

The style and Cultural Significance of Huxiang Traditional Wood Carving

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Abstract

The study of woodcarving art in the Huxiang area has been divided into three key periods: ancient ages, early periods, the Ming Dynasty and the Qing Dynasty. With comparing and contrasting the changes in the woodcarving art styles from the above three periods styles. Simultaneously, it is noted that the wood carving art of these three distinct times has distinctive cultural meaning. The main objective of this research is the trace out the major differences in the woodcarving within the culture of the Huxiang Traditional system. The results shows that the all the three periods have different characteristics of woodcarving which were managed in the traditional style of each period. Secondly, it shows that with the passage of time the traditional woodcarving modernized to within its internal domain in all the periods. It is imperative here to under the basic styles which were working within the ancient woodcarving to understand the modern forms of woodcarving.

Key Words: Cultural Significance, Ming and Qing Dynasty, Traditional, Woodcarving Art

Introduction

The most primitive individuals may use rafts to smash animals or branches to poke wild fruits in order to gather sustenance. The interaction with wood appears to be rational, but if an original individual prints a special mark on his wooden piece for the purpose of decorating or marking, then a wood carving is already form. From the beginning, the human-wood interaction appears to have been associated with pragmatism. However, if the most basic living habitat is sought, it can be deduced that the earliest humans lived primarily near rivers. Ancient Chinese culture emerged from the Yellow River Basin; Egyptian texts emerged from the Nile; and early Greek civilization emerged from the islands of Crete (Junyi, 2005). Therefore, the most primitive human use of wooden sticks and wood is locked around the river.

Originally, the Chinese people lived beside the lake. The continent is a place where water may live. The state is the location where people live. Although the continents and states are written differently, they are clearly the same (in ancient times, the pronunciation of these two terms was the same, and the continent's name was island word). In ancient times, there was a mystery administration known as the Mingtang. All of the decrees came from here (as can be shown by reading Hui Dong's 'Mingtang Avenue Record'). This is owing to the old simplicity, the preceding ceremonial, all after the emperor, and then the entire etiquette is divided into distinct places, according to Ruan yuan (From the 'Yan-Jing-Shi Corpus'). 'Historical Records·Feng Zen Book' contains Gong yu brought Mingtang Map. Water surrounds the palace and battlements in the image. There is a structure over it. It comes in from the southwest and is known as Kunlun. This is an image of life on the island. Mingtang is also the name of the university, which is also known as Pi yong. Pi and wall are the same word, as is the water ring palace. The name yong, the congestion, and the high soil all relate to an increase in soil, similar to the island in the lake. The sixth slogan of 'Yi Jing'Tai Gua stated, re-excavating the ditch dirt, erecting the wall, and returning the wall from the ditch to the earth. Huang, is the watery lowland. Surrounding the water has the same connotation. (Simian, 2008).

The human settlement environment in Huxiang was consistent with the aforementioned inference from the standpoint of the ancient Huxiang area during the Paleolithic Age. Archaeologists uncovered Paleolithic sites in Jiangkou, Caojiaxi, Baishulin, Xincun, Shawan, Changleping, Shijiaping, and Shiniaoxi in Xinhuang Dong Autonomous County in May 1987. More than 30 Paleolithic sites were discovered in Huaihua, Chenxi, Qianyang, Lixian, Shimen, Jinshi, Linyi, Sangzhi, Anhua,

Liuyang, and other cities and counties that year. Most of the old stone artifacts discovered at these sites date from 10,000 to 200,000 years ago and were discovered in the first or second stage along the river and stream (Luwei, 2005).

Of course, living by the lake means relying on the raft. The Stone Age's forefathers must have built ships comparable to those used today. The people of the Stone Age in Switzerland learned how to make canoes from afar. Many barbarians have utilized this type of watercraft. Closer inspection reveals that Huxiang's ancestors knew how to construct ordinary wooden boats (wood rafts or bamboo rafts) as early as the Paleolithic Age. The sculpture wood was used to make the wooden watercraft. On the other hand, it is analyzed that the primitive humans of the Paleolithic era have used sharp stones to drill wood for fire. The stone tools required for drilling wood to fire the logs are also some of the ancestors. This is an unconscious wood carving behavior. Shipbuilding is also shaped, and drilling is all the behavior that human beings have for survival. It is only this unconscious behavior that inadvertently created the early human woodcarving behavior.

