

The Evolution of Sacrificial Furniture Decorative Motifs in Wuyi Overseas Chinese Homelands During the Late Qing and Early Republic Periods

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Citation: Jiang, H., Zalay, A. A. & Zhang, F. (2025). The Evolution of Sacrificial Furniture Decorative Motifs in Wuyi Overseas Chinese Homelands During the Late Qing and Early Republic Periods, *Journal of Cultural Analysis and Social Change*, 10(4), 2938-2946. <https://doi.org/10.64753/jcasc.v10i4.3371>

Published: December 16, 2025

ABSTRACT

The late Qing and early Republican periods marked a pivotal era in China's transition from tradition to modernity. As a significant cradle of modern Chinese immigrant culture, the Wuyi Overseas Chinese hometown saw its ritual furniture not only serve as a medium for religious ceremonies but also as a tangible testament to cultural integration. With its unique overseas immigrant background, the decorative motifs of Wuyi ritual furniture exhibit distinct regional characteristics and phenomena of cultural fusion. Through literature analysis, physical examination, and comparative research, this study systematically categorizes the decorative patterns of Wuyi ritual furniture, explores their craftsmanship techniques and cultural connotations, and delves into the evolution from the intricate traditional motifs of the late Qing to the simplified and integrated styles of the early Republic. The research reveals that the transformation of Wuyi ritual furniture motifs was driven by three factors: the improved material conditions and aesthetic demands brought by overseas remittance economies, the interplay between Western decorative arts and Lingnan indigenous craftsmanship, and the interplay between clan consciousness and pragmatism during social transformation. Ultimately, while preserving the core function of ritual furniture, these motifs gradually developed a unique style that blends elegance with accessibility, becoming an important material carrier of cultural identity in the Overseas Chinese hometown.

Keywords: Wuyi Overseas Chinese Hometown; Sacrificial Furniture; Decorative Patterns; cultural identity

INTRODUCTION

The material cultural heritage of Wuyi Overseas Chinese Hometown has always been a focus of academic attention. As ritual objects of clan society, the decorative patterns of sacrificial furniture not only carry the inheritance of skills and aesthetic expression, but also reflect the changes in social structure, economic form, and cultural identity (Wang, 2016). As a famous hometown of overseas Chinese in China, since the late Qing Dynasty and early Republic of China, a large number of residents in the Wuyi area (including Xinhui, Taishan, Kaiping, Enping, and Heshan) have gone abroad to seek livelihoods and quickly formed a unique culture of overseas Chinese hometown (Wu, 2012). In fact, as an important carrier of overseas Chinese culture, the decorative patterns of sacrificial furniture not only carry family memories and cultural identity, but also reflect the historical process of the integration of Chinese and Western cultures. Existing research has mostly focused on the architecture or folk artifacts of overseas Chinese hometowns, while there is a lack of systematic sorting and analysis of the patterns of sacrificial furniture. The research scope of this article will focus on the Wuyi overseas Chinese hometown area during the late Qing Dynasty and early Republic of China (approximately from the late 19th century to the 1930s). The research objects include furniture used in ancestral halls, temples, and family worship venues, such as shrines, altar tables, incense altars, etc.

Decorative patterns cover various forms of craftsmanship such as carving, painting, and inlaying, with themes including traditional auspicious patterns, Western geometric patterns, and innovative designs that combine Chinese and Western elements. The decorative patterns of sacrificial furniture in Wuyi Overseas Chinese Township underwent a complex evolutionary process during the late Qing Dynasty and early Republic of China, which was closely related to the geographical environment, overseas migration, and cultural integration of Wuyi Overseas Chinese Township (Xu & Liao, 2020). By analyzing its morphological combination, symbolic semantics, and technological changes, this article reveals the cultural adaptation mechanism behind the evolution of patterns, providing a new empirical perspective for regional material culture research. By delving into the evolution of decorative patterns on sacrificial furniture, this article will effectively reveal the uniqueness and complexity of the culture of the overseas Chinese hometowns in Wuyi.

