

# Research on the Development Path of Lingbi Zhong Kui Painting Inheritance from the Perspective of Intangible Cultural Heritage Protection

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## Abstract:

As one of the three masterpieces of Lingbi, while obtaining the title of Intangible Cultural Heritage, a series of issues such as how to inherit and develop Lingbi Zhong Kui painting in the future have also attracted everyone's attention. On the basis of briefly tracing the historical origin and characteristics of Lingbi Zhong Kui painting, this article conducts relevant research on the future development path of Lingbi Zhong Kui painting. On the basis of expounding the characteristics and profound meanings of his works, he puts forward relevant suggestions for the inheritance of Zhong Kui paintings from three perspectives: the inheritors of Zhong Kui paintings, the establishment of the inheritance base and the connection between Zhong Kui paintings and traditional culture, and explores the development and innovation path of Zhong Kui paintings under the background of contemporary society from the perspectives of Zhong Kui paintings and cultural and creative products, Zhong Kui painting exhibitions, and art education. Helping Lingbi Zhong Kui paintings to have better prospects for development while being inherited. It is hoped that the current situation of Lingbi Zhong Kui painting can be used to reflect the development status of other intangible cultural heritage, improve the public's attention to intangible cultural heritage, and better inherit and develop traditional Chinese culture.

## Keywords:

Lingbi Zhong Kui Painting, Intangible Cultural Heritage Protection, Inheritance, Development

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## 1. Introduction

As the "hometown of Chinese folk art", Anhui Lingbi has a rich variety of intangible cultural heritage. As an important part of Lingbi intangible cultural heritage and the carrier of national culture, Lingbi Zhong Kui paintings not only enhance local cultural diversity, but also an important representative of local creativity, and nearly 10,000 Zhong Kui paintings flow from here to the whole country and even abroad every year. The Lingbi County Chronicle records that during the Ming and Qing

dynasties, tens of thousands of Zhong Kui paintings flowed everywhere every year. The Qingqianlong “Lingbi Zhiluo” once recorded that “there are many painting shops, the painting dealers are like clouds, the traffic is busy, the years are like this, tens of thousands of paper can be sold every year, and the painters are clothed and fed.” From this, it is not difficult to imagine the flourishing scene of the Lingbi Bell Kui painting trade at that time. [1]

The zhong kui painting can be traced back to the Xuanyuan period, which originated in the Sheng Tang Dynasty and integrates folk painting, court painting and literati painting. [2] In the “YiShi”, it is recorded that Emperor Tang Ming went to bed during the day because of his chronic illness, and dreamed of a little ghost to steal his jade flute and Yang Guifei's embroidery bag. “Wrath of the Lord, call the samurai.” He saw a big ghost, with a torn hat, a blue robe, a horn belt, a boot, and a path to catch a little ghost, and asked the big one: “Who is er?” Song Yue: “The subject of the final Nanshan Jinshi Zhong Kuiye.” Because Wu Dezhong was not successful, he returned to his hometown in shame and touched the steps of the temple and died. It was time to give him a robe to bury. Swear thanksgiving, with my king Chen Tianxia wasted the evil things. Emperor Tang Ming dreamed, and he was sick and sick, and he was a painter Wu Daozi. Chen Dream's Order as an image. Daozi was instructed, and if he saw it, he said in a straight line. Emperor Ming looked at it and sighed, “It is Qing and Yuan'er who dream together.” The eight characters of the ink inscription “Jealous evil yuan, behead the evil general” are hung in the bedroom to suppress the evil spirits and give the Daozi a hundred gold. Developed to the Song Dynasty, Zhong Kui paintings no longer only appeared in the royal family, gradually appeared in the folk, and were widely used in daily life, due to the lack of scientific development at that time, the people relied on the belief in gods to achieve the purpose of exorcising evil spirits and catching ghosts, with the passage of time, Zhong Kui's majestic character image also became more and more humane. Lingbi Zhong Kui painting was born out of Wu Daozi's “Zhong Kui-like”, has been continuing the painting style of the Tang Dynasty, with ink lines to outline, Shi Zhu Shidan, showing the Tang Dynasty atmosphere, by painters and scholars as “living fossils”, by everyone's attention. In addition to the traditional meaning of ghost hunting and exorcism, with the inheritance of generations, many other meanings have been derived to convey the people's good wishes for life and relatives.

