擾而導致災難，以此保護賽夏族人安居。

◆ 漢字姓氏：芑

賽夏姓氏 Sayna'ase:

芑的姓氏來源自 *ase:*（九芑樹），在祭儀中職掌 *bi:wa'ka'owazan*（雷神祭），為的是祭拜雷神 *bi:wa'*，雷神祭從古至今便是一個相當低調的祭儀，因此文獻紀錄較少。神話傳說中的芑姓特別身強體壯，為了延續其生理的優勢，他們決定執行內婚制，拒絕外姓的求婚，亦不接納勸阻，最終芑姓僅剩一少年，受風家領養，並替他配婚以延續香火。這則神話不可考究其真實性，但能間接說明芑姓人口較少的緣由，並且與風姓之間有的收養關係，以及賽夏族自古外婚的傳統。

◆ 漢字姓氏：高

賽夏姓氏 kaybaybaw

高的姓氏來源自 *ibabaw*「高」之意，與 *tawtawazay*（豆）及 *babai:i'*（風）等姓氏一樣，轉譯為漢姓時，將賽夏語的原意保留下來。高家的祖先從 *kamo'omaro*，即鹿場方面出發，經過 *papilosayan*（石壁下）、*boyo' rikrikar*（大窩）、*baso'*（拍色窩）及 *siwazay*，最後移居到現在的 *waro'*（大東河社）；一派則分住到 *rai'in*（紅毛館）；還有一派則到 *pilay*（今日的比來社）。

paSta'ay 的變與不變

Changes and consistency in the paSta'ay

面對社會環境劇烈變遷，加上族群識別和整合需求的辯證關係，祭儀成為賽夏族人訴求族群認同的重要活動，尤以 *paSta'ay*（外界通稱為「矮靈祭」）為最。

paSta'ay（矮靈祭）是賽夏族人對於矮靈 *ta'ay* 表達「感恩」與「和解」的祭典，舉行時間約在農曆10月15日前後，由南北兩祭團代表會面約定日期。祭典活動可分為祭前、祭典和祭後，祭前主要是祭祀者與各姓氏長老的河邊協商；祭典包含祭告祖先、*rara:ol*（招請、迎靈）、敬晚餐和 *kiStomal*（正式開唱）、*papatnawaSak*（欲拒還迎）、*papa'oSa'*（送靈）、塗泥、伐赤楊木、墜稍和毀架等儀式；祭後則為送矮靈們往東方的河流之後完成祭儀。

Due to the relationship between the drastic changes in the social environment and the need for ethnic identification and integration, rituals, especially the *paSta'ay*, have become an important way for the SaySiyat people to regain their ethnic identity.

The *paSta'ay* is a ceremony to express gratitude and reconciliation with the dwarf spirits (*ta'ay*) held around the 15th day of the tenth lunar month. The actual date is agreed upon by representatives from the north and south ceremonial groups. The ceremony is divided into three phases: the pre-ceremony, main ceremony, and post-ceremony. The pre-ceremony is mainly a consultation among the worshipers and elders of each clan; the ceremony includes the rituals of *rara:ol* (welcoming the spirits), *kisirinaolan* (providing the spirits with a dinner), *kiStomal* (entertaining the spirits), *papatnawaSak* (chasing the spirits) and *papa'oSa'* (sending off the spirits to the river to the east); the post-ceremony marks the end of the event.



