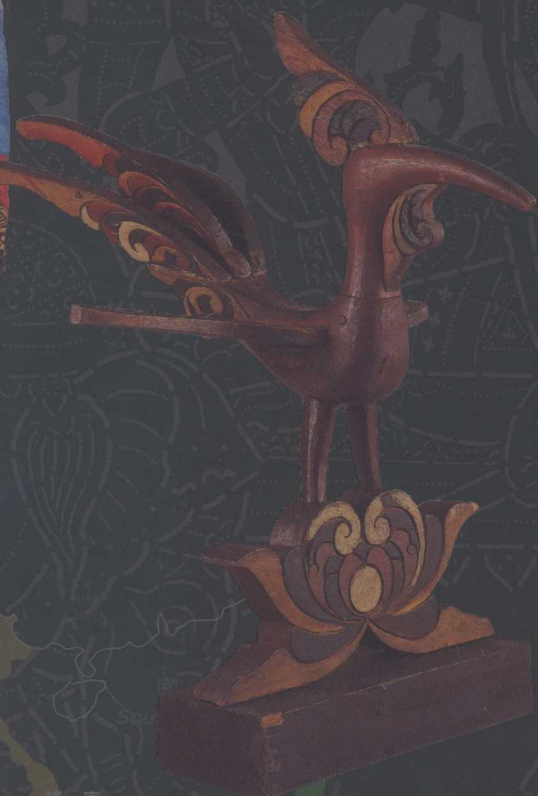
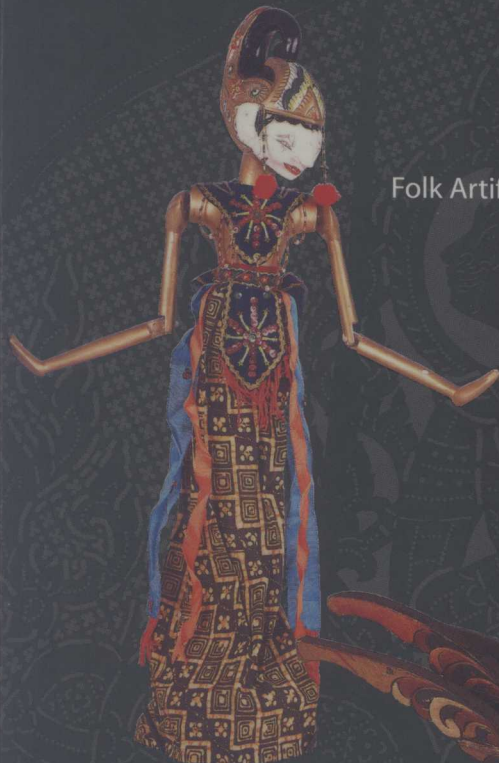