Literature Review

Huxiang wood carving is studied in four books: *Huan Traditional Wood Carving*, *Huan Folk Wood Carving*, *Xiangchu Wood Carving*, and *Huxiang Wood Carving*. These four books are mostly concerned with introducing nearby or existing wood carvings, with little mention of traditional wood carvings with a deeper cultural connotation. Because there are few physical preservations and limited literatures on traditional Huxiang wood carvings, the study of cultural associations and plausible inferences is the most significant. In fact, there is a brief introduction to the ancient Huxiang wood carving in the current search. However, none of them have delved into the study of style and cultural relevance. The study of ancient and early Hunan woodcarvings, in particular, without specific physical preservation. As a result, there has been no investigation into Huxiang's traditional system of woodcarving. As a result, a thorough examination of Huxiang woodcarving and its cultural relevance is critical.

Ancient Huxiang wooden art style

As Introduction argued, the original human cause must be related to the creation of wood. People began to master the pottery technique during the Neolithic Age. China is a ceramic powerhouse, yet original pottery production is also highly specific. Original pottery must be clay-coated on a wooden container so that it can be burned by a high-temperature fire. Such wooden containers undoubtedly necessitate artificial manufacture, and the manufacture of wooden containers preceded the manufacture of ceramic containers. Good ceramic containers necessitate the creation of wooden models by skilled artisans before the creation of good pottery. We sometimes overlook the magnificence of wood carving culture when discussing the outstanding achievements of Banpo painted ceramic culture. In fact, as a viable cultural form, the woodcarving culture has been hidden in the midst of the painted ceramic culture. The former built a wooden boat and fired it with more unconscious wood carvings, but the painstaking fabrication of painted ceramics is entirely purposeful. "The embossed white pottery dish was discovered at the Tangjiagang site in Anxiang County during the Neolithic period." This period's engraving process has achieved a particular degree (Jian, 2000). In the lower Neolithic site of zaoshi in Shimen County, the Pengtou Mountain, and the Eighty Dike dam site in Li County, for example, there are remnants such as pottery and bamboo in addition to a huge number of stone tools. It is possible to conclude that these bamboos are constructed of ceramic (Bingjun, 2004). Our inference is that the wood carvings in the ancient Huxiang area were mainly practical, and the style tended to be simple.

The cultural significance of ancient wood art

Huxiang culture has a very lengthy history. This extensive history can be traced back to prehistoric times when there were no written records. The early Huxiang inhabitants lived close or surrounded by water and survived tenaciously, resulting in a valuable and exquisite early Hunan culture. Although the early Hunan was located to the south of the Central Plains, its civilisation evolved slightly

earlier than the Central Plains. More than 10,000 years ago, rice farming techniques were discovered in Yongzhou City, Hunan Province, propelling the ancient Hunan agricultural civilisation into the Neolithic Age. In addition to Yongzhou, rice, shells, and other agricultural relics dating back 8,000 years have been uncovered in Jixian, Shimen, and other locations.

To be precise, the early Huxiang area should have the integration of foreign residents. One is Emperor Yan and his ethnic group, and the other is Zhu Rong, who moved after Emperor Yan. Another branch is the Chiyou tribe. The integration of the local population and the foreign population shows that the Hunan culture is inherently diversified. In all respects, it is of great significance. The integration of the population will inevitably lead to the exchange of survival skills. The exchange of living skills has made the Hunan land, which was originally differentiated in farming forms, more diversified. Although the variety of farming equipment presented during the period lacks proof of physical inspection, it is theoretically speculative, but it is of great significance. For the Hunan farming culture and woodcarving culture in ancient times, we can infer that it has a simple and diverse appearance. Its cultural significance is directly linked to the historical beginnings of Chinese written records.

