

# The Inheritance Status and Development Path of Lingbi Zhongkui

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## Abstract

Based on the inheritance of Zhong Kui culture, this paper draws the essence from Zhong Kui culture, brings forth the new from the old, and explores the regional cultural characteristics and the transformation of cultural industry reflected by Zhong Kui paintings in Lingbi. The research shows that while improving the cultural strength, we can inherit and develop traditional folk art, expatiate the artistic language of regional culture, connect with the market by point and area, develop economic value in a variety of art fields, and play a strong supporting role in the development of culture. Finally uphold the concept of ecological civilization, vigorously respond to the national call to protect the intangible cultural heritage, build a beautiful countryside, and achieve poverty alleviation through industry.

## Keywords

Lingbi Zhong Kui Painting; Cultural Industry; Regional Culture; Intangible; Poverty Alleviation by Developing Industries.

## 1. Inheritance Status and Development Tendency of Zhong Kui Painting in Lingbi

### 1.1. Current Situation of Inheritance

When it comes to Lingbi Zhong Kui's painting, we should recall that there is a record about "judging paintings" in the Jiayin edition of Lingbi County Records Exteriorji Annex Youyi Stories in Kangxi of the Qing Dynasty: "In the Zhenguan of the Tang Dynasty, the emperor's dream is in the shape of a god, and the shape of a strange ancient... Today, Lingyi since the painting of the sentence is also. People call it 'judge painting'. The bat is a waste of life. If you want to drive it away, you must not want it to go. His clothes were made of Tang Dynasty. The wind Yang two towel belt on, is not a crown system also." It can be seen from the record that the painting "judge painting" is Zhong Kui, the image of Zhong Kui in Lingbi Zhong Kui painting. And according to the early Qing Dynasty, Zhejiang famous scholar Jin Zhi in "no less than belt," recorded: "Zhong (Kui) is a Lingbi people, descendants in Yan, more to the red sand painting of its ancestors and goods to food. On the county seal, you should cloud." During the reign of Emperor Qianlong of the Qing Dynasty, Qi Zhouhua recorded in "copies of paintings in famous mountains, Zhong Kui's portrait praise" : "Paintings by Wu Daozi can pass God, but Lingbi paintings, often do not take off the original case of Daozi, the past group push it". [1] Qing Qianlong years "Lingbi County Records" recorded: "... 'Ling Judgment', every year can sell tens of thousands of papers". Later, the author found that Yang Yi in Song Dynasty, Gong Kai in Yuan Dynasty, Gao Qipei in Qing Dynasty and other painters had been active in Lingbi, and they were good at painting Zhong Kui, which had a profound influence on his paintings. To sum up, Zhong Kui is Lingbi man. The picture is mostly painted with red sand and has county seal. It is the original case of Wu Daozi, and after many dynasties' continuous development, it reached the peak in Qing Dynasty, presenting a prosperous scene of "thousands of paper for people to obtain".[2]

Lingbi Zhong Kui painting is a folk New Year painting produced in folk customs, known as "Ling Juda" in the local, is pure hand-painted, mostly used for New Year's Eve, Dragon Boat Festival sacrifice and other festivals, to drive away ghosts and evil spirits. However, with the passage of time, the society is developing rapidly and the scientific and technological force is constantly innovating. People's belief in religion is no longer as strong as in ancient times, and they can use scientific knowledge to answer the doubts and doubts in the face of disasters. With the older generations of inheritors of Lingbi Zhong Kui painting in their 60s and 70s, the inheritance channels of learning from masters and family inheritance have gradually weakened, and the development bottleneck of Lingbi Zhong Kui painting has become obvious.

