

New Outlooks on the Origin of Minnan-Style Cresting

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Abstract: To answer the question of whether the decorative craftsmanship of "Minnan-style" architecture has artistic value, the historical evolution of the decorative craftsmanship is examined in this study through three types of evidence: historical literature, historical images, and architectural history, thus inferring that the "Minnan-style" cresting art is divided into two major artistic features: the "Quanzhou style" and the "Chaozhou style," as well as the fusion of two crafts: "Porcelain-cutting Sculpture" and "Jiaozhi Pottery." The "Minnan-style" cresting originated from Quanzhou Port during the Song and Ming dynasties, which merged with the Chaozhou cresting style during the Kangxi period of the Qing Dynasty in the "Xianshui Temple, Taiwan County". The "Minnan-style" cresting art, which combines the ideas of ritual and music with inspiration from foreign art, was born from this.

Keywords: "Minnan-style"; Cresting; Craftsmanship; Art.

1. Introduction

"Minnan style" architectural cresting, as a traditional architectural craft in the Minnan region, embodies both the technical beauty and material beauty of "adaptation to local conditions" and "using local materials" in terms of craftsmanship aesthetics [1]. It also showcases the artistic beauty of "simplicity and solemnity" and "elaboration and magnificence". Lin Huiyin talked about "the excessive and complex patterns added to the roof tiles in the southern region, completely deviating from the structural purpose, purely displaying techniques, which is quite boring and unworthy of praise" and [2] "the vulgar mix of colors" [3] and so on. "On whether the 'Minnan-style' cresting technique has artistic value or not, Lin denied the artistic beauty with craftsmanship beauty, and the uniqueness with unified style; on the other hand, field survey methods are mostly based on interviews with craftsmen, focusing on uniqueness and making it difficult to draw general characteristics of cresting techniques." If the "Minnan-style" cresting technique is as Lin's saying, then it means that the "Minnan-style" cresting technique lacks intellectual connotation, is not aesthetically pleasing, and does not have the necessity of existence.

For the "artistic" issue of the "Minnan-style" cresting craftsmanship, it can be traced through the historical evidence that currently exists. From the perspectives of text, historical images, and architectural history, both text and images are evidence that conforms to the norms of history; while the tracing of architectural history is a comprehensive interpretation, bridging the local characteristics of history and geography with a macro perspective, reshaping the craftsmanship and artistry of the "Minnan-style" crestings.

The architectural cresting of the "Minnan-style" mainly has two origins: the "Quanzhou style" and the "Chaozhou style". They respectively possess the techniques of "Porcelain-cutting Sculpture" and "Jiaozhi Pottery". These two styles constitute two different artistic aesthetic tendencies, namely the "simplicity and solemnity" of the Quanzhou style and the "elaboration and magnificence" of the Chaozhou style.

"The distribution of the 'Minnan-style' cresting craft is divided hierarchically according to three elements: the 'Minnan-style core area' is roughly equivalent to the residential areas of Minnan people, including Quanzhou

Prefecture (now Quanzhou City, Xiamen City), Zhangzhou Prefecture, and Chaozhou Prefecture (now Chaozhou, Shantou area) based on the administrative planning of the late Qing Dynasty; the 'domestic distribution area of Minnan-style' includes Taiwan, Yanping Prefecture (Datian, Youxi area), Xinghua Prefecture (now Putian City), Longyan Prefecture (now Xianluo District, Longyan City, Zhangping City), and other areas, which are composed of people who use the Minnan language due to the migration of Minnan people; the 'overseas distribution of Minnan-style' is mainly distributed in Ryukyu, Thailand (Bangkok, Chiang Mai, etc.), Vietnam (Hue Imperial City, Dalat Lingfu Temple, etc.), Singapore, Malaysia (Penang, etc.), and Indonesia, according to incomplete statistics." In places like the Philippines, the descendants of Minnan immigrants have adopted the local style and way of life, even though some regions no longer use the Minnan language.