Early Hunan wooden art style

During the Shang and Zhou Dynasties, Hunan carvings were exquisite and brilliant. The Siyang Fangzun (four sheep used as decorative bronze tripods) unearthed in Ningxiang County, Hunan Province in 1938, and the bronzed Fang Ding, which was unearthed from Wangjiafen in Ningxiang County, have been quite mature. Not only Ningxiang, but also Hengyang County also unearthed bronze cattle; Taoyuan County Qijiahe unearthed the Shang Dynasty bronze plaque; Taojiang County Majitang unearthed the Western Zhou dynasty dragon-shaped copper tripod; Xiangtan County Jiuhe Township unearthed bronze pig Respect and so on. According to "Zhou Li", bronze production should belong to the metalworking work in the work. "Zhou Li" describes the six surnames of metallurgy (including bronze production), namely Zhushi, Yeshe, Fushi, Lishi, Duanshi, and Taoshi.

In any case, the carving process in Hunan during the Shang and Zhou Dynasties is still very developed. This kind of engraving is not limited to metalworking (including bronze making). In fact, metalworking and woodworking are essentially the same in terms of engraving after removing the material. Woodworking carvings in Hunan cannot be unaffected by metalworking. Of course, metalworking is also affected by woodworking. "Zhou Li Dong officials inspect workers records" said the days are sometimes festivals, the atmosphere is breathable, the materials are beautiful, and the work is exquisite. Together, the four can be good. And the country has six occupations, about one hundred workers (including metalworking) is only a profession of six occupations. Specific to the woodworking, there are seven woodworkers, respectively, Wheels, Ruts, Bows, Lu (handle of weapons), Craftsman, Car, Xin (for printing) (actually add a boat, eight kinds) and specifically discussed the detailed work of woodworking (2002).

However, there are also those who believe that the Shang and Zhou bronzes in Hunan come from the Central Plains cultural system, or because the descendants of the Shang Dynasty were casting south. From 1996 to 1998, a site and base of the early Zhou Dynasty in the late Shang Dynasty were excavated in the Gaoshaji of Wangcheng County. The cultural accumulation in the stratum was closely linked with the late Feijiahe type in the lower reaches of the Xiang River, and it was in culture. There is no lack of damage, but it is far from the culture of the Shang and Zhou dynasties in the Central Plains, similar to the culture of the more south of Yue. Some scholars believe that it is more appropriate to regard it as the culture of the local indigenous people of Hunan. This nation is the creator of the local prehistoric culture before the Yin Shang Dynasty did not enter Hunan, that is, one of the Miao people, perhaps the 'three Miao' who is constantly seeing the history books but confusing. (The Editorial Committee, 2006). Anyway, the Shang and Zhou dynasties Hunan is still connected to the outside world. During this period, the use of wood in Hunan's homeland contained Wheels, Ruts, Bows, Lu, Craftsman, Car, Xin, and so on.

The consistency of metalworking and woodworking in carving was even more obvious during the Spring and Autumn Period and the Warring States Period. During the Spring and Autumn Period and the Warring States Period, the metalworking process was more perfect. The level of iron tool casting was improved. The technique of hollowing out the bronze by the lost wax method appeared, and the engraving process entered a new era. (Quan and Yan, 2009). In this period, the original carvings were in Changsha. Many wood carving boards unearthed from the tombs of the Chu State. This wood carving board is called Jian Bed by the archaeological community. The Jian Bed is placed in the corpse of the scorpion, and there are various methods such as openwork and oblique knives. The pattern has something in common with bronzes and lacquers at the same time (Quan and Yan, 2009). The rafts in the tombs before the middle of the Warring States were mostly curved and suspended, and the late rafts were more rectangular boxes. Some were built in the bottom. Openwork or semi-transparent wood, called the trampoline (The Editorial Committee, 2006).

