

Research on the Protection and Inheritance of Lingbi Zhong Kui Painting in the Context of Cultural Tourism Integration

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Abstract: Lingbi Zhong Kui painting is a kind of local folk painting unique to Lingbi County, and its artistic expression is characterized by the addition of Lingbi County Seal and drawing techniques. Lingbi Zhong Kui painting originates from the ancient Nuo dance, which symbolizes the struggle between good and evil and contains a rich historical and cultural heritage, and is a traditional art form that still has an important value in today's society. The fundamental problem of its endangerment is the decline of traditional social functions, and the problem is manifested in the difficulties of inheritance development and other aspects. In response to the above problems, this paper proposes three countermeasures based on the integration of culture and tourism, of which the construction of inheritance team is the key, the rational use of tourism resources is the focus, and cultural and creative design and media communication are important aids and channels.

Keywords: Lingbi Zhong Kui painting; social function; inheritance; value; cultural tourism integration; rational utilization

1. Introduction

Lingbi Zhong Kui painting is an ancient Chinese art form, which contains a deep historical heritage and unique artistic charm. At the same time, Lingbi Zhongkui painting also has high tourism value and can become an important resource for the integrated development of cultural tourism. On August 12, 2021, the General Office of the CPC Central Committee and the General Office of the State Council issued the Opinions on Further Strengthening the Protection of Intangible Cultural Heritage to promote the integrated development and high-quality development of intangible cultural heritage and tourism under the premise of effective protection. In-depth excavation of rural tourism consumption potential, support the use of intangible cultural heritage resources to develop rural tourism and other business models, to shape the travel with culture, travel to highlight the culture, and launch a number of thematic tourism lines with distinctive intangible cultural heritage characteristics, study tourism products and performance works.[1] Therefore, the research and excavation of Lingbi Zhong Kui painting will not only help promote the development of local cultural tourism industry, but also promote the inheritance and development of traditional culture.

In 2003, the Ministry of Culture officially named Lingbi County as the hometown of Chinese folk art (Zhong Kui painting); in 2005, Lingbi Zhong Kui painting was named as provincial intangible cultural heritage. In order to promote its cultural value, the local cultural department set up academic groups such as "Lingbi Zhong Kui Painting Research Association" and more than 20 exclusive painting stores opened one after another, which strongly promoted the development of Lingbi Zhong Kui painting. However, in the past ten years, due to the reduction of full-time practitioners and market downturn, Zhong Kui painting in Lingbi County, Anhui Province, has been shrinking and declining, and the excellent works are decreasing and the related skills are nearly extinct, which are not conducive to the protection and inheritance of Zhong Kui painting in Lingbi County.

This paper aims to reveal the potential value and development prospect of Lingbi Zhong Kui painting in the integration of cultural tourism, provide scientific basis for the development of local cultural tourism industry, and provide theoretical and practical reference for the development of cultural tourism integration in Lingbi County through exploring the historical origin of Lingbi Zhong Kui painting and analyzing the current development situation and other factors.

2. The historical and cultural connotation of Lingbi Zhong Kui painting

2.1. Religious legends and cultural symbols of Lingbi Zhong Kui painting

2.1.1. Religious legends

Zhong Kui is a deity in Chinese folklore and is regarded as a god of protection and a god who drives away ghosts. In feudal society, due to the underdevelopment of science and technology and other related knowledge, people lacked scientific understanding of certain calamities in nature and society, and thus worshiped some gods and spirits, which was a special phenomenon in feudal society. Due to the limitation of science and technology and medical level at that time, diseases such as mental and psychological disorders were likely to be incurable, and people easily thought that these diseases were caused by ghosts, therefore, a masculine and righteous god like Zhong Kui, who fights ghosts and drives away evil spirits, was born. As a result, Zhong Kui paintings were invited into thousands of households instead of Zhong Kui. In Taoist culture, Zhong Kui was made the god of the door, and folk gradually turned Zhong Kui into a deity to give blessings to town houses and ward off evil spirits.

Lingbi County has a long history of religious beliefs.[4] In terms of the role of religion in art, Lingbi Zhong Kui paintings have distinctive religious traces. During the Tang and Song Dynasties, the religious development in China was relatively prosperous.[2] Therefore, Zhong Kui paintings with religious themes developed greatly in this area.