The representative figures of Lingbi Zhong Kui painting are Chen Guanglin, Ma Lin, Sun Huaibin, etc. Chen Guanglin is good at integrating freehand techniques with realistic techniques when creating to achieve a kind of divine effect; Ma Lin, as a famous professional painter in Lingbi County, is good at using modern creative techniques such as geometry and plates to innovate and develop Lingbi Zhong Kui paintings in technical techniques; Sun Huaibin is awarded the title of master of Zhong Kui painting. At present, the common problem facing intangible cultural heritage is the problem of inheritance and innovation, and lingbi zhong kui painting can achieve future development only by continuously innovating on the basis of continuing and promoting the essence of Wu Daozi zhong kui painting. [3] By combing through its history and the characteristics of the corresponding works, the article explores the path suitable for the development of Lingbi Zhong Kui's paintings, thus facilitating the continuation of Zhong Kui culture.

## 2. Characteristic Analysis of Lingbi Zhong Kui Paintings

In feudal society, due to the lack of scientific knowledge, the people rely on the worship of gods in order to achieve the purpose of exorcising evil spirits and catching ghosts, as folk art, Lingbi Bell Kui painting has some attractive characteristics, which has become the reason why it has been passed down for thousands of years in the continuous change of history. Lingbi Zhong Kui painting takes root in the folk, with Wu Daozi's "Zhong Kui-like" as a powder, adding the painter's own understanding and innovation on top of this, so that Zhong Kui paintings are passed down from generation to generation, and in the historical development, it plays an important spiritual and cultural function, as a spiritual support, deeply loved by the people. The article analyzes the characteristics of Zhong Kui's paintings, and describes them from both their image characteristics and allegories.

### 2.1. *The image Characteristics of Lingbi Zhong Kui Paintings*

Based on Wu Daozi's "Zhong Kui Sample", "Zhong Kui Sample" is compiled into a piece of oral recipe among the Folk Zhong Kui painting artists in Lingbi, and is passed down from generation to generation among Zhong Kui painting artists. There have been "tips" (or "painting tips") since ancient times. In the "Zhiguan General Idea", there is a saying that "salty whiskers are skilled, and the party becomes a family". Lingbi Zhong Kui painting technique is also Lingbi Zhong Kui "a family appearance". Among them, Lingbi Zhong Kui painted the slogan of the face: "The head is like a bucket, the face of the Chinese character." Broom eyebrows, duck egg eyes. Scales the nose and has a wide lower end. Blood basin mouth, fangs tip. Beard, ear hair, yang righteousness, eyebrows. Although this will look very ugly, it is in stark contrast to Zhong Kui's tall image, and this contrast between ugliness and beauty makes Zhong Kui's inner character image more magnificent. Tips on clothing, For example: "Wearing a black gauze hat, with rounded and pointed wings." Wen Zhen wears an official uniform, and his hips are fat and shoulders wide. The front and back embroidery are patched, and the jade belt is tied around the waist. The crown is ragged and red and blue. Wu sentenced the armor, armor leaf fish scales. The feet wear black-facing boots with white edges on the soles. Stand "bow" and curl up on one leg independently. Shoot the ghost, hold the wat and fan. According to the sword to promote righteousness, draw the sword and turn over the eyes in anger, bright sword to slay evil spirits, awe-inspiring and strict. [4] The traditional painting technique of Lingbi Zhong Kui painting is a basic summary of the image of Lingbi Zhong Kui, which has been passed down through the generations. For thousands of years, its artistic image has been deeply rooted in people's hearts, engraved in people's minds, and Lingbi Zhong Kui painting is also handy in the use of lines and ink applications, many Zhong Kui image temperament is distinct, different, Zhong Kui's image beauty is more vividly displayed by the painter.