And the painted woodcarving maids unearthed from Chu Tomb in Changsha's suburbs, and the painted woodcarving maids unearthed from Changsha Yangtianhu the tiger-shaped woodcarving seat and the double-shaped tiger-shaped seat unearthed in the northern part of Hunan belonged to the middle of the Warring States period. (Jian, 2000). Warring States wood carvings. Formally, the woodcarving process after the mid-term has a typical subjective tendency. The sculptors pay little attention to the objects they are carving. They outline the outlines and the Siyang Fangzun (the bronze with four sheep heads). Compared with the exquisite comparison, although there are the same places, there are also different manifestations, which are reflected in the romantic feelings.

The appearance of Huxiang woodcarvings from the Warring States Period to the Qin Dynasty can be traced from the ancient ruins of Liye Town, Longshan County, Hunan Province. Liye is an ancient city and a place for military strategists. There are wooden shovel, bamboo preparations, simple shovel and other wooden items unearthed here. Jane recorded the political, astronomical, arithmetic, military, etc. at that time, indicating that Liye was indeed prosperous in the past, and that some areas of Huxiang land received more important attention in the Qin Dynasty. Judging from the rich wood carvings unearthed by Liye, the wood carving process of this period is still outstanding in practical aspects.

The architecture of the Qin and Han dynasties is about the atmosphere. This atmosphere is also like the article of Jia Yi. Jia Yi's "After the discussion of Qin State" said: Qin Xiaogong has the ambition to sweep the country. It has the meaning of enshrining the four seas (Dongrun, 2004). This Qin and Han dynasty is accompanied by the discussion of Qi in Guanzi and Dong Zhongshu. The discussion of Qi constitutes a unique cultural phenomenon dominated by the Qin and Han dynasties. Such as "Guanzi · the five elements of the gas" said: "So the yang, can reach the heavens, the latitude and longitude of the sun, the use of the people. Yin, access to the earth, the latitude and longitude planet ... the emperor uses yin and yang, can achieve governance of the country (Changyao, 1996). Another example is "Spring and Autumn Fan Lu · Five Elements of Life": The gas of heaven and earth, combined into one, divided into yin and yang, sentenced to four seasons, listed as five elements... not obeying the five gas, chaos, obedience It's very good (Zhongshu, 1997). The architecture of the Qin and Han dynasties emphasizes the atmosphere. Du Mu's "Afang Palace Fu (Fu, a literary genre)" records that "the six kings are over, the four seas are unified; the Shushan Mountain is very high, and the Afang Palace was built. The Afang Palace overwhelmed more than three hundred miles and isolated the sky. West fold, go straight to Xianyang... The hive water vortex, I don't know how many tens of millions fall. Another example is the Great Wall, which is also a vast project. The court building of the Han Dynasty also followed the Qin Dynasty, especially the palace building, the beginning of the Han Dynasty, the Dagong Palace, the Changle Palace, the Weiyang Palace, the Yichun Palace, the Huangshan Palace, the Longevity Palace, the Longquan Palace, the Sison and so on. seat. (Quan and Xinyuan, 2009).

In the Three Kingdoms, Lingling, Changsha, and Yueyang Dongting were the battlegrounds for the military, especially in the war. The series of social realities of this period can be interpreted through The Jian (Recorded bamboo) of Wu State during the Three Kingdoms period excavated in Changsha. The content covers a wide range of topics, including justice, taxation, official language,

military, cultural, political, economic and so on. During the Wei, Jin and Six Dynasties, the war was more frequent, and Hunan was a few wild. As far as the tombs of this stage unearthed, the scale is far less than that of the Han Dynasty. The owner of the tomb room unearthed in Jinpenling, Changsha City has only 40 pieces of funerary objects. The tomb owner or family soldiers, but the scale is very small. During the Wei, Jin and Six Dynasties, there were not many burial objects in other unearthed tombs in Huxiang. Relatively speaking, the Wei and Jin Dynasties of the Three Kingdoms were the decline period of Hunan culture, and their local woodcarving art did not show great prosperity. However, the Hunan craftsmen of this period have the means to make a living and spread their skills. Jiang Yan of the Southern Dynasties said: "When you are outside of Xiaoxiang (Xiaoxiang is another name for Hunan), there are woodcarving craftsmen in the vast area of the east-west mountain range that runs through central China. You ask the craftsmen where they come from, they will say from Jiufeng. Jiufeng is located in Hengyang City, Hunan Province. The Hunan woodcarving artists of this period must have a relatively good mastery, and they walked in other provinces with their own real carpenter crafts.

