

## 金唐殿剪黏特色說明

歷史悠久的金唐殿，不但神威顯赫，瘟王醮典馳名中外，更擁有豐富精美的文物，**古物、對聯、何金龍剪黏**三者合稱金唐殿鎮殿三寶。古物見證金唐殿的輝煌歷史，對聯訴說著金唐殿的神威顯赫，尤其何金龍的人物剪黏作品，每一座壁堵都是一齣民間戲曲，代表著周、漢、唐、宋的一段歷史故事，令人發思古之幽情，兼具社會教育之功效。

日治昭和三年(1928)，時任佳里庄長的黃深淵，透過名畫家潘春源(府城名畫家潘麗水之父)推薦，禮聘汕頭名匠何金龍主持金唐殿起仔堵及屋頂裝飾的整修工作。何金龍在黃深淵的首肯下，將葉王的交趾陶盡數汰換，全部改成剪黏，留下豐富完整的剪黏珍品留傳至今。

何金龍剪黏有四大特色：一是碗瓷片上有精美的金箔彩繪；二是武將盔甲周圍密佈甲毛和槓槌；三是屋頂人物臉部不用畫筆，直接用碗磁片貼出表情；四是禽類羽毛精細、繁複且逼真；為其它剪黏門派所不及。

Introduction to the unique features of Jintang Temple's "cut-and-paste" ceramics craft

Historical Jintang Temple is known throughout Taiwan and abroad for the power of its deities and plague-expelling sacrificial ceremonies. It also has an abundance of wonderful cultural relics, antiquities, and couplets, including three "cut-and-paste" ceramics works by He Jin-long, which are referred to as the three treasures of Jintang Temple. The antiquities have borne witness to the temple's glorious history, while the couplets proclaim the celebrated power of the deities. Every one of He Jin-long's cut-and-paste works is a scene from a popular Chinese opera. They represent historical stories from the Zhou (Zhou), Han, Tang, and Song dynasties, effectively encouraging people to reflect on ancient times and providing social education.

During the third year of the reign of the Showa Emperor (1928) during the Japanese occupation, Huang Shen-yuan, then the chief of Jiali Village, hired renowned cut-and-paste ceramics master He Jin-long from Shantou to oversee the renovation work for Jintang Temple's Koji ceramics wall and roof decorations at the recommendation of renowned painter Pan Chun-yuan (the father of famous Tainan painter Pan Li-shuei). With the approval of Huang, He replaced all of Ye Wang's Koji ceramics works with cut-and-paste ceramics works, leaving the beautiful and complete cut-and-paste treasures that remain to this day.

He Jin-long's cut-and-paste works share four major characteristics. The first is the beautiful gold leaf painting on the ceramic pieces. The second is the slender and hand-cut curved pieces of glass and match-shaped pieces of glass that densely cover the armor of military heroes. The third is that paintbrushes were not used on the faces of figurines on rooftops. Instead, their expressions are created by sticking on ceramic pieces. The fourth is that the plumage of birds is meticulous, complex, and lifelike. Other cut-and-paste schools all fall short in this regard.