2.1.2. Cultural symbols

Firstly, Zhong Kui is one of the important representatives of ancient Chinese folk beliefs, representing the Chinese people's strong desire to guard their families and drive away evil spirits. Secondly, Zhong Kui is the embodiment of loyalty and justice; he selflessly solves people's problems and is a representative of noble qualities in traditional Chinese culture. In addition, Zhong Kui symbolizes the ancient Chinese legal system, and he protects the safety and rights of the people by enforcing the law impartially. Zhong Kui also symbolizes people's resolute opposition and struggle against evil forces and evil acts, and is the pursuit of justice and harmony in Chinese culture.

Lingbi Zhong Kui painting contains rich social value. According to folklore, Zhong Kui is the embodiment of righteousness, justice and vengeance. With his sword in hand, he is the hero of the Chinese nation, the symbol of optimism and unyielding spirit of Chinese culture, which is the artistic charm of Lingbi Zhong Kui painting. With painting as the medium, it conveys the longing and aspiration of all beings for truth, goodness and beauty, which is optimistic, impassioned, healthy and progressive, and reveals the simple emotion that justice will overcome evil. This has a positive synergistic effect on the ideological guidance of the times, the formation of good customs and the construction of a harmonious society.

2.2. The relationship between Lingbi Zhong Kui painting and Chinese traditional culture

Lingbi Zhong Kui paintings are purely hand-painted folklore works used in Chinese folklore activities to drive away evil spirits and bring down good fortune, which are regarded by folk as the talisman to drive away evil spirits and give good fortune to the gods and goddesses.

In folk customs on the fifth day of May Dragon Boat Festival, also known as the summer festival, Duan Yang Festival, May Festival, is the beginning of the change of yin and yang, to this yin began to produce, yang reached a strong peak. Dragon Boat Festival customs are mostly related to the exorcism of evil, avoiding poison, in addition to the plague, seeking peace and good luck, and people regard Zhong Kui as cutting five poisons, drive the evil of the Heavenly Master, so there is a Dragon Boat Festival festival festival Zhong Kui, jumping Zhong Kui, painting Zhong Kui, hanging Zhong Kui paintings and other customs arise. With the passage of time, the custom of painting Zhong Kui on the Dragon Boat Festival is still passed down and preserved in many areas, especially in Lingbi County. In Lingbi, on the Dragon Boat Festival, people hang the statue of Zhong Kui to calm down the house and drive away evil spirits and attract good fortune, while Zhong Kui painters meet to paint Zhong Kui. Legend has it that on this day of the Dragon Boat Festival eye-dotted Zhong Kui portrait is the most spiritual, can drive away evil and pray for peace, the Zhong Kui portrait hanging in the hall or posted on the door, can also be a hundred evil retreat, drive away ghosts and good luck. On this day of Dragon Boat Festival, the painter painted Zhong Kui is mostly to cut the ghost, some paint to cut the five poisons. Because in May, centipedes, toads, scorpions, snakes, spiders and other poisonous insects began to infest, the epidemic, people hope that the Zhong Kui can use a sharp sword to eradicate them

one by one, to protect people's health and peace. However, with the development of society, people no longer rely on Zhong Kui to cut down ghosts and give blessings, but use it as a cultural symbol to send people's good wishes, so the subjects of Zhong Kui paintings are changing and getting richer.

2.2.1. The artistic characteristics of Lingbi Zhong Kui painting

The image of Zhong Kui originated from the ancient witchcraft activity "Nuo dance" mask, since ancient times the Chu people witchcraft style flourished, Zhong Kui in folklore as a great god to catch ghosts and exorcise demons, the ancients regarded him as a magic power. Later on, although it was gradually personified, it still retains the traces of the original totem, its fierce face, fierce posture, mysterious and mysterious, and absurd. The image of Lingbi Zhong Kui painting is derived from Wu Daozi's "Zhong Kui Xiang" and enriched by Lingbi Zhong Kui painter's subject matter, which can continue to maintain Wu Daozi's characteristics and create the unique local characteristics and artistic features of Lingbi Zhong Kui painting. Wu Daozi's "Zhong Kui-like" has formed a "recipe" among the folk artists of Lingbi Zhong Kui painting, and it has been passed down from generation to generation. For example, the face of Lingbi Zhong Kui painting is made up of such a recipe: "head like a bucket, Chinese character face; broom eyebrows, duck eyes; weighted nose, wide lower end; blood basin mouth, fangs tip; beard, ear hair flip; raise the righteousness, eyebrows between". For example, the dress code: "head wearing a black hat, wings round and pointed, the judge wears official clothes, short train two shoulders wide, before and after the embroidered patch, jade belt tied around the waist, the crown more rags, the color red and blue, the judge wears armor stomach, armor leaves fish scales, feet wearing black boots, the soles of the boots now white edge, standing number word step, independent of a leg bend, hand for the ghost gesture, or holding a wat and fan, according to the sword to stand up chest brain, draw the sword angry eyes rolled over. The sword is drawn and the eyes are turned up, and the sword is thrust into the heart of the ghost." [2] The basic image characteristics of Lingbi Zhong Kui are recorded in the traditional painting recipe of Zhong Kui, which has been well known by the tradition of Lingbi Zhong Kui painting for generations and recreated on the basis of it.