LITERATURE REVIEW

Regarding the culture of overseas Chinese hometowns in Wuyi, it is a core component of modern Chinese immigrant culture, and its formation is closely related to geographical environment and social background. Wuyi is located in the west of the the Pearl River Delta, adjacent to Hong Kong and Macao, and has been an important birthplace of overseas immigrants since the Ming and Qing dynasties (Yang, 2010). The cultural characteristics of this region exhibit significant openness, manifested in the rapid acceptance of new things from overseas. For example, the common arcade style in overseas Chinese architecture is a product of the fusion of Chinese and Western architectural elements, which retains the ventilation and moisture-proof characteristics of traditional Lingnan architecture while absorbing the colonnade and arch design of Western architecture (Xu et al., 2025). Inclusiveness is reflected in cultural integration, with a high degree of acceptance of multiculturalism in overseas Chinese communities, such as the popular "Jinshanbo" culture in the Wuyi area, which refers to the coexistence of Western lifestyles and traditional customs brought by overseas Chinese returning home. Innovation is reflected in cultural expression, as the people of overseas Chinese hometowns constantly innovate on the basis of tradition. For example, the "Saltwater Song" in folk art incorporates Western musical elements, forming a unique singing style (Wang, 2015).

Previous studies on the culture of Wuyi Overseas Chinese Hometown have mainly focused on historical and social aspects, such as immigration history, overseas Chinese remittance economy, etc., but there is relatively little micro analysis of cultural carriers. For example, although Chen Yinke mentioned the element of "foreign flowers" in widely made furniture in "Lingnan Furniture Study" (1934), he did not delve into the context of overseas Chinese hometowns and lacked systematic research on the decorative patterns of sacrificial furniture (Xu, 2023). In the past two decades, research has gradually shifted towards the path of craft history and social history. For example, Xu (2010) analyzed the techniques of wood carving in Guangzuo, pointing out that the combination of mother of pearl inlay and Western rolled grass patterns began in the late Qing Dynasty in overseas Chinese hometowns, but did not further explore the social reasons for the evolution of patterns. Xue et al. (2024) emphasized from a social history perspective that the overseas remittance economy facilitated the popularization of luxury items such as "gilded shrines", but did not delve into the cultural significance behind the patterns. Yu et al. (2022) explained the combination of bat patterns and coin patterns from a semiotic perspective as a projection of immigrant psychology of "prosperity and wealth", but lacked attention to the specificity of sacrificial furniture. Although these studies provide important perspectives for understanding the culture of overseas Chinese hometowns, they have not systematically constructed phased models of pattern evolution, and there is insufficient analysis of the micro mechanisms of the integration of Chinese and Western cultures.

In the study of decorative patterns in Chinese furniture, it has a long history, a wide variety of types, and reflects the cultural characteristics and aesthetic concepts of different periods. From the bronze patterns of the Shang and Zhou dynasties to the furniture decorations of the Ming and Qing dynasties, pattern design has always been closely linked to cultural backgrounds (Wang, 2021). The patterns on bronze vessels during the Shang and Zhou dynasties were mainly based on the designs of Taotie and Kuilong, reflecting a mysterious and majestic religious color; The patterns of lacquerware during the Qin and Han dynasties were mainly cloud and animal patterns, showcasing a romantic and elegant artistic style (Zhang et al., 2020). The furniture patterns of the Tang and Song dynasties were mainly composed of flowers, birds, and animals, reflecting the concept of natural harmony in daily life; The furniture patterns during the Ming and Qing dynasties reached their peak, with a large number of auspicious patterns appearing, such as "Fu Lu Shou Xi" and "Sui Han San You", and this reflects that people's yearning for a better life (Yuan & Hu, 2010). Existing research has delved into the decorative patterns of Ming and Qing dynasty furniture, but there is relatively little research on the decorative patterns of furniture during the late Qing and early Republican periods. Especially, there are few studies on the decorative patterns of sacrificial furniture in the overseas Chinese hometowns of Wuyi. For example, as a representative of Lingnan furniture, Guangzuo Furniture has formed a unique style of decorative patterns in the integration of Chinese and Western cultures.

