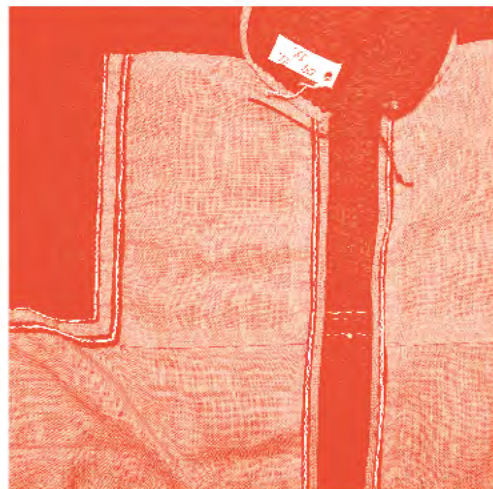
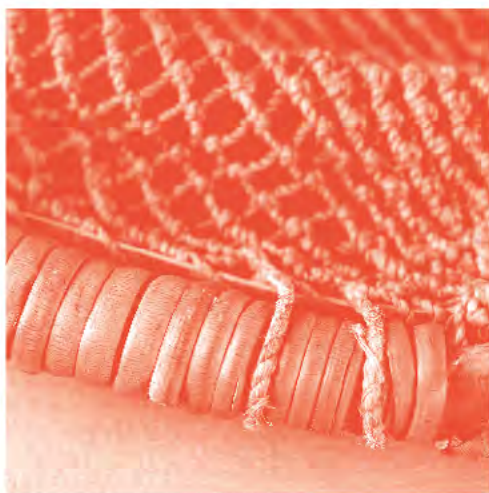


WE  
ARE  
SEEDIQ  
SEDIQ  
SEEJIQ



賽  
德  
克  
族



This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

ISBN 978-91-986645-3-9

(©) National Museum of World Culture



We Are Seediq website | <https://reurl.cc/blXpmd>



We Are Seediq 中文版網址 | <https://reurl.cc/V4EVWb>



takingcare

**ETNOGRAFISKA MUSEET**  
MUSEUM OF ETHNOGRAPHY



# Contents 目錄

## 06

---

Introduction

前言

## 08

---

Histories of the Taiwan  
Collections

臺灣藏品的由來

Michel D. Lee 李東 |

Dr. Aoife O'Brien 伊娃·奧布萊恩博士

## 10

---

Letter Excerpt from Genji  
Nakahara

中原源治親筆信錄

Michel D. Lee 李東 |

Dr. Aoife O'Brien 伊娃·奧布萊恩博士

## 14

---

A Century to Reconcile With

百年和解

Michel D. Lee 李東 |

Dr. Aoife O'Brien 伊娃·奧布萊恩博士

## 18

---

Project Reflections

計畫感言

## 44

---

A Century of Seediq Stories  
in the Swedish Collection

瑞典館藏百年賽德克族物語

Awi Nokan (吳永昌 Wu Yongchang)

## 46

---

Realising a More Caring  
Indigenous Museum  
Exhibition

實現更友善的原住民族博物館展覽

Kumu Walis 谷慕·瓦歷斯

## 48

---

We are Seediq

賽德克族

## 52

---

Catalogue of Exhibited  
Objects

展出文物目錄

Iwan Pering 伊婉·貝林 |

Michel D. Lee 李東

# Introduction

## 前言



Workshop at the Museum of Ethnography in Stockholm, Sweden with museum staff and the Seediq Cultural Research delegation in March 2022.

2022年3月於瑞典斯德哥爾摩民族誌博物館進行館方人員和賽德克文化研究小組工作坊  
Image 照片 | Michel D, Lee 李東

“ There was a focus on concepts of care for collections, as well as for people ”

「計畫重點在於將守護的概念  
體現於博物館館藏、人類、  
地球及其未來」

This booklet is an outcome of the European Union's Taking Care Project: Ethnographic and World Cultures Museums as Spaces of Care, which brings together thirteen Ethnographic and World Cultures museums within Europe.<sup>1</sup> The Taking Care Project examined the colonial past of museums and endeavoured towards working with decolonial methodologies. There was a focus on concepts of care for collections, as well as for people, the planet and its future, and examined how indigenous concepts of care can be integrated into museum practice.

Working within a thematic work package entitled Designing Sustainable Futures, the National Museum of World Culture, Sweden (NMWC) decided to emphasise relationships when working with the concept of sustainability – to attempt to cultivate a sustainable relationship with collaborators that can continue beyond the Taking Care Project. NMWC and members of the Seediq community, working through the Seediq National Assembly (Taiwan) and Providence University (Taichung, Taiwan), were partners in the creation of the exhibition 'We Are Seediq'. This booklet records the methodologies, processes and results of the cooperation in the creation of the exhibition. The intention of the project was to experiment with methodologies that endeavour towards decolonising museum structures and de-centering traditional ethnographic perspectives.

本手冊為歐盟「守護計畫：讓民族誌暨世界文化博物館成為守護的空間」之計畫成果，集合了歐洲各地共 13 個民族誌和世界文化博物館。「守護計畫」檢視博物館的殖民史，並努力實踐去殖民化方法。計畫重點在於將守護的概念體現於博物館館藏、人類、地球及其未來，並研究如何將原住民族對守護的概念納入博物館實踐。

瑞典國家世界文化博物館群 (NMWC) 於「設計永續的未來」此主題分類下，決定落實永續概念的過程亦特別強調「關係」二字—試圖培養與合作夥伴的永續關係，好讓彼此的關係在守護計畫結束之後仍可持續下去。NMWC 和賽德克族通過賽德克族民族議會 (臺灣) 和靜宜大學 (臺灣臺中) 合作，共創「We are Seediq」展覽。本手冊記錄了展覽共作之方法、過程、結果。本計畫目的為實驗各種不同的方法，致力於落實博物館結構去殖民化，使傳統民族誌觀點去中心化。

#### Footnote 註

1. The Taking Care partner museums include Weltmuseum Wien (Vienna, Austria) serving as coordinator, L'AfricaMuseum (Tervuren, Belgium), Linden-Museum (Stuttgart, Germany), Museum am Rothenbaum Kulturen und Künste der Welt (Hamburg, Germany), Nationalmuseet (Copenhagen, Denmark), Museu Etnològic i de Cultures del Món (Barcelona, Spain), Musée des Civilisations de l'Europe et de la Méditerranée (Marseille, France), Museo Preistorico Etnografico "Luigi Pigorini" (Rome, Italy), Nationaal Museum van Wereldculturen (Netherlands), Slovenski etnografski muzej (Ljubljana, Slovenia), Statens museer för världskultur (Sweden), Museum of Archaeology and Anthropology (Cambridge, United Kingdom) and Pitt Rivers Museum (Oxford, United Kingdom).

# Histories of the Taiwan Collections

台灣藏品的由來

Michel D. Lee 李東 | Dr. Aoife O'Brien 伊娃·奧布萊恩博士



## Histories of the Taiwan Collections at the Museum of Ethnography, National Museums of World Culture, Sweden

**Michel D. Lee | Curator | National Museums of World Culture**

**Dr. Aoife O'Brien | Curator | National Museum of Ireland**

The Museum of Ethnography in Stockholm, Sweden manages three collections of objects collected in Taiwan, likely between 1907 and 1918. The J.F.G. Umlauff collection is the most numerous and best documented. It is from this collection that some of the descendants of the original communities from which the objects were collected are able to be identified. The other two collections are the Folke Cronholm and Sten Thiel collections. All of these collections were acquired under a colonial context, while Taiwan was a Japanese colony between 1895 and 1945.

### J.F.G. Umlauff Collection

J.F.G. Umlauff (1833-1889) owned a company based in Hamburg, Germany that sourced cultural objects and natural history specimens from around the world for museums and private collectors in the West. The company operated from 1868 until 1974. The J.F.G. Umlauff collection of Taiwan material is the largest collection of Taiwan indigenous material at the Museum of Ethnography. Numbering 315 objects, the overwhelming majority, if not all, of which were collected from Taiwan indigenous communities, representing at least six different cultural groups ("Yami"/Tao, Paiwan, Atayal, Seediq, Rukai and Tsou).

---

Event commemorating the opening of the Taiwan Trunk Railway attended by Folke Cronholm in 1908.

福爾克·克朗霍姆於 1908 年出席臺灣縱貫鐵路開幕啟用紀念活動。  
Image 照片| 0070.r.0014

Two batches of Taiwan indigenous material was purchased through J.F.G. Umlauff by the Museum of Ethnography in Stockholm. The first group, representing about five different cultural groups, was collected in 1907 on the main island of Taiwan. According to records kept by the Museum of Ethnography in Stockholm, this group was formed for Umlauff in 1907, by a botanist named “G. Makasara” (Nakahara Genji). The objects arrived at the Museum in 1909. A second group, a collection of material from the Tao (Yami) people of Orchid Island, arrived in 1910. The collector and collecting context of the Orchid Island material is currently unknown.

### Folke Cronholm Collection

Folke Cronholm (1873-1945) was a Swedish consul general, lawyer, diplomat and collector. During his career, he worked in Canada, Japan and China, and he collected objects from China, Japan, Taiwan, and North and Central America. The material from Taiwan is overwhelmingly from indigenous communities and includes around one hundred nine objects and images. Evidence from the image collection suggests that Cronholm visited Taiwan in 1908 for the opening of the Taiwan East-West Railway (臺灣縱貫鐵路)<sup>1</sup>, and it is likely he acquired objects at this time. Cronholm’s Taiwan collection was acquired by the Museum of Ethnography in 1910.

### Sten Thiel Collection

Sten Thiel (3 July 1891 – 12 February 1980) was a Swedish civil engineer and scoutmaster. He visited Asia on study trips and was in Taiwan in February 1918. While there, he collected “Tayal” (Atayal) objects from the northeast of Taiwan. These objects were left to his alma mater, Högre allmänna läroverket å Östermalm, in 1922. In 1959, the school transferred the collection of twenty three objects to the Museum of Ethnography in Stockholm.

## 瑞典國家世界文化博物館

### 民族誌博物館的台灣藏品歷史

李東 | 研究員 | 瑞典世界文化博物館群

伊娃·奧布萊恩博士 | 研究員 | 愛爾蘭國家博物館

瑞典斯德哥爾摩民族誌博物館保管三批從臺灣收集而來的文物，估計於 1907 年至 1918 年期間陸續取得。其中以烏姆勞夫 (Umlauff) 的收藏內容最多，記錄也最完整。我們正是從中辨識出文物源出社群的後代。另外兩批文物則是福爾克·克朗霍姆和斯騰·泰爾的收藏。臺灣自 1895 年至 1945 年間為日本殖民地，因此這些文物皆於殖民時期取得。

#### J.F.G. 烏姆勞夫的收藏

J.F.G. 烏姆勞夫 (1833-1889 年) 擁有一家位於德國漢堡的公司，該公司協助西方博物館和私人收藏家從世界各地蒐集文物和自然歷史標本。公司營運期間從 1868 年至 1974 年止。烏姆勞夫的臺灣收藏是民族誌博物館內最大批的臺灣原始文物，總計有 315 件，絕大多數皆從臺灣原住民部落收集而來，至少代表了六個不同的文化族群 (雅美 / 達悟族、排灣族、泰雅族、賽德克族、魯凱族、鄒族)。

斯德哥爾摩民族誌博物館向烏姆勞夫採購兩批台灣本土文物。第一批初步代表五個不同的文化族群，於 1907 年於臺灣本島收集而來。根據斯德哥爾摩民族誌博物館保存的記錄，這批文物是 1907 年由一位名叫「G. Nakahara」(中原源治) 的植物學家替烏姆勞夫收集而得，並於 1909 年被送到民族誌博物館。第二批則是蘭嶼達悟族 (雅美族) 的文物，於 1910 年抵達博物館。目前未知蘭嶼文物的收藏者和時空背景為何。

#### 福爾克·克朗霍姆的收藏

福爾克·克朗霍姆 (Folke Cronholm, 1873-1945 年) 是瑞典總領事、律師、外交官和收藏家。在他職業生涯中曾被派駐加拿大、日本和中國工作，收藏過來自中國、日本、臺灣以及北美和中美洲的文物。來自台灣的文物多數出自原住民族群，包括約 109 件物品及圖像。根據圖像藏品的資料證明，克朗霍姆曾於 1908 年為了臺灣縱貫鐵路開通而造訪台灣，很可能是於該期間取得物品。民族誌博物館於 1910 年收購了克朗霍姆的臺灣文物。

#### 史騰·泰爾的收藏

史騰·泰爾 (Sten Thiel, 1891 年 7 月 3 日 - 1980 年 2 月 12 日) 是一位瑞典土木工程師和童子軍團長。他走訪亞洲各地考察，並於 1918 年 2 月停留臺灣，期間從臺灣東北部收集了「泰雅族」文物。後於 1922 年將文物留給母校烏斯特拉里斯高中 (Högre allmänna läroverket å Östermalm)。該校於 1959 年，將 23 件藏品轉交斯德哥爾摩民族誌博物館。

#### Footnote 註

1. Unpublished research by 黃維君 (Wei-chun Huang), National Taiwan University. Huang, W. (2021) E-mail to Michel D. Lee, 27 September. 臺灣大學黃維君未發表的研究。於 2021 年 9 月 28 日以電子郵件提供予李東。

# Letter Excerpt from Genji Nakahara

中原源治親筆信錄

## Introduction to Letter Excerpt from G. Makasara (Genji Nakahara)

By Michel D. Lee & Dr. Aoife O'Brien

The following is an excerpt of a letter written by Nakahara Genji (G. Makasara) that was apparently sent to J.F.G. Umlauff along with the collection, describing the conditions within which some of the objects were acquired. Although the complete original letter has not currently been located, an English translation of the excerpt survives in the archive of the Museum of Ethnography in Stockholm.<sup>1</sup> It reveals that Nakahara sometimes collected under hostile situations, being met with heavy resistance from local tribes, and strongly suggests that some objects were acquired through acts of coercion. It is not explicitly stated which area or group of people were affected by the circumstances described in the letter excerpt, but it mentions that his group was attacked in Paransha, home to the Paran which was a Seediq tribe, located in the vicinity of present-day Wushe.

### G. Nakahara 中原源治親筆信摘錄之簡介

作者：李東 Michel D. Lee | Aoife O'Brien (伊娃·奧布萊恩) 博士

以下摘錄自中原源治(G. Nakahara)親筆信。這封信顯然是與文物一併寄給了 J.F.G.烏姆勞夫(Umlauff)，信中描述部分物品取得的情形。儘管目前尚未尋獲完整原始信，斯德哥爾摩<sup>1</sup>民族誌博物館檔案仍保有信件摘要的英文譯本，內容說明中原有時會在敵對的情況下取得物品，並遭當地部落大力抵抗，信中並強烈暗示某些物品是通過脅迫而取得。雖然沒有明說是哪些地區或族群受到信中描述情況的影響，但有提到隨行小隊在巴蘭社遭受襲擊。巴蘭社是賽德克族巴蘭部落所在地，約略是現今霧社附近。

#### Footnote 註

1. Archive of the Museum of Ethnography, D2a Originalkatalog, vol. 29  
民族誌博物館檔案 D2a Originalkatalog, vol. 29



## Letter Excerpt from “G. Makasara “ (Genji Nakahara)

### Chinese translation and annotations by Kumu Basaw

Extract from a letter from Mr. G. Makasara (who collected the ethnographic specimens) written in Hozan Formosa 16 Feb. 1907.

I have just returned from travelling and collecting in the Hongo<sup>1</sup> and Paransha<sup>2</sup> districts of the Atayal group of savages. At Paransha we met with a great disaster. We were attacked at night by the Atayals. I had five policemen and a number of friendly savages with me. Three of my natives were killed and had their heads taken and we ourselves had sword and knives taken from us. However we managed to escape in the dark.

The boundary of this savages group is now surrounded by a cordon of police who keep watch night and day. These Atayals with the Ami are the two most cruel groups of savages in Formosa. I send you ethnological specimens from the Musha, Hongo and Paran villages of the Atayals and from the Kaban<sup>3</sup> village of the Tsou group. I also obtained some specimens at Bemoshia and Aransha of the Atayals but I have stored these for safety at the neighbouring police stations and will send them later. I am now starting to visit the savages at Koshun near Mount Morrison.

- Letter 29th May 1907. The inclosed sketch map shows the districts in Formosa where the collections were made. The Japanese are at war now with all the savages in the northern half of the Savage territory. It is a war of extermination as there appears no other alternative to be.

The Aiyu line (Aiyu is the Chinese police) extends now around the northern end of the savage districts and halfway down the island of the western border. This line consists of blockhouses at every 60 yards with a live electric wire and explosive mines at front. In some places this line goes over mountains 8000 feet above the sea. The jungle is so impenetrable that the Japanese cannot use ordnance and the savages lose very few men in comparison with the number of heads they secure from their enemies. The Japanese must win in the end but this war may last for years yet. You can hardly imagine the difficulty how I “persuaded” the savages to part with some of the objects I obtained from them and between ourselves, the persuasion was not always effected with money.

The difficulties of the intercourse with the savages also appear from an extract from the newspaper. Japan Daily Mail<sup>4</sup> ( 24th May 1907 ) Formosa. Recent accounts from Formosa indicate that the Aiyu advanced from two apparently independent directions one in the Shinko<sup>5</sup> and Toyen districts and the other in the Shinshiku ( Kagi ). It now appears that the second of these operations is of the nature of a flanking movement. The whole campaign has not yet attracted much outside attention yet it has great importance as being the first determined attempt on the part of the Japanese to bring the aborigines into subjection.

These aborigines, although they number only a hundred thousand, hold three fifths of the entire island, and throughout the territory occupied by them complete isolation exists against outside ingress or egress.

## G.Makasara (中原源治) 親筆信摘錄

### 中文翻譯/ 筆記 谷慕·巴紹

以下節錄自 G. Makasara (中原源治) 先生 (民族誌文物收藏者) 於 1907 年 2 月 16 日所寫的信。

我剛從泰雅族番人的 Hongo<sup>1</sup> 和 Paran<sup>2</sup> 地區旅行採集完回來。我們在巴蘭社 (Paran) 遇到一場巨大災難，在夜裡遭到泰雅族襲擊。隨行有五名員警和一些友善的番人，其中三名本地人遭殺害，頭顱都被取走了。我們則是劍和刀被搶走，所幸仍在黑暗中成功脫逃。

現在這群番人的邊界已被日夜巡邏的警察包圍。泰雅族和阿美族是福爾摩沙最殘暴的兩個番族。我寄給您泰雅族的霧社、Gungu、Paran 部落和鄒族楠仔腳萬社<sup>3</sup>的民族誌標本。另外也在泰雅族的白毛社和阿冷社取得了一些標本，但為了安全起見，先存放附近的警察局，之後另外寄給你。我現在要先去拜訪玉山附近的恆春番人。

- 1907 年 5 月 29 日書信。隨信附上手繪地圖說明文物在臺灣的產地分佈。日本人正和番地北半部的所有番人交戰。這是一場滅族之戰，因為除此之外似乎別無他法了。

隘勇線 (隘勇是漢人警察) 如今延伸至番地北端附近和西部界圍區的一半。這條防線每隔 60 碼就有一座掩堡，前方設置一條通電鐵絲網以及會爆炸的地雷。有些地方的隘勇線甚至翻越海拔 8000 英尺的山脈。此區叢林茂密難以穿越，日本人無法使用軍械，因此番人的傷亡數量遠少於敵方被奪走的頭顱數量。日本人最終必須要贏，但這場戰爭可能會持續數年。你無法想像有些物品我是如何「說服」這群野蠻人讓我拿走的，而且私下告訴你，不見得全是用金錢去說服的。

從報紙摘錄也可以看出與番人交涉之困難。《台灣日日新報》<sup>4</sup> (1907 年 5 月 24 日) 福爾摩沙。根據福爾摩沙最近報導顯示，隘勇線已從兩個明顯獨立的方向推進，一個在新高<sup>5</sup>和桃園地區，另一個在嘉義。如今看來，後者屬於左右包夾行動。整起事件尚未引起外界太多關注，但作為日本人首次有企圖決心征服原住民，這次行動具有非常重要的意義。

這些原住民雖然只有十萬人，卻佔據了整座島五分之三，所佔據領土完全與世隔絕，禁止外人進出。

這些原住民大多 (每 8 人中有 5 人) 是由人稱泰雅族的野蠻獵首者組成。去年，由 4550 名各級軍官組成的隘勇部隊開始對抗原住民，計劃通過開闢道路使每推進一步成為永久建設。據指出該項政策已修建 382 英里長道路，佔據 1378 平方英里土地。此項工程必定極其艱鉅，還可能需要很長一段時間才會有成效。

### 谷慕·巴紹註解

隘勇線原本於清領時期 (1644–1911) 設置，目的是以政策防堵番人入侵漢人土地，並警告漢人不得越界，以保護漢人開墾者安全，當時僅有「隔離」、「防守」等功能，界線設立有時使用山川等自然界圍，或以人工方式立碑、挖溝渠等。日本人治臺時沿襲清朝隘勇線，並大幅擴增其功能範圍，以侵占原住民土地與資源為目的，其設置地區分佈臺北、桃園、新竹、苗栗、臺中、南投、宜蘭、花蓮、臺東等地，受隘勇線政策影響的族群有泰雅族、賽德克族、太魯閣族、賽



The Majority of them (5 out of every 8) consist of the Savage head hunters who are know as the Atai. The Aiyu forces which comprise 4550 men of all ranks were put in motion last year against the aborigines the programme being that each step of advance should be rendered permanent by the construction of roads. It is stated that in accordance with the policy 382 miles of roads have been built and 1378 sqrae miles of territory occupied. The undertaking must be exceedingly arduons (sic) and its consummation is probably tardistant.