### 2.2. *The Unique Meaning of Lingbi Zhong Kui Painting*

Traditional culture through the accumulation of history, not only absorbed the essence of various cultures, but also infused with various folk ideas, the biggest feature of Lingbi Zhong Kui painting is its people's nature, it is pinned on the people's good wishes and wishes for life, is the most direct expression of emotions. Zhong Kui was revered by everyone for his image of punishing evil and promoting good, and for exorcising evil spirits, and the people posted his portrait on the door and hung it in the hall to avoid disasters and pray for blessings. [5] In addition to being used as a ghost

hunting and exorcism purpose, with the change of the times, many other meanings have been derived, such as adding bats to Zhong Kui's paintings, using the harmonic sound of the word "Fu" to entrust things to send affection, a bat flying to the Zhong Kui sitting on a horse is the meaning of "immediately coming to fu", expressing the good wishes of the people's hearts, in addition to sending love through Zhong Kui's paintings, there is also the meaning of Fate Dazhi, through the depiction of Zhong Kui's appearance and clothing, showing the character characteristics of Zhong Kui's honesty and honesty, and the two sleeves of the breeze. It shows the painter's disgust for those greedy people and the expectation and yearning for the prosperity of the Qingming Dynasty, and at the same time has a certain role in warning and vigilance for the world. Although the unique meaning contained in Zhong Kui's paintings is constantly updated and changed with the development of the times, the traditional culture of the Chinese nation inherited behind Zhong Kui's paintings remains unchanged. As a creation, its deeper meaning is to inherit and express the thoughts and emotions of the people. On the road to its innovation, it is even more important not to ignore its unique meaning.

### **3. A Study on the Inheritance of Lingbi Zhong Kui Paintings From the Perspective of Intangible Cultural Heritage Protection**

Chinese folk culture often uses a certain art as a carrier to carry and convey the feelings and wishes of the people, Lingbi Zhong Kui painting as a treasure in the hall of Chinese folk art, not only with myths and legends, folk stories, ancient history classics interpenetrating with each other, but also with religion, folklore, philosophy, aesthetics, literature and so on, cultural connotations are rich and colorful. How to make Zhong Kui paintings better inherited has become one of the more and more concerned issues. Zhong Kui's creative techniques, inner spiritual culture and many other aspects of zhong kui paintings require everyone to dig deeply into the space for research. At present, some research on Lingbi Zhong Kui painting is still only on the creative theme and technique, and there is a study of the application of Zhong Kui painting in decoration and other aspects, and does not explain from specific examples how to solve the inheritance problem of Lingbi Bell Kui painting, this paragraph will explore the inheritance of Lingbi Bell Kui painting from three levels: the inheritance of inheritors, the establishment of the inheritance protection base and the connection between Zhong Kui painting and folk festivals.

#### ***3.1. Protection of the creators of Lingbi Zhong Kui paintings***

As a kind of painting, lingbi bell painting is indispensable to be passed on from generation to generation, and its creator, that is, the inheritor, can also be said to be the primary condition for the inheritance of lingbi bell painting. However, with the development of urbanization, the countryside gradually disappeared, resulting in the environment that gave birth to zhong kui culture also gradually disappeared, because zhong kui painting is based on the worship of the gods by the people, so in terms of subject matter and other aspects are mostly around a variety of blessing wishes, etc., due to the limitations of the creation of themes and content, Zhong Kui painting as a kind of folklore painting, so that many people choose to learn other genres of paintings, rather than choose Zhong Kui painting as a research content, these reasons lead to the creation of Zhong Kui painting less and less people, The road to the inheritance of Zhong Kui's paintings is becoming more and more difficult. This also

makes traditional culture face many crises. If you want to pass on the Lingbi Zhong Kui painting, the protection of its creators is indispensable.

