

# 菲島原始文化與藝術

CULTURE AND ART OF THE PHILIPPINE MINORITIES

BY MAX CHIWAI LIU

劉其偉 著

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OF

THE PHILIPPINE MINORITIES

**Max Chiwai Liu**

Dept. of Architecture  
Chung Yuan University  
Taiwan

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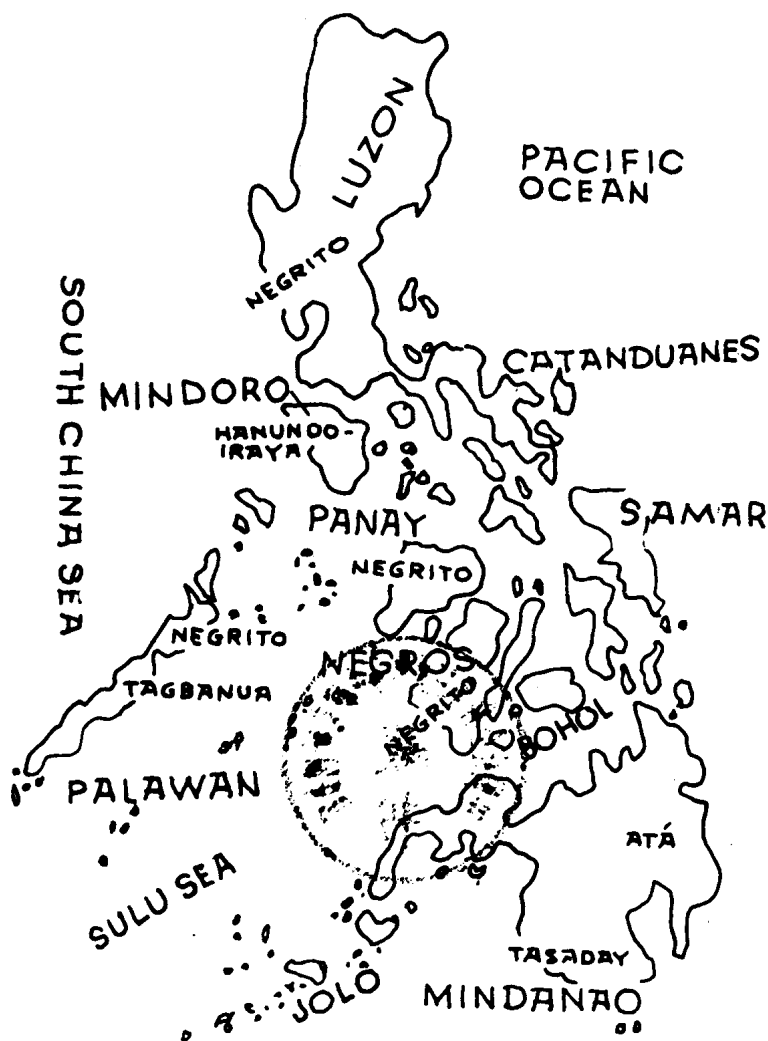


菲島固有文化藝術調查初步報告

A PRELIMINARY REPORT (1972) ON THE ABORIGINAL  
CULTURE AND ART OF THE PHILIPPINE ISLANDS



# TRIBAL MAP OF THE PHILIPPINES



菲律賓羣島土著族分佈圖



## ACKNOWLEDGEMENTS

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It is a pleasure to announce that this book is published by  
The Sun Yat-sen Cultural Foundation.

The author wishes to reiterate his deep gratitude to Professor Jesus T. Peralta, University of the Philippines whose kind inspiration has rendered this research possible let alone his academic guidance.

My thanks also due to Professor Hon-chew Hee, University of Hawaii, who generously supplied materials and funds for the numerous photographs required for the opening of a related new course at the College of Chinese Culture, Taipei, Taiwan.

Mr. & Mrs. Roberto Yangco, Chairman of the Filipino-Chinese Art Association were kind enough to cover all my travel expanses throughout Philippine Islands and their hospitalities extend to me are most enjoyable.