### Commentary by Kumu Basaw:

The Aiyu Line was originally one of the a policyies set up by the Qing Dynasty (1644-1911) during their rule in Taiwan. It functioned as a blockade to prevent the incursion of indigenous peoples into Han people's landslands and served as a warning to the Han people to not cross the line. It not only protected the safety of the Han settlers. It was a form of "segregation" and "defense". The lines took on many forms, from natural boundaries such as mountains and rivers to manmade boundaries of stone, ditches etc. The Japanese inherited the system during their rule in Taiwan and expanded it to encroach on the land of indigenous peoples and the resources within. Aiyu Lines were set up in Taipei, Taoyuan, Hsinchu, Miaoli, Taichung, Nantou, Yilan, Hualian and Taitung etc. They affected the indigenous Atayal, Seediq, Taroko, Saisiyat, Bunun, and to a lesser extent, the Amis and Rukai peoples. The Japanese would install electrified fences and explosive mines near the Aiyu Line to contain the indigenous influence. Some wealthy Han Chinese would even pay the Japanese to set up an Aiyu Line to seize the area and its resources themselves. As a result, the lands were gradually lost to Taiwan's indigenous peoples. Either way, both the Qing government and the Japanese coveted the rich mountains and forests in the traditional territories of the indigenous peoples, expelling the indigenous peoples originally inhabiting the lands to take over the resources.

In 1907, when G. Makasara wrote the letter, the Aiyu Line surrounded nearly all of central Taiwan and Wushe. The situation was still quite tense at that time, with constant armed retaliations against the Japanese throughout Taiwan.

夏族、布農族以及少部分阿美族、魯凱族。日本人在隘勇線附近架設電網、地雷以及哨站，用以圍堵原住民勢力。甚至有些富裕漢人會付錢給日本人，由其設置私隘，以奪取該土地資源。於是，原住民族土地慢慢地流失。清政府或日本無不覬覦原住民傳統領域的豐富山林資源和土地，將原居此地的原住民趕往他處，以佔據土地上的資源。

中原源治於 1907 年寫下這封信時，隘勇線幾乎包圍整個中部地區，當時情勢十分緊張，各地武裝衝突事件層出不窮。

### Footnote 註

1. 'Hongo', correctly pronounced as 'Gungu,' is one of the twelve villages of the Seediq Tgdaya. The nasal sound in 'Gungu' made it difficult for the Japanese to pronounce it correctly, so it was roughly scribbled down as 'Hogo' or 'Hongo', and written as '荷歌' in Kanji. It is the village of Dakis Nobing and Dakis Nawi. (Clarification by Jianjun Hong) Dakis Nobing and Dakis Nawi were the poster children deliberately brought up under the policy of Imperial Japan as aborigines who have accepted Japanization. They both held a teaching degree and were also the first indigenous peoples in Taiwan who became teachers. During the Musha Incident, the two were conflicted with their blood relations and their Japanese government upbringing. They eventually made a suicide pact and left a death note before ending their lives.  
Hongo，正確讀音為Gungu，是Seediq Tgdaya的12社之一，因為Gungu發音上有鼻音發聲，日本人難以正常發音，只好亂記成Hogo或Hongo，漢字荷歌，為花岡一郎與二郎的部落。(洪建鈞的說明)。花岡一郎(Dakis Nobing)及花崗二郎(Dakis Nawi)是日本帝國理番政策下所刻意培養、原住民接受日本皇民化的樣板人物，其擁有教師學歷，也是臺灣原住民首位教師，在霧社事件發生時，因血緣身分以及被日本政府栽培之間產生矛盾，兩人寫下遺書後相約自殺。
2. Paransha (Paran Village) was originally located on the southwestern hills of Musha. After taking part in the Musha Incident, the tribe was forcibly relocated to Alang Nakahara (now Zhongyuan Village) in 1940 by the Japanese government for fear of another uprising by the Tgdaya community.  
Paransha,巴蘭社，原址為霧社西南坡地。因參與霧社事件，日本政府懼怕Tgdaya群再度起義，被迫於1940年遷移至中原社(現今的中原部落)。
3. 'Kaban' is called Nama Kaban in the Tsou language, meaning 'flat fertile land'. It used to be one of the four major northern Tsou villages named the Luhtu settlement, known as Nanzijiaowan (楠仔腳萬) amongst the Han Chinese. In 1887, the Qing government established the "Namakaban Lecture Hall," and the Han Chinese settlers who began to immigrate here also introduced smallpox and pandemics, leading to a sharp decline in the Tsou population. Starting from 1930, the Japanese government relocated the Bunun Isbukun and Take Todo into the village, altering the village that was until then dominated by the Tsou people. The village has since evolved into the present-day Bunun's Mamahavunna Tribe.  
Kaban在鄒(Tsou)語稱Nama Kaban，意指肥沃平坦之地(flat fertile land)，過去本為北鄒四大社之一魯富郡群式居地，漢人稱楠仔腳萬。1887年清政府在楠仔腳萬設立萬興關學堂，漢人開始往此地移墾，也帶進了天花瘟疫，使鄒族人口銳減。1930年起日本政府陸續遷移布農族郡社群、卓社群等移民進入該社，快速改變原本以鄒族作為主體的部落。演變成現在布農族的久美部落。
4. Japan Daily News was an official newspaper founded by the Japanese in Taiwan on May 6th, 1898. It discontinued on the April 1st, 1944.  
台灣日日新報，是日本人於1898年5月6日在台灣創立的官方報紙，並於1944年4月1日停刊。
5. 'Shinko' is likely Shinko County, referring to the now Nantou County area. 這裡的Shinko可能是新高郡，指的是現在的南投縣區域。

Recreation of a shawl in the Museum's collection (1910.05.0048) made by Lin, Ximei.

館藏披肩 (1910.05.0048) 由林喜美老師重製。

Image 照片 | Michel D. Lee 李東

# A Century to Reconcile With

一個世紀後的和解

## A Century to Reconcile With: History and Methodology of the Cooperation Between the National Museums of World Culture and Members of the Seediq Community

Michel D. Lee | Dr. Aoife O'Brien

Within the TAKING CARE Project, The National Museums of World Culture, Sweden (NMWC) worked on an experimental exhibition in collaboration with the Seediq National Assembly and the Indigenous Cultural Heritage master's degree programme at Providence University in Taichung, Taiwan. The Seediq are one of sixteen Indigenous peoples currently recognized in Taiwan. They were invited to become partners, as they are one of the source communities<sup>1</sup> represented in the Taiwan collections at the Museum of Ethnography (currently part of the National Museums of World Culture, Sweden) collected over a century ago, between 1907 and 1918. The identification of the Seediq group as one of the source communities was a result of much communication with various people in Taiwan that the authors of this text queried and had discussions with. This was later confirmed after inviting a delegation of members of the Seediq community, including traditional knowledge holders, to study the collections in Stockholm in November of 2022. Prior to this visit and research, the attribution "Seediq" did not appear in the catalogue entries for what are now identified as Seediq objects. Following this visit, object records were updated and the Seediq, as a cultural group whose ancestors created these objects, were finally acknowledged in the collections documentation. Having been a colonized people since around 1914, when the Japanese first established a police station in Wushe to control "the raw barbarians" (生番)<sup>2</sup> living in the area, the Seediq, along with other Indigenous groups in Taiwan, are today taking steps to reclaim their culture, identity and voices. The correct attribution of Seediq objects to their community is just one small step on the path to affording authority and cultural ownership.

After a first digital meeting between NMWC curators, Seediq representatives, and Dr. Shuya Lin of Providence University in July 2021, an official invitation to cooperate was extended to the Seediq National Assembly on 17 September. A positive response was received on 22 September, after an internal meeting of the Assembly in Taiwan. Providence University was also included in the cooperation, as they have an Indigenous Cultural Heritage master's programme with a focus on Seediq culture. A memorandum of understanding was signed between the three parties in February of 2022, which included an article to adhere to the Taiwan Protection Act for the Traditional Intellectual Creations of Indigenous Peoples, which was signed as a separate document by NMWC in September of 2023. The Seediq Youth Association subsequently also provided valuable assistance to the project with much enthusiasm. For some people working on the museum's side, it was humbling to understand that this cooperation is only one small part of what members of the Seediq community have already achieved in attempts to reclaim their heritage and voices. For example, the Indigenous Cultural Heritage master's program at Providence University have made efforts to revive



their cultural identity, language, songs, dance, crafts and other traditional knowledge. Much of their education and knowledge exchange is based on multi-generational learning. As MA course Associate Professor Iwan Pering explained, the villages are the classrooms, and the elders are the professors. It is the hope that the experimental exhibition can contribute to that cultural revival work. In this cooperation, the Seediq side conducted their own fieldwork on the museum objects, holding several workshops in different Seediq tribes, bringing together various generations to share experiences and memories relating to the museum objects.

In this project, the curators aimed to co-create, from a foundational level up, a digital exhibition; highlighting Seediq voices and attempting to address issues of power imbalances using experimental methodologies, from the perspective of current organizational practices. A digital exhibition opened in August 2023, and future development and control of the exhibition has been handed over to the Seediq partners. The digital exhibition will be on the Open Museum platform of Academia Sinica, Center for Digital Cultures. The creation of a physical exhibition at the Museum of Ethnography was a wish from NMWC. This opened on 22 April 2023 and is planned to end in January of 2025. A nine-member Seediq delegation travelled to Sweden for the opening and was involved with associated events, as well as participating in a roundtable discussion about de-colonialism with the University of Stockholm. There were also various forms of exchanges with Sami people during their visit.

Transparency and equality are the two main guidelines that were used throughout the cooperation. For example, the budget from the European

## 百年和解：瑞典世界文化博物館群與賽德克族之合作歷程及方法

李東 | Aoife O'Brien (伊娃·奧布萊恩) 博士

在 TAKING CARE(守護)計畫中，瑞典世界文化博物館群(NMWC)與賽德克族民族議會及臺灣臺中靜宜大學原住民族文化碩士學位學程共同舉辦一場實驗性展覽。賽德克族是臺灣目前承認的 16 個原住民族之一，該族為民族誌博物館(現為 NMWC 一部分)於一個多世紀前(1907 年至 1918 年間)所收藏的臺灣文物源出社群之一，因此受邀成為本計劃合作夥伴。經本文作者與臺灣方多人多次溝通洽詢及討論，認定賽德克族群實為館藏文物源出社群之一。此後並於 2022 年 11 月邀請包括傳統知識傳承者等賽德克族代表團，於斯德哥爾摩研究館藏文物後加以確定。該次出訪和研究前「賽德克族」一詞未見於文物目錄冊，如今已確認實為賽德克族文物。館藏文物記錄亦於該次訪問之後加以更新，且賽德克族身為文化群體，該批文物係由其祖先創造，終於得以館藏紀錄確認該民族之存在。賽德克族自 1914 年左右日本人於霧社首設警察駐在所控制居住當地「生番」<sup>2</sup> 以來，始終是被殖民的族群。如今，賽德克族與臺灣其他原住民族正以實際行動重新索回其文化、身份、聲音。而正確歸類賽德克族文物僅是賦予自主權和文化所有權道路上的一小步。

Seediq Cultural Research Delegation and museum staff after the Dmahur (reconciliation) ceremony at the Museum of Ethnography in Stockholm, Sweden, 28 February 2022.

2022 年 2 月 28 日，賽德克文化調研小組和博物館工作人員於 Dmahur 和解儀式結束後於瑞典斯德哥爾摩民族誌博物館合影。

Image 照片 | Karl Zetterström



Union for the project was transparent for all partners, and the Seediq side also had influence on how the funds were used. The decision to make the exhibition digital was decided upon in order to address questions of accessibility of the final results for communities within Taiwan. The Seediq side was seen as the cultural owners of the objects, regardless of the legal status of the collection, and issues relating to identity, interpretation of the objects and culture and historical perspectives were written together with the partners. All of the information, images, films, etc., that resulted from the project has been handed over to the Seediq partners, so that they are able to keep the information for their future use.

One of the most important endeavours of this project has been to develop an equitable and sustainable relationship, guided by concepts of care, between personnel within the museum organization and the Seediq people that can continue even after the TAKING CARE Project ends. As this relationship develops and there is a deeper mutual understanding for the different parties involved, further projects may be developed around the needs of the parties and the collections. It is therefore extremely important that the working methodologies are transparent in order to cultivate a relationship based on mutual trust and respect.

#### Footnote 註

1. By the term "source community," we are referring to present-day groups that can trace their lineage to the groups that are mentioned in museum archival records and object labels. Although many of the tribes listed in the collection archives are no longer the same due to forced relocations by the Japanese colonial administration, members of present-day tribes can trace their lineage to some of the old tribes recorded in the archives.

「源出社群」一詞是指某當代群體之譜系可以追溯到博物館檔案記錄和文物標籤所提到的群體。儘管因為被日本殖民政府強制搬遷，藏品檔案所列的許多部落已大不相同，但當今部落成員仍可追溯其譜系至檔案記錄的一些舊部落。

The term "tribe" (*alang* in Seediq language) is commonly used today by indigenous peoples in Taiwan to refer to groups of people that share a common cultural identity, with social relationships based on history and lineage, that is also associated with geographical (village) location.

「部落」(賽德克語稱為「alang」)是當今臺灣原住民普遍用來指具有共同文化認同的群體，基於歷史和譜系而彼此有社會關係，也與地理(聚落)位置有關。

2. The terms 生番 (*sheng fan*) and 熟番 (*shou fan*) can be translated as "raw/unripe barbarians" and "cooked/ripe barbarians" respectively. They were vague and fluid terms used by the Qing dynasty (1644-1911) in China to differentiate between indigenous peoples on Taiwan that lived in the mountains and those that lived in the plains. The terms also implied how acculturated a group was to Han Chinese culture and whether they submitted to the Chinese state. Those that were considered raw/unripe lived in the mountains and did not submit politically and/or culturally. Peoples living in the plains were considered cooked/ripe and were more acculturated and/or submitted to the state. Use of these terms was continued by the Japanese on Taiwan during the Japanese colonial period (1895-1945), and the indigenous peoples were further categorized into seven different cultural groups.

「生番」和「熟番」二詞可以分別譯為「生的/未成熟的野蠻人」和「煮熟/成熟的野蠻人」。它們是中國清朝(1644-1911)時期用來區分台灣住在山區的原住民和住在平地的原住民的模糊流動用語。這些用語還暗示了一群體對漢族文化的適應程度，以及是否服從中國政治體。那些被認為是原始/未成熟的人生活在山區，不順從中國政治和/或文化。生活在平地的人則被認為是煮熟/成熟的，並且更加適應和/或服從國家。日本殖民時期(1895-1945)，日本人在臺灣沿用這些詞語，原住民被進一步分為七個不同的文化群體。

經過 2021 年 7 月由 NMWC 策展人、賽德克族代表和靜宜大學林淑雅博士進行首次線上會議，NMWC 於 9 月 17 日向賽德克族民族議會發出正式的合作邀請。議會在臺灣舉行內部會議後，館方於 9 月 22 日收到正面的答覆。靜宜大學因其原住民族文化碩士學位學程以賽德克族文化研究為核心，亦成為合作方之一。三方於 2022 年 2 月簽署合作備忘錄，其中一條明文要求遵守《原住民族傳統智慧創作保護條例》，該條文已於 2023 年 9 月由博物館群以獨立文件方式另行簽署。後續賽德克族青年會也十分積極熱情地為本計畫提供寶貴的協助。對於博物館工作人員來說，賽德克族早已在索回其文化遺產和群體聲音方面有所成就，得知本次合作僅是其中一小部分，令人由衷地敬佩。例如，靜宜大學原住民族文化碩士學位學程致力於復興族人的文化認同、語言、歌謠、舞蹈、手工藝和其他傳統知識。族人的教育和知識交流多以跨世代傳承為基礎。正如文碩學位學程副教授伊婉貝林(Iwan Pering)所解釋，部落就是教室，耆老就是教授。期望本次實驗性展覽能夠對文化復興大業有所貢獻。賽德克族也於本次合作中對博物館文物展開實地考察，於不同的賽德克部落辦理多場伴讀工作坊，匯集不同世代的族人，分享博物館文物有關的經驗和回憶。

策展人於本計畫目標係從基層共創一項數位展覽；凸顯賽德克族的聲音，並試圖從當前組織實踐的角度，使用實驗性方法化解權力失衡的問題。數位展將於 2023 年 8 月開幕，未來展覽的開發和控管將移交賽德克族合作夥伴。數位展將呈現於中研院數位文化中心開放博物館平台。於民族誌博物館創造實體展是 NMWC 的願景。展覽於 2023 年 4 月 22 日開幕，目前規劃展至 2025 年 1 月結束。賽德克族代表團一行九人前往瑞典參加開幕式等相關活動，並與斯德哥爾摩大學共同出席關於去殖民主義的圓桌討論會。代表團訪問期間亦與薩米人進行各種形式的交流。

貫穿合作過程的兩大指導原則是透明平等，如向所有合作夥伴公開歐盟計畫預算，賽德克族也對資金運用表示意見、發揮影響力。展覽數位化的決定是為解決臺灣社群對最終成果的取得性問題。無論館藏的法律地位為何，賽德克族都被視為文物的文化持有者，並與合作夥伴共同撰寫身份認同、文物詮釋以及文化和歷史觀點等相關議題。本計畫所產生的所有資訊、圖像、影片等皆已全數移交賽德克族合作夥伴，以利其保存作為未來使用。

本計畫最重要的力圖之一為博物館組織成員與賽德克族人之間，以守護概念為原則所建立之公平永續關係，即便 TAKING CARE 計畫結束後仍可繼續走下去。隨著關係發展，以及各方彼此更深入地相互理解，未來可另發展更多以各方及文物需求為核心的計畫。因此透明的工作方法極為重要，以利培養基於互信互重的關係。

Ximei Lin and Robo Nawi, Seediq weavers, studying textiles at the Museum of Ethnography in Stockholm, Sweden in late February 2022.

2022年2月底，賽德克織女林喜美老師和高雪珠老師於瑞典斯德哥爾摩民族誌博物館進行織品文物研究。

Top image 上圖 | Karl Zetterström

(Left to right) Bakan Walis, Pihu Nabu and Awi Nokan recording and studying the headhunting knife (1910.05.0029), one of the most important objects amongst the Seediq material. Late February, 2022, Stockholm, Sweden.

(從左到右) 巴干·瓦里斯、高政賢、吳永昌三人正在記錄研究獵首刀(1910.05.0029)，這是賽德克文物最重要的一件物品。攝於 2022 年 2 月瑞典斯德哥爾摩。

Bottom image 下圖 | Karl Zetterström

# Project Reflections

計畫感言

Michel D. Lee 李東 | Dr. Aoife O'Brien 伊娃·奧布萊恩博士

**WE ARE  
SEEDIQ**







Two Seediq delegations visited the Museum of Ethnography in Stockholm, Sweden. The first delegation comprised a Seediq Cultural Research Delegation that traveled to Sweden 28 February – 12 March 2022. They studied objects to confirm which ones could have originated from Seediq communities. During this time, they also held public events to share information on Seediq history and culture and their hopes for how this project may positively impact Seediq and broader indigenous cultural work in Taiwan. Between 19 – 30 April 2023, a second delegation visited Sweden to participate in the opening of the ‘We Are Seediq’ exhibition. The delegation led tours of the exhibition and outreach for the public.

In this section, some of the delegates reflect upon the cooperation with the National Museums of World Culture and their experiences during the project. Finally, two curators that worked on the project at the National Museums of World Culture also contributed their collective reflections about working with decoloniality from within the museum organisation.

兩批賽德克族代表團先後訪問瑞典斯德哥爾摩民族誌博物館。第一批代表團是賽德克文化調研小組，於 2022 年 2 月 28 日至 3 月 12 日期間訪問瑞典，對館藏文物進行調查研究，以確認何者可能源自賽德克族，並於訪問期間支援館內公開活動，分享賽德克族歷史文化，過程中更期許本計劃能為賽德克族和更多臺灣原住民族文化工作帶來正面影響。第二批代表團則於 2023 年 4 月 19 至 30 日訪問瑞典，參加「We are Seediq」實體展開幕，並向參觀民眾提供導覽及推廣活動。

本節記錄賽德克代表團部分團員所寫下關於和國家世界博物館群合作及參與計畫期間之心得感想。最後由參與本計畫的兩位國家世界文化博物館研究員策展人共同分享二人從博物館組織內部落實去殖民化工作之心得感想。

---

Outside of the exhibition ‘We Are Seediq’ at the Museum of Ethnography, Stockholm, Sweden.

