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Fujian Lacquer Art: Xiamen lacquer line carving art and inheritance protection research

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Abstract: Lacquer line carving is an excellent treasure of folk arts and crafts created in the long history of Chinese lacquer art culture. Xiamen lacquer line carving continues the excellent traditional spirit of China and is a specimen of folk culture history in southern Fujian. With the advent of the "intangible cultural heritage" upsurge, Xiamen lacquer line carving has gradually been paid attention to, and at the same time, it has promoted the spread of southern Fujian folk culture. The cultural value, historical value, economic value, artistic value, craft value, etc. reflected behind Xiamen lacquer line carving are all worthy of further in-depth study. Only the combination of inheritance, innovation and market is the most effective way of inheritance protection.

Keywords: Xiamen lacquer line carving; Lacquer line carving art; Southern Fujian folk culture; Inheritance and protection.

1. Introduction

The technique of “Lacquer thread carving” originated from the ancient Buddha statues, commonly known as “Makeup buddha” and “Lacquer thread makeup Buddha”. It is an excellent and independent applied art. According to the existing literature textual research, “Lacquer line carving” process has more than 300 years of history, is an ancient handicraft. The birth and development of“Lacquer-thread carving” can not be separated from the cultural circle, and it mainly depends on the folk belief in southern Fujian and the development and prosperity of the statue industry of deities and Buddhas, the name“Lacquer thread carving” comes from Cai Shuikuang's creation of lacquer thread decoration on porcelain plates, vases, eggshells and other works in 1973, and named the art form“Lacquer thread carving”, although the name was given later, but does not affect its research value. In addition to its research value in history, religion, folk culture and so on, it has more important research value in art aesthetics. [1] In 2006, the art of Xiamen lacquer wire carving was listed in our country's first National Intangible Cultural Heritage List.

2. The historical origin of Xiamen lacquer line carving art

Throughout the long history of lacquer art in China, the lacquer bow across Lake Bridge in Zhejiang Province eight thousand years ago was one of the most important fishing and hunting tools in the history of Oriental ancestors. It is the earliest known lacquer object and also one of the important sources of Chinese ancient art. The technique of lacquer line carving dates back to the Shang Dynasty, which is exactly the same as the convex lines on bronzes.

With the further opening of the "Silk Road" in the Wei, Jin and Southern and Northern Dynasties, the rise of ethnic minorities in the north and the introduction of Buddhism, [2] the lacquer arts and crafts in Fujian gained a large space for development. Until the Han period, our lacquer technology has reached unprecedented prosperity, and greatly accelerated the development of lacquer line decoration. During the Tang Dynasty, when Buddhism was prevalent, lacquered thread decoration technology was mainly used to decorate Buddha statues in large numbers. Later, in the Song and Yuan Dynasties, clay thread carving and draining powder were widely used. In the late Ming and early Qing dynasties, the religious belief policy was relatively relaxed in southern Fujian, and folk beliefs were especially developed in Fujian, where people could freely worship Buddha statues and deities. In addition, the lacquer ware industry was transferred to southern Fujian, which provided a larger space for the integration and development of lacquer decoration and deities in Fujian. At this time, lacquer decoration art also gradually took shape and matured in the late Qing Dynasty. Shen Shao 'an restored and innovated the technique of "shedding the womb" and the technique of "thin material painting". Later, the family inheritance promoted Fujian to become the "leading base" of lacquer industry, and provided important conditions for the development of lacquer line carving in Xiamen. After the Opium War, Xiamen became one of the five major treaty ports. Lacquer line carvings were widely spread overseas, satisfying the spiritual and psychological needs of overseas Chinese.