However, existing research mostly focuses on the level of craftsmanship techniques, such as wood carving and mother of pearl inlay, lacking in-depth analysis of the cultural connotations of patterns. In the past two decades, research has gradually shifted towards semiotics and social history paths. For example, Zhao (2013) analyzed the cultural significance of furniture patterns from a semiotic perspective, but did not delve into the phased characteristics of pattern evolution. Joseph Needham's (2001) analysis of woodcarving techniques suggests that the combination of mother of pearl inlay and Western rolled grass patterns began in overseas Chinese hometowns during the late Qing Dynasty, but does not further explore the social factors behind the evolution of patterns. Zhu et al. (2024) emphasized the impact of the overseas remittance economy on furniture decoration from a social history perspective, but did not delve into the cultural significance behind the patterns. Although these studies provide important perspectives for understanding Chinese furniture decoration patterns, they have not systematically constructed phased models of pattern evolution, and there is insufficient analysis of the micro mechanisms of cultural integration between China and the West.

In terms of the integration of Chinese and Western cultures, during the late Qing Dynasty and early Republic of China, the integration of Chinese and Western cultures became the mainstream trend of social development (Chen, 2023). This trend is particularly evident in the overseas Chinese hometowns of Wuyi, where overseas immigrants have brought new cultural elements and aesthetic concepts, promoting the gradual development of decorative patterns for local sacrificial furniture towards a fusion of Chinese and Western styles (Zhang, 2017). At the same time, overseas immigrants not only brought back material wealth, but also introduced new cultural elements and aesthetic concepts, which were fully reflected in the decorative patterns of sacrificial furniture, forming a unique cultural integration phenomenon (Cao & Xie, 2012). For example, the arcade style in the architecture of overseas Chinese hometowns is a product of the fusion of Chinese and Western architectural elements, which retains the ventilation and moisture-proof characteristics of traditional Lingnan architecture while absorbing the colonnade and arch design of Western architecture (Zhang, 2009). In the decorative patterns of sacrificial furniture, this fusion is manifested as the combination of traditional auspicious patterns and Western geometric patterns, such as the combination of "Fu Lu Shou Xi" and Western rolled grass patterns, which not only retains the auspicious meaning of traditional culture, but also adds the decorative beauty of Western art (Xu, 2010).

Current research has mostly explored the background, process, and impact of the integration of Chinese and Western cultures, but lacks in-depth analysis of specific cultural carriers such as decorative patterns on sacrificial furniture. The micro mechanism of the integration of Chinese and Western cultures is reflected in the innovative process of pattern design. Traditional craftsmanship techniques such as wood carving and mother of pearl inlay combined with Western decorative elements have formed a new pattern style (Chen et al., 2015). For example, the common inlay technique of mother of pearl in wood carving, combined with Western rolled grass patterns, began in the late Qing Dynasty in overseas Chinese hometowns. This innovation not only enhanced the decorative effect of furniture, but also reflected the acceptance and transformation of Western art by overseas Chinese craftsmen (Chen & Fu, 2022). In addition, the semiotic significance of pattern design has also changed, gradually integrating abstract expressions of Western geometric patterns from the traditional meaning of "prosperity and wealth", which fully reflects the psychological projection of immigrants towards multiculturalism.

METHODOLOGY

As shown in Figure 1, this study adopts a mixed research method. Firstly, a field survey was conducted to collect 126 samples of sacrificial furniture from museums and folk collections in the Wuyi area (Taishan, Kaiping, Enping, Xinhui, Heshan), which were classified into three categories based on their functions: shrines, offering tables, and sacrificial chairs, and a pattern database was established. Secondly, using imaging methods to analyze the constituent elements and combination rules of patterns. In addition, it combines historical documents and overseas Chinese archives to cross verify the socio-economic background of pattern changes. Finally, through type comparison, we can further understand the evolution of the three stages of "traditional adherence period (1840-1890)", "fusion experiment period (1891-1910)", and "paradigm shaping period (1911-1930)". The synergy of this multidimensional approach provides a solid foundation for revealing the materiality and sociality of pattern evolution.