攝於瑞典斯德哥爾摩民族誌博物館「We Are Seediq」展場外。  
Left image 左圖 | Karl Zetterström

Second Seediq delegation in the We Are Seediq exhibition in April 2023.  
2023 年 4 月第二批賽德克代表團於「We Are Seediq」實體展期間合影。  
Top image 上圖 | Michel D. Lee 李東

# First Seediq Research Delegation

第一批賽德克調查研究代表團

28 / 2 - 12 / 3 2022

“ I was most impressed by the Museum’s attitude and approach towards the source community. ”

「在這調研過程中的感觸，首先是館方對待藏品原有社群的態度與方式」



## Awi Nokan

Snuwil Tribe, Sediq Toda

Contract Committee Member, Council of Indigenous Peoples

I was invited by Iwan Pering and others to study the Seediq objects in the collection of the Museums of World Culture in Sweden. In the lead-up to the trip, I took part in many fieldwork studies organized by Iwan Pering and invited Seediq elders from three different Seediq dialect groups, i.e., Seediq Tgdaya, Sediq Toda, and Sejiq Truku, to identify and discuss the objects together. What impressed me the most was how the elders reacted when they saw images of objects that have been kept in the museum collection in Sweden for as long as a hundred years. The elders were particularly excited when they saw images of objects that no longer exist, yet they recalled seeing them in the past. They started talking about these objects enthusiastically as if revisiting those bygone years.

After verifying the images of the objects with various tribes, we visited the Museum of Ethnography in Sweden in 2022 and began two weeks of cultural research. In the process, I was most impressed by the Museum's attitude and approach towards the source community. They explained the history of how the Seediq objects came into the Museum's possession, treated us with respect and equality, and informed us about their position on decolonization in reconstructing the historical and emotional ties between the objects and the source community.

## Awi Nokan (吳永昌)

Alang Snuwil (春陽部落), Sediq Toda

原住民族委員會賽德克族聘用委員

我是自2021年受 Iwan Pering 等邀請參與瑞典世界文化博物館藏賽德克族文物活動，過程中不僅參與了由Iwan所辦理的「伴讀工作坊」，將瑞典博物館所傳遞有關館藏賽德克族文物照片，邀請賽德克族包含Seediq Tgdaya (賽德克族德固達雅語群)、Sediq Toda (賽德克族都達語群) 和 Sejiq Truku (賽德克族德魯固語群) 三語群部落耆老共同進行文物的辨識討論。耆老共同討論的過程中，讓我印象深刻的是，由於瑞典館藏文物距今已有百年之久，因此當耆老看到文物照片檔案時，特別是針對有些當代已消失但耆老記憶中卻有相關印象的文物時，更是激起了耆老們熱烈的討論，影像中的文物似乎也讓耆老們又再次重溫了過去已逝去的年華歲月。

在完成各部落內有關文物照片的辨析與確認等階段活動後，接著就是參與2022年出訪瑞典博物館進行為期二週的文物調研活動，在這調研過程中的感觸，首先是館方對待藏品原有社群的態度與方式，我從調研活動中館方不吝說明館藏賽德克族文物的歷程，但是他們所展現的態度卻是以尊重、對等與解殖的立場，對待文物和原始社群之間的歷史與情感關係。



“ I was amazed at how beautifully woven they were, with different combinations of techniques ”

**Robo Nawi (Gao, Xuezhu)**

**Maapung Tribe, Seediq Tgdaya  
Seediq Cultural Knowledge Holder**

A mission impossible has turned out to be a mission possible, and it has even happened in my ordinary life.

I searched on the map for the far-away country of Sweden, which takes a long time to reach by plane from Taiwan. The distance between the two countries was the first hesitation that crossed my mind. The purpose of going to Sweden was to see my people's clothes and everyday objects dating back a hundred years ago. Today, such intricate and brightly woven clothing no longer exists within the tribes. In Taiwan, we have seen our indigenous clothing in the collections of three museums. Indeed, the beautiful ones are always kept in museum collections. The team shared images of objects from the Museum of Ethnography in Stockholm. Some of them were so unique that they inspired my desire to visit Sweden and see such a rarity with my own eyes. The Seediq delegation that visited Stockholm was a group of specialists in their respective fields, and each had their division of work to make this rare international exchange possible.

I was treading on a foreign, freezing, and snowy land, with a different set of customs, lifestyles, streetscape, architecture, and populated by Caucasians. Everything is different from Taiwan. Fortunately, we had translators who helped us overcome language barriers; otherwise, I could not imagine what would have happened to us.

# 「親眼目睹百年文物，驚訝怎麼可以織得這麼漂亮」

Entering the museum meant the beginning of our research. Stepping inside the museum, my earlier apprehension gradually gave way to a sense of calm. This was not a dream. I was there to see the relics of our ancestors. Seeing the century-old objects before me, I was amazed at how they beautifully woven they were, with different combinations of techniques, dual-color, and complex patterns. The fabric had a black and white edge finish, with decorative threads to cover the seams. The shawl made of three panels is even more amazing, and the only one I have seen so far. It was made of a single piece of woven fabric, cut into three pieces and sewn together. This piece is a dual-coloured ratu pick-weaving. Not a single pattern is repeated. I could not help but wonder if this ancestral female weaver had a computer in her head that allowed her to create a different pattern for every piece of textile. I was utterly humbled by what I saw.

Pushing my thoughts back to 100 years ago, I believe this was every woman's work at that time, and there were weavers in every household. They would each design their own mix of techniques and create weaves of different patterns, which explains why clothing back then had a lot more patterns. Coming back to modern days, however, historical records show that resistance and external rulers forced the Seediq culture to slowly disappear, resulting in a gap of about fifty or sixty years in the weaving tradition. Fortunately, thanks to the insistence of some elders who continued to weave, we can still learn some weaving skills today and therefore we shoulder the responsibility of passing on the knowledge.

Fate had brought us to Sweden to meet with century-old objects. We thank the Museum in Sweden for its hospitality and for organizing this exchange and treating us like equals. The Seediq set a precedent in Taiwan's indigenous international cultural exchange. We can be proud of ourselves this one time, but only very briefly.

Speaking from my perspective as a weaver, Seediq weaving culture has awakened. How we revive Seediq culture is an assignment for our people. Our people must work hard together, as there is more to be done. Soldier on ~

## Robo Nawi (高雪珠)

Alang Maapung (中原部落), Seediq Tgdaya

賽德克族文化資產保存者

不可能的任務竟然是可能的任務，甚至在我平凡的生活也發生了。

搜尋地圖「瑞典」這麼遙遠的國家，搭飛機也要很久才能到達的國家，這個是我心中第一個浮現的疑惑。前往瑞典的目的是要去看百年前的族服、生活用品。目前在部落看不到織得複雜又亮麗的族服。在台灣我們曾看過三間博物館館藏族服，好看的的確都被收藏著。而團隊分享了瑞典民族誌博物館的物品，看到幾件我認為非常特別的，吸引著我想親眼感受這如此稀有的織品，更觸動了我想要去瑞典的心動。這批參訪斯德哥爾摩的賽德克族團隊是依每個人不同的專業組合而成，並且分工來完成這場難得的跨國際交流。

踩著異國土地，氣候寒冷、冰天雪地、文化習俗、生活習慣、街景建築、白色人種，皆與我們臺灣大不相同，還好語言有協同的翻譯者，否則我是無法想像此次同行將會有甚麼狀況發生。

進入博物館意味著調研的開始，當雙腳踏入館內，先前忐忑的心情逐漸恢復平靜，這不是夢是真正的來看祖先的文物了。親眼目睹百年文物，驚訝怎麼可以織得這麼漂亮，不同的技法搭配組合、雙色又複雜的挑織紋路，布邊用黑白兩色去包邊，接縫處也會加修飾線；三塊接縫處的披肩更是厲害，至今所看過的披肩是織完一條剪成三塊來縫合的，而這件文物是雙色ratu挑織，挑紋沒有重複的，不禁懷疑這位祖先織女頭腦有裝電腦嗎？可以想到每一樣都不同的紋路，萬分佩服～

把思緒推回100年前，我相信這是當時每一位女人的工作，家家都有會織布做衣服的人，所以每個人都會設計自己的技法組合，織不同紋路的衣服，衣服樣式紋路勢必相當豐富；然而回到現代，歷史記載經過抗戰、被統治，強迫賽德克族文化慢慢的流失，導致織布文化斷層了五六十年左右，還好有幾位老人長輩堅持織下去，才有幸學習到織布技術，傳承的責任要延續下去。

機緣連結了我們到瑞典與百年文物相會，感謝瑞典方盛情的招待且用對等的合作方式進行這次的交流，台灣原住民族文化交流跨國際賽德克族為首例，賽德克族值得驕傲一次但不要很久，在我的角色來解讀，賽德克族織布文化被敲醒了，該如何使賽德克族母體溫度升溫，將是族人要做的功課，族人再一起努力、加油～



“ For me, it was a very special and fortunate opportunity to work with the research delegation. ”

### **Bakan Walis**

**Tongan Tribe, Seediq Tgdaya**

**Specialist, Taiwan-Austronesian Indigenous Words and Narrations  
(Organization for the Promotion of Indigenous Languages)**

A big thank you to the old ancestors of the Seediq people! Without them, we as descendants would have nothing to retrace.

A big thank you to the Swedish and Seediq sides for the help and support from so many of you!

For me, it was a very special and fortunate opportunity to work with the research delegation. In those fourteen days, we worked tirelessly to record and measure what we saw, held meetings and kept a log of our work. We started early and finished late, documenting the memories of our ancestors and continuously sharing the very unique Seediq spirit with each other.

My favorite observations of the 14 days were our unspoken understanding with each other, the way we treated each other, the way we discovered the world together, and the way we cared about each other. However, we also had to give each other space. Otherwise, we would get on each other's nerves, or worse, quarrel.

# 「於我，是一個很特別和幸運的機會能夠成為調研團一起工作」

Every day, I formed new connections with the objects of my ancestors, wondering why my ancestors did things the way they did. Why was their sense of aesthetic like this?

These things have been preserved to the present day. Dear ancestors! What do you want us to do?

The mere act of thinking, working, and thinking again, lends clarity to everything and brings us closer to reality.

Just imagine if grandfather's grandfather or grandmother's grandmother left you one thing, but that thing comes from nature. It could be a tree or a fruit that has been passed down through generations, but everyone has forgotten about the tree species that was once ubiquitous on this land. No one has ever seen or used it, let alone planted it. What do you think is going on here?

Of course, you can imagine the environment in which (he) lived, the evidence and traces of (her) life, and think of us who are at the crossroads of time, trying to live. You can even feel as if you have traveled through time and space to talk to them. It all depends on how you interpret it, but it is not just "you", because there is a whole tribe, a whole ethnic group, and 98% of them share the same understanding (or lack thereof) with you. What does it mean? Or what can we pass on together as a people?

I remember during an interview at the Museum when Michel asked me, "What does all this mean?"

My answer was:

"I used to fear that my people would disappear, which would mean 'I' would be nothing. I don't want to disappear, so 'all this' represents that the Seediq people are truly existing. This is a people with tenacious resilience. Until the moment you become a true person (Seediq), these are questions without conclusions."

## Bakan Walis 巴干·瓦歷斯

Alang Tongan (眉溪部落), Seediq Tgdaya  
族語推動組織專案人員

非常感謝賽德克族的老祖先們！沒有他們，便沒有後代子孫的追尋。

非常感謝瑞典方以及賽德克方，很多人幫忙和扶持！

於我，是一個很特別和幸運的機會能夠成為調研團一起工作，這14天我們很努力地執行各項紀錄、測量、召開會議、每日撰寫工作日誌，早出晚歸，紀錄著祖先們的記憶；也在為期14天的工作旅途中，不斷地分享著屬於賽德克的精神。

14天裡最喜歡觀察的是我們彼此的默契；還有我們對待彼此的樣子；我們一起發現世界的樣子；還有我們互相擔心彼此的樣子，可是我們彼此又得保有空間，不然很容易吵架，或者是說更應該吵架。

每一天都不停地跟著祖先的文物連結，想著他們為什麼要這樣做？

為什麼她們的審美是這樣？

東西留到了現在，老祖先們啊！想要我們怎麼做呢？

光是思考、工作、再思考，一切就又變的通透，更接近一點真實。

想想看如果阿公的阿公；阿嬤的阿嬤留了一件東西給妳，可是那個東西來自於大自然，可能是樹、是果子，世代流轉，你們早就已經忘記曾經那片土地上種著滿滿的、沒見過的樹種，早就沒人使用和種植了，那你覺得，這到底是怎麼回事？

你當然可以想著(他)生活的環境，認為(她)生活的證據和痕跡，又可以想著時代更迭交替的我們，正在努力地活著，甚至你也可以覺得彷彿穿越時空的和他們對話了，一切看你如何詮釋，但是不只是「你」而已，因為還有一整個部落、一整個族群，這些人98%都跟你一樣的共識時，你覺得又是什麼？或是能夠一起延續什麼？

記得博物館的專訪中，Michel 問：「這樣的一切都代表什麼呢Bakan?」

我的回答是：

「我曾經害怕自己的族群消失，因為等於「我」也沒什麼意義了，我不想自己消失，所以『這樣的一切』代表賽德克族很真實的存在；並且這個族群有著堅韌的生命力，直到成為真正的人那一刻，是到盡頭都挖掘不完的。」



“ Culture is the foundation of living. A common language and culture is the key to whether an ethnic group can pass down its lineage through the generations ”

**Pihu Nabu (Kao, Cheng-hsien)**

**Maapung Tribe, Seediq Tgdaya**

**Graduate, Indigenous Cultural Heritage Master's Degree Program, Providence University**

It is an honor to have the opportunity to work with the National Museums of World Cultures in Sweden, on behalf of the Seediq people, on studying the century-old objects. Before departing for Sweden, I gleefully looked forward to being wowed by the wisdom of the elders. I held a sense of awe, humility, and curiosity and had a mindset for learning. I began by clearing my head, mentally preparing myself for how this major research task could be delivered in such a short time and even tried to imagine myself traveling through time and space to experience the life of my ancestors a hundred years ago, to talk to them and learn and appreciate their wisdom. I looked forward to being inspired by the wisdom of my ancestors through research and to learn the ancient techniques by studying and documenting the objects, to add to my people's collective knowledge and pass them on to future generations forever and ever. This is what I aspired to accomplish on this trip to Sweden. I believe it was also the ultimate goal of this research delegation.



During my two-week research in Sweden, I was responsible for studying some rattan utilitarian objects. It was so touching, amazing and awe-inspiring to see the objects. For example, the headhunting knife was one of the first objects I picked up and felt particularly drawn to during my research at the Museum. It gave me an inexplicable sensation, as if the souls of the ancestors wanted to connect. My heart involuntarily skipped a beat. After recovering and regaining my senses, I tried to imagine all the rites of passage that the ancestors had or the common rituals to ward off disasters for the tribe, which involved great courage and risking one's own life to appease the ancestors through a Gaya blood sacrifice. At that time, such barbaric pride was the glory of the tribe and the symbol of warriors! One could not help but to admire these heroic acts.

In addition, I was intrigued by the two Chinese characters “中原” printed on a *bruru* women's carrying basket and mistook this object as having originated from my village where I grew up, with the same time. The object started a conversation amongst the research team that lasted for quite a while. Later, through some investigations, it was confirmed that the characters did not refer to the place of origin but rather the name of a Japanese collector Mr. Nakahara. As it turned out, the name was just a coincidence, but thanks to our research spirit, we eventually had an answer to the question.

I also realized there is a story behind every cultural relic. The objects embody our ancestors' perseverance and pursuit of perfection. When I studied the objects, I put on my critical hat to try to scrutinize our ancestors' objects, yet I could not find any flaws. I was deeply impressed by their wisdom and craftsmanship. It taught me a lesson and drove home the meaning of perfection. I think this is where we must learn from them.

Culture is the foundation of living. A common language and culture is the key to whether an ethnic group can pass down its lineage through the generations. The Seediq people believe in the ancestral spirits, Gaya, hunting methods, rattan basketry, weaving, etc., which must be passed down from one generation to the next to be sustainable and eternal. The most crucial point is whether the people know themselves enough to identify with their culture and practices to pass on the cultural heritage. The purpose of my trip to Sweden was to carry out the remarkable cultural revitalization work for my people, hoping to inspire the next generation to build a knowledge base and pass on the knowledge sustainably.

## 「文化是一切生活的根本，一個族群的命脈是否淵遠流傳依靠的是共同生活語言、文化等」

### Pihu Nabu (高政賢)

Alang Maapung (中原部落), Seediq Tgdaya

靜宜大學原住民族文化碩士學位學程研究生

榮幸有機會代表賽德克族與瑞典國家世界文化博物館合作，研究該館收藏本族百年文物。瑞典行前非常滿心喜悅期待想要一睹老人智慧的風采並抱著敬畏謙卑之心，也懷著好奇心與學習的心態，先期疏理自己思序，思考如何在短時間內完成此項重大的研究任務，甚至企圖想像穿越時空試著感受百年前祖先生活的情境，好讓自己沉浸在與祖先的對話中，一起向祖先學習並領略他們的智慧，我希望自己能在實踐研究中得到祖先的智慧啟發並努力學習追尋祖先文物之技法脈絡，加以紀錄保持，做為建構本族之知識體系之一，以利後世永續傳承之途，這是我自己尚未來到瑞典研究之期望，相信也是本次研究團隊的最終目標。

在瑞典兩周的研究工作時間，我負責研究藤編生活工具組專案，對於眼前每個館藏文物都足以讓我為之感動、驚艷又特別。例如獵首刀是我來瑞典博物館工作中第一個接觸並特別有興趣的文物之一，它讓我產生一股莫名感覺，祖先的靈魂似乎想要與我們連結，內心不由自主的靜止片刻，恢復甦醒後試著重新想像祖先曾經一切的成年禮或行家族、部落之消災解厄等慣俗，是要有非常大的勇氣，不惜一切冒著生命危險去執行Gaya血祭祖靈行動才能完成，過去這些野蠻之驕傲是當時部落之榮耀，也是勇士之象徵！光是這些英勇的表現，不禁讓人敬佩！

另外還發現Bruru女背篋文物上印有中原字樣引發我的遐想，誤以為這文物是來自我生長的地方中原部落，這文物也讓我們研究團隊討論一段時間，後來查證中原字樣不是詮釋地名而是記錄收藏的人，Bruru是源自叫中原先生之日本人所收藏，這僅是出於巧合罷了，但問題終於水落石出，這就是研究精神的效果。

我發現每一件文物都有它的故事，我們從文物的呈現可以看出祖先們對於努力堅持性格及追求完美的態度是非常堅定，研究中曾經抱著懷疑態度仔細端詳祖先的生活工具文物，都找不出破綻，特別非常佩服祖先藏拙的智慧，著實讓我上一課，也深刻感受甚麼叫做完美一詞，我想這就是我們要學習的地方。

文化是一切生活的根本，一個族群的命脈是否淵遠流傳，依靠的是共同生活語言、文化等...賽德克族信奉共同的祖靈、Gaya、狩獵方式、藤編及織布等等，這些生活方式都是必須代代相傳才能永續不滅。族人是否足夠認識自己，進而認同自己母體文化並親身實行傳承文化使命，至為重要關鍵，而我目前來到瑞典就是希望努力實踐本族偉大的文化復振工程，期能響應後進齊心建構本族之知識體系，進而達到傳承永續之目標。



“ I could feel Sami people’s connection to the land. I was deeply moved. ”

### Uma Pering (Lin, Ximei)

Maapung Tribe, Seediq Tgdaya

Seediq Cultural Knowledge Holder

In the past, when I first saw the master weaver Seta Iban, aka Aunt Zhang Yuying, weave, I was deeply fascinated and moved by the pattern of my people, the Seediq. I have since embarked on this long journey of weaving. While learning and refining my craft, I honoured the traditional workmanship and worked hard to overcome any technical difficulties, following the spirit of perseverance and never giving up. Only after endless practice, from dawn to dusk, striving to perfect my techniques, did I finally receive the validation and praise of Aunt Seta Iban Zhang Yuying.

I still remember the day when I was weaving alone at home and saw the patterns I wove. They were so beautiful and expressive. I am very grateful for the wisdom of my ancestors, grateful to my aunt for willing to teach the endangered techniques, and even more grateful for the support of my family to let me weave with peace of mind. This process has enabled us to completely preserve an important cultural asset - Seediq weaving.

Weaving is my everyday. I try to weave earnestly every day, always thinking, “Maybe one day I can visit museums around the world and look for the lost textiles of the Seediq people...” After twenty years of waiting and a three-party collaboration, I finally saw my dream came true. I had the opportunity to step inside the Swedish Museum of Ethnography and retrace the textiles of my ancestors. Standing in front of them, my eyes instantly teared up. I could not believe it was real. I got very emotional and could not contain myself for a while. We visited Sweden to trace our ancestors’ textiles, clothing, and tools. As a result of fate and opportunity, we saw the textiles of our ancestors outside of Taiwan, and every piece was astounding. We could physically touch the textiles left by our ancestors and feel reconnected, which is an invaluable experience.

# 我能真切感受到薩米族人對於這塊土地的連結，讓我著實感動。」

Remembering the days in Sweden, there was one night when I dreamed of dancing with my ancestors. They seemed happy that we met through the textiles. It was then that I made a secret wish, “We must work hard to bring these long-lost weaving patterns home and revive them within the tribes...” Our ancestors’ wisdom is really impressive, whether it is in the weaving patterns or the tools, all of them left us in awe.

