

蔡雪溪

TSAI Shiue-Shi

約1884–1964

蔡雪溪，本名榮寬，字信其，以在大稻埕永樂市場邊開設之「雪溪畫館」聞名，於裱畫之餘也教授繪畫，畫家任雪崖（任瑞堯）、郭雪湖（郭金火）等皆曾入其門下。生於清末，長於日治時期的生長年代背景，畫藝的追求不免受大陸傳統水墨及東洋美術潮流的影響。公學校畢業後，蔡雪溪曾於稅關、鐵道部、專賣局等官署任職，期間曾向日人川田墨鳳習畫。傳統繪畫方面主要依畫譜自學，花鳥、人物、山水皆所擅長，也曾於大稻埕、艋舺、嘉義、新竹等地舉辦展覽。作為一名畫師，蔡雪溪在早期北臺灣的傳統繪畫市場實有相當名氣。

於繪畫市場所需的傳統取向之外，蔡雪溪參與臺、府展的創作則可見其不同的嘗試。1927年第一回臺展由臺展三少年脫穎而出，於開展前備受矚目，甚而有記者採訪的蔡雪溪，反倒落在落選之列。可知迥異於傳統水墨重臨摹的習氣，當時官辦美展審查員著重的是合於寫實、反映地方色彩的寫生走向。蔡雪溪並不因落選而放棄，1929年，以〈秋日圓山〉一作入選第三回臺展，足見其對學習東洋畫、融入寫生觀念的努力。1930年再以〈扒龍船〉入選第四回臺展，此件橫幅描繪淡水河上划龍舟的景象，呈現在地民俗節慶的熱鬧風情，又是另一風格的展現。至1941年復以〈臺北孔子廟〉入選第四回府展，由鮮麗紛繁的民俗圖繪，再轉向沉靜典雅的建築風景。1942、1943年則分別以〈菊圃〉、〈果物〉等花卉、靜物畫入選第五、六回府展，轉歸日常小品繪畫風格。對於蔡雪溪而言，入選官展是對其繪畫能力的肯定，也有助其畫師事業的發展；一方面仍因應市場需要持續傳統書畫創作，另一方面對於東洋畫的融會吸收則為其創作生涯帶來多樣的面向。

不論自蔡雪溪本人創作或臺府展入選題材觀之，〈臺北孔子廟〉均是少見以建築為主題的作品。臺北孔廟原毀於日人佔領之際，1925年地方士紳於永樂町集結倡議重建並捐地出資，聘請泉州名匠王益順設計建造，於1939年方告竣工；甫落成的臺北孔廟即成為蔡雪溪筆下描摹的對象。孔廟為漢文化氣息濃厚之場域，此件作品的入選，除體現當時官展注重在地特色的理念，或也流露其深受傳統影響的人文關懷。本件作品以精細工筆描繪孔廟的建築體式，扁長型畫幅恰自側面完整呈現閩南式建築格局。從畫面左前萬仞宮牆、中央櫺星門、儀門層層遞進至其後的大成殿，再與左方山景遙相對應；各式樹種枝葉錯落其間，天色與地面亦是疏朗有致。細觀牆面、屋簷之磚瓦，即連屋脊上之飛禽走獸、鴟吻、通天筒等均十分細緻。右側泮宮外水池數隻鴨子悠游的姿態，另為沉靜的畫面注入些微動勢氣息。今日孔廟仍在，透過畫家筆下則可一窺昔日的樣貌氛圍。（高明憲）

Born Tsai Jung-Kuan and styled Hsin-chi in his youth, Tsai Shiue-Shi established the famous Shiue-shi Painting Studio near the Yongle Market in Dadaocheng District. The Studio offered framing and mounting services, as well as painting classes taught by Tsai, where artists such as Jen Hsueh-Ya (Jen Jui-Yao) and Kuo Hsueh-Hu (Kuo Chin-Huo) studied. Being born at the end of the Qing Dynasty and growing up during the Japanese period meant that Tsai was inevitably influenced by traditional Chinese ink painting and Japanese art trends. After graduating from public school, Tsai entered civil service, working at different times at the Customs Office, Ministry of Railways, and Monopoly Bureau. During this period, he also studied painting with the Japanese artist Kawada Sumiho. He became skilled at rendering traditional themes such as birds and flowers, figures, and landscapes by studying drawing and painting books on his own, and even held exhibitions of his work in Dadaocheng, Monga (today part of Taipei's Wanhua District), Chiayi, and Hsinchu. Tsai garnered a reputation as a professional painter in the developing years of northern Taiwan's traditional art market.