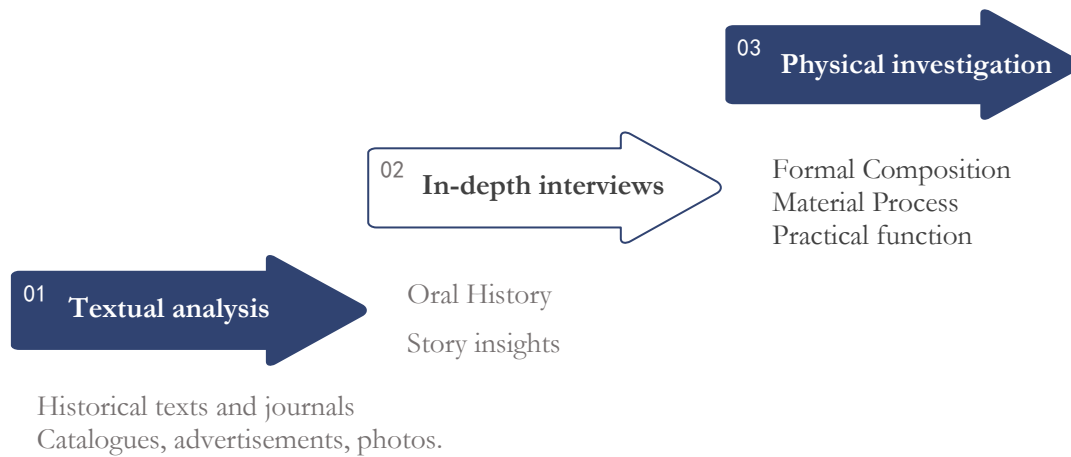


Figure 1. Stages and use of research instruments

In the textual analysis section, the "historical context of literature anchor points" is used to cross verify the socio-economic background of pattern changes by combining historical literature and overseas Chinese archives in the corresponding research. The text resources such as "Historical texts and journals" and "Catalogues, advertisements, photos" in the flowchart are the core literature basis for studying and tracing the "socio-economic background" of the pattern changes of sacrificial furniture in the Wuyi region. Overseas Chinese archives and historical texts provide contextual support for the changes in patterns, while visual historical materials such as photographs and advertisements supplement the details of pattern dissemination and social interaction.

In the In depth interviews stage, the practice of oral memory supplements the corresponding research by collecting samples from folk collections and analyzing the constituent elements of patterns. The "Oral History" and "Story insights" in the flowchart refer to interviews with folk collectors during field investigations. Complete folk usage scenarios outside of museum samples through oral history, such as the practical function of sacrificial furniture.

In the process of physical investigation, the "form decoding" of physical samples corresponds to the study of "collecting 126 sacrificial furniture samples, classifying them by function, and establishing a pattern database." Formal Composition ", " Material Process ", and " Practical Function " in the flowchart respectively refer to formal composition, material technology, and practical function.

The visualization mapping of the research logic involves a progressive process of text, interviews, and physical objects, corresponding to a mixed method path of literature verification, oral supplementation, and decoding of physical objects. From anchoring historical documents to the historical background, to completing practical details through folk interviews, to analyzing the form and craftsmanship of physical samples, and finally completing the stage evolution research of pattern changes through type comparison.