The most important thing for the protection of the creators of Zhong Kui paintings is the importance that the government attaches to them. The government can establish various preferential policies to bring corresponding welfare benefits to the inheritors, attract more people to join the team of Zhong Kui painting creation, expand the number of Zhong Kui paintings, and at the same time improve the enthusiasm of creators and make more good works come out. For example, through the subsidy, the inheritor receives a certain economic subsidy, reduces the economic pressure of the inheritor, stimulates his enthusiasm for creation, and thus facilitates the inheritance and development of Zhong Kui's painting. And with the progress of social development, everyone's understanding of ghosts and gods has also been popularized, and they are no longer satisfied with the theme of catching ghosts and exorcising evil spirits before, so it is even more necessary for creators to exert their imagination and creativity to innovate, which is the best way to inherit Zhong Kui's paintings. Many folk cultures similar to Zhong Kui paintings are facing the problem of lack of inheritors, and their inheritance and development problems are also worthy of government attention.

### ***3.2. The Establishment of the Lingbi Zhong Kui Painting Heritage Protection Base***

To carry forward the Lingbi Zhong Kui painting, in addition to protecting its creators, it is also necessary to establish a local Zhong Kui painting heritage protection base. First of all, in the heritage protection base, you can regularly open a painting exhibition with the theme of Zhong Kui painting, in which you can not only exhibit the existing masterpieces, but also collect creative works on the theme of Zhong Kui paintings from the whole country and even the world, and collect and exhibit good works, and carry out corresponding financial encouragement to attract more people to join the Lingbi Zhong Kui painting inheritance and protection base and contribute to the operation of the base; secondly, you can also carry out the Zhong Kui painting hobby cram class. Attract people who are interested in Zhong Kui painting works and works creation to join the cram school, invite inheritors to popularize the historical background of Lingbi Zhong Kui paintings through regular lectures, teach them painting techniques related to the creation of works, analyze the painting skills and skills of representative Zhong Kui paintings, etc., let them have a deep understanding of Zhong Kui paintings through the teaching of the inheritors, among which those with potential can even consider cultivating them to become a new generation of inheritors, which can also indirectly solve the problem of lack of inheritors; Finally, in the Zhong Kui Painting Inheritance and Protection Base, experts and professors from all over the world who specialize in the study of Zhong Kui painting can be invited to hold relevant speeches or carry out relevant forum activities for Zhong Kui paintings to discuss the new discoveries of various Zhong Kui paintings or new suggestions for the creation of Zhong Kui paintings, as well as new views on the creation of Zhong Kui paintings, etc. Through joint discussion, the decision to determine the inheritance of Zhong Kui paintings in line with the inheritance of Lingbi Zhong Kui paintings and in line with the background of the development of the times. The establishment of the heritage protection base can reflect the importance that the national government attaches to the culture of Zhong Kui, so that everyone can actively join the ranks of intangible cultural heritage protection, and at the same time provide a gathering place for lovers of Zhong Kui

painting, provide convenience for everyone's discussion, and ensure that Zhong Kui painting is increasingly prosperous in the development of the people.

### **3.3. Zhong Kui Culture in Folklore Activities**

Chinese traditional culture in the form of activities in various places are different, traditional festivals are the same, such as in the Dragon Boat Festival, eating zongzi, dragon boat racing, etc. These activities are familiar to us, almost everywhere can be seen, but in Lingbi, in addition to these common activities, every Time the Dragon Boat Festival will also carry out a special activity, that is, to paint some eyes for Zhong Kui, because in ancient times, the Day of the Dragon Boat Festival was regarded as a poisonous day, on this day, all kinds of poisonous insects appeared, because people regardEd Zhong Kui as a master of drug repellent, People hope to be able to use the sword of Zhong Kui to clear them, so in the Dragon Boat Festival everyone hangs bells at home, draws bells, hopes that Zhong Kui can bring them auspiciousness, and there is a legend that on the day of the Dragon Boat Festival, the finishing touches for Zhong Kui will be particularly magical, which can realize the wishes of the painters, so on the day of the Dragon Boat Festival, the painters of the painting academy seem to be more attentive than other times, the previous Zhong Kui paintings are sold as commodities, but on the Day of the Dragon Boat Festival, the painters will paint the eyes of the Bell Kui paintings to family or friends. Send them good wishes.