During the Tang and Song Dynasties, Hunan Zen Buddhism flourished. After the Tang Dynasty, Nanzong, in addition to Guangdong Caoxi, Hunan and Jiangxi, should be regarded as the birthplace of Zen. And it is related to the southern cultural thoughts between the Tang and Song Dynasties, just like the southern culture of the Spring and Autumn Period and the Warring States Period. The Laozi and the Zhuangzi thoughts are the same, the influence is great, and it is widely spread. During this period, temples, Taoist temples, and ancestral temples were numerous, and the wooden carvings used during this period also occupied a certain weight. Nanyue Hengshan in Hunan Province is one of the religious holy places. It integrates Buddhism and Taoism, and its Buddha statues and temple carving skills are also well-versed. In fact, in the Song Dynasty, Hunan woodcarving continued to prelude, and a new glimpse of the storm.

Liang Sicheng also said: Zhao Song unified, the spirit is slightly restored, and the art is getting more and more angry. In this era, the statues are shaped, or they are like the Sui and Tang Dynasties, or they are looking for a new way. Their age is quite difficult to identify... The face is duller and more invisible, the pleats are smooth, and even flying. The body is also rigid, less anatomical observation. In terms of materials, except for a few cliffs, other single elephants use clay sculptures (Sicheng, 2006). As far as Hunan in the Song Dynasty is concerned, there are many craftsmen who are good at architecture and sculpture. At this time, the folks have reached the point where the number of sculptors is increasing, and the people who are engaged in carving art increase day by day. According to the Jinxi Yangshi genealogy of the Song Dynasty, the Changsha Wangfu has Juanmujiacheng. Specializing in wood carving, carrying the people in the village to the people of the arts (Jian, 2000). According to the "Qingquan County Records" in Hengyang County, when the Southern Song Dynasty, Qingquan in Hengyang, the mountains were very dense, the paddy fields that were adapted to farming were too few, and most of them were doing nothing, so they chose to engage in sculpture. Qingquan and Jiufeng mentioned by Jiangyan of the Southern Dynasty belong to Hengyang County.

In the Yuan Dynasty, the society was not stable, and the national contradictions were prominent. The racism of the four-tier system (Mongolian, Semu, southern, and Han) and the selection of the official system against the Han Chinese group dominated by the Central Plains cultural circle were lurking in deeper levels. The crisis directly led to the short-lived dynasty of the Yuan Dynasty. At the end of the Yuan Dynasty, residents in Hunan fled to Sichuan and other places because of the war. Later in the period, a large number of people from other provinces, mainly from Jiangxi, flooded into Hunan, forming a new resident group in Hunan. Therefore, residents of Huguang Province moved to Sichuan. In the province, the residents of Jiangxi Province moved to Huguang province. Therefore, residents of Huguang Province moved to Sichuan. The residents of Jiangxi Province moved to Huguang province. It should be noted that due to the phased changes in the regional division, Huguang Province at that time included the present Hunan Province and Hubei Province.

Relatively speaking, because of the short-lived dynasty, coupled with the war and chaos, during this period, there is no important clue to the official and folk sculptures. It can be inferred that the Hunan wood carvings must continue the genes of the Song Dynasty wood carvings in the Yuan Dynasty.

Although the Changsha City of the Yuan Dynasty was once looted by the Yuan army, there is no reason not to believe that the sculpture craft of Huxiang continues to continue in the private sector.

It can be summarized that the Huxiang woodcarving craft in the Shang and Zhou dynasties was influenced by the mainstream carvings of the Central Plains, and in sync with it, the Hunan wood carvings during the Spring and Autumn Period and the Warring States Period were influenced by the short Chu culture. On the occasion of the Qin and Han dynasties, the Hunan wood carvings presented a situation in which the two styles of bold and fine were coexisting. The Hunan wood carvings during the Wei, Jin and Six Dynasties were famous. To the Song and Yuan Dynasties, the Hunan wood carvings were full of prosperity. What is certain is that the Hunan wood carvings of this period must have its exquisite and unique style characteristics.