FINDINGS

First and foremost, in the late Qing Dynasty and early Republic of China, the decorative patterns of sacrificial furniture in the overseas Chinese towns of Wuyi presented diverse characteristics in terms of themes, techniques, and styles. They not only continued traditional symbols but also absorbed foreign elements, forming a unique visual language (Chu & Zuo, 2021). In traditional themes, auspicious animal patterns (such as qilin) carry auspicious meanings such as "sending off children" and "praying for blessings", which are in line with the core function of offering sacrifices and praying for blessings. Flower and bird patterns (such as phoenix wearing peony) echo folk aesthetics with "good things come in pairs" and "wealth and auspiciousness"; Religious patterns (such as the Eight Treasures pattern) are associated with local religious beliefs, strengthening the sacredness of worship. Under external influences, Western patterns (such as passion fruit) have become typical symbols of Cantonese furniture decoration. Their symmetrical and cyclic shapes echo the Western architectural carving style, reflecting the cultural characteristics of the "fusion of Chinese and Western" in overseas Chinese hometowns (Gibson, 2018). The decorative techniques are centered around carving, and the characteristics of Cantonese style furniture, such as deep and delicate carving, skilled knife techniques, and fine grinding, are particularly prominent. Some patterns are similar to round carving, and grinding makes the patterns smooth and jade like; Inlaying (such as inlaid jade and inlaid mother of pearl) is widely used in sacrificial furniture, which not only enriches the visual level but also enhances the craftsmanship value (Gao & Yu, 2025). In terms of style, sacrificial furniture continues the aesthetic logic of traditional furniture, which emphasizes "intentional design and auspicious meaning". At the same time,

influenced by Western architecture and decorative arts, a mixed style of "Chinese style design+Western decorative patterns" has emerged. The traditional waist cinched chair is decorated with Western lotus flowers, retaining the Chinese structure while incorporating Western decorative language, reflecting the inclusive characteristics of overseas Chinese culture (Guo & Su, 2008). During the late Qing Dynasty, shrines were still dominated by carved phoenixes and lacquered lotus flowers, but after the early Republic of China, some patterns tended to be geometric, such as the abstract lines of vase decorations (Wei, 2017). Regarding the visual expression of the integration of Chinese and Western cultures, Persian arch decorations are introduced at the top of the Liyuan Shrine, and Chinese flower drum figures and suit hat figures are respectively presented in the two sides of the translucent carvings, forming a cultural dialogue. In terms of skill transformation, traditional lacquer gold craftsmanship is combined with Western relief techniques, such as incorporating shadow and perspective techniques into the qilin pattern, thereby enhancing the sense of three dimensionality (Wang & Hu, 2021). Through field investigations and image analysis, this article found that the decorative patterns of sacrificial furniture in Wuyi Overseas Chinese Township mainly include two categories: traditional Chinese patterns and integrated Chinese Western patterns (Wang et al., 2025). Traditional Chinese patterns mainly feature auspicious patterns such as dragon and phoenix, qilin, and peony, symbolizing good luck, prosperity, and peace. The fusion of Chinese and Western patterns combines Western architectural elements and decorative techniques, such as Baroque style and Rococo style, to form a unique decorative style (Dai & Wang, 2021). These patterns are mainly in bright colors such as red, yellow, and green, with a full composition and rich layering.