From the Republic of China to the early period of liberation, social unrest made the lacquer industry in Fujian in a stagnant state. The development of lacquer industry in Fujian was seriously hindered, and the lacquer line carving technology level was also low. After the founding of New China, although from the perspective of the internal environment, China issued a series of relevant regulations prohibiting feudal superstition activities, but still gave great support and help to the arts and crafts, to a certain extent, restricted the domestic circulation of lacquer line carved Buddha. However, in terms of external environment, the export of lacquer line carving has been continuously expanding and developing. In the early stage, people who went to Nanyang to make a living sought spiritual comfort and imperialist plunder, so that lacquer line decoration technology has overseas living space and can be preserved. In 1954, Xiamen established three production cooperation groups, which were later converted into sculpture production cooperatives. [3] In the southern Fujian region, lacquer-line carving skills are prevalent in Tongan, Xiamen, Maxiang, Quanzhou, Jinjiang, Zhangzhou and other places, and workshops and folk Buddha artists have increased.

Lacquer line carving was hit again during the "Cultural Revolution". It was not until 1972 that Xiamen Arts and Crafts Factory was restored, and a large number of Buddha artists returned, breaking through the limitations of the original statues and creating a large number of works of historical significance, such as Zheng Chenggong, Sun Wukong Three Dozen White Bone Essence and Eggshell Lacquer Line Carving Dragon by CAI Shuikuang, the 12th generation inherator of CAI's lacquer line carving.

3. The influence of folk beliefs on lacquer line carving in southern Fujian

The reason why "lacquer line carving" has a complete system in Xiamen is mainly because the folk religious belief in Xiamen is very strong, and the industry of gods, Buddha statues and other statues is extremely prosperous. In ancient times, southern Fujian was a wild land. Several migrations and land splitting made the culture of this area further flourish. As southern Fujian is relatively remote and less influenced by Confucianism, the indigenous Minyue people "believe in witchcraft and worship ghosts" and have different life, culture and religious beliefs from the north. Many central Plains cultures have been lost in the northern regions, but the coastal areas of southern Fujian are still preserved with the original flavor. For example, drinking tea and paying homage are two essential things in the daily life of traditional southern Fujian people. The religious tradition of "believing in witchcraft and sacrificing ghosts" is still deeply rooted in southern Fujian. The folk belief of southern Fujian is the fertile soil for its growth. All the statues of gods should be decorated magnificently, and lacquer line carving is the best choice. Where the southern Fujian culture and Marine culture spread, lacquer line carving also spread.

The creation themes of Xiamen's "lacquerline carvings" all come from the gods and goddesses of folk belief, mainly in the following 14 categories: Buddha statues (Sakyamuni Buddha, Medicine Buddha, Amitabha Buddha, Lantern Buddha, Maitreya Buddha), Bodhisattvas (Manjusri Bodhisattva, Puxian Bodhisattva, Great Power Bodhisattva, Tizang King Bodhisattva, Daylight Bodhisattva, Moonlight Bodhisattva, Avalokitesvara Bodhisattva), Heavenly King (the four heavenly Kings of "Wind, tone, rain and Shun" of NanPutuo Temple in Xiamen), Mazu (Lin Meriang), real people (Preserved Emperor Wu Our), ancestral master (Shimizu Ancestor) Shi, Patriarch of Sanping), Master of Law (Taoist figure), Emperor Guan (Guan Gong), Wenchang (Quwen Xing), Xuan Tian (Xuanwu God), Great Saint (Sun Wukong), Nezha, Tian (Duke of the Earth and God of the earth), King Chi Ran (King of Maxiangchi in Tongan), King Chen Yuanguang (King of Kaizhang), and King Zheng Chenggong (King of Kaitai).

In southern Fujian, there are Mazu, Lord God and other beliefs that have a wide influence. Known as the god of the sea, the belief originated in the Song Dynasty that Ma Zu was a hexenbiest who could predict good and bad things. "Mazu for God, the Lord calm the sea storm, bless the safety of people living on the sea." [4] In addition, it was the time when China's nautical activities were most prosperous, which accelerated the propagation of Mazu belief. The Mazu belief was especially widely spread in Fujian Province, Taiwan Province and Southeast Asia, and most Mazu statues were mainly carved with lacquer line.