The academic community has always had difficulty making breakthroughs in the historical origins of the "Minnan-style" cresting. The reason lies in the different characteristics of rigor, certainty, and logic in the three types of evidence and tracing methods: text, image, and artistic style. If we cannot discuss together according to levels and provide space for the logic of interpretation based on historical determinism, it will confine traditional craftsmanship within the framework of historical concepts. "The 'Minnan-style' cresting is not only a historical relic but also a living work of art." Both the initiative to interpret the specificity of different regions and the establishment of a common perspective on general concepts are needed. It is also necessary to find objective clues to the historical origins within different specificities, continuously injecting cultural vitality into the art of spinal decoration. Therefore, starting from the perspectives of text, historical images, and architectural history, possible theoretical clues are provided for establishing the historical dimension and general logic of the "Minnan-style" cresting art.

2. Text tracing: The Architectural Cresting of "Shuixian Temple, Taiwan County" during the Kangxi Reign of the Qing Dynasty

In the Qing Dynasty, the record of the architectural cresting in the "Shuixian Temple" in Taiwan Prefecture was provided by Shujing Huang, the first imperial censor of Taiwan, and was first recorded in the "Taihai Shicha Lu" by a person from Shuntian Daxing (Beijing). Shujing Huang went to Taiwan in the 61st year of the Kangxi reign of the Qing Dynasty (1722) and returned to Beijing two years later in the 63rd year (1724) [4]. "The 'Qianlong Edition' and the 'Initial Compilation of Collected Works' of 'Taihai Shicha Lu' both record that the Shuixian Temple worships Emperor Yu, Wu Yuan, Qu Yuan, and Xiang Yu, and also includes Ao, referring to their ability to navigate boats (also known as Lu Ban)." "The ridges of the temple pavilion are intricately carved with figures and flowers, crafted with great precision by Chaozhou artisans." [5] The craftsmanship of the cresting meets the necessary conditions for recording, indicating that the style of Taiwanese cresting is different from the traditional glazed tile, and this cresting craftsmanship is significantly different from the surrounding architectural cresting.

"The Taiwan Prefecture Gazetteer and the Taiwan County Gazetteer also recorded this situation, which can corroborate the reliability of the Taiwan Strait Voyage Records." After combing through various versions of "Taiwan Fu Zhi," only Liu Liangbi's "Revised Taiwan Fu Zhi" from the sixth year of the Qianlong reign provides clear records of the three main Water Immortal Temples in Qing Dynasty Taiwan. "In the 59th year of the Kangxi reign, Chen Wenda wrote in the 'Taiwan County Annals': 'Shuixian Temple was established and built by the local people together; it was humble and narrow.'" In the 57th year of the Kangxi reign, gold was collected and used for renovation. "Carved wood with intricate patterns, splendid among all temples." [6] In the twelfth year of the Jiaqing reign of the Qing Dynasty, Xue Zhiliang's "Continuation of the Revised Gazetteer of Taiwan County" recorded: "The temple was built by merchants from Quan and Zhang in the fifty-fourth year of the Kangxi reign, more magnificent than other temples." The difference between the two lies in the "Zhenbei Fang" mentioned in the "Gazetteer of Taiwan County", while both the "Continuation of the Revised Gazetteer of Taiwan County" and the "Revised Gazetteer of Taiwan Prefecture" attribute this temple to the "Xiding Fang". Zheng Zhenman noticed the issues being discussed in both places and believed that it might be due to changes in administrative divisions [7]. "But the two repair times are respectively 'Kangxi 54th year' and 'Kangxi 57th year', and there is a contrast between 'narrow and shallow' and 'gorgeous compared to other temples'. There can only be one building 'compared to other temples', so it should not be the repair of two temples or the repair of the same temple twice, but should be based on 'Kangxi 54th year' and 'Xidingfang'."

