

台灣東部珠飾的美麗再現：以排灣族琉璃珠的重製工藝為例

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在台灣的原住民族群中，最受到重視且與部落文化聯繫最深、蘊藏豐富多元的珠飾神話傳說當屬排灣族的琉璃珠。這些珍貴多彩的琉璃珠，無論是藉由海上貿易交換而來，或是部落藝匠的仿作，都有其獨特的寓意與族群美學蘊藏其中；大型多彩琉璃珠在台灣僅見於排灣、魯凱和卑南三族，尤其以排灣族的珠飾是用多色、細小型琉璃珠排列成各種紋樣，縫綴在黑、紅、藏青色的底布上，顯得格外高貴華麗。排灣族人藉由琉璃珠所蘊藏的故事而長存不滅，將排灣族人講究的心靈及生活層面的文化觀、宇宙觀完整流傳下來，睿智且有依據的按其神話傳說、階級分工、生命禮儀、神靈信仰及天地人觀，為每一顆紋珠命名。

因此，再現多彩珠的樣貌是近代常見的工藝技術探討，藉由物件的再現來延續故事、圖紋內涵傳遞、文化傳承的載體。本文試圖探討這些珠飾的再現模式，與探討東部工作室的重製工藝脈絡與當代重製工藝發展的狀況。

關鍵字：排灣族琉璃珠、重製工藝、珠飾神話、玻璃、陶瓷

Paiwan Glass Beads and the Contemporary Development of Recreating Traditional Artistry

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Among all indigenous art crafts of Taiwan, the Paiwan glass beads are the most valued for they are deeply linked to tribal culture and innately abundant in myths and legends related to the tradition. The precious multicolor glass beads, whether obtained through maritime trade or replicated by tribal artisans, have illustrated tribal aesthetics and bore distinctive meanings. In Taiwan, only the Paiwan, the Drekey (Rukai), and the Pinuyumayan boast the art of big, multicolor glass beads. Paiwan artisans also arrange small, multicolor glass beads into diverse patterns and sew them on black, red and navy blue base cloth, creating a resplendent look with elegance. The myths and legends of Paiwan has been preserved and passed down through glass bead artistry which manifests the life philosophy of Paiwan at material, spiritual and cultural levels. With wisdom and in order, the people of Paiwan has named every type of beads according to their myths and legends, division of labor, philosophy of life, religious beliefs and world view.

The reconstruction of glass bead art is the reconstruction of tribal stories of the Paiwan and the artistic, cultural meanings behind them. Consequently, the techniques of recreating multicolor glass beads has become common research topics of the time. This thesis will look into the modes of replication, the craftsmanship of remaking glass beads in east-coast studios and the contemporary development of recreating traditional artistry.