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**MAX C. LIU**

August 1973

Department of Home Economics  
College of Chinese Culture  
Taipei



## 序

劉其偉先生是一個藝術家，一個重視鄉土文化的藝術家。他喜歡臺灣的原始藝術，常常把排灣羣的彫刻畫入他的作品中。因為有這種相同的愛好，我們有了交往。

去年六月，他訪問菲律賓。在菲的幾個月中，他在菲律賓大學考古人類學系皮拉魯特教授的指導和協助下，踏訪山地省 Madukayan 和 Sagada 兩地區的村落，調查土著族羣的固有文化和藝術。回臺後，撰寫了這本報告紀要。著者要我先讀一遍，並囑我寫一篇序言。我很欽佩他治學的精勤，所以我便遵照他的意思做了。

在人類學的研究上，民族誌的工作 (ethnographical work) 是很重要的一部份。在太平洋諸地區中，菲律賓民族文化的研究，可說是較具成績的。我國學者對中菲關係的探討，頗具貢獻；但在民族誌方面而以中文著述的，這本書可推為第一部。

如果和其他菲島土著的民族誌比較，劉先生的這本書是絲毫不遜色的。著者除了自己所調查、觀察、和經驗的記述外，對於前人所作和本題有關的重要著述，他都參考引用了。這本書用平實順暢的筆調，很少夾入晦澀矇昧的行話，故此讀起來很容易，得到的觀念也很清晰；尤其對於物質文化和藝術式樣的記述，更有獨到之處，這本來就是著者所擅長的。

東南亞是人種遷徙的叉路口，除了第四紀的古老人類，近世自亞洲大陸向廣大的太平洋區的族羣移動，幾乎每一次都經過東南亞的海



島羣，在這意義上，菲律賓和東南中國，包括臺灣區，其關係尤為密切。在本書裏，著者提出了若干關於這方面的討論和意見，對於亞太地區複雜多樣的民族文化問題，深具峻示，這是我們應予重視的。

**陳 奇 祿**

國立台灣大學考古人類學系

中央研究院民族學研究所



## PREFACE - ABOUT THE AUTHOR

Three years ago, I first met Max C. Liu. I was invited to preview his one-man exhibition. I thought he was my school mate, student of Fernand Léger, because his art and mine are moving toward the same direction, only his is ahead of mine. Although he has not set foot on France, his work has the combination of Cézanne, Picasso and his own personality. Max's special style and technique basically influenced many young artists of his country.

Max is also one of the researchers of National Museum of History. He had studied the native art of Formosan aborigines for many years. It was in June, 1972 Max was sponsored by Mr. Roberto Yangco, Chairman of the Filipino-Chinese Art Association, to undertake the culture research project of the Philippine minority groups. He completed his mission under the instruction of Prof. Jesus T. Peralta, Dept. of the Archaeology, University of the Philippines.

This publication, the "Culture and Art of the Philippine Minorities" was his report in Chinese. According to the ancient Chinese history, most of the Philippine minorities were the descendants of the ancient Chinese Pai-yueh. They migrated out of South China to Indochina, Malaya, and then settled down in the Philippine Islands. Max had long nurtured the dream of



finding out how the older Chinese native cultures influenced the present natives of the Philippines. His report contains more than 70 line drawings, the unique illustrations here have not been published before.

Both Mr. Roberto Yangco and Prof. Jesus T. Peralta are the enthusiasts of their Philippine Culture. Their appointment of Max to do this project was a perfect choice.

In 1965-67, during the Vietnam War, Max took an extensive trip in the southern part of the Indochina Peninsula, to study the ancient architecture and art in that part of the world. His work has been awarded the 4th Annual Literature and Art Prize of The Sun Yet-sen Cultural Foundation in 1968.

Max was the first art director of the China Institute of Arts, and at present he is the Professor of the History of Arts teaching at the College of Chinese Culture.

I am very fortunate to be associated with Max and with great pleasure to write the preface for this book. Allow me to be the first to congratulate Max for his successful undertaking.

May 17, 1973

Hon-chew Hee  
Art Professor of  
University of Hawaii



## INTRODUCTION

It is indeed an honor and privilege to introduce the reader to Max C. Liu and his comparative analysis of the material cultures and art of the Philippines, South China and Taiwan. This study will provide the student of primitive Asian culture and art with much needed material for critical analysis.

Max C. Liu possesses a unique combination of credentials which lend great significance to this report. He is now Professor of Art, College of Chinese Culture, Taipei, Taiwan. He was born in Kwangtung, China in 1912, formally educated in Tokyo, Japan, receiving his degree in 1936. He then taught at the National Sun Yat-Sen University in Canton until 1939 when he joined the Chinese Expeditionary Army, spending the next six years in parts of Burma, North Vietnam and Southwest China. After the war he arrived in Taiwan where he devoted his time exclusively to art, giving his first of many one man shows in 1951. From 1962 to 1964 he taught at the Department of Design, National Taiwan Academy of Arts, Taiwan. In 1963, Professor Liu was presented one of China's highest art awards, the "Golden Libation Cup Award", as China's foremost watercolorist.