Besides, regarding the evolution process of decorative patterns on sacrificial furniture in Wuyi Overseas Chinese Township, this article systematically reviews the historical evolution of decorative patterns on sacrificial furniture in Wuyi Overseas Chinese Township and finds that it has undergone a transformation from traditional Chinese patterns to integrated Chinese and Western patterns. In the late Qing Dynasty, traditional Chinese patterns were still the main decorative patterns for sacrificial furniture in the overseas Chinese towns of Wuyi. However, with the increase of overseas immigrants and the deepening of cultural exchanges between China and the West, the fusion of Chinese and Western patterns gradually emerged (Han et al., 2009). In the early Republic of China period, the fusion of Chinese and Western patterns had become the mainstream of decorative patterns for sacrificial furniture in the overseas Chinese hometowns of Wuyi, forming a unique decorative style. The evolution of decorative patterns on sacrificial furniture in the overseas Chinese hometowns of Wuyi during the late Qing Dynasty and early Republic of China can be analyzed from the dimensions of time and space, presenting a dynamic development trajectory from traditional continuation, to the integration of Chinese and Western cultures, and finally to local transformation (Huang & Liu, 2021). From the early Qing Dynasty to the early years of Kangxi's reign, the level of craftsmanship was similar to that of the Ming Dynasty, and the decoration continued the style of the Ming Dynasty. The shape and decoration were relatively simple, with rosewood as the main material and traditional auspicious beasts (such as qilin) and flowers and birds (such as phoenix wearing peony) as the main patterns, reflecting the inheritance of previous generations. During the Kangxi to Jiaqing period, craftsmanship and craftsmanship improved, and decoration gradually became more elaborate and rich. Materials turned to rosewood, and Western elements such as passion fruit began to appear in patterns, reflecting the infiltration of foreign culture (Hulland & Houston, 2020). In the late Qing Dynasty and early Republic of China, influenced by the culture of overseas Chinese, the integration of decorative patterns deepened. Local traditional patterns and Western patterns achieved "localization transformation" in sacrificial furniture, such as the localization of passion flower pattern samples that better meet the aesthetic needs of sacrificial scenes (Wu, 2016). In the local tradition, sacrificial furniture continues the cultural logic of "intentional design and auspicious meaning", with auspicious beasts, flowers and birds, and religious patterns always being the core symbols, reflecting the adherence to local culture (Hu, 2014). In terms of external influence, Western architecture and decorative art have been spread through overseas Chinese, and the pattern of passion flower has become a typical symbol of Cantonese furniture. Some sacrificial furniture has a mixed style of "Chinese style design+Western decoration", reflecting the cultural characteristics of "Chinese Western integration" in overseas Chinese hometowns (Kumar et al., 2020). In terms of regional characteristics, the geographical environment, customs, and cultural traditions of Wuyi Overseas Chinese Township have shaped a unique decorative style. For example, the decorative elements of watchtower buildings will affect the shape and pattern design of sacrificial furniture, thereby reflecting the uniqueness of regional culture.

Furthermore, the cultural connotation and social significance of decorative patterns on sacrificial furniture can be analyzed from three dimensions: cultural inheritance, social function, and integration of Chinese and Western cultures, demonstrating its unique value in the cultural memory, social interaction, and cultural fusion of the overseas Chinese hometown in Wuyi (Li, 2004). Traditional patterns such as Qilin, Phoenix Wearing Peony, and Eight Treasures patterns are carriers of cultural memory in the overseas Chinese hometowns of Wuyi. The Qilin pattern carries auspicious meanings such as "sending off children" and "praying for blessings", while the phoenix

wearing peony echoes the folk aesthetics of "good things come in pairs" and "prosperity and auspiciousness". The Eight Treasures pattern is associated with local religious beliefs, and these patterns continue the cultural logic of "intention must be intentional, meaning must be auspicious" through the decoration of sacrificial furniture, becoming a cultural bond connecting the past and present (Liu et al., 2025). As the core object of family worship, sacrificial furniture's decorative patterns are a visual expression of cultural memory, allowing traditional symbols to continue to be passed down in contemporary life and maintaining cultural identity of the ethnic group. Decorative patterns serve multiple functions in sacrificial ceremonies, namely ritual, aesthetic, and symbolic (Shen, 2023). Auspicious patterns enhance the sacredness and solemnity of worship, such as religious patterns (Eight Treasures Pattern) associated with local beliefs, and auspicious animal patterns (Kirin) carrying the meaning of blessings, jointly creating a ceremonial atmosphere for worship (Liu, 2013). Exquisite patterns (carving, inlay techniques) enhance the artistic value of sacrificial furniture, meet aesthetic needs, and make sacrificial objects both practical and artistic. Different patterns, such as the Kirin giving birth to a child and the symbols of happiness, prosperity, and longevity, carry specific meanings and become visual expressions of social relationships and cultural identity. It conveys family wishes and social blessings through patterns, ultimately becoming a material carrier of cultural identity (Liu, 2022). Research has found that the evolution of decorative patterns is a microcosm of the cultural characteristics of the "integration of Chinese and Western cultures" in the overseas Chinese hometowns of Wuyi. The fusion of traditional patterns and Western patterns (such as passion fruit) not only reflects the inclusiveness of local culture, but also reflects the feedback of overseas Chinese to their hometown culture (Wang & Han, 2016). This visual symbol of "integration of Chinese and Western cultures" not only serves as a symbol of the uniqueness of overseas Chinese culture, but also provides important physical evidence for studying the social changes in overseas Chinese communities during the late Qing Dynasty and early Republic of China (Robb et al., 2008). Through the evolution of patterns, people can glimpse the cultural interaction between overseas Chinese and local society, as well as the dynamic development of overseas Chinese culture in the era.