In southern Fujian and other places, the king's Palace is a folk belief with the most local flavor and vitality, mainly to commemorate and provide for the spirit of national heroes who sacrificed their lives for the country. Among the many modeling lacquer line carving works of princes, Chi Ran, the king of Maxiang in Tongan, and Chen Yuanguang, the holy king of Kaizhang are the most representative. The best lacquer line carving works belong to Chi's lacquer line carving, because its temple is located in the hometown of lacquer line carving, and its modeling is made by the best lacquer line carving craftsmen. In the Chen Yuan Temple of the King of Kaizhang in Xiamen City, the sculpture of the main statue is the representative work of CAI Shuikuang, the 12th descendant of CAI's lacquer line carving in Xiamen, which fully displays the great image of Chen Yuanguang, the national hero, and transmits the broad humanistic spirit of national integration. There is another folk activity of "sending the King Ship", which is mainly active in southern Fujian and Malaysia. It is mainly the custom of making a big ship and burning it on a specific time and festival to ward off disasters and pray for peace and blessings of good weather and peace of the country and the people. Such Kings are not worshipped in the homes of the people. On December 17, 2020, communities such as Lucuo, Tong 'an District, Xiamen City, Fujian Province, Shapowei, Siming District and other communities in Malaysia's Malacca Strait jointly held this folk activity, which not only filled with nostalgia for overseas Chinese, but also witnessed the long-term friendly interaction and cultural exchange between the two countries.

The local folk beliefs in southern Fujian make the development of lacquer line carving more prosperous, and the gods and spirits in the folk beliefs are the source of the artistic production of lacquer line carving Buddha, giving the lacquer line carving a fortress for survival. The emergence, development and dissemination of lacquer line carvings also drive the development of folk beliefs. Lacquer line carvings not only express people's desire to believe in gods, but also carry the cultural connotation of folk beliefs in southern Fujian, [5] and promote the spread of southern Fujian culture and folk beliefs.

Both in life and after death, they are sought after by the people who live in the sea. Mazu's great humanistic spiritual concern of helping and rescuing people at sea has always encouraged people living at sea.

4. The production process and artistic characteristics of lacquer line carving

"Lacquer line carving" originated in southern Fujian during the Ming and Qing Dynasties, and this process can be said to be the legacy of ancient sculpture and Buddha art [6], which was mainly inspired by Chinese and foreign clay line carving and "leached powder wiring". In southern Fujian, "lacquer line carving" is not as famous as "born lacquer ware", but it is a unique skill in Fujian lacquer art and a treasure of Fujian lacquer art. Lacquer line carving is very simple and not complicated from the perspective of raw materials and technology skills, but it is not easy to be delicate, and it needs to spend a lot of energy to make modulation.

4.1. The production process of lacquer line carving

The subtropical monsoon humid climate in southern Fujian

is very suitable for the growth of plants such as suac and camphor trees, and the mud fields in Zhangzhou are the best raw materials for making clay sculptures, which are very delicate. The "white soil" in Tongan is the best raw material for polishing, thus laying a good foundation for the development of "lacquer line carving". In the monograph CAI's Lacquer Line Carving by Huang Zengheng and Zhuang Nanyan, the process of lacquer line carving is summarized into nine parts: shaping, carving, polishing, painting mixing, thread making, winding, gold, color application and repair.

First, the production of the embryo body. One is shaping. The raw clay or white soil is washed from the mud field, and the clay embryo body must be shaped very fine. After the general image is shaped, the embryo body is polished with a bamboo knife. This technique is applied to dry the dry body. Silk is mounted layer upon layer and lacquer is used to seal the dry body. This method makes it harder and harder to be damaged and easy to keep. Contemporary artists have gradually replaced the lacquer line carving of clay sculptures with the technique of being born. [7] The other is sculpture. Wood Buddha carving is still the mainstream of traditional lacquer line carving. After the rough embryo is completed, detailed carving is carried out. After the completion of the wood carving embryo carving, it must be polished and repaired again and again. The lacquer line decoration must be carried out on a smooth and solid surface. The grinding process is absolutely not a lazy step.