This custom still thrives in Lingbi today, and sometimes they paint for social workers to express their spirit of selfless dedication. Perhaps with the development of the times and people's understanding of science, they no longer rely on Zhong Kui to drive away ghosts and blessings, but as an artistic symbol carrying people's good wishes, this custom is worth continuing. Through regular display in this particular place of Lingbi, Zhong Kui's paintings will also better realize their contemporary heritage. This combination of culture and traditional festivals is also more conducive to the construction of local cultural spaces, so as to better promote the continuous inheritance of intangible cultural heritage.

## **4. Exploration of the Development Path of Lingbi Zhong Kui Painting**

As a kind of folk culture, Lingbi Zhong Kui painting is inseparable from the historical background of social development, and because the theme of Zhong Kui painting is to ensure peace and happiness for the people, so the zhong kui painting must be mainly based on the characters of Zhong Kui in the theme, and the content is mainly related to the theme of peace and blessing, which makes its development space more limited. A painting usually includes both content and form, and only by highly integrating the two can excellent works be created when the works are created. After thousands of years of precipitation, lingbi zhong kui painting has evolved from a symbol of catching ghosts and exorcising evil spirits to praying for blessings and blessings and pinning good wishes, and the character image of Zhong Kui has gradually changed from majesty to thickness, and also with the help of harmonic sounds and symbolic elements to make its content more abundant, but this is all changes in the content of Lingbi Zhong Kui paintings. In terms of form, although lingbi zhong kui paintings have vertical axes, strip screens, fans and other forms on the canvas, these changes do not seem to have essential changes to zhong kui paintings. As a living fossil, when tracing history, Lingbi Zhong Kui painting can

reproduce the social phenomena of that time, then when future generations trace history, they should also be able to reflect the current history from the Lingbi Zhong Kui painting, so its development should also reflect the contemporary cultural trend, but this does not mean blindly pursuing the trend of social development, imposing all new things on Zhong Kui painting without logic, and it does not mean that we can blindly keep the old and reject any form of innovation. This paragraph will explore the development path of Lingbi Zhong Kui painting from three aspects: cultural creation, painting exhibition and art education.