Through investigation, it is found that the picture of Zhong Kui in Lingbi faces some common problems of regional folk art: 1. This kind of folk art is small in scale, and most of them are produced in the family workshop. They are used to inheriting the traditional craft from the family and do not spread it to the outside world, which makes the brain drain that is interested in and further limits the development of folk art;[3] 2. Driven by the economic benefits of the market, Zhong Kui paintings on the market are mostly presented in the form of freehand brushwork "cartoon version", which is quite different from the traditional and classic Lingbi Zhong Kui paintings. Through investigation and investigation, some amateurs even have the practice of selling fake paintings, which adds a further problem to the development of Lingbi Zhong Kui paintings. The production process of traditional Lingbi Zhong Kui painting is complicated and the cycle is long. Therefore, it requires students to have a good foundation of painting and enough patience and confidence. It cannot have an immediate effect on new students, and most people abandon it halfway.

## 1.2. Development Tendency

As one of the "regional culture business cards" of Lingbi County, the development status and problems of Zhong Kui's painting have attracted great attention from the Ministry of Culture of the domestic government agencies and all sectors of the society. Finally, we have seen the results of our efforts in recent years. In 2006, the relevant units of Lingbi County added Lingbi County's regional characteristics of folk art to the book "Cultural and Creative Industry Reference", and held relevant forums. After everyone's common discussion, give advice and finally come to an important decision. In order to revive, inherit and develop Lingbi Zhong Kui's painting, we can not only rely on the existing historical context resources of Zhong Kui's painting, and the local area of Chinese painting has yet to be expanded. To bring Lingbi Zhong Kui's painting to a broader stage, we should let Lingbi Zhong Kui's painting develop in a diversified way.

Nowadays, modern ideas are growing rapidly and at the same time strongly stimulating people's enjoyment of spirit. It is gratifying that Zhong Kui's paintings in Lingbi are also developing rapidly. The transformation of Zhong Kui's paintings' value orientation is a correct choice reflecting the characteristics of The Times.

1. Commercial tendency. It has been recorded that Lingbi has become the core of Zhong Kui's paintings, and was sold in the market as an exorcist of ghosts. Early Lingbi Zhong Kui paintings were mostly designed to exorcise ghosts and encourage people to buy and sell. As they entered the market, they had commercial nature, but there was a big gap between them and the modern commercial economic market. Therefore, nowadays people, in order to cater to the public psychology, make use of modern high technology in the production of rapid reproduction and printing, to mass production; In the content, from exorcism into the auspicious auspicious meaning to meet the needs of consumers; In this way, Lingbi Zhong Kui painting not only follows the tradition in terms of artistic characteristics, but also innovates and derives the new Lingbi Zhong Kui painting that meets the aesthetic requirements and living needs of modern

people, and strives for more protection and development of regional folk art living space for Lingbi Zhong Kui painting.

2. Entertainment tendency. With the rapid development of modern science and technology, people's thinking has become more and more rational. Their feelings towards the ancient evil spirits, demons, myths and religions have become shallow, but the pursuit of entertainment culture has become increasingly strong. The earliest source of Zhong Kui culture in Lingbi is the exorcism dance initiated by the Yellow Emperor Xuanyuan. From the Song Dynasty's "Big Nuo Figure", we can observe that Zhong Kui wears a mask on his head, surrounds himself with several imps, singing and dancing in joy. Thus it can be seen that Zhong Kui has by the fierce majesty of the image of God, the transition into the entertainment and cheerful folk image. At the same time, with more and more Nuo opera, Nuo dance forms of entertainment and the emergence of the story adapted TV series Zhong Kui, further implies that Zhong Kui has stepped down from the altar in the past, into the present folk festival, gradually become a member of folk entertainment, into the people's life.

3. Humanistic spiritualization tendency. The rapid development of the society, when people no longer worry about food, clothing, shelter and transportation, can get physical satisfaction, began to encourage people to want to get mental satisfaction. Can meet people's thoughts on painting, drama, literary novels, paper-cut shadow play and other art fields, happen to have left Zhong Kui's figure. In 2017, Lingbi County Qishi Mingcheng Art Troupe performed the large-scale opera Zhong Kui and Zhong Hua in Longshan Square, which not only showed the folk characteristics of local fine arts, but also was full of emotion and flavor of The Times. Hu Chongshun, the inheritor of Lingbi intangible cultural Zhong Kui paper-cutting, spent 10 years to create Zhong Kui paper-cutting carefully, and finally published a collection of Hu Chongshun Zhong Kui paper-cutting, which filled the blank of Zhong Kui's paper-cutting books in his literary and artistic works.