北祭團祭屋

聚會議事

邀請儀式前夜朱家
慰勉錢詹夏胡祭團

1947-1953年間

2020年



夏門攝影企劃研究室 提供



羅芷翎 提供

祭典現場今昔

1947-1953年間

2020年



夏門攝影企劃研究室 提供



取芒草避邪祈福

凌晨三度取芒草置於家中也
作為邀請儀式時前之避邪祈福

1947-1953年間

2020年



夏門攝影企劃研究室 提供



羅芷翎 提供

1947-1953年間

2020年



夏門攝影企劃研究室 提供



祭場一隅

1947-1953年間

2020年

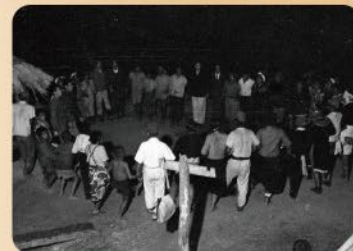


夏門攝影企劃研究室 提供



1947-1953年間

2020年

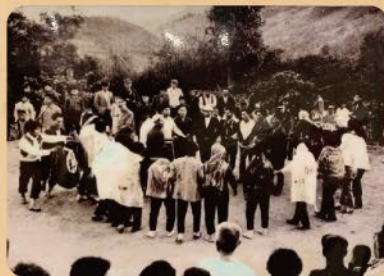


夏門攝影企劃研究室 提供



塗泥儀式

米籴在paSta'ay祭典中的somama（塗泥）儀式中擔任重要角色，儀式過程由兩個青年到祭場挖一個洞，加上水攪成泥漿，再將米籴割裂，塗在老弱婦女背上後丟棄，如此可以祛除病痛。



苗栗縣賽夏族民俗文物館 提供



2020年paSta'ay祭典中的somama（塗泥）儀式

paSta'ay儀式中長老站在白上訓話



夏門攝影企劃研究室 提供



潘秋榮 提供

十年大祭

paSta'ay祭儀隨著時代產生變化，原為每年舉行，日治時期受到禁止，改成每兩年一祭，在每個第10年的祭典上會出現紅白雙色大祭旗（sinaton）。現代祭儀從早期六天五夜，縮短成為四天三夜。祭儀中具傳統意涵的器物包括結芒、臼及蛇鞭，傳達了通告、保護、避邪及遵循祖訓等意義，彰顯姓氏團體的肩旗（kilakil）與臀鈴（katapa:ngasan）也是重要的祭儀器物。而通宵吟唱的祭歌，因應時代需求改為族人分組接唱，但傳達賽夏族人對於矮靈ta'ay敬畏、愛恨情仇的幽微心情，和隱含對自然界動、植物的宇宙觀，依舊是整個paSta'ay的關鍵核心。

The ceremony has changed over time. Originally held annually, the Japanese, during their occupation of Taiwan, banned it, after which it became biennial. The *sinaton* (a red and white flag) came to be flown on the larger ceremony of each tenth year. The ceremonies have been shortened from six days and five nights to four days and three nights. Traditional articles used in the ceremony include *miscanthus* knots, mortars and snake whips, which convey the meanings of warding off evil spirits and the transmission of, protection of, and compliance with the ancestral precepts. The shoulder flags (*kilakil*) and hip bells (*katapa:ngasan*), which denote clan membership, are also important ritual objects. Based on changes in the times, the all-night chanting of the ceremonial song was changed to be sung in relay by groups, but it still conveys a core aspect of the ceremony: the SaySiyat people's reverence and mixture of love and hate for the dwarf spirits as well as their worldview, which takes animals and plants into account.



持肩旗族人換班
苗栗縣賽夏族民俗文物館 提供

在paSta'ay儀式中舞動肩旗
苗栗縣賽夏族民俗文物館 提供



曲終時刻
苗栗縣賽夏族民俗文物館 提供



十年大祭祭旗
潘秋榮 攝影

kilakil / lingling' ara: (肩旗)



肩旗 kilakil

夏門攝影企劃研究室 提供



肩旗 kilakil

羅芷翎 提供



肩旗 lingling' ara:

kilakil和 lingling' ara:均稱為肩旗，早期製作可以戴在頭上，也稱作舞帽，現今南北祭團都是以扛在肩上方式，北祭團肩旗樣式是半弧形的稱kilakil，而南祭團則是長平倒三角扇形的樣式，稱為lingling' ara:。



肩旗 lingling' ara:



矮靈祭場中的肩旗

katapa:ngasan (臀鈴)

katapa:ngasan字義為「製造音效」之意，是paSta'ay專用樂器，舞者繫綁於腰部，配合舞步節奏搖動，製造有節奏的音效。

早期臀鈴的製作，中央主體以麻編網袋為底，上縫布面，裝飾鏡子，珠子，獸骨……等增加美觀的飾物，下擺墜飾主要是薏米珠串。臀鈴男女皆可穿戴，穿戴方式係將臀鈴置於背部，雙手分別穿過兩條背帶，將臀鈴背於肩上，此時臀鈴會自然下垂於腰臀處，在參與矮靈祭的歌舞當中，竹管彼此撞擊發出聲響。



paSta'ay儀式中的
臀鈴隊伍

賽夏族服飾與歷史記憶

SaySiyat clothing and historical memory

賽夏族語kayba:en為服飾的總稱，傳說織布技術由katehtel（海女）或ta'ay（矮人）所教導。早期婦女自行種植苧麻，曬乾作為麻線，再使用水平背帶機來織布，用以製作服飾，與外族接觸後，才開始購買了棉、毛等材料加入織作。一般服飾類型分為無袖長衣、無袖短上衣、腰裙、頭飾、胸兜、披風等，傳統服飾多半以白色為底、花紋為紅色、黑色作為配色之用。