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東南亞民俗文物展

Treasures of Southeast Asia

Folk Artifacts of the Philippines, Vietnam, Thailand, and Indonesia



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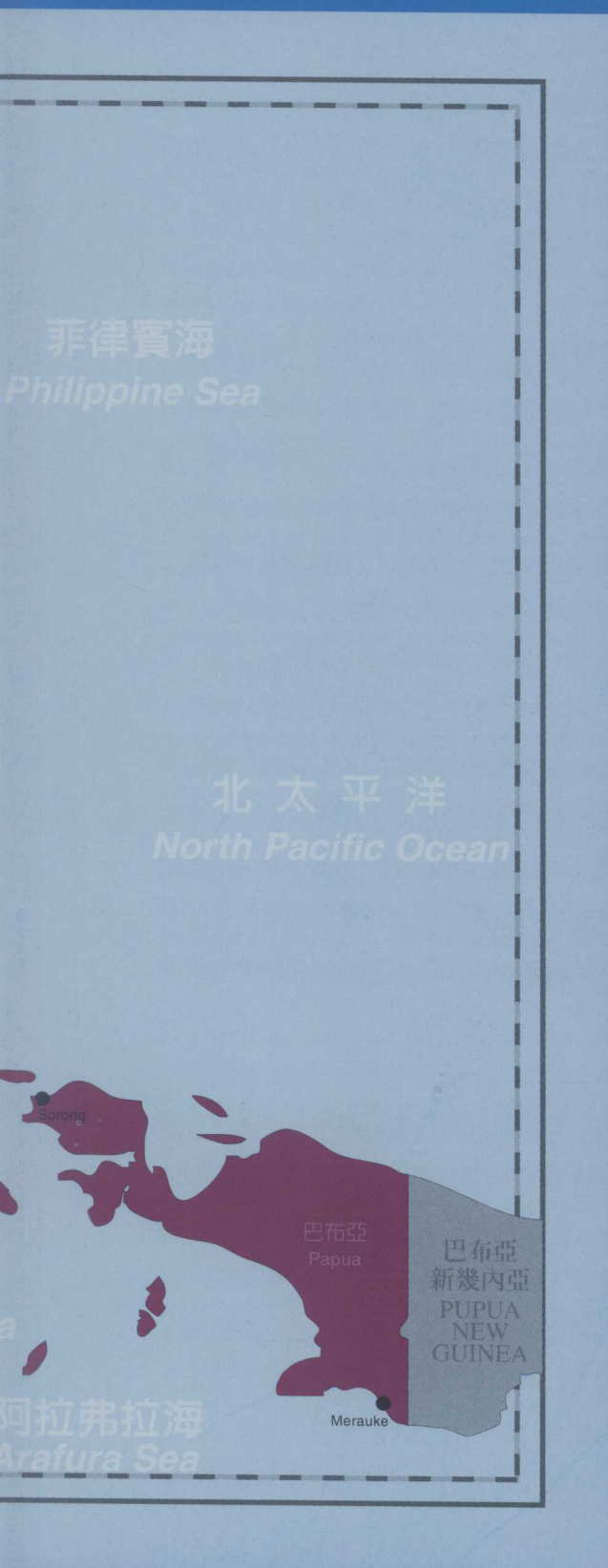
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東南亞民俗文物展



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台灣處於東亞島鍊的樞紐地位，自遠古以來，不論是人種交流，文化傳播及貿易往來各方面，都與東南亞諸國之間建立起密切的關係。近年來更由於經濟發展和社會變遷，促使交流往來互動關係邁入新的高峰。東南亞各國人民因經濟或婚姻等因素，而來台工作及居留者日漸增加。目前與本國人士因婚姻而結合、定居者，總計有30萬人之多，其中以來自越南、泰國、印尼及菲律賓等四國最多，這些因跨國婚姻來台定居的外籍配偶，儼然成為頗具規模的「新移民」社群，並孕育產生「新台灣之子」。這批來自東南亞的新移民，已在台灣各地形成了具有自身特色的生活圈，為台灣的社會增添了新的文化元素與風貌。

族群的融合，有賴對彼此文化的充分瞭解，爰此教育部於94年已訂有「發展新移民文化計畫」，是為本人就任以來的施政要項之一，除建立外籍配偶終身學習體系，積極協助外籍配偶早日融入台灣家庭與社會外，更揭示「建立國人對新移民之同理認識，促進在地國際文化交流與融合」之目標。為此，今年特別委請國立歷史博物館規劃辦理以東南亞民俗文物為主題的特展，由國立歷史博物館兩度派員前往印尼、菲律賓、泰國、越南四國主要博物館，商借其精選館藏品參與展出。感謝外交部及其駐外人員的大力支援，以及在台單位的積極聯絡協調，並在各方協同支援下，終於促成本次的展出。

參展的馬尼拉國家博物館，提供菲律賓各大島深具特色的編織品、與信仰有關的多種雕刻品，以及生活用品；越南胡志明市歷史博物館提供農耕用具、精緻的生活用品與神像；泰國國家博物館提供精細多彩的家具與織品，以及各樣的佛教文物；國內相關館所提供典藏印尼精品，包括造型深具特色的舞蹈面具與戲偶，以及材質、織工特殊的各種織品。透過這些展品，顯示出東南亞各國獨特的傳統文化，並在互相融合激盪後展現出多樣面貌。

不同族群的多元文化融合，過去為臺灣締造了舉世矚目的經濟與政治奇蹟，而今新移民文化的加入，不僅開啓國際視野的新視窗，也為下一波的國際競爭優勢奠定基礎。期許此次東南亞民俗文物的展出，使國人進一步了解東南亞四國文化、藝術、服飾、禮俗等各項特色，促使在此土地上的台灣人們能尊重、欣賞這批新移民的歷史與文化，展開雙臂熱烈歡迎新移民加入我們這個大家庭，與我們共同激盪出更璀璨的新臺灣特質，共同創造屬於台灣的新文化。教育部為使新移入人口得到充分的教育輔導機會，透過各項教育政策，以營造社會和諧並增進多元文化瞭解為目標，目前雖已有相當成果，但我們將以此為政策持續推動之動力，不斷檢討以更積極、有效的方式，鼓勵國人開拓文化國際觀，欣賞並尊重不同文化，以開創豐富多元之文化新視野為努力方向。