Different literature describes the "Shuixian Temple, Taiwan County" with some differences in vocabulary: Huang Shujing describes the cresting as "extremely exquisite"; "Taiwan Private Law Compilation" describes it as "extraordinarily beautiful" [8]; "Taiwan County Annals" uses the phrase "gorgeous among all temples"; "Revised Taiwan County Annals" states: "magnificent craftsmanship, superior to all temples" [9]; "Continued Revised Taiwan County Annals" describes it as "magnificent, surpassing other temples"; "[10]

Daoguang Fujian Taiwan Prefecture Annual" describes it as "extraordinarily magnificent" [11]. "The General History of Taiwan" explains the reason for the outstanding decoration of the "Shuixian Temple": "There is a Sanyi Hall nearby, which is a place for suburban merchants to gather and discuss. Over the years, they have accumulated a large amount of funds and generated income from their properties, so it is magnificent and surpasses other temples." [12] "The Complete Collection of Taiwan's Historical Sites" introduces the "Shuixian Temple" as the headquarters of the "Three Suburbs" (namely, "North Suburb, South Suburb, and Sugar Suburb"), similar to "guilds," "associations," and "public offices," but its special feature is the strong religious atmosphere [13].

The correlation and competitiveness between the beliefs of "Water Immortal Worship" and "Mazu Worship". As for the belief in "Narcissus Worship," scholars Si Jun and Wang Yuanlin believe that the transplantation of narcissus flowers from the Suzhou region to Zhangzhou is related to the spread of narcissus worship [14]. "The book 'Yueshi Bian' records the situation where the worship of Narcissus in 'Songjiang Prefecture' was replaced by the worship of Mazu: 'In the city, there is a Taoist temple called Shuixian Temple, which is commonly known as the Temple of Narcissus. It is named so because it houses statues of the Five Holy Narcissus... In the spring of the 25th year of the Kangxi reign, the statues of the Five Holy Narcissus were destroyed and the temple was dedicated to the Heavenly Empress, which perfectly matches the name of Narcissus and also has auspicious signs.'" [15] Combining the records of "Shuixian Temple" and "Tianfei Temple" in Taiwan's "Xidingfang", the belief in "Shuixian" leans towards the folk "Xingjiao" organization, while "Tianfei Temple" has a stronger official background. According to the record of "Jia Yu Qun Miao", it can be known that "Shui Xian Gong" as a temple representing the folk organization, its decorative style can be as magnificent as official ceremonial buildings. For this situation, both the Fan Xian edition and the Yu Wenyi edition of the "Taiwan Fu Zhi" chose not to include the phenomenon of "Taiwan County Shuixian Temple". This may be because the internal orderliness of the "Minnan-style" cresting craftsmanship in temple decoration has not been clearly regulated, thus creating a vague space for "usurpation". "Adorning the group temple" from the perspective of decoration, not only displays the capital strength, but also shapes the social order through artistic techniques, such as the gradual magnificence of the "Mazu Temple" in the later period of the Qing Dynasty [16], which reflects the perfection of ritual order.

According to the records of "Taiwan Fu Zhi", the temples in the Taiwan Fu area were mostly established by officials of different origins who migrated their hometown beliefs here to promote their faith among people of the same origin. The "Customs" section of "Taihai Shicha Lu" records the immigration situation of the "Five Directions" in Taiwan. "People from Quan travel to Quan, people from Zhang travel to Zhang, people from Jiang, Zhejiang, and Guangdong travel to Jiang, Zhejiang, and Guangdong, not all sharing the same customs but having different customs." [17] In this context, the decorative ornamentation of "Shuixian Temple" on the ridge of the temple can be seen as a symbol of the strong position of Minnan culture. The impact of "capital" on the order of rituals is that with financial resources, one can pursue the aesthetic "cultural capital" of temples [18]. In this context, the handicrafts of Fujian and Guangdong have rapidly developed under the pursuit of capital. "General History of

Taiwan: Craftsmanship" records: "Taiwan is a deserted island in the sea, and its people are all from Fujian and Guangdong. Their tools are also from Fujian and Guangdong. The subtlety of craftsmanship is still not enough to be seen," and even formed a folk style of emphasizing craftsmanship. Huang Shujing explained the origin of the folk customs of heavy craftsmanship: "And the profits of foreign merchants go to Taiwan, so they pursue luxury, compete for beauty, and emphasize preciousness, which mutually benefit each other." [19] "The refinement of 'elegance' and craftsmanship, along with the overall artistic presentation, while 'delicacy' is a shared interpretation of the term 'luxury' from the perspective of enjoying gourmet food."