For this cultural exchange, we humbly set off from Taiwan to Sweden and returned to the tribe with bags full of knowledge and findings. In addition to gratitude, it is important to admire the wisdom of our ancestors. During the time we studied the objects, Ambassador Yao Jinxiang and colleagues of the Taiwan Representative Office in Sweden also came to the Museum to meet with us. We also had cultural exchanges with the Sami people, and the President of the Sami Association in Stockholm invited the delegation to see a performance by modern Sami artists. The performance really resonated with me, and I could feel Sami people’s connection to the land. I was deeply moved.

I also thank the warm hospitality and companionship of Miss Wu Meigui, a member of the Tsou Community who resides in Sweden who truly made me feel welcomed outside my home country. I would like to thank the beautiful and generous Director General Ann Follin for singing Nordic songs, hosting dinner, exchanging gifts, and especially for her particular interest in our textiles, which I find quite memorable. Thank you to Aoife O’Brien, who was with us from airport pick up through to boarding the plane home, and Michel Lee, whose hard work we all appreciate so much. Finally, I would like to thank everyone who helped me. In your company, I am never alone on the journey of passing down the weaving tradition. Let us better identify with and preserve our own culture and recognize the importance of cultural heritage.

## Uma Pering (林喜美)

Alang Maapung (中原部落), Seediq Tgdaya

賽德克族文化資產保存者

過去看到織布大師Seta Iban張玉英阿姨在織布，我深深被自己賽德克族的圖紋所吸引而感動，從此我便踏上了這一條長長的織布之路。在這個學習織布及精進技法的過程當中相當艱辛，我遵循傳統工藝技術，並且努力克服一切技術困境，秉持著堅持不放棄的精神，日日夜夜的精進自己的織藝，才得到Seta Iban張玉英阿姨的認同及讚美。

還記得有天我獨自在家裡織布時，看到自己織的圖紋，是如此的美麗而讓人感動，非常感恩先人的智慧創作，感恩阿姨願意傳授瀕臨絕跡的技法，更感恩家人對我的支持才能安心織作，在這個過程中完整保存重要的文化資產—賽德克族織布。

織作是我的日常，每天努力認真織作，心裡總是想著「或許有一天我可以到世界各地的博物館，尋找賽德克族失去的織紋……」。這一等，等了二十年終於如願，感恩三方的合作，讓我的美夢成真，使我有機會踏進瑞典民族博物館，尋找祖先的織紋。當我站在織品前，瞬間是熱淚盈眶，簡直不敢相信這是真的，被感動充滿，久久無法自己。我們遠赴瑞典找尋祖先們的織品、服飾、器具，因這個特別的緣分以及機會，讓我們在離台灣之外的地方看見祖先們的織品，每件織品都讓我大開眼界。我們能夠實際觸摸著祖先留下的織品，在此細細感受與祖先的連結，這真的是一個難能可貴的經驗。

記得到瑞典的那幾天，有一天晚上我做了一個夢，睡夢中我夢見我與祖先們正在共舞，牠們似乎很高興與我們透過織品與牠們相見，我在心中埋下一個願望，「我們一定要努力將這些遺失多年的織紋帶回家，讓牠們重新活躍於部落當中……」。先人們的智慧真的不簡單，不管是在織布紋路或器具上都讓我們感到非常驚豔。

此次的文化交流，我們帶著謙卑的心遠從臺灣出發至瑞典，帶著滿滿收穫回到部落，心中除了感激，重要的是還有佩服祖先們的智慧。在幾日研究文物的日子裡，駐瑞典代表處姚金祥大使與同仁也親赴博物館與我們會面。我們同時也與薩米族人進行文化交流，薩米協會會長特別邀請我們團隊觀賞薩米族人現代藝術家的展演，透過演出我能真切感受到薩米族人對於這塊土地的連結，讓我著實感動。

感謝定居瑞典的鄒族玫瑰小姐的熱情招待與陪伴，讓我真實感覺到處處有溫暖；感謝美麗大方的館長獻唱來自北歐的歌謠、舉辦晚宴、互贈禮物，特別的是她對我們的織品格外感興趣，讓我印象非常深刻；感謝陪伴我們從接機到上機的伊凡小姐以及最辛苦的Michel。最後，感謝所有幫助我的人，有您們的陪伴，讓我覺得織布的傳承之路並不孤單，讓我們更能認同及保存自身文化，並且更正視文化傳承的重要性。

# Second Seediq Delegation

第二批賽德克代表團

19 - 30 /4 2023

“ Every story evoked a different feeling in me and a sense of being closer to the culture of my people. ”

「我喜歡聽各位長輩們講述關於賽德克族的文化脈絡以及古文物的故事，每一次聽都會有不同的感觸」

## Teymu Ukah (Jian, Pei-syuan)

Toda Tribe, Sediq Toda

Artistic Director, Seediq Youth Culture and Art Troupe

I am very fortunate to be able to participate in the final stage of the “Experimental Exhibition” of the European Union’s Taking Care Project. After nearly three years of hard work, the joint exhibition “We are Seediq,” co-created by the Ethnographic Museum in Sweden, Seediq National Assembly, and Providence University was finally presented to the world.

The hundred-year-old Seediq objects now lie thousands of miles away in Sweden. They form a link between ancient and modern times, pass down the knowledge of Seediq ancestors to their descendants in modern times, and allow us to learn from ancient objects. Living up to the teachings of Gaya/ Waya, we brought back to the tribes what we learned from the objects, endeavouring to pass down the culture for its revival and striving to become a true Seediq.

During the exhibition guided tours given by the Seediq knowledge holders, I enjoyed the stories told by the elders about the cultural context and historical objects of the Seediq people. Every story evoked a different



feeling in me and a sense of being closer to the culture of my people. The more I know, the more I feel. Furthermore, I have come to learn that every object has its meaning and how the female weavers in the early days used techniques to express themselves, as well as traces of history and culture. The objects have been there for a long time. The question is how we experience and reconcile with the circumstances. There are ways to address the question that are appropriate for this day and age, which is what makes ethnic consensus rare and precious.

I should also mention the Museum of Ethnography's respect for the Seediq people. From studying ancient objects to curating exhibitions, the Museum always gave the Seediq the rights to explain our own community, learn from the ancient objects, and even let us use our own language to introduce the Seediq people to the world.

As for future partnerships, the National Museums of World Culture have provided tremendously genuine and heartfelt support, including a database of individual objects and many successful online exhibitions as precedents so the Seediq delegation can better visualize and explore ways to realize their own exhibition.

This is a whole new beginning where the Seediq people can engage with the world. Like ramie threads, we are weaving a unique Seediq textile that connects different countries and ultimately places the community on the world map.

### **Teymu Ukah (簡珮璿)**

**Alang Toda (都達部落), Sediq Toda**

**賽德克族青年文化藝術團藝術總監**

覺得自己很幸運，能夠參與歐盟Taking care計畫中「實驗性展覽」的專案之最後一個階段，幾近三年的努力，瑞典民族誌博物館與賽德克族及靜宜大學共作展「WE ARE SEEDIQ」終於呈現在世人面前。

百年前的賽德克族文物在千里之遙的瑞典，貫穿了古今，也連結了當代賽德克族人與祖先的智慧傳承，從古老的文物學習，體現 gaya/waya 精神，將從歷史文物所學的帶回部落，努力承襲文化復振，努力成為真正的賽德克族人。

由族人老師導覽展場的過程中，我喜歡聽各位長輩們講述關於賽德克族的文化脈絡以及古文物的故事，每一次聽都會有不同的感觸，都會讓自己有更貼近族群文化的感覺，瞭解越多、感受越多。更可以知道、每一件器物都是有其意義的、以前的織女是如何運用技法來展現自己的，還有歷史文化的痕跡，它總是在那裡，我們如何去體會，去和解，在這個時代會有面對它的方式，這才是族群共識最難能可貴的。

瑞典民族誌博物館方對於賽德克族人的尊重也是值得一提的，從研調古文物到策展其間，始終讓賽德克族擁有屬於自己詮釋族群的權利、擁有向古文物學習知識的權利，甚至是讓我們用自己的話，讓世界認識賽德克族。

而關於未來合作關係，世界博物館方給出相當大的誠意來支持，包括能夠提供各個展品的資料庫，也提供了許多成功的線上展覽的例子，讓代表團方可以更有想像以及研究如何去實踐的方法。

這是一個全新的開始，賽德克族與世界接軌，像是苧麻線般，連結更多不同的國家，在世界的地圖上，織出屬於賽德克族獨一無二的布。



## Walis Pawan (Guo, Mingji)

Maapung Tribe, Seediq Tgdaya

Graduate, Indigenous Cultural Heritage Master's Degree Program  
Providence University

It started when the Seediq National Assembly was told that a collection of our objects was kept at a place as far away as the Museum of Ethnography, National Museums of World Culture in Sweden. Dazed and thrilled, we reached out to the Museum. After numerous correspondence and initial verifications, the Museum warmly invited us to visit Stockholm. Led by Walis Perin, the chief convener of the Seediq National Assembly, a delegation of specialists, scholars, teachers, and students of the Indigenous Cultural Heritage Master's Program at Providence University visited Sweden last year (2022) for the first time to investigate and document the cultural relics. The excitement was palpable when the delegation presented their research and findings upon returning to Taiwan.

This year (2023), following the program, we organized another trip to Sweden to provide guided tours and workshops on the objects on display at the Museum of Ethnography in Sweden. I was very fortunate to be a member of the delegation. Setting my emotions aside, I quickly went through the rattan basketry techniques I have acquired over the years and studied the existing pieces. I also did a detailed study and comparison of the findings documented from the trip last year to avoid making mistakes when giving guided tours at the Museum and embarrass my people.

Finally, after thorough preparation, we departed for Sweden on the night of

the 19th of April and arrived on the 20th. Upon arrival, I was amazed by the very different landscape before my eyes. The next day, we were greeted by the friendly Michel Lee, who took us to the Museum. The moment we arrived at the museum door, I heard the tunes by three generations of Seediq playing on a video screen in the exhibition. Immediately, I felt at home and overwhelmed. Stepping inside the exhibition room and going round the corner, there were various objects on display behind glass. It was incredible to see the objects kept intact in Sweden after a hundred years. I was deeply moved by everything. Seeing the century-old objects that I dreamed of, I couldn't wait to get a closer look at them and quickly compare them, one by one, with the research conducted in Taiwan, to see if we missed anything. Still, I first treated myself to a spiritual visual feast. Looking at the ancient objects through the display window, and the objects staring back at me, I seemed to hear a whisper, "Children! You are here!" The sound of these words brought tears to my eyes.

We gave two guided tours and workshops to introduce my people to the visitors and explain how these textiles and objects were used by the Seediq a hundred years ago. I was responsible for the everyday objects. After the guided tour, visitors were invited to experience traditional Seediq thread making and weaving. The workshop ended with everyone dancing to traditional Seediq tunes. It was an interactive process for the audience to learn more about the Seediq. I think the exchange event was a huge success.

During my days in Sweden and the Netherlands, I was touched by the support and hospitality of the Museum. Our proposal for further

“ The excitement was palpable when the delegation presented their research and findings upon returning to Taiwan. ”

collaboration between the Museum and Providence University in Taiwan was met with optimism. All that is needed is more detailed planning. In my opinion, if the Indigenous Cultural Heritage Master's Program at Providence University wants to collaborate and engage with universities and museums abroad, the students must first build up a solid knowledge of the textiles and objects. I suggest they lay the groundwork in Taiwan, at least understand the advanced weaving techniques first, to be able to tell the difference between a Seediq textile and that of the Atayal. Some differences are very subtle. It is everyone's task to develop his or her ability to verify, appreciate, and explain facts about the objects. In this way, when students visit Sweden and the Netherlands to see the ancient textiles, they will have the background knowledge to be inspired and become more open-minded to new ideas. This would be the most beneficial in educating the next generation of Seediq and passing down the traditional weaving culture.

「當調研人員呈現帶回來的紀錄成果，心理是非常的激動，興奮不已」

### Walis Pawan (郭明吉)

Alang Maapung (中原部落), Seediq Tgdaya

靜宜大學原住民族文化碩士學位學程研究生

當賽德克族民族議會被告知，遠在瑞典的國家民族誌博物館，有本族的一批文物在那裡被收藏。茫然又興奮之餘，遂與瑞典方接洽聯繫，經數次通訊聯絡，初步確認之後，在瑞典民族誌博物館和國家世界文化博物館群的熱情邀約下，於去年(2022)由賽德克族民族議會總召Walis Pering帶隊，帶領專家學者及靜宜原住民族文化碩士學位學程師生，首次前往瑞典調研及記錄我們的文物。當調研人員呈現帶回來的紀錄成果，心理是非常的激動，興奮不已。

今年(2023)依照行程計畫，我們將組一個團隊前往瑞典，對瑞典國家民族誌博物館中，展出的本族文物進行解說導覽及體驗活動。很幸運的我是代表出訪的一員，感動之餘，迅速將所學的有關藤編技法及成品，全部詳細回想重溫一遍，並將去年調研回來的文物資料，仔細研究比對，深怕在瑞典國家民族誌博物館中導覽解說時，解說錯誤因而誤導來訪的人，那就太对不起族人了。

一切已充分準備，終於在4月19日晚上出發前往瑞典，20日抵達目的地。到達後驚嘆瑞典這個異域風景，讓我大開眼界。第二天，由熱情的李東迎接帶領我們前往博物館。剛到達博物館內展場外時，在外場就聽見展場大堂幕播放著部落三代族人所吟唱的呼喊歌，頓時倍感親切感動不已。進入展場轉個彎，又看見在櫥窗內的各式傳統文物，驚訝雖經過100年，竟然在瑞典這裡還能保持的這麼完整，實在是覺得不可思議，深深觸動我的心靈。見到夢寐以求的百年文物，當然迫不及待立即先睹為快，對照在台灣時之研究，一一比對有無疏忽之處，我倒是先享受了心靈及視覺上的享受，隔著櫥窗與舊文物對望，耳際彷彿聽到有人低聲呢喃，「孩子!你們來了啊」!聽此，眼睛似乎有淚水欲奪眶而出。

我們進行了2場導覽解說及體驗活動，向來訪的來賓介紹我族，百年前如何使用這些織品文物，我擔任講解生活文物部分。民眾欣賞完了文物後，繼續讓他們體驗我族的傳統繞線與織布，最後大家與來賓共舞本族傳統歌舞，在互動中讓民眾能初步認識賽德克族，我想這是一個非常成功的交流經驗。

在瑞典及荷蘭的這幾天，感受到館方極度的配合以及禮遇，在幾場的討論會上，提出是否未來可以與館方及大學方有合作的可能，他們也持相當樂觀的態度，只待詳盡的規劃。我個人想法，我們靜宜原住民族文化碩班若要與國外的大學及博物館合作交流，我們學生一定先要有相當對織品、文物了解的程度。建議先在台灣打好基礎，最起码要對高階織布技巧也要有所了解，更能辨識我族與泰雅族在織品上不同之處，這有些是會呈現在微小之處，能鑑賞、能解說，本領在身，再到瑞典及荷蘭觀賞舊織品時，更能增廣見聞，思路大開，這樣對下一代的培養及傳承傳統織布文化上，會是最大的幫助。



“ I will never  
forget this trip! ”

### **Awi Pawan**

**Snuwil Tribe, Sediq Toda**

**Project Manager/Research Assistant**

**Center for Indigenous Cultures, Communication and Development  
Shih Hsin University**

I will never forget this trip!

To recap the stages of the European Union’s “Taking Care Project” delivered to date:

The first stage started in 2021 when the two sides (The Seediq and the National Museums of World Culture, Sweden) established cross-border collaboration and signed a memorandum of understanding (MOU). The second stage was in 2022 when a Seediq delegation was invited to the Museum in Sweden for a short-term research and cultural exchange about the historical objects. Upon returning to Taiwan, the delegation organized various workshops to recreate the objects, conducted forums and exchanges, and many meetings to discuss the upcoming physical exhibition in Sweden. Today (2023), in the third stage, we are visiting Sweden to attend the opening of the physical exhibition of the objects at the National Museums of World Cultures and finalize the details of future collaboration on the online exhibition. We also visited the National Museum of World Cultures in the Netherlands to discuss the preliminaries and were shown the objects in their collection. We look forward to expanding our partnership to involve more museums in the future.

In addition to meeting with and learning from local museum, the delegation was able to inspire greater interest in the indigenous peoples of Taiwan by introducing Swedish people to Seediq culture, society, education, and their circumstances through the museum’s collections.

The Seediq have taken the first step for Taiwan. We have collaborated with the National Museums of World Culture in Sweden for three years and are now engaging the National Museum of World Cultures in the Netherlands.



## 「我永遠無法忘記這趟旅程！」

We have established a model of collaboration based on friendship and goodwill. With hundreds of cultural objects from Taiwan yet to be verified, the delegation has undoubtedly set the precedent for other indigenous groups in engaging museums in the two countries.

The EU's Taking Care Project marks an important historical beginning. Under the mindset of “decolonization,” the Project explores the connection between the century-old collections of the Museum of Ethnography, climate change and human beings and the impacts of history and colonialism on the future. The process confirms the cultural significance of the objects and the interplay between history, contemporary life, traditional culture, and the modern world. This “experimental exhibition” has not only interpreted the objects from the perspective of the source community, it has delivered the three stages of collaboration and completes the Taking Care project.

To proceed to “Taking Care 2.0”, we have agreed with the Museum of Ethnography to deliver three projects:

The first project will see the launch of a Seediq online database. The Museum has provided relevant examples and resources. Going forward, more Seediq objects will be collected from at home and abroad and entered into the database by signing MOUs, licensing, and information transfer. We are in touch with the Museum of Ethnology, Academia Sinica for initial discussions and planning.

The second project will build upon the above database to establish a “global Seediq virtual museum” and construct the “Seediq knowledge system” in the future in order to pass on the culture and practices within the communities.

As for the third project, we have discussed with the Museums of World Culture in Sweden about plans for future collaboration around the collections, be it conducting research on the objects remotely, organizing physical exhibitions in Taiwan, maintaining and conserving the objects, or even repatriation, which is still under discussion but will certainly become a long-term plan.

### Awi Pawan 奧宇·巴萬

Alang Snuwil (春陽部落), Sediq Toda

世新大學原住民族文化傳播暨發展中心

專案經理/研究助理

我永遠無法忘記這趟旅程！

開啟歐盟的「Taking care (守護) 計畫」，已完成幾個階段：

第一階段從2021年確立雙方(賽德克族民族議會和瑞典國家世界博物館群)跨國合作，簽訂MOU合作協議備忘錄；第二階段於2022年賽德克族人受邀前往瑞典博物館，進行歷史文物短期研究與文化交流。族人回國後進行傳統文物重製工作、辦理論壇、交流會等各式活動以及數次瑞典實體展覽會議；如今(2023年)第三階段，前往瑞典參與瑞典世界文化博物館之實體文物展開幕、確認未來線上展之合作細項等工作，同時前往荷蘭國家世界博物館群進行接洽並初步接觸文物，期待拓展未來合作的博物館。

這次出訪與當地博物館接觸，團隊學習到的收穫之外，在瑞典透過博物館收藏的古文物，向瑞典人介紹賽德克族文化、社會、教育及處境等，藉此引動更多對台灣原住民族的興趣。

賽德克族為台灣踏出第一步，與瑞典國家世界文化博物館合作三年的族群，也是與荷蘭國家世界文化博物館聯繫的族群，已建立友好及友善的合作模式，台灣尚有超過百件文物待鑑定，本團隊必然成為其他族群未來與兩個國家的博物館接觸之典範。

整體來說，透過歐盟的關懷計畫，已在歷史上有了重要的開端。在「去殖民」的思維下，探索民族誌博物館百年收藏品與氣候變遷和人類之間的聯繫，並在此背景下探討過往歷史與殖民主義對未來影響的問題，從確認收藏文物的文化內涵與過往歷史、當代生活、傳統文化的作用與現代的關聯性。透過這次「實驗性展覽」，建立族群之主體性去詮釋文物外，完成合作之三個階段，也是Taking care 計畫的結束。

啟動「Taking care 2.0計畫」，初步與瑞典博物館方擬定三個專案，如下：

第一個專案，建立賽德克族數位資料庫，博物館已提供相關範例及資源，未來將搜集團內、外賽德克族文物，透過簽訂合作備忘錄，授權、嫁接資料，建檔於資料庫內，已與中央研究院民族學博物館初步討論及規劃。

第二個專案，以資料庫網站建立的基礎下，規劃未來成為「全球賽德克族虛擬博物館」及「建構賽德克族知識體系」，為延續族群傳承文化及實踐場域的主體性。

第三個專案，已與瑞典國家世界文化博物館群討論文物未來如何合作應用之計畫，不論是「文物遠地研究」、「台灣實體展」及「文物維護及保存」、甚至是「文物歸還」等相關合作機制，尚待討論中，這將是一個延續性的計畫。



“ I was overwhelmed to see the textiles and everyday objects made by my ancestors with my own eyes. ”

「親眼目睹過去祖先所製作的織布和生活器具讓人震撼」

## Kumu Basaw

Busig Tribe, Seejiq Truku

Cultural Heritage Researcher and Preservation Worker

Having flown seventeen hours to arrive in Stockholm, Sweden, I was truly pleased to see Michel in person and so grateful for the Museum's hospitality for booking a cozy hotel for us and thoughtfully providing us with a map and travel card.