教育部 部長
杜正勝

Taiwan lies at the central axis of the chain of islands that extends along the rim of continental East Asia. Since antiquity, there have been extensive contacts – including population movements, cultural transmission and trading links – between Taiwan and the countries of Southeast Asia. Recently, as a result of both social and economic changes, the existing ties have been further strengthened, and there is now more contact and exchange between Taiwan and Southeast Asia than ever before. There has been a steady increase in the number of people from Southeast Asia coming to Taiwan; more than 300,000 people of Southeast Asian origin are now residing in Taiwan, either for work or as the result of marriage to Taiwanese citizens. This “new immigrant” community is now starting to produce a second generation: the “New Taiwanese”. The communities and networks formed by the “new immigrants” from Southeast Asia can now be found throughout Taiwan, adding new pieces to Taiwan’s rich cultural mosaic.

If different ethnic groups are to live in harmony, they must understand one another’s cultures. “Promoting New Immigrant Culture” has been one of my key policy objectives since taking up the position of Minister of Education. Besides the establishment of a lifelong learning system for the foreign spouses of Taiwanese citizens, and the provision of active assistance to help foreign spouses integrate themselves into Taiwanese families and Taiwanese society, another major goal of this policy initiative has been to promote a greater understanding of the “new immigrants” among Taiwanese citizens, thereby contributing to international cultural exchange and integration within Taiwan. To achieve this goal, the National Museum of History was commissioned to organize a special exhibition on the theme of Southeast Asian folk artifacts. The Museum sent two delegations to visit leading museums in Indonesia, the Philippines, Thailand and Vietnam, to arrange the loan of some of the finest treasures from these museums’ collections for inclusion in the exhibition. I would like to express my thanks to the Ministry of Foreign Affairs and the staff of Taiwan’s overseas representative offices for the support that they have provided for this project, and also to the various agencies and organizations in Taiwan that have helped with the coordination and planning for the exhibition. Thanks to their unstinting support, the exhibition has finally become a reality.

The Museum of the Filipino People in Manila has loaned a number of items from their collections including woven textiles from several of the larger islands in the Philippine archipelago, as well as religious carvings and living utensils. The Museum of Vietnamese History in Hochiminh City provided a number of agricultural implements, finely crafted living utensils, and religious statues. The items loaned by National Museums in Thailand include exquisite, beautifully colored textiles and furniture, together with Buddhist artifacts. Several museums in Taiwan provided Indonesian handicraft and folk art works from their collections, including some striking dance masks, puppets used in puppet theatre performances, and a variety of textile products made using unusual materials and techniques. Together, these artifacts provide the visitor with an overview of the rich and varied cultural mosaic that has developed in the Southeast Asian nations as a result of contacts between different peoples over an extended period of time.

In the past, the harmonious integration of different cultures and ethnic groups was one of the key factors behind Taiwan’s economic miracle and successful democratization. Today, the addition of “new immigrant” culture to Taiwan’s cultural mix has opened up a whole range of new perspectives and new windows on the world, helping to provide a solid foundation for the strengthening of Taiwan’s international competitiveness. It is my earnest hope that the “Treasures of Southeast Asia” exhibition will help to give people in Taiwan a more in-depth understanding of the art, culture, clothing and customs of the nations of Southeast Asia, thereby encouraging a more widespread respect for and appreciation of the historical and cultural roots of Taiwan’s “new immigrants”. By warmly welcoming the new immigrants into the big family that is Taiwan, we can work together with them to create a new and more resplendent Taiwanese culture that will be truly Taiwanese. The Ministry of Education has implemented a number of policy initiatives to ensure that Taiwan’s new immigrants have full access to educational opportunities; the underlying goal of these measures is to promote social harmony and strengthen cross-cultural understanding. Significant results have already been achieved; in the future, the Ministry of Education will continue the implementation of these initiatives, while at the same time adopting new, more effective strategies for encouraging the development of an international outlook and respect for other cultures among Taiwan’s citizens. In so doing, we will be helping to enrich Taiwanese culture and open up new vistas for its ongoing development.