Tsai not only met the needs of the market with traditional paintings, but also attempted other styles, which could be seen in works he presented at the Taiwan Art Exhibition and Taiwan Governor-General's Art Exhibition. In 1927, the three young painters Lin Yu-Shan, Chen Chin, and Kuo Hsueh-Hu were chosen for the first Taiwan Art Exhibition, while Tsai, who had attracted attention for his work and was even interviewed by a reporter, failed to be invited. This was probably due to his habit of reproducing traditional ink and wash paintings, a style which differed from the focus of the inspectors—realistic drawing reflecting local color. However, Tsai did not give up, and in 1929, his work *Autumn Day and Yuanshan* was selected for the third Taiwan Art Exhibition, and this achievement reflected his successful study of tōyōga and integration of life drawing concepts. In 1930, the fourth Taiwan Art Exhibition selected his work *Dragon Boat*, which depicts dragon boat racing on the Tamsui River. This horizontal scroll painting reflects the lively atmosphere of the local folk festival, as well as the addition of a new style to Tsai's oeuvre. It was not until the fourth iteration of the Taiwan Governor-General's Exhibition in 1941 that Tsai was chosen, presenting his *Confucius Temple, Taipei*, which marked his transition from colorful folk drawing to depictions of calm and elegant architectural scenery. In 1942 and 1943, his flower and plant painting *Chrysanthemum Garden*, and still life *Fruit* were selected for the fifth and sixth Taiwan Governor-General's Exhibition, respectively. For these simpler works, Tsai returned to painting everyday subject matter. Being selected for these official exhibitions was an affirmation of Tsai's painting ability, as well as advanced his painting career. Following this, he continued to produce traditional ink painting to meet the needs of the market while also drawing on tōyōga to add diversity to his art career.

Confucius Temple, Taipei is a rare work for its architectural theme, both in Tsai's body of work and among those selected for Taiwan's official exhibitions. The original Taipei Confucian Temple was destroyed during the Japanese occupation, but then in 1925, the local gentry gathered in Yongle to propose reconstruction and the donation of land. The famous craftsman from Quanzhou, Wang Yi-Shun, was hired to design and build the new temple. Its construction was completed in 1939, the newly completed temple was the subject of Tsai's painting. Confucian temples are strongly associated with Han culture, and the exhibition's selection of Tsai's painting not only reflected its focus on local characteristics but also the deep influence of humanism and tradition at the time. Tsai's work portrays the building's architectural style with meticulous brushwork, and the elongated scroll on which it is painted allows for the presentation of the entire southern Fujian-style architectural composition from one side. The southern wall of the temple compound is depicted in the front left of the composition, the Ling Hsing Gate in the center, and through this entrance the Yi Gate leading to Dacheng Hall. In addition, Tsai painted corresponding mountain scenery in the distance on the left, various tree species with their leaves and branches distributed randomly in the middle, and delicately scattered light in the sky and on the ground. The tiles of the walls and eaves, and even the birds and beasts perched on the ridge of the roof, *chiwen* dragons at either end of the ridge

beam, and *tongtian* decorative tubes on the roof are all very detailed. On the right, Tsai painted several ducks swimming in a pool outside the temple's east gate, which adds a gentle momentum to the quiet scene. While the Confucian Temple still stands today, Tsai's painting offers a glimpse of the Temple's atmosphere during the artist's time. (Kao Ming-Hui)



臺北孔子廟 Confucius Temple, Taipei

1941

膠彩、絹 Gouache on Silk

69 x 145 cm

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