Secondly, the production of lacquer line. In the ceramic powder or brick powder into the cooked tung oil, raw paint mixed mixing, by beating powder and paint completely integrated into the formation of a delicate and ductile mud. It is the hammering of tens of millions of hammering that makes the mud never crack or dry. Next, the clay ball is rubbed. The specifications of the paint line are rubbed according to the needs of different parts and uses. The finer the line, the more difficult it is.

Then, it is to decorate. The "lacquer line" has been rubbed according to the pattern on the painted embryo body with "lacquer line" for lacquer line carving winding. The winding of the "lacquer line" determines the artistic effect presented by the whole work at last. The "lacquer line" is like a painter's paintbrush. In the methods of winding, tying and winding of the embryo body, it clutches up and builds up, making delicate and soft patterns with relief effect. Winding is the most widely used technique in lacquer line carving. The technique has developed from the original strip, carving and carving to strip, winding, plate, carving, piling and carving. [8] After finishing the coiling of the paint wire, apply tung oil on the paint wire. When tung oil dries to a certain degree, anjin (gold foil) is applied, and then the excess gold foil in the washing area is broken. Ankin's aim was both to add a more dazzling visual effect to the raised parts of the paint line and to reinforce the paint line. After this process, the lacquer line can be further coated (filled with color), the natural mineral pigments are added to the glue for blending, and the flat painting technique is used to decorate (dizzy dyeing method is used less), forming a visual effect of wrong colors and gold, and becoming more magnificent.

Finally, paint line repairs are common. Repair is a particularly frustrating process, whether it is the thickness of the "paint line" or the size of the application of color need to be consistent with the original work, even in the technique also requires the same, it can be said to achieve a seamless effect.

4.2. The artistic characteristics of lacquer line carving

Lacquer line carving is deeply influenced by the "extratenate lacquer ware" in Fuzhou and the local clay sculpture making techniques in Tongan. With the continuous improvement of lacquer line carving techniques, its unique artistic characteristics have attracted more and more people's attention. To put it simply, the Buddha statue is decorated with "lacquer thread", gold foil and color painting. Now it has developed into a traditional folk handicraft with unique southern Fujian characteristics. Its artistic characteristics can be described as "painting the world with one lacquer and one line".

The first artistic characteristic of lacquer line carving is the artistic expression of "line". In lacquer line carving, the "lacquer line" is equivalent to the line in Chinese painting, which is painted by the line, and the molding picture is lifelike and dense. It is not only relief pattern reproduction, but full of the artistic expression of the "line" itself, and then reflects the inner beauty of lacquer line carving. The second artistic feature is the embodiment of the Chinese aesthetic concept of "carving gold, carving and painting", which integrates the artistic characteristics of various dynasties and crafts. It is appreciated by the Chinese people and people around the world, and has become one of the most typical state guest gifts in China. Spread far and wide. The third artistic feature is the rich pattern, which brings together the rich traditional patterns of China, and at the same time innovates them to form the pattern with its own meaning. The main decorative patterns are dragons and phoenixes, auspicious clouds, waves, twigs, flowers, animals, auspicious animals, armor, brocade, etc. The fourth artistic characteristics of lacquer line carving manual process, the whole process down to each part of the treatment needs to be cautious, there is no room for any mistake. From the beginning of shaping, carving, polishing, material preparation, thread rolling, winding, anjin, color application and even repair all require artists to be meticulous and rigorous production, it can be said that the "handwork" of lacquer line carving contains huge economic value.

In general, lacquer line carving not only creates the value of Chinese national art and culture, but also conveys the traditional Chinese aesthetic thoughts, artistic concepts, southern Fujian culture, history, etc., which is rich in cultural, historical, artistic and economic values. From the shape of "line", rich pattern, gorgeous color, or fine handicraft, reveal the real essence of lacquer line carving art features, especially in the evolution of line art expression. A kaleidoscope of thread makes a legend.