#### ***4.1. The Fusion of Lingbi Zhong Kui Painting and Cultural and Creative Products***

The development of a culture is inseparable from the exploration of its innovation, and there is no development without innovation. Culture with the development of society, Lingbi Bell Painting as a folk culture, only combined with the times can be better inherited, in the intangible cultural heritage protection vision, the purpose of the declaration of intangible cultural heritage, is not only to protect the folk culture so that they do not annihilate, more importantly, to encourage everyone to innovate on the basis of the original culture, so that the culture can be better inherited, so the combination of culture and the times is crucial. Under the background of a cultural power, various cultural-themed activities have gradually flourished, and cultural and creative products have been unanimously loved by the public. They rely on the talent, wisdom and talent of creative people, with the help of modern scientific and technological means to create and enhance those cultural resources that have been precipitated for thousands of years, so it seems that the Combination of Lingbi Zhong Kui painting and cultural creation, [6] by the creative person according to the long history and culture behind the Lingbi Zhong Kui painting designed with various meanings of the Character of Zhong Kui, such as: symbolizing the evil spirit of the Zhong Kui figure, implying the five blessings are coming, representing the poison repelling Zhong Kui, etc., is not only a new form of Zhong Kui painting form presentation, Moreover, it can make the Zhong Kui culture be publicized and inherited, especially the development of urbanization now, so that the folk culture is gradually forgotten, and through the development of cultural and creative products, it has promoted everyone's understanding of Zhong Kui paintings. In addition to combining the Lingbi Zhong Kui painting with its historical background, the cultural and creative products can also integrate the background elements of the current era, and the creative people combine traditional culture and popular elements with their own wisdom and knowledge to design and produce cultural and creative products that meet the contemporary background. At the same time, the cultural and creative products of Zhong Kui's paintings are sold through offline and online methods, which is not only an interior decoration to enhance cultural temperament, but also carries the beautiful meaning of Zhong Kui's characters. Although Zhong Kui painting is not only found in Lingbi, it can also be found in other provinces and cities in China, if Lingbi Zhong Kui painting can be combined with cultural and creative products, through the publicity and dissemination effect of cultural and creative products, to create a local cultural brand effect. This is conducive to the development of Lingbi Zhong Kui painting into the most famous Zhong Kui cultural hometown in the country, which can not only be of great benefit to the development of Lingbi Zhong Kui painting culture, but also can expand the local popularity, thereby enhancing the pace of local economic and cultural development.

#### ***4.2. Zhong Kui Painting Exhibition***

Museums and art galleries are the best places for everyone to absorb and understand an art, and it is necessary to publicize the Lingbi Zhong Kui paintings in these places. As a kind of folk culture, in the countryside, Zhong Kui painting is a folk painting that is pasted on the door by the people to achieve the role of exorcising evil spirits, and it is not difficult for us to find that in some cultural places such as museums, we can hardly see the works related to Zhong Kui painting, so the works related to Lingbi Zhong Kui painting can appear in museums, art galleries and other cultural venues across the country in the form of a work of art. Every year, there are many exhibitions in museums and art galleries across the country, and various types of works of art are displayed in them, so that people who do not know or do not understand the relevant culture can also have a rough understanding of the works through introduction. As an intangible cultural heritage, Lingbi Zhong Kui painting can also develop an exhibition tour belonging to Zhong Kui painting in accordance with the form of holding a painting exhibition, and display the typical works in Lingbi Zhong Kui paintings, such as “Zhong Kui Zhu Shou Tu”, “Zhong Kui Blessing Map” and other paintings with beautiful meanings and blessings, as well as some paintings that drive away evil spirits, etc. You can tell the development and evolution of Zhong Kui painting from ancient times to the present, tell the myths and legends and historical stories about it, and also record the content of Zhong Kui paintings. Formal changes and developments. You can also arrange the exhibition as the theme of Huaihe River culture, and summarize the Zhong Kui painting as one of them, so that more people can see the history of the development and evolution of the Zhong Kui painting at a glance in the museum, in this scene, the Zhong Kui painting is not only viewed as a folk culture, but also as a piece or a series of works of art so that the viewer can see the wisdom and creativity of the people. Through this form, it can not only attract more artists to be interested in Lingbi Zhong Kui painting and increase their curiosity about this kind of painting, but also may attract some entrepreneurs to discover the commercial value of Lingbi Zhong Kui painting, so as to invest in Lingbi Zhong Kui painting, tap its commercial potential, and expand the scope of Zhong Kui painting services.