I was deeply moved by the physical exhibition "We Are Seediq" at the Museum of Ethnography in Stockholm and the 360-degree panoramic film. Seeing my own people represented and hearing our language in a foreign country is really quite something. It was awesome that the audio effect created an immersive experience. I was overwhelmed to see the textiles and everyday objects made by my ancestors with my own eyes. Indeed, good things are always kept in museums. The display here deviates from the conventional representation of anthropological samples that are devoid of emotions, context, or hope. Instead, the Museum refocuses on people rather than objects, giving the exhibition an extra human touch. The source community and the objects on display are not merely unknown strangers. At least, that is how I felt, but I don't know if visitors in general reflect on this the same way that I did. I hope the Museum can survey the visitor for their feedback and share their findings with us. After all, it is an exhibition co-created by the two sides.

One other memorable event during the project was the exhibition held in Wushe displaying reproductions of the century-old Seejiq objects. Around 23 pieces of textiles and utilitarian objects were displayed. They were reproduced by the students of the Indigenous Cultural Heritage Master's Program at Providence University and other artisans. The objects represent Seejiq's overwhelming emotions when they saw the objects in Sweden and were recreated after careful study and research to reflect their true meaning. It is also a process to engage in a dialogue with the ancestors. As it turned out, when I gave a guided tour to the elders at the exhibition, I was the one hearing some stories about the objects for the first time. The stories connected every Seejiq person in their quest for "home".

The journey of decolonization is very difficult. Nevertheless, we see the Museum's efforts in this direction. I look forward to exploring different ways to achieve a sustainable collaboration with the Museum. For instance, the Museum could assist in training Seejiq people to become museum specialists, archive researchers, or learn a thing or two about object reproduction. This type of collaboration and co-creation will allow the story of the Seejiq people to be passed down and be documented through generations to come.

## Kumu Basaw 谷慕·巴紹

Alang Busig (卜溪部落), Seejiq Truku

文物研究與保存維護人員

搭了將近17小時的飛機抵達瑞典斯德哥爾摩，見到Michel真的很高興，非常感謝博物館的接待，為我們預備的飯店很舒適，也貼心地為我們預備好交通地圖和交通卡。

360度環景影片非常讓人感動，在異國看到自己的部落和聽自己的語言真的別有一番風味，聲光效果帶給人的沉浸式感官體驗真的很棒，親眼目睹過去祖先所製作的織布和生活器具讓人震撼，果然好東西總是在博物館裡面。博物館的展示擺脫過去人類學標本化的再現方式，去除個人情感、處境與希望，而是從物到人的思考模式轉向，讓展覽更具有人性，來源族群與展示物件本身也不再是熟悉的陌生人。對於我們是這樣的感覺，但對於一般民眾不知道這樣的展示是否能夠帶給大家反思？希望博物館這邊能夠作相關的觀眾研究，並給予回饋，畢竟這是我們一起共同合作的展覽。

計畫中另外一個令人印象深刻的活動，就是在霧社舉辦的一場賽德克族百年文物的復刻展，我們展出了約23件由靜宜大學原住民碩士學位學程師生及部落工藝師所重製的織品及生活物件，其回應了賽德克族在瑞典看到的文物產生的刺激後，揣摩、研究製作出具傳統文物內涵的作品，亦是與過去祖先對話的一個過程。當我在展場裡面為部落耆老們導覽的時候，反而可以聽到更多關於這些物件的小故事，而這些故事串連起每一位賽德克族人追尋「家」的歷程。

去殖民化的實踐之路非常艱辛，但也看見博物館在當中所作的努力。期待博物館與賽德克族之間合作關係的永續性，有更多不同的工作方式，例如由博物館協助培養族人成為專業博物館人員、或是典藏品研究與重製技術的學習等等，藉著這樣的協作與展覽模式，能夠讓賽德克族的故事能夠繼續流傳並記錄下去。



“ Of course my people hope to see and learn our ancestral knowledge in Taiwan ”

### **Ciwas Pawan**

**Buwarung Tribe, Seejiq Truku**

**Assistant Research Fellow**

**Center for Indigenous Education of National Academy for Educational Research**

April 20. Today was my first time in the Museum of Ethnography, National Museum of World Cultures in Sweden. I was extremely touched to see the fruits of our discussions over the past three years. One object that stood out to me was the red shawl (1909.21.0026), woven with more than forty patterns, demonstrating the sophisticated skills of the Seejiq female weaver. I can imagine people's admiration and exclamations when the weaver herself or a family member put on the beautiful garment. In addition, the interpretation of Seejiq mountains, clouds, and the flamboyant red in the exhibition design transported us between the traditional and the modern. This is certainly much nicer than what we were shown during earlier video conferences. The objects on display at We Are Seediq are mind-blowingly beautiful! The stories are beautiful! The singing is beautiful! This exhibition and the delegation have achieved the best cultural diplomacy for our country. I hope that my people can continue to work with museums at home and abroad so that they can witness and learn the traditional wisdom of their ancestors. I also hope that the National Museums of World Culture in Sweden can work with other indigenous peoples in my country so that the world can see the traditional wisdom of the indigenous peoples. I hope that one day the objects of our ethnic group in museums at home and abroad can be returned to our own country or community, so that we can learn the exquisite craftsmanship of our ancestors in our homeland and truly revive the culture.

April 22. A forum was held on the opening day of the Swedish-Seejiq joint exhibition. Questions from the audience included: Did the Seejiq encounter difficulties in the name rectification movement? What is Gaya/Waya? Will the Museum of World Cultures repatriate the Seediq collection to Taiwan? Of course, my people hope to see and learn our ancestral knowledge in Taiwan, but the question is whether Taiwan is ready? Before repatriating the Seejiq objects, we will use the Open Museum digital platform of Academia Sinica to build a database and launch an online exhibition in August. We are also considering relocating the physical exhibition from Sweden to Taiwan and even continue to work with museums at home and abroad to search for Seejiq objects and build a database of the Seejiq objects at home.

April 24. Upon arriving at the Nordic Museum, we were given guided tours by Sami curators and members of the Sámi Association. The lady mentioned that because the Sámi language and culture was previously banned and Sámi dance is in the process of revival, they are working hard to learn Sámi songs. She herself comes from a family of reindeer herders. Sámi is her mother tongue, and she has been speaking Sámi since she was a child. She was curious and happy to see that Seejiq song and dance still exist. She said although she owns reindeers, the government decides where they graze and how much land can be used. It seems that compared with the Sami people, the indigenous peoples in Taiwan are relatively fortunate. However, much more effort is needed regarding language and cultural revitalization ~ The indigenous peoples in Taiwan, keep going!

In the afternoon of April 27, the University of Stockholm's Department of Social Anthropology held a roundtable discussion at the Museum of Ethnography. Among the invitees were Michel Lee, Curator at the Museums of World Culture, Walis Perin, Convenor of the Seejiq National Assembly, and Iwan Pering, assistant professor of the Indigenous Cultural Heritage Program of Providence University. During the Q&A, someone asked whether "decolonization" and "transitional justice" were the undertone of this exhibition and whether the Seediq collection in Sweden has harmed the ethnic group. In fact, the delegation already conducted a reconciliation ceremony when they visited the Museum last year. Walis Perin also said, "There are no hard feelings in the three years of harmonious collaboration with the Museum." In addition, the Indigenous Cultural Heritage Program of Providence University is the best and only example of decolonization, where the faculty is composed of indigenous elders, and the cultural courses are conducted in the ethnic language. As we revive the indigenous language and culture, we will have blazed the trail of decolonization.

## 「當然，族人絕對希望能在臺灣看見及學習先人的智慧」

### Ciwas Pawan

Alang Buwarung (廬山部落), Seejiq Truku

助理研究員，國家教育研究院原住民族教育研究中心

4/20第一次踏進瑞典國家世界文化博物館之民族誌博物館，看到討論了3年的成果，讓人感動不已。最讓我眼睛為之一亮的是一件織有40幾十種紋路的紅色批風(1909.21.0026)，它呈現的是本族織女高超的技法。我可以想像：當她或家人穿上那美麗批風時，旁人投射的讚嘆眼神與言語。另外，頂尖設計團隊運用專業展場設計，以太超過的紅詮釋本族的山、雲，讓我們穿越在傳統與現代中，這與先前幾次線上會議所呈現的截然不同。「We are Seediq / 我們是賽德克族」呈現的展品很美！故事很美！歌聲很美！此展及本族代表團為本國做了最好的文化外交。希望本族能持續跟國內外的博物館合作，讓族人看見及學習祖先的傳統智慧。也希望瑞典國家世界文化博物館能跟本國其他原住民族合作，讓本國原民的傳統智慧讓世界看到。更希望有一天本族在國內外博物館的文物能歸還給本國或本族，讓我們能就近學習先人的精湛技藝，真正落實文化復振。

4/22 瑞典/賽德克族共作展開展日的座談，有人問：賽德克族正名運動時是否遭遇困難？Gaya/Waya是什麼？瑞典世界文化博物館賽德克族的藏品是否會返還給臺灣？當然，族人絕對希望能在臺灣看見及學習先人的智慧，但是，臺灣準備好了嗎？也許在賽德克族古文物歸還給族人前，我們8月會先使用中研院的開放博物館(Open Museum)的數位平台建置我方資料且舉辦線上展覽；我方也考慮將瑞典展移回臺灣做巡迴展，甚至持續跟國內外博物館合作，尋找賽德克族古文物，且將國內外博物館之賽德克族古文物檔案建置於資料庫裡。

4/24去參觀北歐博物館時，由薩米策展人與薩米協會的核心幹部為我們導覽。她提到：因為薩米人的語言及文化被禁止過，薩米舞蹈目前在復振中，他們努力學薩米歌謠。不過，因為她是麋鹿家族，薩米語是她的母語，她從小就講薩米語。她很好奇也很開心看到賽德克族的歌舞還存在。她說：雖然她擁有麋鹿，但是在哪裡牧養麋鹿？用多大的地？都是政府決定的。跟薩米人比較起來，臺灣原住民族似乎較幸運，但在語言及文化復振上，他們似乎更努力～臺灣原住民族加油！

斯德哥爾摩大學社會人類學系4/27下午於瑞典民族誌博物館舉辦「圓桌論壇」，邀請世界文化博物館研究員李東、賽德克族民族議會召集人Walis Perin，及靜宜大學原住民族文化碩士學位學程助理教授Iwan Pering與談。在問答時間，有個人提到此展是否有「解殖」、「轉型正義」的內涵？是否瑞典收藏賽德克族的古文物傷害到本族？其實，賽德克族團隊去年來博物館時，已做了和解儀式。Walis Perin也說：這3年與博物館的和諧合作沒有受傷的感覺。另外，靜宜大學文碩班是解殖的最好及唯一範例，其師資群全數為族人耆老，且用族語教授文化課程，在族語及文化復振的同時，本族已經走出解殖的一條路。



### **Bakan Temu (Liang, Hsiu-chen)**

**Maapung Tribe, Seediq Tgdaya**

**Graduate, Indigenous Cultural Heritage Master's Degree Program  
Providence University**

Thanks to the Taking Care project, I had the opportunity to participate in the opening of the We Are Seediq physical exhibition. For me, it was a truly once-in-a-lifetime international cultural exchange. Things were hectic before departure. Anxiety was one of my emotions, amongst many. After being airborne for some hours, the nervous emotions were gradually replaced with exhaustion. About 16 hours later, we finally arrived in Stockholm, Sweden. We were greeted by Michel Lee, a curator of the Museum. We arrived at the hotel, put our bags in our rooms, and had a meeting to discuss the physical exhibition.

The next day, we made our way to the Museum, and along the way, we admired the exotic scenery of Stockholm, which was very pleasing to the eye and full of attractions. Just as I was enjoying the sights around me, I was told we were arriving at the Museum. The moment I set foot in the museum, I became very emotional, and I could feel myself welling up. Our ancestors' exquisite and gorgeous weavings, so rich in patterns, were truly amazing. I could not help but wonder how our ancestors achieved such mastery. The variety of techniques employed in these old textiles is almost lost on their contemporary counterparts. In the past, when there was no science or technology for support, female weavers could only rely on their ingenuity and wisdom to clothe their family members. They wove their love for their family with imagination. Each female weaver developed her own

variety of patterns. I have never seen such rich patterns in contemporary textiles, and I am profoundly impressed.

In the following days, the museum arranged an exhibition press conference, guided tours, hands-on workshops, and daily discussions. I was responsible for the guided tour of the textile and the weaving workshop. I explained the functions, techniques, material, and uses of the textiles, following the ancestors' weaving approaches and rhythms, and answered questions from the press and visitors, such as: "Why are most of the textiles red?" "Is there a meaning behind the red?" "How did the ancestors weave when weaving was prohibited during the Japanese occupation?" I lost track of time and before I knew it, the guided tour and workshop ended successfully amidst the interactive process.

On our seventh day in Sweden, we discussed the online exhibition and the direction and potential future collaboration with the Museum. Walis qbsuran put forward Shuya Lin's proposal from Providence University to have the students of the Master's Program complete their internship at museums abroad and the logistics etc. He also mentioned having the physical exhibition replicated in Taiwan – something I would definitely look forward to.

On our last day in Sweden, I was a little reluctant to leave. We were scheduled to fly to Amsterdam, the Netherlands, to verify a collection at the Tropenmuseum. After some twists and turns, we finally met the museum curator and immediately went inside to confirm the objects in their collection. We asked if they could kindly bring out the three textiles that we thought might be Seediq. The museum was very accommodating

## 「一踏進博物館，內心 莫名地充滿感動」

“The moment  
I set foot in  
the Museum,  
I became very  
emotional”

and agreed to bring out the textiles for us to view, photograph, and verify. Walking into the storage made me emotional. I could feel myself welling up a bit. These were our ancestors' textiles. They must be so excited that we are finally here to see them!

In the exchanges with the Swedish Museum of Ethnography and the Tropenmuseum, we were met with extreme kindness and hospitality. We were taken care of and treated as equals by the museums. At the online discussions between the two sides, especially for overseas objects research internships, the Tropenmuseum was open to the prospect of having the graduate students of Providence University in Taiwan work with them in the future. All we need is more detailed planning on both sides. In my opinion, I suggest that students take up internships at the museums in Taiwan first during their studies. After all, the textiles and objects in the collections of domestic museums are also a rarity in the present-day tribes. Internships at domestic museums can enhance students' ability to revitalize and reproduce museum objects, for them to be more efficient and productive when conducting research in museums abroad, making research overseas more fruitful and effective.

### Bakan Temu (梁秀珍)

Alang Maapung (中原部落), Seediq Tgdaya  
靜宜大學原住民族文化碩士學位學程研究生

因Taking car合作計畫，有機會參與「We Are Seediq」實體展覽開幕，真的是平生非常難得的跨國文化交流。出發前，是忙碌、擔心且複雜的情緒，在千里迢迢的飛行，百般的擔憂，疲憊中漸漸被遺忘。飛行約16小時，終於抵達瑞典斯德哥爾摩，與瑞典博物館研究員李東相見歡後，先抵達飯店、安頓行李，並與我們進行討論實體展相關事宜。

隔天出發到博物館，沿途欣賞著斯德哥爾摩異國風光，景色非常賞心悅目，處處是景點。正在享受異國風光時，已準備抵達博物館了！一踏進博物館，內心莫名地充滿感動，眼光似乎泛著淚。看到百年前祖先織品，非常地精緻華麗，圖紋這麼地豐富，過去祖先是怎麼織出來，非常驚艷。織品中豐富的技法，在當代織品來看，幾乎是寥寥無幾。過去，織女們為織出家人衣服，沒有科技輔佐，全憑自己聰穎智慧，在腦中繪製出她對家人的愛，每位織女發展出千變萬化圖紋。在當代織品中，自己未曾見過這麼豐富地圖紋，內心是由衷佩服。

接著幾天活動，博物館安排展覽記者會、文物導覽、體驗活動及每天討論等等。自己需負責織品文物的導覽及織布體驗工作坊，導覽時依照祖先路徑、織布節奏，依其作用、技法、材質、及使用等內容詮釋祖先文物。記者、參觀民眾，也提出相關疑惑，「為何我們織品大部份是紅色？有什麼意義？」，及「日治時期禁止織布時、祖先是怎麼織布？」等等，給予適宜回應，不知不覺，導覽及工作坊在彼此互動中圓滿順利結束。

在我待在瑞典第七天時，我們與館方討論線上展及未來合作方向及可能性。Walis qbsuran特別提出靜宜大學林淑雅老師想法，靜宜原住民族文化碩士學位研究生至海外博物館實習，該如何規劃等等。也特別提出實體展複製到台灣展覽，也期待那天到來。

我們在瑞典的最後一天，我有些捨不得，接著預計飛往荷蘭阿姆斯特丹，前往熱帶博物館確認館藏文物。幾經波折，終於與博物館研究員會面，立即前往博物館確認館藏文物。典藏於館內3件織品，希望館方同意調閱此三件可能是賽德克族的織品。館方釋出非常善意及配合，將三件織品展現讓我們欣賞、拍照及確認。走進館藏庫房，內心非常感動，眼角泛著淚，一看是祖先的織品，祖先應該非常高興地來見他們了！

在和瑞典民族學博物館及熱帶博物館交流期間，受到極度的善意及禮遇，備受館方呵護及對等看待。幾次雙方互動討論會上，尤其針對海外文物研究實習，台灣靜宜大學研究生未來有機會與熱帶博物館有合作機會，館方抱持樂觀的態度，只待彼此有詳盡的規劃。以個人想法，建議在學程學習過程，能優先安排國內博物館實習，畢竟典藏在國內博物館織品、文物如今在部落已少見，國內博物館實習，可以增加學生能力，也讓國內博物館文物活化及重製，這樣到國外文物研究時，才能事半功倍，讓海外研究具有意義及成效。

## Reflections from a Curatorial Perspective (National Museums of World Culture, Sweden)

Michel D. Lee | Dr. Aoife O'Brien



The act of working towards decolonizing museum practices fundamentally questions existing structures within a museum. It requires the structure(s) to take a step back and relinquish some of its power and authority. At a time when society is rapidly reevaluating its understandings of the past, present and future, European museums are scrambling to redefine their roles and positions within society. This often leads to rhetoric, but how adept are museum structures, and the individuals that have more power within those structures, at backing up what is said with actions? These are some of the questions that the curators at the National Museums of World Culture in Sweden (NMWC) working within the Taking Care Project reflected upon throughout the processes of the collaborative project.

There were various challenges while working on the Taking Care Project's "experimental exhibition." The purpose of this part of the project was to experiment with the presentation of the exhibition. However, the curators working on the project at NMWC also chose to experiment with methodologies that endeavour towards decolonizing museum practices. The original intention was to focus on a digital exhibition, which was agreed upon with our Seediq partners. A digital exhibition was seen as a good way to give the Seediq community in Taiwan greater access to the results of the project. Like most museum organizations, the NMWC endeavours to constantly update its exhibitions and spaces. The organization, through the steering committee that is composed of managers of the different internal departments, decided there should also be a physical exhibition to run in conjunction with a digital exhibition. Contributing funds from NMWC were allocated for this part of the project which amounted to a much larger budget than that from the European Union. This raises questions and challenges about the priorities of the organization, as well as power imbalances. In addition, some of the (experimental) methodologies that were stated at the beginning of the project changed for various reasons. In some cases, certain methods were not efficient, which was due to differences in working methodologies between the museum organization and the Seediq community, organised through the Seediq National Assembly. Although it was stated in the project goals that the museum organisation would be flexible with its existing processes, as the partners also have their own processes, it was sometimes reluctant to do so. Due to the nature of the organization, the normal exhibition process is entangled with bureaucracy that can be difficult for people working externally to understand. The Seediq have a consensus-driven method that involves much discussion within their group, which can take more time than museum processes generally allow for. There were further challenges from the museum's side as most members of the original project team had to be replaced during the project for various reasons. New members had to be informed about the nature of the project and why certain methodologies are used, and individual relationships needed to be re-established. The change of staff within the project also sometimes resulted in unclear roles, conflicting visions, and more significantly, sometimes a privileging of individual or institutional voices over those of Seediq participants.



The museum curators within this project had the role of maintaining dialogue with the Seediq partners, acting as mediators between the community and NMWC project members and staff managers. This role itself presented many challenges, including trying to balance the needs of Seediq participants and the needs of the museum. The curators tried to ensure that the motivations and ambitions of a state organization did not undermine the voice of a community. For the more long-term ambition of creating a sustainable relationship with the Seediq, the curators needed to maintain their trust and engagement. The impacts of such mediation work undertaken by curators, and its toll both professionally and personally, can occasionally be undervalued within museums. However, such work is necessary and vital to ensure that respect, openness, and transparency can be achieved, as well as ethical obligations fulfilled. It is to be hoped that the trust built between the Seediq and NMWC curators will safeguard that future collaborative projects can emerge out of the Taking Care project.

When considering the question of whether or not a museum can be “decolonised,” one must consider what colonial mentalities are. Who has the right to speak for collections held within museums, and where should the authority rest regarding agreeing consensus for collaborative projects and exhibitions? How can museums avoid reproducing the extractive nature of colonialism within its practices and engagements with indigenous communities? Perhaps some reflections from these processes have been the critical importance of trust building, openness, transparency, and the allocation of adequate time. While some individuals eagerly seek to work in such ways, structures often struggle to do so and to relinquish power. It is up to the individuals working within the museum/structure to ensure that colonial mentalities do not continue to be reproduced and to endeavour towards decolonial practices.