4.3. The artistic value of lacquer line carving

Lacquer line carving is the treasure in the national arts and crafts of our country. Its beauty comes from its own, and its value is dependent on its cultural value. Lacquer line carvings condense the history, culture, religion, folk customs and customs of southern Fujian for hundreds of years, and also witness the struggle and entrepreneurship history of overseas Chinese in Nanyang. Culture has made it what it is today. Any pattern and image of it all represent the characteristics of each era, representing new life, new thoughts, new expectations and new yearning, which is very epochal. The highest research value of lacquer line carving is still the cultural value, which is the dissemination of folk culture in southern Fujian region. Meanwhile, its artistic value is also worth studying,

which is mainly reflected in its aesthetic value, skill value and handwork value.

First of all, the aesthetic value of lacquer line carving is Chinese beauty, mainly reflected in the beauty of lacquer line, color and pattern. Lacquer line is the soul of lacquer line carving, its true beauty lies in the natural lines, smooth, random, delicate and elaborate knot vivid image; Color is the most rich in Chinese characteristics, bold color is not vulgar, brings together the characteristics of Chinese national culture and religious culture, the use of gold foil and mineral pigments can be said to be "wrong color gold and silver"; The patterns and patterns of lacquer line carving are very rich, absorbing the essence of various artistic patterns at home and abroad. CAI Shuikuang has extracted many patterns from lacquer line carving to make individual decorations, which promotes its more spirit of The Times.

Secondly, techniques also gather the strengths of the family for their own use, including the characteristics of various artistic categories and various techniques of lacquer technology; From the early decoration of Buddha statue to the development of the majority of people, overseas compatriots or people love the handicraft, the key is the "lacquer thread" winding skill, fully reflects the artistic expression of "thread", is also the embodiment of Chinese aesthetic realm.

Finally, arts and crafts value more than handicraft. Arts and crafts can also be said to be handicraft culture, which is shaped by various handicraft techniques. A handicraft is a spiritual work. Lacquer line carving is a refined handicraft [9]. Its manual value has become one of the factors that we are willing to pay a high price to buy a piece of lacquer line carving, which can not be replaced by any machine.

5. The inheritance and protection of Xiamen lacquer line carving technology

As early as hundreds of years ago, Xiamen lacquer line carving has been famous overseas, in Southeast Asia can see its traces. When one says Xiamen lacquer line carving, one will think of "CAI's lacquer line carving", which completely retains the regional folk art characteristics of southern Fujian. CAI's family had become a leader in the industry in the late Ming and early Qing dynasties, and established the "Xizhuxuan" business. The first decline was in 1938 during the Japanese invasion of China, which was forced to stop production due to repeated wars. Finally, the production was resumed after the victory of the Anti-Japanese War, and it was moved from Ma Xiang Tong 'an to Xiamen Island in 1947. Later, the lacquer line carving industry was forced to shut down production twice, respectively after the founding of New China, because of "breaking superstition" and in 1966, "Cultural Revolution" and "breaking the Four Olds" movement. Finally, in 1973, CAI Shuikuang won a large number of orders at the Canton Fair with his "eggshell lacquer line carving dragon". He saved the lacquer line carving technology with an egg, and Xiamen lacquer line carving flourished again. At the end of 2001, Xiamen Weiyi Lacquer Line Carving Art Co., Ltd. was established and has been operating ever since.

5.1. Inheritance system

The inheritance form of Xiamen lacquer line carving technology takes "CAI's lacquer line carving" as an example. According to the existing CAI family tree and other relevant documents, "CAI's lacquer line carving" started from the eighth generation of inheritors, which also follows the traditional family inheritance mode, and the old ideas such as "art should not be passed on" and "male not female". With the development of the craft later, it is no longer limited to the family after the 13th generation, and the way of inheritance has changed from the family to the tradition of master and apprentice. At present, the way of inheritance is more diverse, and the lacquer line carving craft is also integrated into large and small classes. Students should start to develop their interest in lacquer line carving, expand the new generation of young people's love for traditional craft, constantly train talents, and broaden the space for the development of lacquer line carving craft.Details of the inheritance information of CAI's lacquer line carving skill in Xiamen include: the eighth generation inheritor CAI Wuxiang; the ninth generation inheritor CAI Shanyang; the 10th generation inheritor CAI Chunman, CAI Kun and CAI Chunfu; the 11th generation inheritor CAI Wenlin, CAI Wenquan, CAI Qingkuang, CAI Yandun, CAI Amber, CAI Liangwish and CAI Wenpei (Fujian provincial artists); the 12th generation inheritor: CAI Tiande, CAI Liumu, CAI Bingding, CAI Caihua, CAI Shangshi, CAI Wenshen, CAI Qingxi, CAI Jinfeng, CAI Wenliu (Fujian level craftsman), CAI Shuikuang (Chinese master craftsman, senior craftsman, representative inhertor of Xiamen lacquer line carving skill as a national intangible cultural heritage project);