Cheng-sheng Tu

Minister, Ministry of Education

台灣位於大陸東南沿海，東為太平洋，南與東南亞為鄰，自古即居於樞紐要津的地位。因此，透過考古資料，我們可以瞭解到，不論在人種的遷徙上，或是文明的傳遞上，台灣與東南亞諸國，早已產生千絲萬縷的關係。

近年來，由於國際環境變化，以及台灣本身社會的變遷，我國與東南亞諸國的往來更形密切。國人由於商務或觀光旅遊等原因，前往東南亞的人數固然大增，而基於工作或婚姻等原因，由東南亞來台並居留的「新移民」也日漸增加，已經成為頗具規模的社群。他們將東南亞母國的生活形態與文化元素帶入了台灣，為我們的社會增添了新的刺激與轉化。

國立歷史博物館依據教育部「發展新移民文化」政策方針，選定在台居留人數最多的菲律賓、越南、泰國、印尼四國為對象，規劃辦理「菲越泰印-東南亞民俗文物展」。希望透過本展，一方面能使國人對「新移民」之文化背景，有更正確與深入的認識；另一方面也能讓新移民朋友及其子女，不必長途跋涉，就得可以透過本展目睹家鄉文物。

本展由教育部及外交部大力指導，復經印尼、菲律賓、泰國、越南四國駐台機構居中聯絡協調，除印尼因故未能參與本計畫外，其餘三國主要博物館，均同意出借其館藏來台展出。雖如此，但本館仍透過國內相關單位借得部份印尼民俗文物展出。展覽籌備期間，台北市政府、苗栗縣政府國際文化觀光局、國立台灣博物館、國立史前文化博物館亦給予本館大力的協助，共提供了兩百六十餘件文物參展，展品涵蓋食、衣、住、行、娛樂與信仰各層面。本人藉這個機會特別向教育部、外交部表達誠摯的謝意，同時也要感謝四個國家的駐台代表與他們的同仁，在籌備過程中提供的支援。最後也要呼籲四國在台的「新移民」們及台灣民眾，能抽空前來參觀本展，從而對彼此的文化背景與生活方式有所體認。

國立歷史博物館 館長
黃永川

Taiwan lies off the southeast coast of China, with the Pacific Ocean to its east, and with the countries of Southeast Asia lying to the south. This geographical location has made Taiwan a strategic and commercial hub from earliest times. In particular, Taiwan has had close links with Southeast Asia – in terms of both the movement of population and cultural transmission – since time immemorial.

In the last few years, as a result of the changes in the wider international environment and the social transformations taking place in Taiwan itself, the ties between Taiwan and the countries of Southeast Asia have grown closer than ever before. There has been a steady increase in the number of Taiwanese visiting Southeast Asia, whether on business or on holiday, and a similarly steady increase in the number of Southeast Asian “new immigrants” coming to live in Taiwan, whether to work or as the spouse of a Taiwanese citizen. The Southeast Asian community in Taiwan is now quite substantial; the aspects of their own culture and way of life that they have brought with them to Taiwan have helped to enrich and transform Taiwanese society.

In line with the Ministry of Education’s policy of “Promoting New Immigrant Culture”, the National Museum of History has organized the “Treasures of Southeast Asia: Folk Artifacts of the Philippines, Vietnam, Thailand and Indonesia” exhibition, focusing on the four Southeast Asian nations with the largest immigrant populations in Taiwan. It is to be hoped that the exhibition will help to give people in Taiwan a more in-depth and less one-sided understanding of the cultural background of Taiwan’s “new immigrants”, while at the same time giving the “new immigrants” and their children the chance to enjoy aspects of their own culture without needing to make the long journey home.

The National Museum of History would like to thank the Ministry of Education and Ministry of Foreign Affairs for their guidance and assistance in the organizing of the present exhibition, as well as the Taiwan representative offices of Indonesia, the Philippines, Thailand and Vietnam, and the leading Filipino, Thai and Vietnamese museums that agreed to loan items from their collections for inclusion in the exhibition. In addition, a number of Indonesian cultural artifacts were loaned by organizations within Taiwan. During the organizing of the exhibition, vital assistance was also received from Taipei City Government, International Culture and Tourism Bureau, Miaoli County, National Taiwan Museum, and the National Museum of Prehistory, which between them provided over 260 cultural artifacts for inclusion in the exhibition, including foods, items of clothing, and artifacts relating to housing, transportation, entertainment and religious beliefs. I would like to express my own personal thanks to the Ministry of Education and Ministry of Foreign Affairs, as well as to the Taiwan representative offices of Indonesia, the Philippines, Thailand and Vietnam, for their unstinting support and assistance. It is my earnest hope that both “new immigrants” and other Taiwanese citizens will take the time to come and visit the exhibition, so that they can gain an enhanced understanding of each other’s cultural background and way of life.