## 策展視角下的反思

### (瑞典國家世界文化博物館群)

李東 | 伊娃·奧布莱恩博士

努力落實博物館去殖民化之作為本身即是從根本上質疑博物館現有內部體制，這涉及要求現有體制退讓，放棄部分權力和權威。當社會正快速重新評估其對過去、現在、未來的理解時，歐洲博物館正爭先恐後要重新定義其社會角色和地位，這也往往導致浮誇的言論，但最終問題仍在於博物館體制及其中更有權力的個人能否以實際行動證明其所言不虛？此乃瑞典國家世界文化博物館群 (NMWC) 策展人在合作「守護計畫」全程所思考的問題。

執行「守護計畫」(The TAKING CARE Project) 的「實驗性展覽」過程經歷了各種不同的挑戰。計畫這一部分旨在嘗試以不同方式呈現展覽。然而，參與計畫的 NMWC 策展人選擇嘗試各種實驗性方法以落實博物館去殖民化。原始初衷是以數位展覽為主，先前也取得賽德克夥伴們同意。數位展被認為可更好讓臺灣賽德克族取得計畫成果。如同多數博物館組織，NMWC 持續努力更新展覽內容和空間。於是博物館各部門經理所組成的指導委員會決定有必要另舉辦一場實體展覽，與數位展並行。NMWC 為此另撥出經費投入，金額遠高於歐盟的預算，此舉遂引發有關博物館優先順序及權力失衡的問題及挑戰。此外，計畫初期所提(實驗性)方法也基於各種原因生變。追根究底，有時某些特定方法效率不高是因為博物館和賽德克族的工作模式不同；雙方透過賽德克民族議居中安排。儘管計畫目標明定博物館現有序得配合彈性調整，畢竟合作夥伴也有自己的程序，然而博物館有時不願意這麼做。博物館的組織特性使正常展覽程序受官僚主義影響，這一點外部工作成員可能較難以理解。賽德克族以共識決策運作，凡事經過團體內部充分討論，所需時間可能久於博物館程序慣常允許的作業時間。此外，館方還面臨其他挑戰，參與計畫的原始成員多人基於各種原因不得不在計畫執行期間被替換。於是得協助新進成員瞭解計畫性質、解釋採用特定方法的理由，還得重新認識彼此，建立互動關係。人員變動有時也會造成角色不明確、理念衝突，甚者出現個人或機構聲音時而優於賽德克參與者聲音之情況。

本計畫之博物館策展人負責與賽德克夥伴們持續溝通，扮演賽德克族與 NMWC 計畫成員和經理間的調解者。這個角色本身就充滿挑戰，包括如何平衡賽德克族計畫成員和館方各自需求。策展人盡力確保族人的聲音不因館方此國立組織之動機和目標而被削弱。為達到更長遠的目標，使雙方建立永續關係，策展人更必須維持族人的信任和投入。然而館內有時候並不重視策展人扮演調解者所承受的衝擊，以及該角色對策展人專業和個人所造成的傷害。然而，這些工作對於落實尊重、公開透明、履行道德義務等絕對有必要且不可或缺。希望賽德克族和 NMWC 策展人之間所建立的信任能夠確保未來能夠從「守護計畫」中孕育出更多合作計畫。

在思考博物館可否「去殖民化」時也必須思考所謂殖民心態為何。誰有權力為博物館館藏發聲？合作計畫和展覽共識之主導權應該歸於哪一方？博物館如何避免殖民主義榨取性模式在執行業務以及和原住民族群溝通過程中重演？也許經過本次各種過程之反思得知建立信任、開放、透明和時間充分配置乃至關重要。雖然有人積極努力秉持以上原則工作，然而體制往往難以落實，也無法放棄權力。在博物館 / 體制內工作的每一個人皆有責任確保殖民心態不再重演，並致力於從業務執行層面實踐去殖民化。

# A Century of Seediq Stories in the Swedish Collection

瑞典館藏百年賽德克族物語

Awi Nokan (Wu Yongchang) 吳永昌



## A Century of Seediq Stories in the Swedish Collection

Awi Nokan (Wu, Yongchang) | August 30, 2022

On the morning of February 28, 2022, after flying more than 8,000 kilometers, a research delegation representing the Seediq people officially arrived at the Museum of Ethnography in Stockholm, Sweden. Before starting the investigations, the team members first performed the Dmahun ceremony (the traditional Seediq reconciliation ceremony) to the objects of the ancestors within the museum. On the one hand, the ceremony appeases and prays to the ancestors' *utux* (spirits) in the collection so that we, the younger generations, can successfully learn their life knowledge. On the other hand, the purpose of the ceremony was to "reconcile" with the Swedish National Museums of World Culture, thanking the organisation for their willingness to open the door to us so that we, who are deemed as the descendants of the makers behind the objects, may gain first-hand access to traditional knowledge that has long been lost or is on the verge of disappearing in our modern lives.

After the ceremony, we went to the study rooms in the basement of the Museum of Ethnography where the staff had gathered various objects for the delegation to study. Our gazes fell in unison, knowingly, on a knife, which had a lock of human hair tied to the end of the sheath. It was identified as a knife used for headhunting. It was the first time in my life that I ever touched the most symbolic social symbol for Seediq men.

Headhunting was an exclusively male activity. The owner of a headhunting knife generally did not allow anyone to touch it, especially women. According to oral descriptions from the elders, headhunting knives were specialised knives. A knife is given supernatural powers when the hair from the hunted head was attached to the sheath. A headhunting knife that has been used not only has spiritual significance but also contains the power to heal.

Seediq people carried out "headhunting" ceremonies as part of the men's rite of passage and to ward off disasters affecting the tribe. Headhunting was also essential in self-defense and a proof of one's reputation. Since headhunting beyond the tribal territories was a dangerous operation, it was



## 瑞典館藏百年賽德克族物語

Awi Nokan (吳永昌) | 2022 年 8 月 30 日

2022 年 2 月 28 日上午，在歷經橫跨超過八千公里的飛行直線距離，代表賽德克族人所組成的調研小組正式來到瑞典斯德哥爾摩民俗博物館。在調研開始前，小組成員首先向館內中的先人文物進行了「Dmahun」儀式(賽德克族傳統和解儀式)，一方面儀式慰藉與祈求先人在館藏文物中的「Utux」(靈)，讓身為後輩的我們可以順利習得其生活智慧，另一方面，儀式的目的也是為了和瑞典瑞典世界文化博物館「和解」，感謝組織願意向我們開啟這道善意之門，讓原屬於文物製造者後裔的我們，得以親身接觸在當代生活中早已失傳或正瀕臨消失的傳統生活智慧。

儀式完成後，我們前往民族博物館地下室藏品的研究室。館員已事先將各種文物集中擺放桌上，供調研小組研究。我們二人很有默契地目光一致落在一把刀上，刀鞘尾端還繫有一撮人類的頭髮。我們辨識出這是一把獵首用的刀。這是筆者人生首次觸摸賽德克族男性最重要的社會象徵物。

獵首是專屬男性的活動。獵首刀的主人一般是不會讓他人觸摸，特別是女性更是不得碰觸。根據耆老的口述，獵來的首級會被取下頭髮繫在刀鞘上，代表其靈力所在。經獵首過後的刀，不僅具有神靈層次的意義，更具有醫病的靈力。

賽德克族人進行「獵首」儀式是男性成年禮儀式的一部分有，也是為了消除部落發生的災厄或是守護。獵首也是為了捍衛及證明個人名所必要。由於在其他領地獵首是具危險的行動，所以通常是集體行動，而且獵首儀式全程必須嚴格遵守有關Wayay/Gaya(賽德克族生活律法)規範。首級代表靈魂。首級被帶回部落時會受眾人迎接，並相人一樣被餵食。首級被放在部落裡專門的戶外置首架上。首級的靈力幫助保護部落，防止災難、驅邪避凶，促進部落居民的健康。

回顧這一趟為期兩週的瑞典行、研究百年前先人遺留文物，不僅讓筆者深深讚嘆過去先人們的智慧和傳統知識，並和先人們產生思想連接。環視我們族群歷經百年受他者殖民及處於現代化生活之環境變異之下，更多的疑問是我們的文化究竟還可以保留多少？又未來還可以傳承多少呢？

usually done in a group, and the rules of Waya/Gaya (Seediq people's laws of life) were strictly followed throughout the process. The head represents the spirit. When it was brought back to the tribe, it was welcomed and fed like a person. The head would be placed on a specially designated outdoor rack in the village. The supernatural power of the hunted head helped to protect the tribe, prevented disasters, kept evil spirits at bay, and promoted the health of the residents of the tribe.

Recalling our two weeks in Stockholm studying the hundred-year-old objects left by our ancestors, I feel a deep admiration for their wisdom and traditional knowledge, and a sense of reconnecting with the mind-set of our ancestors. Looking at our people after a century of colonization and being subject to the environmental changes in the modern life, we must ask ourselves how much of our culture can we preserve? How much of it can be passed down to future generations?

## Note on the Folke Cronholm Collection

Michel Lee

The headhunting knife described above was accessioned by the Museum of Ethnography in Stockholm in 1910 and came from a Swedish diplomat, Folke Cronholm (1873-1945). He was stationed in Tokyo, Japan, from 1907 until 1911. Evidence in his photography collection shows that he may have attended the inauguration of the opening of the Taiwan Trunk Railway (臺灣縱貫鐵路) Taichung Park, Taichung, Taiwan on 24 October 1908.<sup>1</sup> Judging by the photographs, the event was also attended by various Taiwan indigenous groups, including Seediq Truku dialect speakers (Seejiq Truku)<sup>2</sup>. It is possible that Folke Cronholm collected the Taiwan objects during this period.

### Footnote 註

1. Unpublished research by 黃維君 (Wei-chun Huang), National Taiwan University, Huang, W. (2021) E-mail to Michel D. Lee, 27 September. 臺灣大學黃維君未發表的研究。於2021年9月28日以電子郵件提供予李東。
2. Conclusion from a workshop held with Seediq individuals that took place at the office of the Seediq National Assembly in Puli, Nantou County, Taiwan on 25 November 2022. 2022年11月25日於臺灣南投埔里賽德克民族議會辦公室所召開工作坊之結論。

## 關於 Folke Cronholm 的收藏

李東

以上所描述的獵首刀是由斯德哥爾摩民族誌博物館於 1910 年登記入冊，這批藏品來自一位名叫 Folke Cronholm (福爾克·克朗霍姆) 的瑞典外交官 (1873-1945)。他曾於 1907 至 1911 年間派駐日本東京。根據他的照片<sup>1</sup>收藏顯示他本人<sup>2</sup>可能有出席 1908 年 10 月 24 日在台中公園舉辦的臺灣縱貫鐵路啟用儀式。

Awi Nokan making a scale drawing of the Headhunting Knife 1910.05.0029.

吳永昌正在手繪獵首刀(1910.05.0029) 等比例草圖

Image 照片 | Bakan Walis 巴干瓦里斯

# Realising a More Caring Indigenous Museum Exhibition

體現更友善的原住民族博物館展覽

Kumu Walis 谷慕瓦歷斯



## Realising a More Caring Indigenous Museum Exhibition

**Kumu Walis**

**Toda Tribe, Sediq Toda**

**Convenor, Protection for Indigenous Intellectual Property Rights,  
Sediq National Assembly**

In an era driven by science and technology, indigenous cultures are trying to preserve ethnographic collections and materials from the past by digitising collections. Under the imperial influence of colonial powers, these materials are often interpreted from the perspectives of others. Now, times have changed. After the rise of the third-generation human rights, indigenous peoples' ethnic awareness has gradually been awakened, and members of the indigenous communities are beginning to pay attention to the interpretation of their culture and history. Chronicled by museums as collections and exhibitions, indigenous peoples are often portrayed as historical heroes but, in reality, they are the disadvantaged groups in society. During the process of creating exhibitions, the organizers often use their own "imaginary stance" or "roles" to create spectacular exhibitions to catch the public's eyes. This is the so-called "removal of time and space, de-contextualization, and then re-contextualisation – a sequence of extraction, research, interpretation, reconstruction and reuse". Under such circumstances, it is difficult for indigenous peoples to have their own independent authorship and autonomy<sup>1</sup>. In the past, concrete evidence evokes memories, which are fluid and malleable. The relationship between the politics of memory and

contemporary group identity are issues that must be more thoroughly examined and considered when recreating the past. Otherwise, we will very likely fall into the rut of the past, albeit unintentionally, and again appropriating the image of the others for self interest in a new context<sup>2</sup>. Therefore, through the “co-created exhibition between the Sediq and the National Museums of World Culture Sweden”, the Sediq tried to not only realize decolonization during the collaborative process, but also hoped to retrieve the true and accurate cultural meanings of the uprooted objects. Article 3 of the United Nations Declaration on the Rights of Indigenous Peoples states: “Indigenous peoples have the right to self-determination. Based on this right, indigenous peoples are free to determine their political status and freely pursue their own economic, social and cultural development.”

This establishes the third generation of human rights, the so-called right of indigenous peoples to self-determination. Ethnic groups take autonomous cultural interpretation very seriously. An ethnic group could be greatly harmed when their culture is arbitrarily interpreted or even wrongly deducted by others from colonial or discriminatory perspectives. Digital collections or museum exhibitions should go back to communicate and cooperate with ethnic groups in a more caring manner and return the right of cultural interpretation to each ethnic group instead of just severing and restructuring the materials or objects and put them into the public domain. Since the traditional intellectual creations of indigenous peoples were not obtained from the public, the concept of exchange does not apply. Indigenous peoples do not need the creations of the public to support their traditional intellectual creations, because their traditional culture has been their traditional customs and norms and also a part of their lives for a very long time.

Within such context, who should own the culture, objects and collections of indigenous peoples? Who should conduct the interpretation? Clearly, the answer should be: the indigenous peoples themselves! During the collaboration on “The Taking Care Project”, the National Museums of World Culture handed over the rights of interpretation of the objects in the museum to the Sediq, and respected the “Protection Act for the Traditional Intellectual Creations of Indigenous Peoples”, a law issued by Taiwan in 2007, by signing a non-exclusive license, realizing the self-determination of indigenous peoples with concrete actions. This is the best example of international collaboration.

## 實現更友善的原住民族博物館展覽

Kumu Wallis 谷慕·瓦歷斯

Alang Toda (都達部落), Sediq Toda

賽德克族民族議會傳統智慧創作專用權保護小組召集人

原住民族文化在科技引領的當代，以數位典藏之方式試圖將過去民族學藏品、資料等材料保存。而這些材料在經帝國主義或殖民勢力影響下，往往被以他者之方式詮釋。如今，時代的變遷，在第三人權崛起後，原住民族之族群意識漸漸被喚醒，在文化與歷史的詮釋也開始受到族人的關注。在博物館典藏與展演在時間化下，原住民族往往既是歷史上的英雄，卻又是現實上的弱者。在展示的過程中，呈現者往往會用自己「想像」的「立場」或是「角色」創造一個精彩的展演，以吸引大眾的目光，也就是所謂的「去時空、去脈絡化，到再時間化，這一連串擷取、研究、詮釋、重建與再利用的過程」，而在這樣的情況底下，原住民族很難有自己的獨立且享有人格權的主體地位<sup>1</sup>。在過去具體物證具有的召喚記憶力量、記憶本身條動可塑的性質，以及記憶政治與當代群體認同之間的關係，都是再現過去時必須更深刻檢視和思考的問題。否則，很有可能無心之間又落入過去的窠臼，在新的時間場域再度為了自身的目的而挪用他者的意象<sup>2</sup>。也因此，賽德克族透過「賽德克族與瑞典國家世界文化博物館合作展」，嘗試在合作期間，除了進行去殖民化，也希望在合作期間將流亡在國外之物件，嘗試找回其真正且正確之文化意涵。「聯合國原住民族人權宣言」第3條明訂：「原住民族享有自決權。基於這一權利，他們可自由決定自己的政治地位，自由謀求自身的經濟、社會和文化發展。」確立第三代人權，也就是所謂的原住民族自決權。族群對於自主文化詮釋極度重，當一個文化詮釋被他者任意地闡述甚至是錯誤的、帶有殖民意味抑或是歧視的角度進行文化演繹時，族群就已經受到極大的傷害。數位典藏抑或是博物館展演，皆應回頭與族群進行更友善的溝通與合作，將文化歸還給各個族群進行詮釋，而非僅將所有資料或文物切割、重組並且當作公共領域使用。因為，原住民族之傳統智慧創作並非取之於一般市民，故並無所謂交換的概念，原住民族也不需要一般市民之創作來支持其傳統智慧創作，因其傳統文化早已與傳統習慣規範合而為一，及生活的一部分。以此脈絡申言之，有關原住民族文化、文物、資料典藏等文物資料，應屬於誰？應由誰詮釋？答案很明確，應為原住民族！在「Taking Care Project」合作過程中，瑞典國家世界文化博物館將館內文物之詮釋權交還賽德克族之手，並且尊重台灣於2007年訂立之「原住民族傳統智慧創作保護條例」簽署非專屬授權合約，用行動落實原住民族自決，此為國際合作案例中最好的示範。

### Footnote 註

1. Huang Juzheng (2011) (Regulations on the Protection of Traditional Wisdom Creations of Aboriginal Peoples and Digital Collections of Aboriginal Peoples), "Journal of Indigenous Culture Communication", Issue 1, page 5.  
黃居正(2011)(原住民族傳統智慧創作保護條例與原住民族數位典藏)《原住民族文化傳播學刊》1期，頁5。
2. Hu Jiayu (2012), (Scattered Collections and Collaged Memory: Talking from Two Examples of Transnational Linkages of Aboriginal Collections in Taiwan), "Museum and Culture", Issue 3, p.14-15.  
胡佳瑜(2012)，〈散離的收藏與拼接的記憶：從臺灣原住民族品跨國連結的兩個例子談起〉，《博物館與文化》，3期，頁14-15。

# We Are Seediq

賽德克族

Seediq/Sediq/Seejiq, broadly speaking, can mean "human being." More specifically, it can be the name of one of Taiwan's indigenous groups - the Seediq people. When the Museum was looking for an originating community to work with on this project, a particular group of objects from Taiwan became of special interest. Research revealed that these objects originated from Seediq communities, who were recognised as a separate group of indigenous people with their own identity in 2008. This exhibition is the result of active exchanges and cooperation between the Museum and the Seediq community.

This exhibition has been developed in co-creation with members of the Seediq community. They are working intergenerationally with these collections to relearn the knowledge from their ancestors that is encoded within the objects. The co-creation has activated the collections with the intention of creating a sustainable relationship between the Seediq and the museum that can be cultivated for further cooperation and knowledge exchange.

This exhibition reflects on what it means to be Seediq in the past and today and hints at where the Seediq people may head in the future. Here, they share their identity and history as an indigenous people in Taiwan. This is their story.

## Indigenous Peoples of Taiwan and the Seediq

The earliest evidence of humans on Taiwan dates back as early as 15,000 years ago. Different waves of peoples, known as Austronesian peoples, spread from Taiwan throughout Southeast Asia, Micronesia, Island Melanesia, Polynesia and Madagascar. These peoples share common linguistic and genetic traits.

Since the 1600s, various colonial powers have left their mark to various degrees on the indigenous peoples of Taiwan, including Spain, the Netherlands, various governments from China, as well as Japan. They have tried to shape the indigenous cultures according to their own ideals in the name of civilisation. This has had an effect on indigenous languages, beliefs, social structures and identities, as well as the surroundings in which they live.

The Seediq were classified as Atayal people under Japanese administration, as the two groups share cultural similarities. However, the Seediq had their own identity and share a common language. It is classified as an Atayalic language, which is part of the Austronesian language family. There are three Seediq dialects: Sediq Toda, Seediq Tgdaya and Seejiq Truku. In this exhibition, the different spellings will be used to acknowledge the different dialects.

### Our Story, Our Identity

The birthplace of the Seediq ancestors is called Pusu Qhuni/Rmdax Tasil, which means "the source of life" or "the shining stone". This is a towering white stone jutting out from Baishi (White Stone) Mountain in Taiwan's Central Mountain Range. According to the ancestors, the stone is as large as a small mountain. Its chest is mottled white. Its arms are formed by large trees. There is a large natural cave at the base of a large tree root.

There is a pool at the back of the cave whose water flows to the front of the cave. It is said that a boy and a girl were born here, who were the ancestors of the Seediq people. The Seediq people lived in this area for a period of time and called it Bnuhung/Bnuhur (White Stone Mountain). As the population multiplied, resources became strained. People then migrated to Truwan and Tnbarah.

### Gaya/Waya: Guiding Principles of Life

Gaya/Waya is an essential concept of Seediq identity. It contains cultural norms and ideals that promote harmony between humans beings, the natural environment and the realm of the ancestor spirits. It is often based on gender roles. According to the elders, a person's soul is judged by Utux Karang, the crab spirit, after death. If one has fulfilled their roles according to Gaya/Waya in life, they are allowed to cross the bridge and return to the realm of the ancestors, reuniting with their family. Some of the objects in the catalogue are used to fulfil gender roles, according to Gaya /Waya. Men use hunting tools and women use weaving implements. There are taboos about one gender touching the objects of another gender. Men touching weaving tools could lead to difficulties with weaving, which may prevent the family from keeping warm. Women touching hunting tools could lead to failed or dangerous hunts.