Traditionally, Lingbi Zhong Kui paintings are mainly painted with the technique of Gongbi heavy color. In addition, in order to reflect the traditional mythological color of Zhong Kui's theme paintings, purple and red are mostly used as the theme colors in the color selection of the costumes, and the main reason for choosing these two colors is closely related to the traditional Chinese culture's cognition of color symbolism. [3] In particular, red, in the traditional cognition of our people, can mainly play the role of warding off evil spirits and demons, and the modulation of the color red itself is mostly made of cinnabar as raw material, which is also to pursue the effect and symbolic meaning of warding off evil spirits and exorcising demons. From the perspective of specific painting techniques, Lingbi Zhong Kui painting mainly uses three techniques: brush painting, folklore painting and painting with a sense of meaning.

The composition of traditional Lingbi Zhong Kui is characterized by making full use of the expressive power of the blank background, there is no other background in the painting except Zhong Kui, and the position of the painting ensures that the main character of Zhong Kui is highlighted. It means that Zhong Kui stands like a mountain in the painting, like a golden peak. Lingbi Zhong Kui painting also has other special forms of composition, such as vertical scroll, screen, fan, square, etc., with the word "Lingbi County Seal" printed on it, which is very characteristic of Lingbi.

It is one of the characteristics of Lingbi Zhong Kui paintings that they are meant to convey emotions. The entry of Lingbi Zhong Kui paintings into people's life is mostly related to folk psychology. People worship Zhong Kui to drive away evil spirits and eliminate disasters, and to pray for good luck and good wishes. In Chinese traditional folk culture, it is a very common way to express certain aesthetic needs and interests implicitly by using Chinese characters in harmony. Bats are the essential genus of Lingbi Zhong Kui paintings, and they are also the essential content of Lingbi Zhong Kui painting themes. As the word "bat" is homophonic with the word "fortune", painters gradually defined the meaning of bats as "fortune" and gave Zhong Kui the ability to repel evil spirits and attract "fortune" for people. Therefore, the artists gradually agreed to designate the bat as the word "fortune" and gave Zhong Kui the ability to repel evil spirits and attract "fortune" for people, so one bat (called "Tian bat") or two bats (meaning "double fortune is coming") are often painted beside Zhong Kui, and some paint There are also some paintings with five bats (meaning "five lucky bats") to express the theme of Zhong Kui's paintings. In addition, persimmons and other objects occasionally appear in Lingbi Zhong Kui paintings, signifying peace in all matters.

3. The current situation and dilemma of the inheritance of Lingbi Zhong Kui painting

3.1. Status of conservation and inheritance

The current state of conservation and inheritance of Lingbi Zhong Kui painting is mainly reflected in the following two aspects.

3.1.1. Determination of legal status

In December 2006, the People's Government of Anhui Province announced the "Notice of the People's Government of Anhui Province on the Announcement of the First List of Intangible Cultural Heritage of Anhui Province", and Lingbi Zhong Kui Painting was included in the first batch of provincial intangible cultural heritage projects. In 2006, the famous painter Sun Huaibin was awarded the title of "Representative Inheritor of Anhui Intangible Cultural Heritage Project (Zhong Kui Painting)". In addition, on February 25, 2011, the 19th meeting of the Standing Committee of the 11th National People's Congress gave strong support to the protection and inheritance of ICH from the legal level. The establishment of legal status has enhanced the positive effect on the protection and inheritance of Lingbi Zhong Kui painting.

3.1.2. The practice of conservation and inheritance

In 2003, the Ministry of Culture officially named Lingbi County as the hometown of Chinese folk art (Zhong Kui painting); in order to promote traditional culture, the local cultural department established academic groups such as "Lingbi Zhong Kui Painting Research Association", and more than 20 specialized painting stores have opened one after another to strongly promote the development of Lingbi Zhong Kui painting.