Huang Yung-chuan

Director,
National Museum of History

保存及管理有形與無形文化資產，已然成為各文化及人群了解並認識彼此的方式之一。分享這些文化資產的方式包括有：展示、專業人員的交流、文化相關人員面對面的對話溝通，以及印刷出版等。希望藉由如此論述，透過有形與無形文化資產，使國家、民族以及文化的再現落實。

有形文化是由人類所創造生產之物質所組成，可說是人類心靈、智慧及精神的產物。所謂有形文化或物質文化，如藝術品、日常生活器物、工藝品、衣著飾物、樂器、貿易工具、擬人化或抽象的信仰體系等均是。而非物質文化或無形文化，則是那些雖不具實際形體但極容易被了解的，如語言、口語傳說、信仰體系、家庭及親屬關係、本土的技術及技能等，這些就某種程度上而言即為提升與構成物質文化產生的基礎。

物質文化的展示是博物館最為大眾所熟知的活動之一，它同時肩負著責任以及相關研究呈現。博物館作為傳播及分享知識的重要場域，一項展覽可以促進文化榮耀，可以活化、再活化及增強民族、社區及國家的關係，藉此得以與人們分享某些史前時代及歷史時期、特定文化概念、文化遺產及情感，正如同人類所共享的一樣。

一項展覽同時也會引發對於某一文化以及其多種呈現方式的激賞，從檢視傳統中所包含的共同點及多樣性，由對物質文化的評價中，從當今的脈絡提供過去及現在的觀點，為未來可能的文化、經濟及科學合作提供機會。

本次展覽有關菲律賓民族學及考古學文物的展示，希望能夠介紹觀眾認識菲律賓過去與現在的文化，不只是透過文物呈現及再現的文化，更期待能夠經由生活在這個文化的人群，促進大眾對於菲律賓文化的欣賞與了解。

駐台北馬尼拉經濟貿易代表處 代表
白熙禮

In the conservation and management of cultural sharing of these, whether tangible or intangible, has become one of way by which cultures and peoples get to know and understand one another.

Sharing has many devices at hand for this: exhibitions; exchange of experts and expertise; a lively dialogue among cultural animateurs; publications. In so doing, it is a desire that a presentation of a country, a people, culture, might be possible through a narrative told through tangible and intangible cultural heritage resources.

Tangible culture comprises what humans have produced with hands that are also fruits of hearts, minds, and the human spirit. Tangible or material culture are art objects, the artifacts of daily life, crafts, dress and adornments, musical instruments, implements of trade, personifications or abstractions of belief systems, to name a few. Non-material culture, also known as intangible, are those that are non-physical but intensely palpable nevertheless. Among the substantial ones are language, oral traditions, belief systems, family and kinship patterns, native skills and technologies, which give rise, and mould, and in a way are the constructs from which arise material culture.

An exhibition of material culture is one of the most public activities of a museum, one that bears with it the load of responsible and relevant curation and presentation. An exhibition, as a significant venue for spreading or sharing knowledge, can foster cultural pride, and animate – or re-animate – and strengthen relationships among peoples, communities and countries with whom perhaps, some part of prehistory or history, certain notions of culture, heritage and sensibilities are shared, as is most certainly humanity is shared.

It is always intended that an exhibition stimulate an incisive appreciation of a particular culture and its many various manifestations, to examine traditions that might bear commonalities as well as stimulating diversities, and to provoke an evaluation of material culture that offer a view of the past and the present, in today's context, for future collaborative possibilities in cultural, economic and scientific venues.

The presentation of a selection of Philippine ethnographic and archaeological objects in the exhibition at hand hopes to introduce or reacquaint the audience with Philippine culture, past and present, and to foster both an appreciation and understanding not only for the culture that the objects present and re-present, but also for the people who bear, wield and live this culture.