DISCUSSION AND CONCLUSION

The evolution of decorative patterns on sacrificial furniture in the overseas Chinese hometowns of Wuyi during the late Qing Dynasty and early Republic of China is a dialectical unity of locality and modernity. This process reflects both the particularity of the "hometown of overseas Chinese" identity in the Wuyi region and the universality of the game between "tradition and modernity" in modern China. The evolution of patterns is not only a change in "decorative forms", but also a projection of "social relationships" (Snyder, 2019). The cohesion of clans, the economy of overseas Chinese hometowns, and the awakening of national consciousness jointly shape the materiality and sociality of patterns. This article conducts an in-depth analysis of the types, characteristics, and evolutionary processes of decorative patterns on sacrificial furniture in Wuyi Overseas Chinese Township, revealing the cultural connotations and social significance behind them (Tan & Qiao, 2021). Research has found that the evolution process of decorative patterns on sacrificial furniture in Wuyi Overseas Chinese Township is closely related to the geographical environment, overseas migration, and cultural integration of Wuyi Overseas Chinese Township. On the one hand, overseas immigrants have brought new cultural elements and aesthetic concepts, promoting the gradual development of decorative patterns for sacrificial furniture towards the integration of Chinese and Western styles. On the other hand, traditional Chinese patterns still hold an important position in the culture of overseas Chinese hometowns, forming a unique decorative style.

This research also find that the cultural connotation and social significance of the decorative patterns of sacrificial furniture in Wuyi Overseas Chinese Township are not only reflected in religious beliefs and aesthetic concepts, but also in the historical process of the integration of Chinese and Western cultures. This process not only reshaped regional aesthetics, but also revealed the cultural resilience of modern China in the early stages of globalization (Tian, 2016). The decorative patterns of sacrificial furniture in Wuyi Overseas Chinese Township underwent a transformation from traditional Chinese patterns to integrated Chinese and Western patterns during the late Qing Dynasty and early Republic of China. This transformation was closely related to the geographical environment, overseas migration, and cultural integration of Wuyi Overseas Chinese Township. Moreover, the decorative patterns of sacrificial furniture in Wuyi Overseas Chinese Township not only have unique cultural connotations and aesthetic values, but also carry profound social significance (Tong et al., 2021). This study not only fills the gap in academic research on the decorative patterns of sacrificial furniture in the overseas Chinese hometowns of Wuyi, but also provides an important perspective for understanding the development of modern Chinese furniture decoration art.

In conclusion, the evolution of the patterns of sacrificial furniture in Wuyi Overseas Chinese Town is essentially a micro practice of local knowledge globalization. Although this article has conducted a relatively systematic study on the decorative patterns of sacrificial furniture in Wuyi Overseas Chinese Township, there are still some limitations. For example, due to the lack of historical data and limitations in field investigations, this article may not fully reveal certain details and evolution processes of the decorative patterns of sacrificial furniture in Wuyi Overseas Chinese Township. Future research can further expand the scope of research and strengthen the study of decorative patterns of sacrificial furniture in other areas of Wuyi Overseas Chinese Township; At the same time, it is possible to combine theories and methods from more disciplines, such as sociology, anthropology, etc., to conduct a more in-depth exploration of the cultural connotations and social significance of decorative patterns on sacrificial furniture in Wuyi Overseas Chinese Town. In short, the patterns of sacrificial furniture in the overseas Chinese towns of Wuyi have unique characteristics, and their evolutionary logic has important implications for contemporary intangible cultural heritage protection.

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