The SaySiyat word “kayba:en” is a general term for clothing. Legend has it that weaving techniques were taught by katehtels (women of the sea) or the dwarf spirits. Long ago, SaySiyat women grew ramie, dried it and formed it into twine, and then used a horizontal harness machine to weave cloth. After making contact with other peoples, the SaySiyat began using cotton, wool and other materials as well. Traditional clothing is generally divided into sleeveless long tops, sleeveless short tops, waist skirts, headdresses, corsets, capes, etc. The background color is usually white, while the patterning is usually red and black.



早期賽夏族服飾
苗栗賽夏族民俗文物館 提供



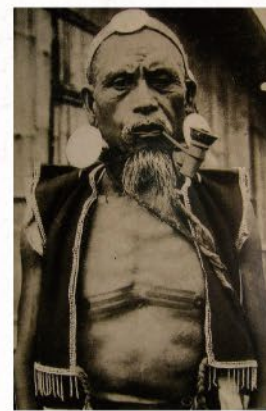
2000年初paSta'ay時，賽夏族人的服飾
馬涓琇 提供

賽夏族人口不多，且有同姓不婚的規範，族外通婚頗為常見，五峰大隘群與泰雅族毗鄰，在姻親、收養等前提，尤其是織布式微的情況下，婦女向泰雅族學習織布技法，可能連帶影響服飾形式、織紋表現。

近代賽夏族服飾發展也反映出族群淵源與關係，以1907年北埔事件為例，大隘社頭目趙明政（taro' a 'oemaw tawtawazay）與客家族群聯合抗日行動，是族群生命相互依存的記憶，目前賽夏文物館典藏趙家傳承的服飾，即連結著賽夏族的這一段歷史與族群互動的紀錄。

The SaySiyat population is small, and marriage is not permitted within the same clan, so intermarriage with those outside the community is quite common. The Wufeng Daai and the Atayal communities are neighbors. Due to a decline in SaySiyat weaving, along with intermarriage and adoption, SaySiyat women naturally learned weaving techniques from the Atayal, which influenced SaySiyat weaving and clothing.

The development of modern SaySiyat clothing reflects the origins and relationships among ethnic groups. Take the Beipu Incident in 1907 for example. The leader of the Daai community, Zhao Mingzheng (taro' a 'oemaw tawtawazay), and the Hakka jointly resisted Japanese advances, which is a memory of ethnic symbiosis. The SaySiyat Folk and Cultural Relics Museum contains traditional clothing from Zhao Mingzheng, serving as a witness to this important historical event of the SaySiyat and a record of interaction among ethnicities.



taro' a 'oemaw tawtawazay
趙明政頭目

趙正貴 提供



日治時期的賽夏族傳統建築
引用自番族慣習調查報告書
[第三卷]賽夏族



北埔街景舊照



日治時期的賽夏族婦女
引用自番族慣習調查報告書
[第三卷]賽夏族

賽夏族傳統服飾與其回返

Traditional SaySiyat clothing and its return

織布技藝與服飾製作的凋零，導致圖紋的記憶與應用逐漸褪色。根據由泰雅族嫁入賽夏族南庄風家的徐年枝（1942—）回憶，1964年間族人在祭典時，穿著傳統服明顯減少，當時來往嘉義阿里山、南投霧社一帶的族人帶著傳統服來販賣，多為泰雅族服飾。

1980年代，原住民意識覺醒，賽夏族人開始要求參與祭典時須穿著傳統服，乃出現了採購與代製傳統服飾的現象。當年為了族人參加全省傳統歌舞比賽，徐年枝也摸索仿製傳統圖紋，由東河族人組成工坊以針織製作服飾，舞蹈並獲得比賽第一名。

The fading of the weaving and apparel-making techniques caused people to forget traditional clothing patterns. According to Atayal Xu Nianzhi (1942-), who married into the Nanzhuang Wind clan of the SaySiyat, the number of people in the community wearing traditional clothes during festivals was quite low. At that time, traders from Alishan and Nantou brought traditional clothing, mostly Atayal, to sell in SaySiyat communities.