It was during the latter period that Professor Liu's interests began to branch out into the techniques, principals and theories of art and the various historical processes of their development. His initial contribution in this field was his analysis of the Taiwan aboriginal art.

Following the impetus thus cultivated, he was drawn back to Indochina to study ancient architecture and art. Returning to Taiwan, after three years of research throughout Indochina, he published his "Introduction to the study of Architecture and Art in Indochina". The following year he was the Sun Yat-Sen Culture Foundation's choice for the coveted "Literature and Art Prize".

In 1969, Professor Liu was appointed as research member of the National Museum of History of Taiwan. He then published his report on "The Champ Art in Central Vietnam" which, in combination with his earlier work, showed the effects of the multiple influences of the Indian and Chinese cultures on the indigenous Champ, Khmer and Siamese cultures and arts.

This completed, he turned to what he considered the "missing link" of Southern Asian primitive art—that of the Philippines. This then is the object of the present publication; "What is the historical relationship obtaining between the material aspects of the aboriginal cultures of the Philippines, Taiwan and their possible precursors in South China?" and, more specifically central to the investigation, "What are the immediate contemporary relationships obtaining between the Taiwan aborigines and those of the Philippines?"

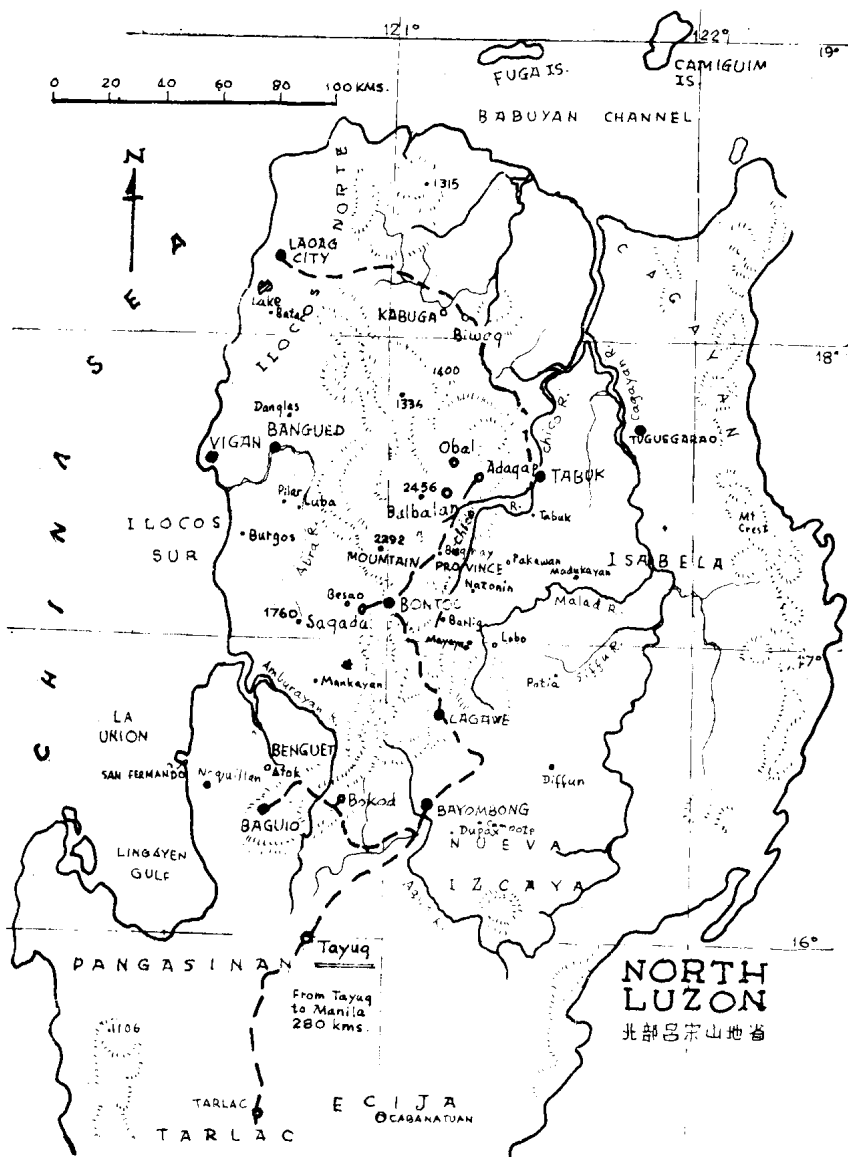


It is interesting to note that Professor Liu, almost forty years after graduating from college, is now planing further field work on what should be a definitive study of the inter-relations of all four regions of Southern Asia, producing still another advance in scholarly knowledge of the cultures and arts of Asia.