The cultural significance of early wood art

The Shang Dynasty replaced the Xia Dynasty, and its sphere of influence moved southward. "Historical Records · Shang Dynasty": Since Zhong Ding, the abolition of the eldest son has changed other son to reserve the king. Thus, the princes are vying to be the reserve kings. To the ninth generation, the country is in chaos, the princes are not coming to tribute (Qian, 2003). In the royal family, the losers who competed for the throne often fled south, and their basic forces followed the south. Their bronze crafts, as well as craftsmen such as metalworking and woodworking, also come behind. This kind of scourge with the continuation of institutional changes has had a very important impact on society. It is undeniable that the bronzes unearthed in Hunan have the possibility of being directly brought from the Central Plains, and there is also the possibility that the Central Plains Metalworking will be cast after coming to Hunan. Of course, there are also the possibility that the local "Sanmiao" in Hunan will be affected by the metalworking. According to the inference, these three possibilities exist and should coexist (Qian, 2003).

During the Spring and Autumn Period and the Warring States Period (before the middle of the Warring States Period), the hollow technology of the tomb carving technology of Changsha was directly affected by the bronze carving process. For a period of time after the middle of the Warring States Period, the woodcarving of Changsha was strongly affected by Chu Cultural.

Hunan in the Qin and Han dynasties was valued by the central government. In the Qin Dynasty, Changsha was set as a county and was incorporated into a unified territory for management. The Han Dynasty is also an administrative region set up by the imperial court. This period presents another cultural blending situation. The Hunan wood art of this period has both the unconstrained atmosphere of the Central Plains and the simple and compact features of Hunan. At this time, the Hunan wood carvings are also presented in a cultural sense.

The Three Kingdoms, the Wei, the Jin, the Southern and Northern Dynasties, the wars were frequent, and the areas in Hunan where the local influence of the Central Plains culture was greatly affected were shocked and presented a ridiculous scene. In fact, since the Han Dynasty, there have been war rebellions in Hunan. "Post-Han Dynasty · Southern Barbarians Biograph": In the first year of Emperor Suzong, Chen Cong and others in the Li River area rebelled... In the winter of the third year, Qinerjian and others in the Lou River area rebelled again, attacking and burning Lingyang and Zuotang... and Emperor He's Yongyuan fourth year winter. The Tanrong and other people in the Lou River and the Li River rebelled and burned the postal pavilion... In the Emperor An's Yuanchu second year, the barbarism in the Li River area believed that the servitude and taxation were unfair, with resentment, and gathered 2,000 people to attack the city. The official residence... In the autumn of the second year, 4,000 people in the Lou River and the Li River were thieves. But the rebellion is still small, and it is not comparable to the large-scale wars since the Three Kingdoms to the Wei, Jin, Southern and Northern Dynasties. The war on a large scale for a long time is extremely devastating, especially for the city. What is especially valuable is that during this period, Hengyang folk sculptures also traveled to other provinces. (Huaijin, 1997).

Even under the cover of the war form, religious civilizations have shown extraordinary brilliance, especially Buddhism. "The Buddhism that was introduced to China from the end of the Han Dynasty first entered the territory of China from the north and the south through the Tianshan Mountains. It experienced four or five hundred years between the Wei, Jin, and the Northern and Southern Dynasties. It was like the separatist of China at that time, and it was also in the Yellow River. The north-south region of the upper reaches. (Huaijin, 1997) It is certain that the Buddha sculptures of this period are more active. There are many Buddha statues in this period, and there are also wood carvings. Because wood carvings are not as good as stone carvings, they are hard to see in real objects. The theme of the religious type of Huxiang woodcarving is more prominent. As one of the Five Sacred Mountains, Nanyue Hengshan, whose Taoism preceded Buddhism, reflected that Taoist wood carvings flourished. Buddhism developed from the Eastern Jin Dynasty to the southern region, and later experienced the Song, Qi, Liang, Chen and other dynasties. It was gradually extended to the south of the Chang River in the Sui Dynasty. During the Tang Dynasty, Taoism and Buddhism (Zen) in Nanyue District stood side by side. The wood carving process is more prosperous.