In the 1980s, when Indigenous people's consciousness of their identity was awakened, the SaySiyat began to require that festival attendees wear traditional clothing, leading to an increase in the purchase and production of such clothing. Upon joining an island-wide traditional song and dance competition that year, Xu explored traditional patterning, and the workshop she and other SaiSiyat established in Nanzhuang produced clothing worn for their performance, which won first place in the competition.



徐年枝努力復振
賽夏族傳統服飾

1994年徐年枝、林素娥、林淑莉等人到屏東原住民文化園區學習傳統織布技藝。1996-1997年三人分別返鄉開設工作坊，推動織布技藝課程，帶動起一波織藝學習風潮。1998-1999年在南庄鄉公所開設染織技藝培訓課程，徐年枝指導教10餘位賽夏族織女，開始製作完整傳統服飾。

In 1994, Xu, Lin Su'e and Lin Shuli went to the Pingtung Cultural Park to learn traditional weaving techniques. From 1996 to 1997, the three returned to their respective home villages and opened workshops to offer weaving courses, which drove a wave of weaving learning. From 1998 to 1999, a course on dyeing and weaving techniques was held at the Nanzhuang Township Office, where Xu instructed more than ten SaySiyat weavers to start making complete traditional clothing.

雷神紋

雷女 (wa:on) 是賽夏族神話傳說中雷公的女兒，曾教導族人種植農作物因為完成了為父雷公所託任務，而離開凡間，後來族人看到雷女回到天家時的閃電，就在服飾上織出閃電狀的雷神紋紀念袍。

約1990年以後，出生於南庄嫁到五峰賽夏族的風秀鳳（1917—），回向天湖參加矮靈祭，看見雷神紋後，應用毛線材料以賽德克族的技法模擬，嘗試重新織出雷神紋服飾。



In the myths of the SaySiyat, wa:on, the thunder maiden (daughter of the thunder god) taught her people to grow crops. After having completed this task assigned by her father, she returned to the heavens. When the SaySiyat saw her lightning in the sky afterwards, they began weaving patterns in the form of lightning on their clothing to commemorate her. Sometime after 1990, paza' a kalih babai'i (Feng Shun'en) (1917-), who was born in Nanzhuang and married into the Seediq community in Wufeng, returned to Xiangtian Lake for a paSta'ay. After seeing patterning on clothing there, she attempted to make clothing with such patterning using wool thread and Seediq weaving techniques.

2002年在政府社區總體營造政策下，南庄鄉東河社區陸續展開多項計畫，辦理瓦祿（walo'）文化節（2003年），推廣傳統竹編與染織工藝，並規劃社區文化、觀光、生態旅遊產業，期望帶動地方發展。

In 2002, with the government's Integrated Community Building policy, the Donghe community successively launched a number of projects, such as organizing the walo' Cultural Festival (2003) and promoting traditional bamboo weaving and cloth dyeing/weaving. They also worked on the community culture, tourism and eco-tourism industries in an effort to promote local development.



2014年東河社區染織培訓課
余成益 提供

為家人親手織一件傳統服是許多賽夏族婦女的心願，因此2014年起，透過東河社區發展協會的推動，開始培訓織女學習織布的技藝，並在2016年paSta'ay十年大祭時，親手織出美麗的傳統服飾參加展覽；並於2018年的paSta'ay祭典上，首次穿回手織的傳統服飾。

Weaving traditional clothing for their families had long been a dream of many SaySiyat women. Beginning in 2014, the Donghe Community Development Association launched a course for these women. They completed their work, which went on public display during the 2016 paSta'ay (which was a larger one that takes place every ten years). The paSta'ay in 2018 was the first in a long time that attendees wore traditional SaySiyat clothing.