### Roles and Expectations for Men

According to Gaya/ Waya, men were expected to protect their families and be good hunters. Hunting provided food for their families, and the meat was also shared with members of the hunting party. The act of hunting also followed the rules of Gaya/Waya and was dependent on different divinations, such as the flight direction and call of the sisin spirit bird (the grey-cheeked fulvetta). The population of this bird is declining due to environmental changes.

Seediq men conducted headhunting ceremonies as a coming-of-age rite, to prove personal reputation and to counteract disasters that occurred in the tribe. The head represented the spirit. After the enemy's head was brought back to the tribe, it would be entertained. Then, the enemy's spirit would join the tribe and help to protect it. Headhunting was a dangerous operation, and the rules of Gaya/Waya were followed strictly. The ceremony was practised by most indigenous groups in Taiwan but was banned under Japanese rule.

### Roles and Expectations for Women

Weaving cloth was an important way for Seediq women to keep their families warm. The traditional weaving material was ramie, which is similar to linen. During the Japanese colonisation period of Taiwan, wool and machine-made cotton cloth became more available and replaced ramie. These materials can all be seen in the textiles in this exhibition.

The knowledge of weaving was under pressure during the Japanese colonisation period of Taiwan. The occupying power required more people for infrastructure work, such as building roads. Therefore, the Japanese administration labelled weaving as "lazy behaviour" and discouraged it. Cultural disruptions such as this helped erode adherence to traditional concepts of Gaya/Waya.



Seediq/Sediq/Seejiq 從廣義的解釋來說可以意指「人」，從狹隘的解釋來說，可為臺灣原住民族其中一個族群名稱意指「賽德克族或是賽德克族人」。當博物館在尋找原住民族群共同執行本次合作計劃時，有批來自臺灣的文物引起了館方極大興趣。研究發現這些文物來自賽德克族。他們於2008年正名成功，正式成為臺灣官方認定的原住民族。本次展覽是博物館與賽德克族群積極交流合作的成果。

本次展覽由博物館與賽德克族共創，賽德克族的後裔與這些館藏文物進行跨時代交流，重新學習認識藏品所蘊含的祖先智慧。透過共作模式活化館藏文物，在賽德克族與博物館之間建立永續關係，以利進一步合作與知識交流。

您將於本展覽中瞭解從古至今身為賽德克族所代表的意義，以及關於未來賽德克族可能發展方向的預示，這是館方與賽德克族人共作的成果。他們將於此分享身為臺灣原住民的身份認同與歷史背景。這是屬於他們的故事。

### 臺灣原住民族

證據顯示臺灣最早的人類活動可追溯至 15,000 年前。稱為南島語族的民族遷徙潮自臺灣擴散至東南亞、密克羅尼西亞、美拉尼西亞、玻里尼西亞以及馬達加斯加。這些民族皆有共同的語言和遺傳特徵。

從 17 世紀開始，各種殖民勢力在臺灣原住民身上留下不同程度的印記，包括西班牙、荷蘭、中國勢力以及日本。他們以文明開化的名義，企圖以自己為典範塑造原住民文化，進而影響了原住民族的語言、信仰、社會結構、身份認同以及居住環境。

Members of the Seediq community celebrating the opening of an exhibition in Wushe in December 2022, showcasing the recreations of objects made after studying the Museum collections.

賽德克族人於 2022 年 12 月慶祝霧社展覽開幕，展出博物館館藏研究成果文物重製。  
Image 照片 | Courtesy of the Seediq National Assembly 感謝賽德克族民族議會提供

## **The Wushe Incident**

On 27 October 1930 Wushe Public School in the village of Wushe was attacked by Seediq groups during a sports event. Only six tribes from the Seediq Tgdaya group officially agreed to the rebellion, but individuals from the other Seediq groups also joined. The Japanese retaliated and enlisted the help of other indigenous peoples, including other Seediq groups. With brutal methods, they both forced and encouraged indigenous peoples to suppress the rebellion. This led to heavy casualties and infighting amongst the Seediq. After this event, the Seediq formally surrendered to Japanese rule.

Various Seediq groups fought and resisted against the Japanese rulers several times during the early 1900s, but the Wushe Incident is the most famous. The government that took over after the Japanese described the incident as nationalistic, but in reality the Seediq that participated in the fighting were responding to the oppression their families and their people were subjected to.

## **Japanese Colonial Rule**

The ancestors of today's indigenous peoples in Taiwan may have settled on the island more than 5,000 years ago. Han Chinese people from Fujian province started to settle in Taiwan by the late 1500s. Dutch, Spanish and Chinese powers have had colonial footholds on the island since the 1600s. Perhaps the most difficult time for indigenous peoples was under Japanese rule between 1895 and 1945, after the Chinese Qing dynasty ceded Taiwan to Japan. The policies of Japan were ultimately to assimilate the people and control natural resources.

The traditional beliefs and culture of the Seediq remind people that they will be reunited with their ancestors after death. Japan's harsh colonial rule and exploitative practices led to the collapse of traditional culture and social order and increased internal tensions amongst the Seediq. This led to the 1930 Wushe Incident, which has caused collective trauma amongst the Seediq to this day. During the Japanese rule of Taiwan, most Seediq tribes, like many other indigenous groups on the island, were forcibly relocated from their original lands and/or separated due to dam building, control and retaliation by Japanese authorities.

## **Indigenous Peoples of Taiwan After 1945**

From 1945, the Kuomintang party from Mainland China ruled Taiwan as a single-party government until transitioning into a democracy in 1987. Policies towards indigenous peoples became less oppressive, but assimilation continued through the education system, where Chinese language (Mandarin) and perspectives were taught. The liberalisation of politics since the 1980s has brought more awareness about rights and social issues of indigenous peoples. Although there have been improvements, indigenous peoples are still disadvantaged in political representation and socioeconomics.

## **The Seediq Today**

In 2008, the Seediq became the fourteenth indigenous group to be formally recognised and their identity rectified in Taiwan. Today, there are about 10,000 Seediq people in Taiwan. The majority have embraced the

Christian faith of different denominations. This does not contradict the concept of Gaya/Waya that many still follow to various degrees. One of the main challenges of Seediq identity today is passing down the culture to younger generations, including language and traditional knowledge.

## **Reconciling With Old Collections For The Future**

Until this cooperation between the Museum and the Seediq, the objects in this catalogue were labelled as Atayal, as that is how the Seediq were classified by the Japanese administration when the objects were collected. Due to this cooperation, these museum objects now have their correct cultural attribution – Seediq. They are attributed based on archival records associated with the objects that indicate the tribes/villages where they are from, combined with verification from Seediq elders and traditional knowledge holders (weavers, basket makers, etc.). Some objects lack attribution to a specific tribe/village but are included, as they are the same types of objects that would have been, and in some cases continue to be, used by Seediq people. The original attributions are included in the catalogue when available.

As much traditional culture has been lost since the objects were collected, some within the Seediq community are working with museum collections to help revitalise the culture. Reconciliation is an important part of Seediq culture. By learning from older museum collections, they are also reconciling with their ancestors. The historic objects embody the knowledge of the lives and wisdom of their ancestors.

In February 2022, a Seediq research delegation studied the collections at the museum to reconcile with their ancestors and take back the knowledge learned from the historic objects to their people. As a result, lost weaving patterns are now being reproduced by the descendants of the people who made the originals.



在日本人的統治下，由於兩個族群的文化相似性，賽德克族被歸類於泰雅族當中。然而，賽德克族有自己的身份認同和通用語言。該語言被歸類為泰雅族語，是南島語系的一部分。賽德克族有三大語群，分別是：Sediq Toda（賽德克族都達語群）、Seediq Tgdaya（賽德克族德固達雅語群）和 Seejiq Truku（賽德克族魯固語群）。在本展覽中將使用不同的單字拼法，以承認不同語群的存在。

### 我們的故事，我們的身份

Sediq/Seediq/Seejiq 意為「賽德克族，亦可統稱為人」。賽德克族祖先發源地稱作「Pusu Qhuni/Rmdax Tasil」，意為「生命之源頭 / 閃耀之石」。這是臺灣中央山脈的白石山區中突出的高聳聖石。根據祖先的說法，那塊巨石如同小山一樣大。其胸膛有著白色斑點。其手臂由大樹構成。而在大樹根部有個大型天然洞窟，洞窟背面的水池朝洞窟前方流出。據說有一名男孩和一名女孩誕生於此，他們便是賽德克族的祖先。

賽德克族曾有一段時間生活於此，並將此處稱作 Bnuhung/Bnuhur（白石山）。然而隨著人口倍增資源逐漸不足，於是人們便遷移至 Truwan（杜魯灣）與 Tnbarah。

### Gaya/ Waya：人生的指導原則

Gaya/Waya是賽德克身份認同的基本概念，涵蓋了促進人與自然環境、祖靈國度和諧的文化規範及理想，通常以性別角色為基礎。根據耆老的說法，人死後的靈魂是由 Utux Karang（螃蟹靈）審判。如果在世時有按照 Gaya/ Waya 履行本分，死後才會被准許過橋，回到祖靈的國度，與家人團圓。博物館目錄冊裡有數件文物的用途即是為了履行 Gaya/ Waya 所賦予的性別責任義務。男性使用狩獵工具，女性使用織布器具。不同性別之間禁止觸碰對方的器具。男性觸碰織布工具可能會導致織布過程不順利，使得全家無法添衣添暖。女性觸碰打獵工具則可能導致打獵失敗或增加打獵過程的危險性。

### 男性的角色以及被賦予的期望

根據 Gaya/ Waya 的指導，男性應該保護自己的家人並成為優秀的獵人。出外打獵好為家人提供食物，所獵得的肉也要和獵團的全體成員分享。狩獵行為也遵循 Gaya/ Waya 的規則，並取決於各種占卜儀式，例如sisin靈鳥（灰類鴉鵂）的飛行方向和叫聲。如今由於環境變遷，該鳥類的數量正在下降。

賽德克男性舉行獵首儀式作為成年禮，以證明個人聲譽並為部落過去的不幸事件消災解難。首級代表靈魂。敵人的首級被帶回部落後，就會接受族人款待，之後敵人的靈魂就會加入部落的行列並協助保護部落。獵首是一項危險行動，必須嚴守 Gaya/ Waya 的規則。臺灣大多數原住民族群都會舉行這項儀式，但在日治時期是被禁止的。

### 女性的角色以及被賦予的期望

織布是賽德克婦女為家人保暖的重要方式。傳統的編織材料是苧麻，類似於亞麻布。日本殖民時期，羊毛和機器製的棉布變得更容易取得，於是取代了苧麻。這些材料皆可在本次展出的紡織品中看見。

日本殖民時期，織布的知識備受壓迫。當權者需要更多的人力投入諸如修路等基礎建設。因此，日本政府將織布稱為「偷懶的行為」，並且不鼓勵為之。諸如此類的文化破壞逐漸影響族人對 Gaya/ Waya 傳統觀念的依規。

### 霧社事件

1930年10月27日，霧社公立學校在一次運動會中遭到賽德克族襲擊。只有賽德克族德固達雅語群的六個村落正式同意抗暴，但賽德克其他語群的也有人以個人身份加入抗暴。日本人展開反擊行動，並征召其他原住民族協助，包括賽德克其他語群。他們用殘酷的手段，恩威並施讓原住民族自行鎮壓叛亂，導致賽德克族人重大傷亡和內訌。該起事件之後，賽德克族正式歸順於日本統治。

在 1900 年代初期，各種賽德克群體多次與日本統治者作戰和抵抗，其中以霧社事件最為著名。繼日本之後接管的政府將該事件描述為民族主義行動，但實際上賽德克族人之所以參與戰鬥是因不滿其家人和族人所遭受的壓迫而採取行動。

### 日本殖民統治時期

現今臺灣原住民族的祖先約於距今五千多年定居於島上，16 世紀來自福建省的漢族開始在臺灣定居。自 17 世紀以來，荷蘭、西班牙和中國政權已在島上建立殖民據點。然而，對於原住民族來說，最艱難的時期也許是 1895 年至 1945 年的日本統治時期，當時清朝割讓臺灣給日本。日本的統治政策一直是同化人民並控制自然資源。

賽德克族傳統的信仰與文化提醒著族人，死後將與祖靈團聚，但日本高壓的殖民手段與剝削行為，導致傳統文化與族群社會秩序的瓦解並提升內部緊張局勢，並引發了1930年的霧社事件，也造成賽德克族人難以磨滅的集體創傷，直到現在。在日治時期，臺灣大多賽德克族和島上許多其他原住民族一樣，被強制改變居住地，更因為日本當局蓋水壩、控管及報復導致有些族人被拆散與遷移原居地。

### 1945年後的臺灣原住民族

從 1945 年開始，來自中國大陸的國民黨以一黨專政統治臺灣，直到 1987 年轉型成民主政權。雖然對原住民族的政策從此較為不壓迫，但同化政策仍透過教育制度實施，繼續教授著中文和中華觀點。自 1980 年代以來，政治自由化讓更多人意識到了原住民族權利和社會議題。儘管有所改善，原住民族在政治代表和社會經濟方面仍處於劣勢。

賽德克族的傳統信仰與文化提醒著族人，死後將與祖靈團聚，但日本高壓殖民手段與剝削行為，導致傳統文化與族群社會秩序瓦解並提升族人之間的緊張情勢，乃至引發 1930 年霧社事件，也造成賽德克族人難以磨滅的集體創傷，至今依然如此。在日治時期，臺灣大多賽德克族同島上許多其他原住民，被強制遷出居住地，更因日本當局興建水壩、控管措施及報復行動導致有些族人的家庭被拆散。

### 今天的賽德克族

2008 年，賽德克族正名成功，成為臺灣第 14 個原住民族，目前人口約 1 萬多人，大多數都接受了不同教派的基督教信仰，但不影響族人至今對於 Gaya/ Waya 各自不同程度的依循。當今賽德克族人認為最大的挑戰是如何將文化，包括語言和傳統知識傳承給年輕一代。

### 與古文物和解以迎接未來

這些是已知最古老的賽德克族文物，在一百多年前就被收藏於博物館內。由於受當時日本政府對臺灣原住民族分類的影響，這份目錄冊的文物直至本次博物館與賽德克族合作前，仍被標記為泰雅族文物。經過本次合作已將這些博物館文物正確標示為賽德克族。這批文物是根據相關歸檔紀錄所註記的部落/聚落出處，結合賽德克族耆老和傳統知識傳承者（織女、藤籃編織者等）辨認結果所建立的分類。有些文物缺乏具體部落/聚落出處，但由於物品很類似過去曾被賽德克族人使用的物品形式或至今仍被族人使用，因此仍一併納入分類。後續取得原始所載分類後將納入目錄冊。

由於許多傳統文化知識已失傳，有賽德克族人正在研究博物館藏品，以期促進文化復振。和解是賽德克族文化的重要一環，透過學習博物館古文物，賽德克族人與其祖先和解。歷史文物再現了祖先的生活知識，也充滿了祖先的智慧。

2022年2月，賽德克族研究代表團對博物館文物進行調查研究時，已經與祖先和解，並將歷史文物中學到的知識帶回來給族人。因此，原件製作者的後代現在正在重製失落的編織圖紋。

# Catalogue of Exhibited Objects

## 展出文物目錄

Michel D. Lee 李東 | Iwan Pering 伊婉貝林

### Notes for the Catalogue of Exhibited Objects

The objects in the following catalogue come from the Nakahara/J.G.F. Umlauff and Folke Cronholm collections (see Collections Histories). When available, the reported origins of the objects are noted. The earliest records currently known from the Nakahara/J.G.F. Umlauff collection are written in German. The German word for “village” (dorf) was used for the origins of the objects. However, some of the recorded locations could be the result of misunderstandings. For instance, the reported location “Parau” does not appear to have been a Seediq tribe. Rather, it could mean “above,” possibly indicating that the objects came from a settlement above the point of reference.

There are two recorded locations with similar spellings in the Nakahara/J.G.F. Umlauff collection: “Parau” and “Parrau.” It is currently unclear whether they indicate two separate locations, or if the spellings are the result of a clerical error. Two of the three objects labelled “Parrau”<sup>1</sup> in the collections are not familiar to Seediq elders living today, according to the results of fieldwork the Seediq partners conducted themselves.

Objects with no recorded origin are also included in the catalogue if the same type of objects were also used by Seediq people. It is possible that these objects may have come from Atayal/Tayan or other cultural groups. This catalogue is a first step in further research and understanding of these collections and objects.

### 關於展出文物目錄

以下目錄中的文物出自中原源治/ J.F.G.烏姆勞夫 (Nakahara/J.G.F. Umluff) 和福爾克·克朗霍姆 (Folke Cronholm) 的收藏 (詳見收藏歷史篇章)。有資料者已加註據悉文物出處。目前已知的最早記錄來自中原源治/ J.F.G.烏姆勞夫的收藏，相關記錄使用德語書寫。文物源出處以德語「dorf」(村莊)一詞註記，惟所記錄位置有些可能涉及溝通上的誤解。如其中一處地點「Parau」似乎並非賽德克族部落，而是指「上面」的意思，可能意指這些文物來自某個參照位置的上方。

在中原源治/ J.F.G.烏姆勞夫系列所記錄的地點有兩個拼音相似：「Parau」和「Parrau」。目前尚不清楚二者是否代表兩個不同位置或僅是筆誤。根據賽德克夥伴進行的伴讀工作坊，館藏中三件標有「Parrau」<sup>1</sup>的文物，其中兩件對於在世的賽德克耆老而言很陌生。

至於未載明來源之文物，若為賽德克族所使用者亦會納入目錄中。這些文物可能來自泰雅族或其他文化族群。本目錄冊正是深入研究認識本批館藏文物的開端。

### Footnote 註

1. The two objects 1909.21.0024 and 1909.21.0030 are not included in the catalogue. 兩件編號1909.21.0024、1909.21.0030之文物並未呈現於目錄中。





## Headhunting knife (slmadac/hlmadac)

### 獵首刀

A headhunting knife was the most important social symbol for Seediq men. The owner guarded it, especially against women touching it. If that happened, it could lead to a failed headhunting ceremony or harm the woman who touched it. Hair from the head that was taken was attached to the sheath, as their spirit is associated with the head. A used headhunting knife has spiritual significance and contains healing powers.

獵首刀是賽德克族男人最為重要的社會地位象徵。持有者要保護好它，尤其要避免女性的觸碰。如果被碰觸到的話，可能會導致獵首儀式失敗或是傷害到觸碰獵首刀的女性。他們會將頭上取下的頭髮連接至刀鞘，而其靈魂與頭髮有關。用過的獵首刀與頭具備精神意義，並蘊含治癒能量。

Iron, wood, bamboo, human hair, rattan, ramie | 鐵、木頭、竹、人髮、藤、苧麻

Length 長: 61cm

Width 寬: 40cm

Collection 收藏 |

Folke Cronholm 福爾克·克朗霍姆

Reported origin 來源 | N/A 不詳

1910.05.0029



## BOW (BHENAQ)

### 弓

This short bow was used for hunting. When not being used, the bowstring is detached from one end, so the bow can relax. Today, guns are the preferred hunting tool. They may have been introduced by the Dutch and Spanish in the 17th century.

這把短弓用於狩獵。未使用時會將弓弦自一端取下，使弓身鬆弛。如今，槍支是人們首選的狩獵工具，可能是由荷蘭和西班牙於 17 世紀引進臺灣。

Collection 收藏 |

Folke Cronholm 福爾克·克朗霍姆

Reported origin 來源 | N/A 不詳

1910.05.0037

Makino bamboo, rami | 臺灣桂竹、苧麻

Length 長 : 105cm

Width 寬 : 4cm



## Arrow (budi)

### 箭矢

The materials used for making the arrow shafts were chosen because they could be made straight. Iron objects, such as the point on this arrow, may have been traded at the nearest trading centre, where people of various cultures interacted.

因為箭桿筆直，所以需要精選製作的材料。如箭頭等鐵製物可能是在最近的交易場所交換而得，那裡會有不同文化的人互相交流。

Taiwan arrow bamboo or Yushan cane, iron | 臺灣箭竹或玉山箭竹、鐵

Length 長 : 65cm

Diameter 直徑 : 5mm

---

Collection 收藏 |

Nakahara/Umlauff 中原源治/烏姆勞夫

Reported origin 來源 | N/A 不詳

1909.21.0121



## Bayonet knife (suqu)

### 刺刀

This type of knife has a hollow handle. Even after being caught in traps, animals, such as wild boars, are still dangerous. A wooden stick can be inserted into the handle of the knife, so that the animal can be killed from a distance.

這類刀具有著中空手柄，可插入木棍變成長矛。野豬等動物即使受困於陷阱之中，仍然具有相當的危險性，如此一來便能在一定距離外將動物刺死。

Collection 收藏 |

Folke Cronholm 福爾克·克朗霍姆

Reported origin 來源 | N/A 不詳

1910.05.0040

Iron, wood, rattan, plant fibre | 鐵、木頭、鐵、藤、植物纖維

Length 長 : 53cm

Width 寬 : 7cm



## Net bag (tokan bale)

### 網袋

The use and production of net bags made from thick, twisted ramie thread is usually associated with men. They are multi-purpose bags used to carry game during hunts and farming equipment in the field. They can also carry harvested crops and firewood.