#### ***4.3. Lingbi Zhong Kui Painting and Art Education***

The art education we are talking about here is not specifically for the purpose of cultivating art professionals or people who will engage in art work in the future, but art education in a broad sense, that is, to cultivate everyone’s aesthetic feelings, cultivate everyone’s aesthetic sentiments and education, art education can be infected and educated through various artistic activities, and then subtly change their thoughts and emotions, life attitudes, values, etc., to meet aesthetic needs, and obtain spiritual enjoyment and aesthetic pleasure. Lingbi Zhong Kui painting as a kind of folklore painting is also a kind of painting, also included in art education, which provides another new direction for the development of Lingbi Zhong Kui, the combination of art education and Lingbi Zhong Kui painting to form a folk culture in line with the national development of education concept into the campus activities, in recent years, there are many activities on the theme of various folk culture into the campus, such as: paper-cutting culture has gradually moved to the campus of primary and secondary schools and even universities, which not only increases the skills of students, but also allows paper-cutting culture to be inherited, The most direct effect of paper-cutting into the campus is that its form has become more and more numerous, from the beginning as a window flower for the New Year’s Festival pasted on the door, to the current combination of paper-cutting and embroidery on the clothes, wrapped and

other places where everyone can see. Then we can learn from the form of paper-cutting into the campus, the Zhong Kui painting is also introduced into the campus, Lingbi Zhong Kui painting as an intangible cultural heritage into the campus, not only to strengthen and improve the school aesthetic education work plays a positive role, but also to the development and utilization of excellent folk art resources, carry forward and inherit the artistic connotation of Zhong Kui painting are of positive significance. There is another form of adding Lingbi Zhong Kui painting to the unique curriculum of local schools, as a chapter of a course for everyone to appreciate, so that everyone can learn Zhong Kui culture, develop and disseminate Zhong Kui culture, carry forward the traditional excellent Chinese culture, and enhance national pride.

#### ***4.4. The Integration of Zhong Kui Painting and the Tourism Industry***

The development of tourism industry in recent years has become an important way to promote regional economic development, in order to develop the local economy, the rural towns and cities have come up with various ways to publicize their hometown, they strive to tap the local cultural background, tourism beauty, regional characteristics, etc., is committed to revitalizing the local tourism industry. Lingbi in addition to the bell kui painting, there are strange stones, Lingbi since ancient times out of the strange stone, it has three or four thousand years of development history, the Tang Dynasty was used as a tribute to the imperial court, song Dynasty poet Fang Yan's exclamation of the Lingbi stone is: "Lingbi a stone in the world, sound like bronze color like jade", after processing and repair can not only become a natural work of art, but also contain trace elements that are of great benefit to human health. Regardless of their size, these stones are natural, varied in posture, rich in texture and charming. At the same time, it can also be linked with local folk customs and folklore, open a distinctive tourism culture, use tourism propaganda means and media, publicize the tourism culture of Lingbi, attract calligraphy and painting enthusiasts, scholars interested in folklore and tourists who love to appreciate stones, come to visit and sightsee, so that you can also broaden the sales channels of Zhong Kui paintings as commodity paintings, increase the number of sales of Zhong Kui paintings, and the rise of tourism will also indirectly promote the development of economic industries such as food, transportation, and accommodation. Thus improving the income and quality of life of local people.

### **5. Conclusions**

Lingbi Zhong Kui painting as one of China's excellent traditional culture, its cultural connotation and historical charm we should strive to explore the inheritance, but in the inheritance of culture at the same time, development is also indispensable, this article mainly on the Lingbi Zhong Kui painting inheritance and development path to explore, through the Lingbi Bell Kui painting inheritance and development path to explore, found that lingbi bell kui painting exists in some of the inheritance and development of the problems in the development of many intangible cultural heritage, The purpose of studying Lingbi Zhong Kui painting is not only to explore its related inheritance and development, but more importantly, it is more important to let everyone see the problems faced by the entire intangible cultural heritage system with Lingbi Zhong Kui painting as an example through Lingbi Zhong Kui painting, so that everyone can begin to attach importance to the protection and inheritance of intangible cultural heritage and the crystallization of the wisdom of the people. With the development of science and technology, the rise of various media have provided a

new form for the development of Lingbi Zhong Kui painting, in short, if Lingbi Zhong Kui painting wants to be inherited, it must not just follow the traditional copy, but in the process of development, the Lingbi Zhong Kui culture has been in a state of active development, only in this way can it achieve development and inheritance.

## Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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