The main information that can be obtained from historical documents about spinal ornamentation techniques is as follows:

First, the cultural integration between merchants and craftsmen in Zhangzhou, Quanzhou, and Chaozhou. "As the headquarters of 'Taiwan County Shuixianguan' in the 'Sanjiao' area, it was built by merchants from Zhangzhou and Quanzhou [20]. In the context of Taiwanese immigrant society, 'built' means the source of investment and the team of craftsmen." Huang Shujing described the ridges of the Narcissus Temple Pavilion from the perspective of "sojourning," stating that they were all made by craftsmen from Chaozhou. This is different from the records of local officials familiar with the culture of immigrant factions, which include "merchants from Zhangzhou and Quanzhou." This indicates that Chaozhou merchants are included among the merchants from Zhangzhou and Quanzhou, and craftsmen from Zhangzhou and Quanzhou also include craftsmen from Chaozhou. The culture of immigrants from Zhangzhou, Quanzhou, and Chaozhou has a sense of unity in the Taiwan region.

Secondly, in the Shuixian Temple in Taiwan County, "甲于" instead of "仅有" indicates that there are already varying degrees of crestings on different buildings. The "Taihai Shicha Lu" records "carved figures and flowers", indicating that the main themes of the spine decoration at this time were "figures and flowers". "As a term in Jingdezhen ceramic sculpture, "carving" includes techniques such as round carving, pinching carving, hollow carving, and relief carving [21], and is one of the origins of the decorative craft of "Jiaozhi Pottery" cresting." "The 'Carved and Woven Wood' mentioned in the 'Revised Gazetteer of Taiwan Counties' may describe the skill of craftsmen from Fujian and Guangdong, unless there is an issue with the survey and correction."

The drawbacks of documented literature, in the context of ritual system, the principle of "simplification is necessary for grand ceremonies" and the official decoration order, the decoration craftsmanship judged by ritual experts inevitably overlooks its artistic value, as well as presents a negative evaluation of "extravagance" in decoration that is considered as "usurping authority". However, "ritual studies" is the core element in interpreting the art of spinal decoration, using the wind of "luxury" to create an atmosphere of "ritual and music", which can be described as "dignified ceremony to reveal aspirations".

3. Image Tracing: The Springs and Tidal Currents of the "Minnan-style" Crestings in the Late Qing Dynasty

The literature records the artistic effects of the roof decorations and overall themes of temples in Taiwan during the Kangxi period of the Qing Dynasty, but the specific craftsmanship methods are unknown. Based on the historical images of temple roof decorations in the late Qing Dynasty in the southern Fujian, Taiwan, and Southeast Asia regions, the basic characteristics of the "Southern Fujian style" architectural roof decorations can be traced back to the late Qing Dynasty. "Image evidence is more direct and specific compared to textual evidence, but it is limited by technical conditions, such as insufficient clarity and the inability to record colors."



Figure 1. Tainan Narcissus Temple (1907-1918) [22]

During the Japanese colonial period in Taiwan (1895-1945), postcards documented the architectural styles of temples in Taiwan during the late Qing Dynasty, including a large number of cresting styles. As shown in Figure 1, the Tainan Narcissus Temple from 1907 to 1918 was exactly the basic appearance described as "intricately carved figures, flowers, and plants, extremely exquisite." The figures standing at the "pai tou" exhibit characteristics of the Chaozhou style, but the overall design of the cresting leans towards the minimalist style of Quanzhou. The fusion of Quanzhou style and Chaozhou style should begin with the "Taiwan County Shuixian Temple" during the Kangxi period of the Qing Dynasty. During the Japanese occupation, temples with the decorative status of "Jia Yu Qun Miao" have been transformed into the "Beigang Chaotian Temple" Mazu Temple.