Antonio Basilio

Philippine Representative of Manila
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菲律賓族群與文化

菲律賓位於亞洲東南岸外圍，北端約在台灣南方160公里處，南端則在婆羅洲以北24公里處，共由7,107個散佈於299,404平方公里內的小島所組成，位於赤道上方。菲律賓有不同的語言及方言，主要為南島語系，菲律賓語為國語，英語則全國通用。全國約有8,000萬人口，男女人口數均等。

史前時代

島上最早的人類遺跡發現於呂宋島北部，而關於最早移入人口的起源問題，則可追溯至現已絕種的劍齒象化石和二件片狀工具，其發掘於卡林加-阿帕瑤遺址的更新世火山岩層中，經鉀氬定年法判斷為750,000年前。

工藝技術的傳承

舊石器時代為距今750,000至10,000年前，這個時期已經出現片狀工具、卵石工具、石鎚、骨骸化石、獠牙、甲殼等。到了新石器時代，除了產生新的石器工藝之外，陶器、編織、飾品等也發展出高度的形式設計。至西元前5,900至5,200年，則開始使用紡錘的整速輪。而在巴拉望的馬奴古洞穴所發現的馬奴古陶甕，年代約為西元前890年。

約於金屬時代，早期的移民者開始使用像金、紅銅、青銅、黃銅等金屬，到了西元前500年左右，玉耳飾及不同材質的珠子被大量使用，也開始出現人形及特殊形制的陶器，到了西元585年左右，同時在山地與低地地區，均以圓形雕刻石灰石缸及陶甕作為喪葬用器，這種人形陶器的生產一直持續到西元500年左右，各種印刻裝飾技法及陶器上的幾何紋飾也相繼出現於此時。

菲律賓歷史初期的特徵是匯集了西元9世紀的亞洲貿易瓷，這些貿易瓷主要源自於中國、越南、泰國與緬甸。此時，菲律賓本土陶瓷逐漸式微，中國歷代陶瓷則大行其道。同時期，也出現了軟石人像雕刻，而中國與印度的多彩玻璃珠與

手鐲也是此時常見的貿易品。船隻遺跡則是早期菲律賓海上貿易及與東南亞接觸的直接證據，目前發現最早的船隻為西元320年。而現存最早的布品與殮葬有關，判斷為西元13至14世紀之物。到了17至19世紀，仿照歐洲陶瓷與玻璃器而發展出「馬尼拉器」。

族群的匯聚

菲律賓的群島本質與島上崎嶇不平的地勢，造就了人民尊重、適應環境的特質，這樣的生態適應性，使得菲律賓聚集了77種主要的語言族群與超過244種次要族群，且多屬於南島語系。

數百年來，菲律賓自然也產生了文化差異與變化，然而這些差異是建立在一個基本的生活方式之上，或建立在一個基礎深厚、且與其他鄰近的東南亞人密切相關的文明之上的。由於文化是具有適應性的，人們的生活方式會隨著環境與相關的物質文化而調整。

菲律賓的生活方式主要表現於當地的藝術與工藝中，例如編織、製陶、木材與金屬工藝、裝飾表現及其他隨著時間而留存下來的傳統表現形式等，這些工藝技術、風格與內容的相似性強化了傳統的深度，正如同長期堅持所反映的內在的力量。

菲律賓國家博物館人類學組主任
阿提默·巴伯沙

The Philippines: People and Culture

The Philippines is located off the Southeast coast of ASIA, about 100 miles (160 kilometers) below Taiwan on the North and 24 kilometers above Borneo on the South. It is composed of 7,107 islands scattered over an approximate area of 299,404 square kilometers. It lies above the equator.

Filipino speaks different languages and dialects, mainly of *Austronesian* origin. Pilipino is the national language. English is widely spoken and understood throughout the country.

The Philippines has a population of 88 million Filipinos with an almost equal number of males and females. Seventy five percent of the population belongs to the ethnolinguistic groups.

The Prehistoric Period

The emergence of early man in the country can be traced in Cagayan Valley in Northern Luzon. The clues about the origins of the earliest settler in the country can be attributed to the extinct stegodon fossils and two pieces of flake tools found in an open site at Espinosa Ranch formerly Kalinga-Apayao, from a Pleistocene geological layers of volcanic origin dated by potassium argon method placing the frontiers at 750,000 years.

The Succession of Technological Levels

The Paleolithic period that fall during the Mid Pleistocene dates back from 750,000 years to about 10,000 years before the present. Associated materials during this period were flake tools, core tools of amorphous forms (cobble, pebble tools), stone hammers, fossilized materials of bones, tusks, carapace and others.