用粗苧麻搓成線製成的網袋，之使用與生產通常與男性有關。這些多用途網袋會在狩獵時用於搬運獵物，以及在田地上用於攜帶農具，也能用於搬運收割下來的農作物和柴火。

Thick ramie thread | 苧麻粗線

Height 高 : 40cm

Width 寬 : 35cm

058

---

Collection 收藏 |

Folke Cronholm 福爾克·克朗霍姆

Reported origin 來源 | N/A 不詳

1910.05.0041





### Gunpowder containers (kulu qblic puniq)

#### 火藥筒

Each of the bamboo tubes contained enough gunpowder for one shot. Today in Taiwan, only indigenous hunters may own guns they make themselves for hunting.

每支竹筒內都包含足以射出一發子彈的火藥。目前臺灣只有原住民族獵人能擁有自製狩獵用槍枝。

Taiwan arrow bamboo, rattan, leather, wood | 鐵臺灣箭竹、藤、皮革、木  
Length 長 : 15cm  
Width 寬 : 10cm  
Diameter 直徑 : 4cm

Collection 收藏 |

Folke Cronholm 福爾克·克朗霍姆

Reported origin 來源 |

Gun powder containers,

Puli Wushe savages

火藥入, 埔里社霧社番

1910.05.0025



## Storage basket (rawa)

### 儲物籃

Weaving basketry with rattan and bamboo and using ramie to create net bags and straps were generally considered men's activities. Baskets such as these were used for multi-purpose storage.

使用藤與竹編織籃子和用粗麻編成網袋與背帶，通常會被認為是男性的工作。這種籃子通常作為多功能儲藏用。

Rattan, plant fibre | 藤、植物纖維

Height 高: 23.5cm

Length 長: 21cm

---

Collection 收藏 |

Folke Cronholm 福爾克·克朗霍姆

Reported origin 來源 |

"Raw savage basket,

Puli Wushe Savages"

「生番籠」, 埔里社霧社番

1910.05.0035



## Tray (btuku)

### 圓箕

This type of tray has multiple uses: drying crops, separating chaff from grain, fermenting grains for alcohol, storage, etc. The material – Oro (long shoot bamboo) – can be found throughout traditional Seediq territory.

這種圓箕有許多用途：曬乾農作物、將粗糠自穀物分離、讓用於釀酒的穀物發酵、儲藏等。Oro(長枝竹)這種材料，在整個傳統賽德克族的居住區域中都可以找到。

Oro (long shoot bamboo), rattan edging | Oro(長枝竹)、藤製邊料

Height 高：7cm

Diameter 直徑：34cm

Collection 收藏 |

Nakahara/Umlauff 中原源治/烏姆勞夫

Reported origin 來源 |

N/A 不詳

1909.21.0114



## Storage basket (rawa)

### 儲物籃

Weaving basketry with rattan and bamboo and using ramie to create net bags and straps were generally considered men's activities. Baskets such as these were used for multi-purpose storage.

使用藤與竹編織籃子和用粗麻編成網袋與背帶，通常會被認為是男性的工作。這類籃子通常作為多功能儲藏用。

Rattan, plant fibre | 藤、植物纖維

Height 高 : 28cm

Diameter 直徑 : 35cm

---

Collection 收藏 |

Nakahara/Umlauff 中原源治/烏姆勞夫

Reported origin 來源 |

N/A 不詳

1909.21.0109



## Strainer (sisi sino/raus)

### 濾網

This net would have been used for straining during the alcohol making process. Traditional alcohol was made from either millet or glutinous rice. It could also have been used to strain wild honey. One elder within the Seediq community remembered the function of this object from her childhood.

這是釀酒過程中用於過濾的網子，傳統酒會使用小米或糯米釀造。這也能用於過濾野生蜂蜜。有一位賽德克族群耆老還記得這件物品在她年幼時的用途。

Collection 收藏 |

Nakahara/Umlauff 中原源治/烏姆勞夫

Reported origin 來源 |

Parrau

1909.21.0141

Rattan, thick ramie thread | 藤、苧麻粗線

Height 高 : 48cm

Width 寬 : 44cm



## Salt container (cuqi timu)

### 鹽容器

Salt was a commodity that had to be obtained through trade. This container is made from a bamboo tube wrapped with braided yellow rattan. The wood lid is attached to the tube with string made from ramie.

鹽是必須透過交易取得的日用品。這項容器的製造方法是用黃色藤條包裹竹筒製成。  
竹節蓋子透過苧麻製成的線與竹筒相連

Bamboo, yellow rattan, wood, ramie | 竹、黃藤、木、苧麻

Height 高 : 22.5cm

Diameter 直徑 : 11.5cm

---

Collection 收藏 |

Folke Cronholm 福爾克·克朗霍姆

Reported origin 來源 |

N/A 不詳

1910.05.0032



### Water container (qriyan | bubun qsiya) 水容器

These water containers are made from gourds that have been dried and hollowed out. They were used to draw water from a water source to take back to the village. Containers made from giant bamboo can also be used for the same purpose.

這些水容器由挖空且晾乾的葫蘆製成。其用途為從水源中取水並帶回村落。用麻竹製成的容器也具有相同用途。

---

Collection 收藏 |  
Folke Cronholm 福爾克·克朗霍姆  
Reported origin 來源 |  
N/A 不詳  
1910.05.0033

Gourd, plant fibre | 葫蘆, 植物纖維  
Height 高 : 33cm  
Diameter 直徑 : 20cm



## Water container (qriyan | bubun qsiya) 水容器

These water containers are made from gourds that have been dried and hollowed out. They were used to draw water from a water source to take back to the village. Containers made from giant bamboo can also be used for the same purpose.

這些水容器由挖空且晾乾的葫蘆製成。其用途為從水源中取水並帶回村落。用麻竹製成的容器也具有相同用途。

Gourd, plant fibre | 葫蘆，植物纖維  
Height 高：18cm  
Width 寬：12cm

---

Collection 收藏 |  
Folke Cronholm 福爾克·克朗霍姆  
Reported origin 來源 |  
“Savage water container, Puli Wushe savages” 蕃瓢，埔里社霧社番  
1910.05.0034





## Mouth harps

### 口簧琴

left 左 | tubu daha , right 右 | tubu qoqo

Mouth harps are an ancient type of musical instrument that uses the mouth and throat as a resonator. They were used for more than entertainment in traditional Seediq society. People did not express romantic affection outwardly, and they were used to communicate romantic interest with each other without speaking.

口簧琴是古老的樂器種類，使用口腔與喉嚨作為共鳴器。在傳統賽德克社會中，這不僅僅用於娛樂，人們並不會在表面上表達出浪漫情感，而是用這種樂器來傳達對彼此的浪漫情愫。

Bamboo, copper, ramie | 竹、銅、苧麻

Length 長 : 20cm

Width 寬 : 5cm

Collection 收藏 |

Nakahara/Umlauff 中原源治/烏姆勞夫

Reported origin 來源 |

Musha 霧社

1909.21.0086



## Weaving drum for a backstrap loom (ubung) 用於背帶地機的織布箱

Part of a backstrap loom that the Seediq traditionally used while sitting on the floor. The feet rested on this part of the loom, and a strap around the waist kept the tension of the warp threads. When the weft is pulled through the warp, it is beaten down with another tool. This creates a pounding sound that indicates the weaver is hard at work.

這是賽德克族傳統中坐在地上使用的地機或稱水平腰機的一部份。腳貼放在織布機的這一部分上，而腰際背帶則維持著拉力，並形成一條水平線。當緯線穿過經線後，會用打棒將緯線拉至布頭，產生一種敲擊聲，代表織布者正在辛勤地工作。

Wood | 木頭  
Height 高 : 28.6cm  
Length 長 : 82cm

068

---

Collection 收藏 |  
Nakahara/Umlauff 中原源治/烏姆勞夫  
Reported origin 來源 | N/A 不詳  
1909.21.0134



## Spindle (tyandan)

### 紡錘

A weight, usually a cow's iliac bone, would be attached to the bottom end to help the spindle spin and twist the ramie fibres into thread. Ramie is a plant belonging to the nettle family.

紡錘末端會接上重物，通常是牛髌骨，以幫助其垂直旋轉，並將苧麻纖維捲成絲線。苧麻是一種蕁麻科植物。

Makino bambu, ramie | 臺灣桂竹、苧麻  
Length 長 : 37cm

Collection 收藏 |

Nakahara/Umlauff 中原源治/烏姆勞夫

Reported origin 來源 | N/A 不詳

1909.21.0127



## Shawl (pala sleban / pala tikuh)

### 披肩

This shawl was worn on important occasions and is considered to be a masterpiece by some Seediq weavers today. The material was woven in one long length, cut into three pieces and then sewn together. Each row is different and shows the weaver had memorised and mastered the different designs and weaving techniques. This textile was woven with the *ratu* weaving method.

這件披肩於重要場合穿戴，是當今賽德克族織布工藝師所認定之傑作。線材被織成一長條，剪成三塊後再縫在一起。每段設計皆不同，顯示出織布工藝師記住並掌握了不同設計與織法。這件織品是以*ratu*技法織成。

Ramie, wool, cotton | 苧麻、羊毛、棉

Height 高 : 71cm

Width 寬 : 73cm

Collection 收藏 |

Nakahara/Umlauff 中原源治/烏姆勞夫

Reported origin 來源 | Musha 霧社

1909.21.0026



### Man's festive shawl

#### 男性慶典披肩

Shawls are a common piece of traditional clothing worn by men, women and children. They can be worn either covering the front of the body, or they can be worn to one side, under the arm. They were worn for warmth and beauty.

披肩是一種男女老少都會穿戴的常見傳統服飾。既可穿戴在正面，也可繞過手臂下方穿戴於側面，主要提供保暖與美觀作用。

Wool, ramie | 羊毛、苧麻

Length 長：69cm

Width 寬：69cm

Collection 收藏 |

Folke Cronholm 福爾克·克朗霍姆

Reported origin 來源 |

Red front hanging, Puli Wushe savages

赤前掛，埔里社霧社番

1910.05.0050



## Shawl (pala slaban / pala tikuh) 披肩

This shawl comes from the Wanda language group, who are classified as Atayal people. They frequently intermarried with Seediq from Paran and influenced each other's crafts. This may be why Seediq weavers are familiar with this pattern. Seediq people refer to the Wanda people as PIngawan.

這件披肩來自泰雅族的萬大語群，他們與賽德克族的巴蘭部落友好通婚頻繁，進而互相影響彼此工藝品，此文物即來自該部落。這也可能是賽德克族織布工藝師熟悉此圖案的原因。賽德克族稱萬大群 PIngawan.

Ramie, wool | 苧麻、羊毛  
Length 長 : 132cm  
Width 寬 : 37cm

---

Collection 收藏 |  
Folke Cronholm 福爾克·克朗霍姆  
Reported origin 來源 |  
"Wanda (illegible)" 「万大 (字跡無法讀取)」  
1910.05.0048



### Woman's festive shirt (lukus ratang)

#### 女性慶典上衣

This shirt, with untailored collar, was sewn from two sections of *pala* textile, plus two tube sleeves. The material for this shirt was woven with the *pala pniri* technique, which is the most difficult Seediq weaving technique. Due to the technique, this shirt is thought to have come from Paran. Today, there are no more than ten Seediq weavers who can make this type of material.

根據未經裁縫的領口判斷這件上衣是由兩段pala加上兩個桶袖縫製而成。這件上衣是運用 *pala pniri* (賽德克族傳統經挑織文) 織布技巧編織而成，是賽德克族最困難的編織技巧。根據織法判斷這件上衣來自Paran。如今能編出這類材料的賽德克族織布工藝師只剩不到十人。

Wool, ramie, glass buttons | 羊毛、苧麻、玻璃鈕扣

Length 長 : 26cm

Width 寬 : 124.5cm

Collection 收藏 |

Nakahara/Umlauff 中原源治/烏姆勞夫

Reported origin 來源 |

Parausha

1909.21.0064



## Woman's festive shirt (lukus ratang)

### 女性慶典上衣

Festive clothing used by the Seediq is predominantly red in colour. Black and white detailing is also used in combination with red. Everyday clothing was mainly white – the colour of the naturally bleached ramie. This textile was woven with the *ratu* weaving method.

賽德克族人使用的慶典服飾主要以紅色為主。也會使用黑白細節設計，與紅色相結合。日常服飾主要為白色—亦即經過自然漂煮的苧麻色。這件織品是以 *ratu* 技法織成。

Wool, ramie, glass buttons, cotton | 羊毛、苧麻、玻璃鈕扣、棉  
Height 高 : 124cm  
Length 長 : 124cm

Collection 收藏 |  
Nakahara/Umlauff 中原源治/烏姆勞夫  
Reported origin 來源 | Parau  
1909.21.0025





## Woman's festive shirt (ratang)

### 女性慶典上衣

This shirt is made from cotton cloth. The fabric would have been obtained through trade. It reflects the period when weaving started to decline amongst the Seediq and ready-made cloth became commonly available.

這件上衣是用棉布縫製而成，其型制與做法與賽德克族的女性上衣很像，布料很可能是透過買賣取得，反映出此時期的賽德克族織布工藝逐漸式微，也表示現成布料很容易取得。

Collection 收藏 |

Nakahara/Umlauff 中原源治/烏姆勞夫

Reported origin 來源 | N/A 來源不詳

1909.21.0023

Cotton, ramie thread | 棉、苧麻線

Length 長 : 33.5cm

Width 寬 : 130cm



## Woman's Festive Skirt (ribun)

### 女性慶典裙子

The Chinese Qing dynasty coins on the bottom hem were reused for this skirt. When walking or dancing, they produce a jingling sound. Sheep were not traditionally kept by the indigenous peoples of Taiwan and wool would have been obtained through trade. The left and right panels of this skirt was woven with the *pnqapah* weaving technique, and the central panel was woven with the *gnsunguc* technique.

這條裙子的裙擺處縫著來自中國清朝時期的錢幣，被再利用在這條裙子上，在行走途中或跳舞時會發出清脆的叮噠響聲。臺灣原住民族傳統上不會飼養羊隻，羊毛應該是透過交易取得。這件裙子的左右裙片是採用「*pnqapah*」織法，中間的裙片則是使用「*gnsunguc*」織法。

Wool, ramie, Chinese copper coins, copper | 羊毛、苧麻、中國銅幣、銅鈴、貝殼珠子

Length 長 : 61cm

Width 寬 : 96cm

Collection 收藏 |

Nakahara/Umlauff 中原源治/烏姆勞夫

Reported origin 來源 | Musha 霧社

1909.21.0040



## Woman's festive leggings (pdagic)

### 女性慶典綁腿

Women wore leggings on their lower legs. They were used for adornment, and they also protected the legs. The textile was woven with the *pala pniri* weaving technique.

女性會在小腿處穿戴綁腿。穿戴綁腿的目的是美觀以及保護腿部。這件織品是以「pala pniri」技法織成。

Wool, ramie | 苧麻、羊毛、棉

A

Length 長 : 38cm

Width 寬 : 26cm

B

Length 長 : 38cm

Width 寬 : 26.5cm

Collection 收藏 |

Nakahara/Umlauff 中原源治/烏姆勞夫

Reported origin 來源 | Musha 霧社

1909.21.0046



## Man's festive chest covering (torih)

### 男性慶典胸兜

Chest overings are part of men's attire. They are used for aesthetic reasons and to help protect the chest.

胸兜是男性服飾的一部份，目的是為美觀、協助保護胸部。

Ramie, wool | 苧麻、羊毛

Length 長 : 19cm

Width 寬 : 19.5cm

---

Collection 收藏 |

Folke Cronholm 福爾克·克朗霍姆

Reported origin 來源 |

N/A 不詳

1910.05.0045



### Man's sleeveless shirt (lukus rseno/ratang rseno) 男性無袖上衣

Men's shirts are longer than women's shirts but do not cover the knees. This shirt was made from two lengths of cloth joined in the middle. The bright red threads on the shirt and *miri* embroidery along the lower back hem suggest it was used on important occasions.

男性上衣要比女性上衣更長一些，但不會長過膝。這件上衣是將兩段布料在中央接合而成。鮮紅的線條顏色以及後面下擺 *miri* (挑花) 織藝顯示這件衣服是在出席重要場合時穿著。

Ramie, wool | 苧麻、羊毛

Length 長 : 86cm

Width 寬 : 46.5cm

Collection 收藏 |

Folke Cronholm 福爾克·克朗霍姆

Reported origin 來源 |

Red savage clothes, Puli Wushe savages

赤番衣, 埔里社霧社番

1910.05.0049



## Man's festive long-sleeved shirt (ratang rseno/ lukus rseno)

### 男性慶典長袖上衣

Men's robes can have long sleeves or can be sleeveless. They were worn on important occasions. The more complicated the patterns are on the robe, the more valuable it was considered. This reflected the status of the wearer. The lower half and cuffs of the shirt are woven with the *pnqapah* brocade weaving technique and the upper half and sleeves with the *ratu* technique.

男性大紅色長袍有長袖和無袖兩種，他們會在出席重要場合時穿著，衣服的價值體現在圖紋的繁複程度，越是繁複越能表現穿著者的身份地位。上衣的下半截和袖口使用「*pnqapah*」織法，上半截和袖子則使用「*ratu*」織法。

Wool, ramie | 羊毛、苧麻

Length 長 : 85cm

Width 寬 : 136cm

Collection 收藏 |

Nakahara/Umlauff 中原源治/烏姆勞夫

Reported origin 來源 | Musha 霧社

1909.21.0063



### Man's Long-sleeved Shirt (ratang rseno/lukus rseno)

男性長袖上衣

This shirt is unusual in that the sleeves are made from black cotton cloth. The reason for this is currently unknown. The ramie cloth was hand woven, but the black cotton cloth would have been obtained through trade.

這件上衣特殊之處在於袖子是由黑色棉布製成。至於製作原因為何目前未知。苧麻布料都是手織，但黑色棉線有可能是透過買賣得來。

Ramie, wool, cotton | 苧麻、羊毛、棉

Collection 收藏 |

Nakahara/Umlauff 中原源治/烏姆勞夫

Reported origin 來源 | Paran

1909.21.0018



## BLANKET MATERIAL (PALA RATU)

### 毯子材料

Traditional blankets are made from one woven length of cloth that was cut into three equal lengths and sewn together. This is the entire textile before being cut. This historic textile was reproduced by Seediq weavers after working with the collections in Stockholm.

傳統毯子的製作方法是將一段織布裁成三等份，並縫合在一起。這是切割之前的整件紡織品。賽德克族織布工藝師再研究斯德哥爾摩所收藏文物後，複製出來的紡織品之一，本件為原件。

Ramie, wool | 苧麻、羊毛

Length 長 : 433 cm

Width 寬 : 43cm

Collection 收藏 |

Nakahara/Umlauff 中原源治/烏姆勞夫

Reported origin 來源 | Purau 霧社

1909.21.0105



# Acknowledgements

## 致謝

A heartfelt thank you to members of the Seediq/Sediq/Seejiq community and their supporters who have generously given their time and efforts to this project.

謹此由衷感謝為本計畫慷慨付出時間精力的賽德克（Seediq/Sediq/Seejiq）族人及其支持者。

### **Editors** 編輯群

Michel Lee 李東

Dr. Aoife O’ Brien

Kumu Basaw 谷慕·巴紹

Iwan Pering 伊婉·貝林

### **Coordinator** 協調人

Ingela Carlsson

### **Designer** 設計

Elsie Wong | Somewhere in Between

### **Translator** 翻譯

Marcie Lu

### **Object Photography** 文物攝影

Karl Zetterström

### **Project Partners** 計畫夥伴

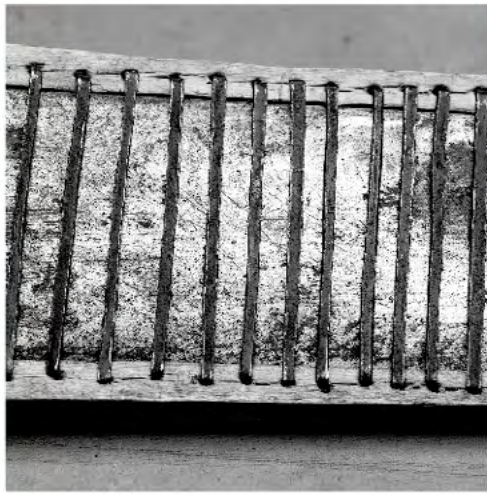
Seediq National Assembly (Taiwan) 賽德克族民族議會（臺灣）

National Museums of World Culture (Sweden) 國家世界文化博物館群（瑞典）

Indigenous Cultural Heritage Master’s Program, Providence University (Taiwan) 原住民族文化碩士學位學程（臺灣）

The publication is a part of the project Taking Care. Ethnographic and World Cultures Museums as Spaces of Care (2019–2023), co-funded by the Creative Europe programme.

本出版品為「守護計畫」範疇，以民族誌博物館和世界文化博物館群作為守護的空間（2019–2023），由創意歐洲計畫共同資助。



A record of the cooperation between  
the National Museums of World Culture (Sweden),  
the Seediq National Assembly (Taiwan) and  
the Indigenous Cultural Heritage MA Program of Providence University (Taiwan).

國家世界文化博物館群 (瑞典)  
賽德克民族議會 (臺灣)  
靜宜大學原住民族文化碩士學位學程 (臺灣)  
合作紀實