As shown in Figures 1 and 2, the "Beigang Chaotian Temple" during the Japanese occupation period is more magnificent and complex than the "Tainan Shuixian Temple". It can be seen that the cresting of the Beigang Chaotian Temple at this time is mainly decorated with "Jiaozhi Pottery" figures, which is different from the current "Porcelain-cutting Sculpture" technique. In the late Qing Dynasty, "Shuixian Temple" had already completed the symbolic transfer of decorative status to "Mazu Temple". According to Figure 2, although the cresting style of Beigang Chaotian Temple in the early 20th century has undergone a transition from "Jiaozhi Pottery" to "Porcelain-cutting Sculpture", the overall cresting style remains basically consistent, despite a significant increase in architectural volume.



Figure 2. Beigang Chaotian Temple (top left: 1914-1915 [23]; top right: 1907-1918; bottom left: 1918.3-1933.2 [24]; bottom right: 1926 [25])

3.1. The Status Issue of "Porcelain-cutting Sculpture" and "Jiaozhi Pottery" Craftsmanship.

Lin Huicheng has a very limited understanding of the background of the origin of "Jiannian (Porcelain-cutting Sculpture)" based on current research materials. According to observations in Taiwan, "Jiannian was originally just a substitute for Jiaozhi Pottery." The introduction of Jiannian in Taiwan was set during the middle period of the Qing Dynasty, in the fifth year of the Xianfeng reign (1855), when the Jiali Jintang Temple, reconstructed under the supervision of King Ye, had its Jiaozhi Pottery works replaced by He Jinlong's Jiannian works in the seventeenth year of the Republic of China (1928) [26]. Lin Huicheng observed the changes in the decorative craftsmanship of the Jiali Jintang Temple in Taiwan between 1855 and 1928, and concluded that the "Jiaozhi Pottery" craftsmanship predates the "Porcelain-cutting Sculpture" technique. However, this view has certain historical limitations.

From the historical image evidence of the late Qing Dynasty and early Republic of China, it can be found that the "Jiannian (Porcelain-cutting Sculpture)" technique was born earlier than the "Jiaozhi Pottery" technique. The historical images of Singapore Thian Hock Keng Temple have depicted the Quanzhou style of crests since 1842. The craft of "Jiannian" (Porcelain-cutting Sculpture) for crests had already existed before the Japanese colonial era in Taiwan in

1880 (as shown in Figure 1, the whiskers of the dragon body on the cresting). "Jiaozhi Pottery" cresting craftsmanship should have emerged during the period of Japanese rule in Taiwan, and its appearance time is later than "Jiannian (Porcelain-cutting Sculpture)".

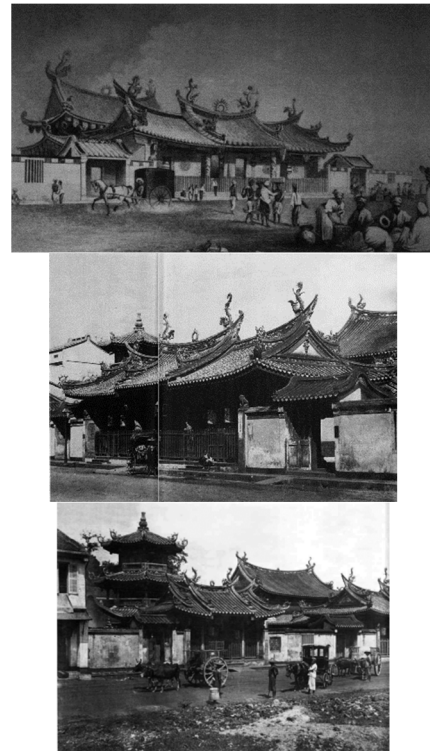


Figure 3. Thian Hock Keng Temple (Fujian Assembly Hall) in Singapore in 1842 (left), 1880 (middle), and 1960 (right)." [27]