2003年「南庄瓦祿文化節」族服展演
余成益 提供

穿回paSta'ay祭場的男子短衣（蝴蝶衣）與意義

Men's short tops (butterfly tops) worn at a paSta'ay and significance

透過祭典儀式的進行是傳承延續賽夏族文化的重要基礎，也是凝聚族群認同與集體記憶的核心。在祭典儀式中族人穿著賽夏族服飾除了表現族群文化認同外，更是區別我群與他群的象徵。

2014年賽夏族織女風順恩組傳統服飾重製團隊，帶動更多族人開始投入製做傳統服，國立臺灣史前文化博物館2019年起協助族人進行重製工作，透過研究調查，尋找老照片進行比對，終於發現館藏的一件短上衣曾於1970年間paSta'ay祭典時由族中長輩穿著。因其紋飾特殊，族人將之暱稱為「蝴蝶衣」。

The paSta'ay is an important foundation for the transmission of SaySiyat culture and the core cohesive aspect of their ethnic identity and collective memory. During the ceremony, wearing traditional clothing not only shows the group's cultural identity but also exhibits the distinction between the SaySiyat and other ethnic groups.

In 2014, the Clothing Revival Taskforce, organized by ya'aw a kalih baba:i', began to motivate more members of the clan to make traditional clothing. The National Museum of Prehistory began providing assistance to the effort in 2019. By looking at photographs of paSta'ay ceremonies from the past, a short tunic was found to have been worn by the elders of the clan in 1970. They called it a "sleeveless short butterfly top."

男子短衣（蝴蝶衣）



國立臺灣史前文化博物館典藏之蝴蝶衣，找到舊照片中穿著該件服飾進行塗泥儀式的主人

穿回祭場的蝴蝶衣



復振賽夏織藝重返祭場

2020年幾位賽夏族織者藉由織品技術分析比對，重製了多件收藏於博物館的服飾，並且特地於paSta'ay（矮靈祭）舉辦時，讓家人穿該件上衣重回祭場，引起族人們的關注。

賽夏族在歷史的潮流中，受到多重族群移墾的擠壓，近代族人更在文化流失夾縫中企圖凝聚族群意識，藉由傳統服飾的復織之路，找回成為「賽夏族人」的自信，與屬於賽夏族圖紋主體觀的服飾藝術表現。

In 2020, based on analysis and comparisons of clothing, several SaySiyat weavers made replicas of a number of traditional articles in the museum collection. Moreover, their families wore these clothes during a paSta'ay, attracting much attention from others in the community.

Over time, the SaySiyat have been squeezed by the migration of multiple ethnic groups, but the modern SaySiyat are trying to unite their ethnic consciousness in the face of cultural loss. By making traditional clothes, they have found their ethnic self-confidence and a form of art that expresses who they are.



苗栗縣賽夏族民俗文物館 提供



2021年史前館進一步與賽夏文物館合作辦理文物返鄉特展—「遇見 kakita' (相見)」將館藏賽夏族文物及服飾返回原鄉展出。

In 2021, the National Museum of Prehistory further collaborated with the SaySiyat Museum in organizing a special exhibition, *Meet Kakita*, of cultural relics in the latter museum.



賽夏族民俗文物館 提供

當代博物館與部落合作的社會責任與角色

Social responsibility and role of contemporary museums in collaborating with Indigenous communities

原住民傳統服飾不但具有顯示社會階層以及特殊身分、反映社會變遷等多重意涵，同時服飾的圖紋、形式等更凸顯傳統藝術之美，也是族群認同的重要表徵。

藉由史前館與賽夏族服飾重製回返之路，結合賽夏文物館的培力工作，適時銜接起斷裂的織藝文化，證實當代博物館角色從文物保存、研究，轉變為主動提供族群（部落）需求為主位的互動模式，不僅解開文物背後的脈絡知識，重構當代博物館的社會功能，也為原住民族轉型正義的議題提供一個思考路徑。

Traditional Indigenous clothing not only signifies social class and identity and reflects social changes, etc., but also highlights the beauty of traditional art through patterning and form, which are also important representations of ethnic identity.

Through the National Prehistory Museum and SaySiyat people's efforts, combined with the work of the SaySiyat Museum, the fractured weaving culture has been mended. This is evidence that the role of museums has changed from cultural-relic preservation and research to an interactive mode of actively providing for Indigenous communities' needs, which not only unlocks contextual knowledge within cultural relics and is reconstructing the social function of museums but is also providing ideas on how to achieve transitional justice for Indigenous people.