4. Tendency to cultural industry. Zhong Kui culture is the intangible cultural heritage of Anhui Province, which is the crystallization of Lingbi people's joint efforts from generation to generation, condensing the national spirit and emotional ambition of Lingbi people. Lingbi County as the origin of Zhong Kui culture, the painting of Zhong Kui as a representative of Zhong Kui cultural industry, which is undoubtedly a strong advantage to vigorously promote regional economy. Using lingbi doors of painting development throughout the ages, push to the development of cultural industry trends, not only can satisfy the lingbi district people's material life and spiritual life, to point with surface to promote rapid economic development in anhui province, also can improve the national soft power, promote national international influence, the lingbi the doors painting through the doors to the world.

## 2. The Development Path of Zhong Kui's Painting in Lingbi

### 2.1. Rural Revitalization

At the end of 2013, General Secretary Xi Jinping stressed at the Central Conference on Rural Work that "agriculture must be strong if China wants to be strong; If China wants to be rich, its farmers must be rich. For China to be beautiful, the countryside must be beautiful. To build a beautiful China, we must build a "beautiful countryside". To implement the spirit of the 18th CPC National Congress and build a "beautiful countryside" is the need of promoting ecological civilization construction. [4]

The successful establishment of Zhong Kui Garden in Lingbi marks the expansion of Zhong Kui paintings in Lingbi regional popularity, improve the economic growth of Lingbi County. Zhong kui cultural park consists of the main cultural hall, Zhong kui pedestrian street, food village, Zhong kui painting and sculpture garden, Zhong kui exhibition hall, Zhong kui cultural performance square and other areas, forming a large cultural industrial park. With cultural park

construction completion, the normal put into use, lingbi, the government also set up local research organizations, doors of academies, seminars, etc., make every efforts to vigorously promote the doors culture, attracted the doors of culture and regional research interest doors of cultural social people from all walks of life, and provide a favorable communication space and platform, therefore, The "fan team" of Lingbi Zhong Kui's paintings has become more and more powerful.

An important part of China's rural revitalization strategy is to fully implement the concrete actions on building a beautiful China adopted at the 19th CPC National Congress. [5] Lingbi Zhong Kui's painting is an important page in the fine traditional culture of the Chinese nation, the creative development is our bounden responsibility.

Integrate resources and cultivate characteristics. Developing Zhong Kui painting in Lingbi and establishing regional cultural brand awareness are the unique choice to highlight regional cultural characteristics and develop clothing and cultural industry. Establishing brand awareness can attract people's attention to the greatest extent and enhance regional popularity, which is to carry out the beautiful countryside construction policy of General Secretary Xi Jinping to the end. Optimized allocation and cluster of resources, create a deep cultural atmosphere on the spot, with the point and area to drive the common progress of the countryside in politics, economy and culture, greatly ahead of the cultural tourism image of Lingbi area, further for the construction of beautiful countryside.

## 2.2. Poverty Alleviation by Industry

Industrial poverty alleviation is the core of the internal development of a specific region, and the fundamental support for promoting regional economic and cultural self-endogenous power. It is said that poverty alleviation and long-term support, seeking the root causes of poverty, creating a green cultural development environment, and strengthening the regional economy with internal characteristics are the internal paths of rural revitalization. To enlarge and strengthen regional characteristic industries is the transformation from poverty alleviation to revitalization, which is the main task of industrial poverty alleviation.