"The 'Jiancdiao' technique predates the birth of the 'Jiaozhi Pottery' technique." Chen Guanxun defines "Jiannian (Porcelain-cutting Sculpture)" as an [28] artistic form that combines various techniques such as sculpture, ceramics, painting, and inlay. "Another evidence that 'Jiannian(Porcelain-cutting Sculpture)' was used on a large scale before the widespread application of 'Jiaozhi Pottery' technique is the historical image of the cresting of the 'Yue Hai Qing Temple' in Singapore (as shown in Figure 2). Based on the braided hair of the worshippers in front of the temple, it can be inferred that it belongs to the late Qing Dynasty and early Republic of China period." The difference in the decorative style between "Tianfu Temple" and "Yuehai Qing Temple" can better reflect the stylistic differences of "simplicity and solemnity" and "elaborate and magnificent" between the "Quanzhou School" and the "Chaozhou School" in the cresting art of the late Qing Dynasty. At the same time, it can also be proven that before the Japanese colonial era in Taiwan, there already existed the craft of "Porcelain-cutting Sculpture by scissors" among the craftsmen in Quanzhou and Chaozhou.

The rise of the "Jiaozhi Pottery" craft in Taiwan is not unrelated to Japan's efforts to win over the hearts of the Taiwanese people [30]. The "Jiaozhi Pottery" craft in Taiwan is composed of the "Yewang system" and the "Ke Xun, Hong Kunfu system". "Ye Wang" is known as the "King of Taiwanese Chiayi Pottery". He was born into a family of potters and learned the art of pottery sculpture in Tainan under the guidance of a master from Chaozhou [31]. However, the "Yewang" Jiaozhi Pottery cannot represent the overall "Jiaozhi Pottery" craftsmanship. Liu Wensan proposed that

"Taiwan's Jiaozhi Pottery continues the Jiaozhi Pottery system in Guangdong," [32] which is traced back to the "Yewang-Chaozhou craftsmen-Shiwan kiln" clue, known as the "Chaozhou craftsmanship." According to Chen Jingqing's summary of "Jiaozhi Pottery" in "Chaozhou Craft": "It integrates the techniques and expressive methods of places such as Shiwanzhen in Foshan, Guangdong and Zhangzhou in Fujian. In the production process and subject matter, you can still see the artistic tradition of 'Jiaozhi Pottery' in Shiwanzhen, Foshan." [33] In 1866, Cai Tengying from Quanzhou Jinjiang went to Taiwan and made "Jiaozhi Pottery" for the Yunshan Villa in the Sanjiao Lv Mansion in Fengyuan, Taichung. Li Qianlang also mentioned that in the 1920s, a group of craftsmen from Quanzhou went to northern Taiwan to produce excellent quality "Jiaozhi Pottery" [34], mainly from the Suyang Water family. The "Ke Xun-Hong Kunfu" artisan system from Quanzhou in the late Qing Dynasty also possesses the craftsmanship of Annamese pottery, and it also has the characteristics of "Quanzhou craftsmanship" like "Annamese pottery".



Figure 4. Shantou craftsman Xu Shaoxiong presents the original appearance of the 'Yuehai Qing Temple' in Singapore. [29]

Shi Shufang organized the different characteristics of the craftsmanship in Quanzhou and Chaozhou.

Therefore, in terms of "Jiaozhi Pottery" craftsmanship, there exist differences between "Quanzhou craftsmanship" and "Chaozhou craftsmanship". But in order to demonstrate the existence of "Quanzhou style" and "Chaozhou style" in terms of overall cresting style, it is also necessary to discuss whether the "Porcelain-cutting Sculpture" technique also has a distinction between Quanzhou and Chaozhou.

3.2. The Similarities and Differences between the Quan and Chao Styles of "Porcelain-cutting Sculpture" Crestings

"The 'Porcelain-cutting Sculpture' of the 'Quanzhou style' and the 'Chaozhou style' can be analyzed from two perspectives: a distant view and a close view." Appreciating the art of cresting, from a distance, the visual center is the roof cresting, with the sky as the background; from a close distance, the visual center is the specific positions, sizes, and overlapping relationships between different themes.