John S. Petterson

Departments of Anthropology  
and Asian Studies  
California State University  
Long Beach California











## 著 者 的 話

一九七二年，筆者爲搜集菲島固有文化與藝術資料，六月間自臺灣首途赴菲，作爲期八閱月的整理工作。臺灣與菲島乃介於東南亞大陸與南太平洋羣島之間，而臺灣和菲島亦僅一衣帶水之隔，站在民俗地理學上研究大陸與島嶼區的固有文化關係，菲島在東南亞的地位是極其重要的。

現代菲律賓民族，係由馬來、印度尼西安、尼格里道族及其他民族等混血而成，關於這些民族，從他們的體質與文化上觀察，許多學者都認爲他們和南中國民族所發生的親緣關係最爲密切。

即在中國南方的原住民，古代所稱百越、百濮，今日所稱苗、黎等族，都是屬於馬來血統，因此今日的南中國人，都保持着濃厚的馬來素質。

今日菲島馬來民族的來源，西方學者，大都認爲係自馬來羣島遷移而來；可是我國凌純聲、徐松石及劉芝田等教授，根據中國史乘，則認爲馬來民族的祖先，實爲百越某些支族，從中國的東南流入南洋各地，再和當地的原住民混血而成爲馬來民族。

此外，西方學者，嘗將南太平洋羣島的文化作爲一個大系統（其中包納 Micronesia, Melanesia, Polynesia），而與印度尼西亞 Indonesia 分開來處理；因此使許多探究民俗藝術的學者，又忽略了菲島在東南亞地區最重要的關連。

要之，中菲民族系出同源，在今日就民族學上的分析，已是沒有疑問的。但關於上述的發源問題，筆者認爲最能給予我們啓示的：其



一爲 Wagner 教授的矩形石斧發源自雲南之說【1】，引證原住民源自雲南，先向南遷至中南半島，經蘇門答臘、婆羅州而入菲律賓羣島；其次爲 Fox 教授的 Palawan shell adzes-axes 的發現【2】，引證菲島有原住民與大陸原住民交流；再其次則爲劉芝田教授的馬來民族源自中國大陸先臺灣而後菲島說【3】，他且認尼格里道族也是源自我國大陸。上述三說都是極其重要的提示。

今日菲島土著族的情形略與臺灣相似，二次大戰以後，由於時代的日趨現代化而使若干固有文化面臨湮滅，即有習俗與藝術的殘留，足供諸民俗學研究者，實已不多。筆者這次赴菲，最大的目的，只希望能搜集物質文化爲主要對象，由於此等民具藝術 artifacts 乃帶有蒙昧心理的表現，因此在這報告中，無法不涉及部落組織，生死禮俗以及民譚神話等等，以作其背景之詳細觀察。

關於菲島固有文化的研究，早在七十年前，即自美國一九〇二年將呂宋島之 Lepanto-Bontoc 劃爲山地省 Mountain Province 以後，翌年美籍 Albert Jenks 教授夫婦以人種學的觀點入山作田野調查，當年土著尚處蠻荒時代，因而使他的妻子，成爲最初看到伊戈洛族 Igorot 殺戮尼格里道 Negritos 的獵頭戰爭第一位目擊者。Jenks 氏回美於四年後發表其第一份報告 "The Bontoc Igorot"，這是最初的一本有關菲島北部土著文化的研究。

其次，較早期的學者，似爲 Gov. Bolton, Blair 及 Robertson 等幾位美國的民政官員，他們早在一九〇四的時期，已開始對菲島民俗有所注意，且有若干篇文字有關民答那峨 Mindanao 的人口調查報告及民俗紀錄，留諸 Davao District 官府出版的刊物和檔案中【4】。再其次則爲 Fay-Cooper Cole 教授，他爲了勘察中北部島嶼的

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【1】 Fritz A. Wagner, *The Art of Indonesia*, New York, 1959

【2】 Robert B. Fox, *Pre-History of the Philippines*, Manila, 1967

【3】 菲律賓伊戈律族，東南亞研究所，香港，1971

【4】 Field Museum of Natural History, *Anth.*, Vol. XII, p. 104