In the Neolithic Age culture a new lithic technology was established. Also in this stage pottery, weaving and ornamentation e.g. jade earrings, shell beads, bracelets, ear pendants were shaping into highly forms and design. By 5900 to 5200 B.C. red slip appeared on pottery likewise, spindle whorls and bark beater were new material culture introduced. By 2680 B.C. shell adzes were utilized.

The Manunggul cave at Lipuun Point in Palawan yielded the Manunggul Jar (a National Treasure) dated to about 890 B.C.

It was in the Metal Age period that appearance of metal like gold, copper, bronze and brass were used by early settlers in the islands. By ca. 500 B.C. jade "ling-ling o" ear pendants and different types of beads made from glass, jade, red chalcedony and gold were prominent. Anthropomorphic shapes, ornate and unusual potter forms begin to appear. In ca. 585 A.D. round and quadrilateral limestone urns with carved designed of many forms as well as burial jars made from earthenware were utilized for mortuary practices both in the low and highlands. The Anthropomorphic pottery continued its production and persisted up to ca. 500 AD. However, varied pottery forms of highly polished with incised and impressed decorations became wide spread all over the archipelago. Surprisingly the geometric cutout design on pottery stands came out at this period.

The Proto Historic Period or the Age of Contact with the Great traditions of Asia can be characterized with the influx of Asian trade high-fired ceramics during the 9th century A.D. These trade ceramics originated mostly from China, Vietnam, Thailand and Burma. Local pottery started to disappear to the much-favored Chinese ceramics from the different Chinese dynasties.

It was also at this period that the "tikha" sculptured figures made from soft stones (adobe) came out.

Multi colored glass beads and bracelets from China and India were familiar trading goods to the local people.

The earliest large plank-built edge peddled wooden boats was discovered in Ambangan, Libertad, Butuan, City, Agusan del Norte, Northeastern Mindanao in the late 1970's. These boats were direct evidences on the earliest maritime trading and connections with Southeast Asia. The earliest boat dated was 320 A.D. while the third boat which was found later has a radio carbon date of 990 A.D.

The oldest cloth found in the country was associated with a coffin burial found in Banton Island in Romblon. This is a remnant of a cotton "ikat" cloth in good conditioned attributed to 13th and 14th century A.D.

By the 17th to 19th century A.D. a new form of ornate pottery was experimented and produced but eventually deteriorated. This was known as the "*Manila Ware*" patterned after European ceramic and glass models.

The Ethnic Convergence

The archipelagic nature of the Philippines and the roughness of the terrain in some of the larger islands, have created distinct niches within which groups of population adapted with respect to what they consider their effective environment. These eco-systemic adaptations has led to the emergence of some 77 major ethnolinguistic groups and more than 244 subgroups in the country. Having a basically common prehistory and background, all speak languages that belong to the *Austronesian* Family.

Through centuries-cultural differences and variants among the peoples of the Philippines emerged as a natural result of isolation and unequal exposure to outside social forces. These differences, however, are built upon a basic style of life – or a civilization whose foundations are deep, ancient and closely shared with those of the neighboring peoples of Southeast Asia.

Since culture is adaptive, the lifeways of the people have gravitated around certain features of their environment that are relevant to their mode of subsistence and material culture.

Although man is a land creature, his culture enables him to adopt to almost any environmental situation, even to build his lifeways around the sea, e.g. The *Samal Orang Laut (Badjao)*, *Samal*, *Tausug*; in coastal area e.g. *The Ilocano*, *the Agta or Negritos* of Palanan Isabela and Camarines; Lake environment, e.g. *The Maranao*; in the Mountain River system, e.g. *The Tinguian (Itneg)*, *the Apayao (Isneg)*, *the Ilongot*; the Dray monsoon Tropical highland orientation, e.g. *The Ifugao*, *the Bontoc*, *the Kalinga*; and the Tropical rainforest areas, e.g. *The Bagobo*, *the Tiruray*, *the Bilaan*, and *the Tau't Batu*.

One major manifestation of this style of life is found in their indigenous arts and crafts – weaving, pottery making, wood and metal crafts, ornamentation, and other traditional forms of expression which have persisted through time. Their similarity in technology, style and content manifests the depth of the heritage, just as their persistence through time reflects their inherent strength.