1. Rural industry revitalization should start with the expansion of characteristic industries. [6] Local specialties contain local cultural themes. As a regional pronoun, their packaging contains regional cultural characteristics and is an intuitive symbol of regional cultural characteristics. Therefore, the use of Zhong Kui painting art elements to interpret Lingbi local specialty packaging is very good. Face of lingbi specialty packaging, the use of lingbi the doors painting characteristic composition form, will be used to draw modelling restructuring, visually simplified into plane decorative pattern, on colour both freehand brushwork in traditional Chinese painting ink element can be used to explain the localization lasting appeal, also can use traditional Chinese realistic painting ChongCaiHua glaring color effect to attract consumer attention, reveal regional culture essence, plus special moral emotions and thoughts, The final formation of the shape, color, composition and meaning of the four unified specialty packaging. On the one hand, it shows the cultural value of Zhong Kui's painting in Lingbi, and on the other hand, it drives the cultural and economic value of the region, realizes the poverty alleviation of local enterprises with local characteristics, and achieves a win-win situation.

2. In recent years, more and more tourists have listed buying local specialties and souvenirs as one of the essential elements of traveling. Souvenirs have become a "postcard" of regional characteristics. Therefore, the design and development of souvenirs is particularly important, which can promote the initiation and development of local industries. Make tourist souvenirs, or with local materials, or local scenery theme, or reflect the craft style or show local cultural connotation. The development and design of Lingbi tourist souvenirs, cultural and creative products on the market to Lingbi Zhong Kui painting modeling, color, moral and other aspects, can reflect Lingbi scenic spots and spiritual connotation, has the value of appreciation, use,

collection. Tourist souvenirs, as a regional cultural carrier, should not only reflect different humanistic spirits, but also be an important pillar to achieve local economic growth. Therefore, through the vigorous development of the industry, the implementation of poverty alleviation is the only choice for local government enterprises.

3. The use of Lingbi Zhong Kui painting and animation industry meeting point, the development of animation industry. The use of cultural resources to help the rise of Anhui animation industry, with the national animation base of He and Wu to drive the animation industry group of surrounding cities as the basis, Lingbi Zhong Kui painting derivative into animation characters to participate in the formation of a new exploration. Lingbi, used to draw cartoon characters, there are both cultural support, and artistic features, add ideas in the story, using the classic tales such as "the four broken figure painting as a clue to write the script, the doors of the characteristic role modelling and color elements is tie-in, take its" shape ", its "meaning", to preach the "god", complete the meaning of mental and perfect and unified. Through the development of animation industry, folk stories and intangible cultural heritage are taken as clues to create regionally-specific cultural symbols. While making up for the lack of localization in the development of China's animation industry, it brings economic benefits, promotes industrial poverty alleviation and carries forward the local economy. It is the decisive force to strengthen the cultural industry with rural characteristics. [7]

In addition, Anhui Province Lingbi Zhong Kui Wine Industry in the development of local culture, economic development, industrial poverty alleviation on the road has already made achievements; Flying in 2020, lingbi bilingual school through the micro platform launched the doors Into the lingbi campus "series of activities, including exhibition, the content of interviews, online communication, innovative design, the peripheral product development, art activities such as cooperation, in the interaction of lingbi doors of cultural history at the same time, feel the charm of intangible cultural heritage, realize the real development of doors of painting.

### 3. Endnotes

Lingbi Zhong Kui painting is a wonderful flower in the long river of human history, is the treasure of human civilization, is the crystallization of human emotion. Zhong Kui paintings in Lingbi, based on Zhong Kui culture, have their own development rules. While protecting and developing intangible cultural heritage, it is necessary to adopt effective means to integrate cultural communication, spiritual satisfaction and industrial development to further enhance regional economic strength and cultural competitiveness. Inheriting the traditional skills of Lingbi Zhong Kui's painting, feeling and thinking about the special meaning of Lingbi Zhong Kui's painting, carrying forward the expansion of the industrial economic value of Lingbi Zhong Kui's painting, protecting the intangible cultural heritage, promoting rural construction, supporting industrial poverty alleviation are our duty-bound responsibilities, which also requires the joint efforts of the national government and the public.

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