The completion of Lingbi Zhong Kui Cultural Park, located in the northwest corner of Lingbi County, is built around the mountain with Huashan Mountain in the north of Phoenix Mountain as its base. As an ancient legendary image, Zhong Kui is also an important cultural IP in tourist attractions, and the development of tourism in Lingbi will promote the popularization of Zhong Kui culture.

3.2. Problems facing conservation and inheritance

After Lingbi Zhongkui painting was recognized as Anhui Province's intangible heritage project, with the support of local government departments, although it has achieved certain effect in the protection and inheritance of intangible heritage, it still faces many problems in the actual protection and inheritance work. The following is an analysis and discussion of the root causes of the problems.

3.2.1. Degradation of traditional social functions

The basic problem with Lingbi Zhong Kui painting, which is on the verge of extinction, is that it plays a very limited role in today's social life. "Folk culture heritage is determined by its role." In the traditional society, which is mainly agricultural production, May is the "evil month" in the lunar calendar, and in the morning of Duan Yang Festival on May 5, mugwort is hung by the door of every house to drive away evil spirits and eliminate disasters. On this day, children are also equipped with mugwort scented bags, "five poisons" can not not come. Legend has it that the 5th of May is Zhong Kui's birthday, so the Zhong Kui is more "spiritual" when he lights his eyes at noon on that day, so people come to Lingbi for auspicious paintings on the 5th of May. The painting of Zhong Kui often depicts Zhong Kui holding a bushy leaf and mugwort. The leaves are like sharp swords, so they are also called "Pu Jian", which means to dispel the wind and remove the evil spirits. In recent years, along with the rapid development of modernization, people's production and way of life have changed greatly, and some traditional festivals are no longer concerned by the traditional society. The gradual disintegration of the traditional rural social structure has caused the status of Lingbi Zhong Kui paintings to decline in people's mind.

3.2.2. Difficulties in heritage development

As a traditional folk painting with deep historical and cultural heritage and a strong local flavor, Lingbi Zhong Kui painting is highly respected by the world for its inheritance of Wu Daozi's "Zhong Kui-like" as the powder. Qi Zhouhua, a literary figure of the Qing Dynasty, praised his book "The Collection of Famous Mountains", which had a wide impact. However, after 1949, Lingbi Zhong Kui painting has quietly died out. Lingbi Zhong Kui painting has both traditional folklore value and spiritual culture, and contains a certain cultural spirit and aesthetic consciousness, which is a "living

fossil" of totem culture left behind by the Chinese nation in ancient times. Nowadays, it is obvious that there is a lack of successors in the creation of Lingbi Zhong Kui painting. Although there are many inheritors, the creative quality of many practitioners is still worrying, and the painting skills and aesthetics of the next generation of inheritors are far from those of the older generation of artists.

4. The protection and inheritance development path of Lingbi Zhong Kui painting under the integration of cultural tourism

Facing the problems in the protection and inheritance of Lingbi Zhongkui painting, the most effective way to protect and inherit this folk cultural activity is to reasonably utilize the cultural resources advantage of provincial-level intangible heritage Lingbi Zhongkui painting and promote the integration development of regional intangible cultural heritage and tourism, taking into account the development of Yangtze River Delta economic circle and the national strategy of cultural tourism integration, and five specific strategies are proposed accordingly.

4.1. Heritage team building

The construction of inheritance team is the key to enhance the vitality of Lingbi Zhong Kui painting and the core to promote the development and utilization of non-heritage cultural resources. In terms of identifying representative inheritors, combining the essential characteristics of inheritance, carrying out the recommended identification of Lingbi Zhong Kui painting tableau inheritors centering on actual protection and inheritance, highlighting the original high skills and high aesthetics of the painting team, appropriately increasing the number of provincial and municipal-level representative inheritors of non-heritage, and enhancing the inheritors' sense of participation, access and identity. Strengthen the construction of inheritance echelon. Combining with the cultural characteristics of Lingbi Zhong Kui painting, the team of painters can absorb young people aged 20 to 40 to participate in the organization and management of folk culture activities, and train them to learn and master the core skills in painting through the traditional way of learning from masters, so as to enhance the inheritance vitality and vitality and continuously grow the inheritance team. Improve the relevant literacy of the inheritors. In addition to the traditional ways of inheritance, the contemporary education system can also be used to implement training and training for non-heritage inheritors and cultural exchange activities to learn advanced concepts of non-heritage protection, improve the ability of ascending inheritors of non-heritage protection and inheritance, and maintain the righteousness and innovation, so that their role of serving the present generation and benefiting the people can be further developed.