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胡志明市越南歷史博物館以「越南傳統民間文化遺產」為主題，參加本次由台灣國立歷史博物館於2007年10月舉辦的「東南亞民俗文物展」，共計有：銅、陶、瓷、木、石、藤、竹等76件文物參與展出，主要展示越南人民在19世紀初至20世紀中日常生活器物，這也是世界邁向21世紀全球化之前，重要的轉變階段之一。

就功能而言，越南民族的文物也許與同時代的其他民族文物並沒有太大差異，但是紋飾、呈現方式、甚至器形方面，每個民族都有其獨特風采，因而呈現出東南亞世界的多元性。

越南民族獨特的文化特質表現包括：使用特殊圓底形銅製燉煮式鍋子；製作圓形瓶頸或柱狀煙壺，其上方有兩個小孔洞，以利吸煙時可以經由瓶水過濾煙草中的尼古丁；操作圓形、無蓋、如花朵綻放式的熨斗來熨平衣物；擁有寬大板提把、平底的圓形石灰壺，其瓶身有一洞孔，在食用檳榔時用以塗抹石灰；彎曲線條的採割器用來收割稻米；以及以曬乾椰殼製成的茶具保溫壺等。

本次展出的民俗文物包括：農業生產農具有雕洞用來播種（耕種農具VN-1, 2），收割稻米具（採割圈VN-3），稻田灌水具（戽斗VN-4, 5），扣式捕魚器（捕魚竹器VN-8）或抓魚器（筓VN-6, 7）。

家庭用品有水壺（胡瓜殼VN-13, 14），稻穀、土石篩子（簸箕VN-12, 15），水壺保溫器（乾椰子殼製水壺保溫器VN-16），椰子肉調製器（掏挖椰子具VN-17），以及銅製烹調器（水壺VN-20，調草藥壺VN-32），烹調鑊VN-21，飯、湯鍋等（VN-22, 23），陶瓷飲食餐具（茶杯VN-26, 27，酒杯VN-29，湯匙VN-30, 31），以及有越南特殊的展物是裝水式的煙壺VN-33, 51。

陶瓷製裝袋具如大磁瓶VN-43（裝酒），酒腩子VN-48（裝酒），罈子VN-45（裝飯，食物等），特別是VN-47弓形提把半圓形瓶子在檳榔食用中用於塗抹石灰，這對台灣應該也是個很熟悉的習俗，最值得注意的是在尚未有電源時越南人已經懂得用燈座（VN-49）包括在黑暗夜晚中用食用油燃燒帶來光線。

木製的家具如托盤VN-36, 37, 38, 39, 珠寶盒VN-35, 40, 41, 煙壺VN-33, 51以傳統題材如：花葉、四季雕刻或油漆貼金或鑲碑礫製造生動的景象及增加平時生活畫面的色彩。

銅製家具還有鑲銀、銅花瓶（VN-53），熨斗（VN-52）是高等階級使用的無蓋、熨燙衣物器以及多采多姿花紋的桃子形盒子（VN-72）。

宗教信仰方面，有各佛像（VN-69, 70, 71），城隍爺像（VN-69, 70, 71，賈氏像（VN-67）顯示民族的特點，以及神座上的器具如水果盤（VN-46, 60），蠟燭座（VN-61, 75, 76），牌位（VN-63），香爐（VN-63），以及各種鐘（VN-73），小銅鑼（VN-54, 55, 56），鉦（VN-57, 58, 59）響起如水滴聲或沉重之金屬聲在節慶儀式中用做號令或誦經用的。

在越南居家或寺廟中還以長方形牌匾（VN-64, 65），其上面以漢字描寫建築物的名稱或一些美好的詞句來裝潢。配合牌匾還有兩對聯（VN-66）（柱狀木牌）放在家中的兩側柱子，其上面以漢字描寫一些歌頌詩詞或勸導人們善行美德之內容。

越南展示文物的獨立風格融合其他東南亞民族展物的各別風味造成了多采多姿、生動、奇趣的畫面，能滿足觀眾對其文化好奇的需求，增加展覽成功的因素。

越南胡志明市歷史博物館以「越南傳統民間遺產」為主題，參加台灣「東南亞民俗文物展」，介紹越南社會在20世紀前的一些生活方式，其中有一些至今也許還保存著。從裝潢及家中生活使用的文物到社會中生產活動的文物之展示，希望此展覽將會帶給台灣觀眾對越南有一個真實的看法：越南是個與台灣愈來愈熟悉的國家。

胡志明市越南歷史博物館館長
陳氏翠鳳