The difference in artistic style between Quanzhou and Chaozhou crestings is that the "Quanzhou style" leaves a lot of "blank space" in the layout of the roof decorations, making the building roof appear simple and solemn; while Chaozhou and "Shiwan kiln" crestings are influenced by Hindu art and highlight the "body" factor in their shapes. They tend to use small pieces of porcelain to present a "complex and gorgeous" characteristic in handling the details of the characters (such as the complex architecture and simple character shapes

represented by Zhangzhou Baijiao Ciji Temple in the "Quanzhou style"; in contrast to the complex character shapes highlighted by the "Shantou" Laoma Temple). "The 'Quanzhou style' takes dragon motifs as the visual centerpiece, with the decoration of theatrical characters not exceeding the boundaries of the decorative elements." "The dragon decorations in the style of Quanzhou are slender and vigorous, with a dynamic sense of 'dragons soaring in the sky' due to the large areas of blank space. The dragon decorations in the style of Chaozhou belong to the background patterns of theatrical characters, appearing elegant and luxurious." The theatrical characters of Chaozhou's crestings far exceed the decorative area required by the "pai tou". They are highlighted in the form of round carvings, forming a visual center together with the dragon decorations behind them.

The art of spine decoration in Quanzhou and Chaozhou regions has common beauty. The beauty of the "Minnan-style" cresting art, from a distant perspective, appears as a collection of small mosaic-like blocks, reflecting the characteristic of "quality" (as shown in Figure 8); from a close perspective, the specific symbolic and dramatic forms give people a sense of "literary" drama and moral education (as shown in Figure 7, depicting characters from dramatic anecdotes). Especially in recent times, the two styles have borrowed from and merged with each other, making the "Minnan-style" cresting art gradually become an inseparable whole. After the formation of the "South He, North Hong" pattern in Taiwan, the Quanzhou and Chaozhou styles, mainly represented by "Porcelain-cutting Sculpture," merged and presented as the "Taiwan" style (represented by the Beigang Chaotian Temple shown in Figure 3); craftsmen specializing in crestings from Quanzhou and Zhangzhou in mainland China went to Chaozhou to learn from masters, which also brought the two crafts closer together, forming the mainstream cresting craft on both sides of the strait, mainly using "Porcelain-cutting Sculpture" as the main decorative technique, supplemented by "Jiaozhi Pottery" components.

4. Conclusion

Therefore, the "Minnan-style" cresting, as a form of "public art," its colorful colors represent the pursuit of all possibilities in the world by the Minnan people. Under the natural conditions of salinity and exposure, it is still necessary to find technological solutions to display vibrant and lively colors to the unknown and disasters in the ocean. This is both a "tribute to the gods" to pray for peace and a "self-expression" of courage and determination. Despite knowing the destructive and unpredictable nature of typhoons, the most exquisite craftsmanship is still applied to the roof, which is a "luxury" way to showcase the value of human spirit and the earnest expectations for a strong nation and prosperous people. As a form of artistic expression closely related to maritime culture, the "Minnan-style" cresting art embodies the values and life attitude of Minnan people who dare to "dance" in the midst of turbulent waves, within the context of cultural exchange between China and foreign countries.

Through the tracing of texts, historical images, and architectural history, the history of the "Minnan-style" architectural cresting can be roughly restored to the "Quanzhou style" and "Chaozhou style", the "Porcelain-cutting Sculpture" craftsmanship and the "Jiaozhi Pottery" craftsmanship, the artistic styles of "simplicity and solemnity" and "complexity and magnificence", the dualistic aesthetic concept of "ming li" and "harmony of rites and music", etc.,

through communication and integration, it becomes a process of dialectical duality. The overall characteristics of the "Minnan-style" cresting art, the possible influence of foreign cultures since the Yuan and Ming dynasties, to the Kangxi period of the Qing dynasty, the "Taiwan County Shuixian Temple" marked the beginning of the integration of "Minnan culture", and the "Beigang Chaotian Temple" Mazu Temple in the late Qing dynasty occupied a symbolic position of power, marking the maturity of the values of "ritual and music" in Taiwanese immigrant society. From the period of Japanese rule to the innovative craftsmanship of "Jiaozhi Pottery" in Taiwan, it brought new inspiration to the "Minnan-style". It represents the expectation of the "Chinese dream" symbolized by the increasingly complex style trend of crestings in modern times. "The art of cresting in the Minnan style depicts the spiritual world of the Minnan people, which cannot be explained by Lin Huiyin's portrayal as 'boring' or 'obscene'."

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