The prevalence of furniture culture and house carving in the Huxiang area of the Song Dynasty was an important manifestation of the widespread side of the Song Dynasty culture. For this secular, the Yuan Dynasty also continued.

Hunan wood art style in the Ming and Qing Dynasties and the late period

Huxiang is the abbreviation of Dongting Lake and Xiangjiang River. In Hunan Province in the Ming Dynasty, the crop yield increased sharply. The agriculture has developed rapidly and presented a certain prosperity. It formed the situation that "the crops in Huguang area are ripe and the country is full". The wood carving process in Huxiang area is gradually recovering. In addition to the prosperity of the Ming and Qing Dynasties, the phenomenon of secularization is obvious. The worship of gods and Buddhas everywhere is manifested in terms of material form, such as the Taoist temples and the Buddhist temples. Even in the remote northwestern part of Hunan, there were many Ming and Qing temples before the Cultural Revolution. Such Buddhist temples are multi-colored, with a stream of light and special attention. For the northwestern part of Hunan, the woodcarving Buddha statues and Taoist woodcarving figures of this period are particularly prominent. In the Ming and Qing Dynasties, Hengyang Nanyue continued to have incense, and there were 72 Buddhist temples and nearly 3,000 small huts. Hengyang in the Ming and Qing Dynasties is still the birthplace of carving masters. This is also interesting about the folklore of woodcarving.

Emperor Kangxi and the Emperor Qianlong of the Qing Dynasty, the wood carvings flourished, and there were records of high-quality wood imports from Southeast Asia. It was obvious that the materials of the wood carvings at that time were very particular. The wood carvings in the Kangxi and Qianlong period were mainly based on architectural decoration, furniture, statues, and literati. For the folks, the main focus was on household tools. During the Qianlong period, Shaoyang bamboo and wood carvings on the land of Huxiang have been born and are extremely influential. The bamboo and wood carving techniques in Shaoyang area are diverse, such as line carving, sinking, embossing, yin carving, yang carving, hollowing, inlay carving, color carving and so on. Shaoyang bamboo wood carving mainly produces bottles, boxes, shelves, tubes, plates, screens, etc. The form is not limited, and the patterns are also rich, such as birds and beasts, ladies, places of interest, bamboo orchids, flowers and so on. Its products are exported to more than 70 countries.

In addition, the carvings in Yuanling County are also very prominent. According to the local history records of the Republic of China, boxes, cosmetic boxes, stationery and other living utensils have been made of Zhan Wood (according to the "Kangxi Dictionary", Zhan Wood is Nan Wood), and Zhan wood is meticulous, wood is like hemp, really wonderful. However, in recent years, the Nan Wood has gradually become less and it is extremely difficult to obtain, so people have used the *Sapium sebiferum* wood and the Wenzhi wood. The workers are also good at wiping the wood, so it looks no different from Nan Wood, so that it is difficult to distinguish between true and false. The workers have meticulously carved the *Sapium sebiferum* wood and the Wenzhi wood, which makes the passengers buy

more and use it as a gift. At that time, the Yuanling woodwork produced about one or two thousand yuan each year, which was listed in a certain street in the city. The people who engaged in such carvings were mostly the people of the Huaizi Fort.

In addition, wood carvings in Baojing and Xiangnan are also prominent. Nanyue bamboo carvings and car woods are also prominent. Even walnut carvings exist on the land of Huxiang. Baojing woodcarvings are mostly decorated inside and outside the doors and windows, screens, tables, cabinets, tea tables and so on. The bamboo carvings of Nanyue are mainly made of bamboo, and the bamboo carvings of Nanyue are rude. The content is floral and animal, as well as historical legends and operas. The most in need of patience and high skill in carving is the walnut carving. Walnut carving is more common in the central Hunan area. Folks have carved a variety of story characters with small peach nucleus. The ancient Chinese "He Zhou Ji" is amazed at the climax of this walnut carving. Folks believe that the characters carved with walnuts have the effect of evil spirits, and at the same time, considering the wearing of decorations, nuclear carvings are sometimes colored.