4.2. Rational use of tourism resources

With the rise of cultural tourism, Lingbi Zhong Kui painting, as one of the representatives of Chinese traditional culture, has been widely recognized for its cultural connotation and artistic value. In fact, the original purpose of developing Zhong Kui cultural industry is to better promote Zhong Kui culture. As part of Zhong Kui culture, the cultural value, artistic value and commercial value of Zhong Kui painting should be enhanced simultaneously, and only in this way can Zhong Kui cultural industry develop in a sustainable way.[6] In this context, the value of cultural tourism integration of Lingbi Zhong Kui painting is also gradually highlighted.

Lingbi Zhong Kui paintings can become an important cultural resource in tourist attractions, providing tourists with rich cultural experiences. In the tourist attractions, the cultural connotation and artistic characteristics of Lingbi Zhong Kui paintings can be displayed in various forms such as exhibitions, explanations and performances, so that tourists can better understand Chinese traditional culture and gain cultural enlightenment and spiritual satisfaction in the process of tourism. Lingbi Zhong Kui painting can also become an important content of cultural tourism products, providing strong support for the integrated development of cultural tourism. In the development of cultural tourism products, Lingbi Zhongkui painting can be used as a theme or element to design various forms of cultural tourism products, and the Internet and mobile payment technologies can be used to improve the convenience and intelligence of tourism services. Such as cultural experience tour, cultural exchange tour, cultural adventure tour, etc., to meet the tourists' demand for cultural tourism. The value of cultural tourism integration of Lingbi Zhong Kui painting lies not only in the dissemination and promotion of its cultural connotation and artistic value, but also in the economic benefits it brings to the tourism industry and the support it provides for the development of cultural tourism integration. Therefore, it is important to strengthen the excavation and development of the cultural and tourism

integration value of Lingbi Zhong Kui painting to promote the development of local cultural and tourism industry.

4.3. Cultural and Creative Product Development

Art towards marketization and commercialization is the inevitable trend of art development. Lingbi Zhong Kui painting has rich cultural connotation and historical value, and can be an important part of cultural tourism products. The attitude to national culture should be innovated on the basis of inheritance, and the part of essence must be inherited.[5] By deeply excavating the cultural connotation of Lingbi Zhong Kui painting, we can create fine cultural tourism products and improve the quality and attractiveness of tourism products. Lingbi Zhong Kui painting can also become a local economic benefit, in 2017 the total annual income of the cultural and creative products of the Palace Museum reached more than 1.5 billion yuan, and in 2018 the total sales of the National Museum market also reached more than 792 million yuan, the pattern elements of Lingbi Zhong Kui painting can be applied to various souvenirs, handicrafts, cultural derivatives and other products to increase their cultural connotation and artistic value and improve the products The added value and market competitiveness of the products.

4.4. Media communication and external communication

In the current era, publicity and promotion are important aspects of non-genetic heritage and conservation. Publicity and promotion are conducted through various channels to increase its influence in terms of visibility and reputation, such as relevant exhibitions, promotional videos, and official WeChat public numbers. At the same time, emerging channels such as social media are also used to expand the coverage of publicity. Through effective publicity and promotion, the popularity and influence of Lingbi Zhong Kui painting will be increased and more visitors will be attracted to visit. Strengthen the external communication of Lingbi Zhong Kui painting by holding more exchange meetings and conducting touring exhibitions in different places.

5. Conclusions

As an important part of traditional Chinese culture, Lingbi Zhong Kui paintings are rich in religious beliefs, myths and legends, and cultural symbols, and have high cultural and artistic value. The long history of Lingbi Zhong Kui painting has played a spiritual and aesthetic role in social functions, and has a positive effect on the traditional agricultural society. However, with the development of modernization, the life and spiritual world of traditional agricultural society gradually changed, and the Lingbi Zhong Kui paintings could not adapt to the current social life and gradually declined, thus there are some difficulties in preservation and dissemination. The development strategy of combining culture and tourism has pointed out the direction for the preservation and dissemination of Lingbi Zhong Kui paintings. According to the artistic and cultural significance of Lingbi Zhong Kui painting and the problem of preservation and dissemination, we give four measures based on the development strategy of cultural-tourism combination, among which cultural team building is the focus, the rational use of tourism capital is the focus, and the creative design and network promotion are the most critical means of cultural tourism development.

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