

Passing on the Torch -- An interview with Zhu Yaosheng

Jie Cheng

College of Fine Arts, Jiangxi Normal University, Nanchang, 330022, China.

Abstract

Full of Chinese characteristics of pen has a deep traditional arts and crafts and we present the concept of conflict, inherit and carry forward the traditional arts and crafts of task is particularly urgent this is wen port town for jiangxi province non-material cultural heritage inheritance people Zhu Yaosheng teacher from the inheritance of traditional pen production difficulties and promoting the Angle, conveys Zhu Yaosheng teacher hope can push Chinese traditional arts and crafts into the country to the world.

Keywords

Zhu Yaosheng; Traditional Crafts for Making Pens; Inheritance and Promotion.

1. Introduction

Leisurely clouds lalu captures, things change a few degrees fall like this poem, the era of rapid development, but the good news is our country a lot of unique cultural zeitgeist of scour, still preserved in our country is the only one of four major ancient civilization did not stop a social new things will inevitably impact for the traditional process, the concept of advancing with The Times to a certain extent affect the inheritance and development of traditional culture, but there have so a group of stubborn old man still adhere to their feelings towards the traditional culture, and unremitting efforts to use their influence to retain and to the world

2. Wen Gang and Zhu Yaosheng

In Wengang, there is a saying: Medicine less than camphor tree is ineffective, wen Hong Kong not neat Jiang Xiwen is brush pen is less than of the township, has a xanadu pen has a reputation for making brushes is not what we think of creation process, it is the spirit of the pen tool and material exchange, is the ancient and the contemporary dialogue, is the architecture of our country's cultural diversity a brush manufacturing techniques of bridge is handed down from generation to generation in the form of family firms in the past, the sacred flame relay to Zhu Yaosheng teacher generation hand, Zhu Yaosheng teacher will inherit and carry forward the traditional craft culture as own duty, is imperative Zhu Yaosheng has been helping his parents make writing brushes for over 30 years since he was seven or eight years old. During apprenticeship is of some basic working procedure and process of repeated practice, really deep or want to rely on their own feeling and experience to make brushes for raw materials performance and characteristics of understanding is essential to Mr Zhu to make brushes skill inheritance path has never changed, and are trying to make brushes skills into a wider stage, this is Mr Zhu as jiangxi province non-material cultural heritage inheritance person's responsibility, but also the feelings of to this traditional craft

3. Raw materials

Work must first sharpen his doing, Mr Zhu told during the selection of raw materials is the most important, the most basic raw materials to a large extent determines the price of the brush is practical as writing brush is usually LangHao of countryside first, animal hair for the survival of the environment is different, so the quality is also different, which involves issues of regional seasonal

Mr Zhu said Selection of raw materials, has been passed down from ancestors continuously explore the valuable experience, high-quality LangHao from northeast China, regional differences in climate makes the animal's hair also has the very big difference, in the North-East LangHao have higher flexibility of fiber density and the best time is the beginning of winter and spring, or even a week before the beginning of winter and the beginning of winter after a week

Technically, the hardest part is the ingredients. The ingredients are the direct factors that determine the characteristics of a brush, depending on the experience of thousands of years of making brush and the master's familiarity with the raw materials. Goat hair will lead to a lack of water absorption, while Wolf hair will lead to a lack of elasticity, the right ratio of the two to make a mature writing brush. Every process of writing brush is linked together, and any problem in the middle process may affect the following production.

"Master leads the door, the practice is personal". Three years of apprenticeship is just a learning operation of the basics, but the decision of how far you can go depends on your own efforts. First of all, making writing brush is a great test for patience. No handicraft can be easily learned. Patience, persistence and patience for research and exploration are a great test for contemporary young people. When Mr. Zhu was a young pen-maker, his hands were often frostbitten in harsh winter conditions, and he would sit there for a whole day. No matter learning or handicraft, it requires a certain savvy. To make a writing brush, one needs to feel the characteristics and feelings of the hair in constant practice, and also needs to constantly think about what characteristics of the pen, what kind of raw materials should be used and the proportion of collocation. Teacher Zhou Pengcheng, known as the "king of brushes", is an excellent embodiment of savvy. He can identify the type of hair in a brush and the place where it is collected. As with traditional Chinese medicine, the mastery and familiarity of raw materials should be penetrated into the nerves, and the reflection of the ratio of materials should be integrated into the bones.

4. Inheritance and promotion of the traditional craft of writing brush

Nowadays, the market competition in all walks of life is strong, but the popularity of traditional craft of writing brush making is not high, so it is difficult for the public to get in touch with and understand the traditional craft of writing brush making. The general trend of today's development is that people are looking forward to the future, and most of the things that people pay attention to are the hot industries of today. Few people pay attention to these traditional skills, so it is difficult to get close to the public's attention.

Making a writing brush is not an easy task. Making a brush is itself a patient craft, requiring hands to work in a birdbath all year round. This is a great test for the young people of today. Nowadays, young people lack the understanding of traditional handicraft culture, which makes it difficult to arouse the interest of young people. As a result, many traditional handicrafts lack new strength.

First, the craft of writing brush was passed down from generation to generation in family workshops. Now Zhu has broken with this tradition by setting up his own workshop and recruiting apprentices. Zhu trains the workers in his own factory every year and subsidizes the apprentices out of his own pocket. Through layers of checks, efforts to improve the quality of writing brush, and their skills to pass on to the next generation without reservation. Mr. Zhu takes it as his duty to inherit this traditional handicraft and makes every effort for the prosperity and development of writing brush handicraft.

Secondly, the inheritors of intangible cultural heritage, including Mr. Zhu, will lead a group of people through their influence, and Mr. Zhu will go to various places to promote the traditional handicraft. In the communication with Mr. Zhu, Mr. Zhu gave serious and comprehensive answers to our questions, and he could fully feel the traditional craftsman spirit in Mr. Zhu and his love and persistence for this handicraft.

At last, under the guidance of the government and Chairman Wu, and the positive response of well-known pen makers, two brush making competitions were successfully held. In the competition the

main evaluation has the manufacture craft and the practicability two items, in the stipulation time, the stipulation material, elects the most outstanding talented person. Among them, the technical evaluation will be conducted according to the technical content ratio standard, so the technical evaluation is relatively more strict. However, there will be some personal emotions involved in the practical evaluation, such as personal habits and preferences for the type of brush will affect the final practical evaluation. Such a large-scale event is undoubtedly an effective way to publicize the traditional craft of pen making, which not only introduces talents, but also sounds an alarm bell for the world.

In recent years, with the promotion of the country, the improvement of handicraft inheritance treatment and the addition of writing brush courses, etc., have a great positive effect on saving our national essence. All the pen makers with feelings for traditional handicraft also hold various kinds of activities to promote traditional craft through their unremitting efforts and cooperation, so as to arouse their enthusiasm in learning how to make writing brush and attract young talents.

5. Conclusion

History is the present, heritage is the rise and fall. As the only country with an ancient civilization, China's traditional handicraft culture is a shining star in the world culture and a symbol of China's ancient civilization. It is the duty and responsibility of every Chinese to protect and inherit our extensive and profound traditional culture. Zhu yaosheng's efforts let us deeply understand the great feelings of the saying "culture makes the future, the heritage will not be forgotten".

References

- [1] Jinxian County Local Chronicles compiling committee: Jinxian County annals M,2000.
- [2] On January 1, 2019, the author went to Wengang for a field visit and interviewed Zhu Yaosheng, the inheritor of the intangible cultural heritage of Jiangxi Province.
- [3] Document of Wengang Town People's Government: Industry promotes town, town zhuang industry.