The 13th generation of inheritors: CAI Lili, CAI Yuanming, CAI Zhiwei, CAI Meili, CAI Zhixing, CAI Caiyan, CAI Shiteng, CAI Guofu (the first batch of municipal intangible cultural heritage projects represent inheritors), CAI Shidong (the first batch of municipal intangible cultural heritage projects represent inheritors), CAI Caiqian (arts and crafts artist, master of arts and crafts in Fujian Province, and the first batch of provincial intangible cultural articles Heritage projects represent inheritors), Wang Zhiqiang (arts and crafts artist, the first batch of provincial intangible cultural heritage projects represent inheritors).

5.2. Inheritance and protection

In the past decade, "CAI's lacquer line carving" has also been exploring innovation. CAI's lacquer line carving has broken the traditional form of "makeup Buddha" and applied lacquer line carving decoration to historical figures and stories, such as CAI Wenpei's "Zheng Conggong Reclaiming Taiwan" and "Chaos in Heaven" works. Under the further innovation of the 12th generation inheritor CAI Shuihuan, more elements of Xiamen lacquer line carving are extracted and integrated with materials such as ceramics, glass and eggs. For example, the wonderful works such as "Soul of the Dragon" and "Eggshell Lacquer Line Carving Dragon" are innovated to protect the skill of Xiamen lacquer line carving on the basis of inheritance, further introducing it into ordinary people's homes. The establishment of Xiamen Weiyi Lacquer Line Carving Art Co., Ltd. and other companies has played a role in the inheritance and protection of Xiamen lacquer line carving skills to a certain extent. In addition to overseas market demand has not been cut, and then promote the development of Xiamen lacquer line carving.

However, the current Xiamen lacquer line carving enterprises in the scale, the level of development is still uneven. Moreover, the lacquer line carving market seems prosperous, but there are few people who can really inherit, protect and develop the lacquer line carving technology.

Xiamen lacquer line carving skill is very complicated, it needs to be mastered through continuous practice, is a relatively difficult to master the technology, the problem of inheritance and protection of skills is still very tricky. In today's market, the use of stencil to produce lacquer line carving works has lost the soul of "line", and even the handmade value has been abandoned.

Inheritance is the premise, innovation is the means, and the market is the key. The inheritance and protection of Xiamen lacquer line carving must combine inheritance, innovation and market. First, only by letting more lacquer line carving artists see its economic value and market demand can they promote their enthusiasm for Xiamen lacquer line carving skills, so as to promote the inheritance, protection and development of Xiamen lacquer line carving. Second, strengthen personnel training. The lacquer culture will be integrated into the classroom of colleges and universities, and the graduates of fine arts major will be encouraged to devote themselves to the lacquer line carving art industry, providing talents for the inheritance of Xiamen cultural characteristics in southern Fujian, but also reflects the aesthetic needs and spirit of people in southern Fujian. Over the past decades, Xiamen lacquer line carving art works have become more and more popular among the masses. It must be that its future prospects and market are unlimited. Of course, Xiamen lacquer line carving art to really do a good job of bearing the task of protection, but also need all social forces to participate in. With the flourishing development of Chinese traditional culture, the rapid development of cultural industry and the implementation of various protection policies and measures, the art of lacquer line carving in Xiamen will flourish again.

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