For western Hunan and central Hunan, wood carvings are also prosperous and have their own characteristics. In particular, ethnic minorities in Xiangxi have maintained good customs, and even today, their sculptures have a certain original meaning. Looking at the sculptures of Buddha statues in the temples of Xiangxi, the materials are mostly wood. The wooden figures are simple and the images are in place. In general, they have the characteristics of protruding heads. The statue is exaggerated in form, with a look of the original and a strong original meaning. The sculptures of the characters in this area are mainly composed of Buddha and Taoist figures. Some villages may be worshipped by wood carvings. This place focuses on the Luo drama. This place focuses on the Luo drama. The Luo drama originated from the totem worship. Today's Luo drama puppet masks have always been the old-fashioned masks of ancient Luo drama. The carvings are rough, the facial expressions of characters and animals are cute and mysterious, and they have a simple and muddy feeling. There are still Luo drama rituals in the villages of Huxiang area. The Luo drama expresses the soothing of the living being for the deceased, or the pledge of the deceased because of the big events or regrets during his lifetime. And the creed of the living being to the deceased needs to be transmitted through the ritual of the drama. Generally, there is more than one day, and many have seven days and seven nights. Due to geographical factors in Xiangxi, farmland irrigation pays attention to the use of water flow, which is highlighted in the application of the Tong Car. The Tong Car can play the role of water diversion irrigation. "Tian Gong Kai Wu" record: Where the riverside has a roller Tong car, the water flow can not be affected by the slope height. The water flows first from the car, the car flow rotates quickly, and the water flows. Pulling into the cylinder, the car rotates, so that water can flow into the field, staying up all night, and hundreds of acres without worry. When not using water, the water will stop when the car is stopped, and the wheel will not rotate (Yingxing, 2002). In the workshop, the hydraulic function of the car was used to smash the chaff. The description of the mill was mentioned in Shen Congwen's novel "Bian Town".

The Mei Mountain in Hunan is quite special. The Miao, Yao and Han are mixed here. The Han people are influenced by the local people. There are habits of carving wooden figures for the living, and there are also descendants or disciples who are carving the dead for recollection. The statue is used for worship. - It should be said that this is an obvious ancestor worship. This kind of ancestor worship believes that it will be sheltered, making all the family prosperous, the grain is abundant, and it is harmless. The woodcut sculptures in the Meishan area have always been dominated by human worship. Meishan God Zhang Goro is his ancestor, and is said to have been the ancestors of the local fishing and hunting ancestors. In short, in the structure of the Meishan people's national heart, Zhang Goro has the effect of exorcising evil spirits. There may be sculptures of hunters and sculptures of other characters, although there is no specific name, but it appears as a symbolic whole. Meishan carving also pays attention to simplicity. The difference is that it pays attention to the intuitiveness and vividness of the statue.

Huxiang wood carvings are as meticulous as walnut carvings. It is incredible that this kind of fine sculptures appear in the Xiangxi (Xiangxi concept, including the current Zhangjiajie) and other

places of the figure sculptures, such as the exquisite wooden beds in the Xiangxi area, which the folks call "three drops of water". This bed is also known as "a thousand working day beds", all of which have been made for a long time. One job is one day, and one thousand workers are more than two years. "Three drops of water" does not mean a bed in the general sense, but has three layers inside and outside. The general bed is directly at the bottom of the bed, the bed and the top of the bed. The "three drops of water" has two layers on the front side of the bed, which makes the bed have three steps. Like the eaves with three layers of dripping, the name is very vivid. "Three drops of water" is extremely focused on precision, with a particular focus on hollowing out. The bed decoration engraved a theme such as "Immediately become a prince", "Mei, Lan, Zhu, Ju", "Liu Bei married", "Five Fushou Shou", "Auspicious Dragon and Phoenix", and expressed certain celebrations.

The above wood carvings are all discussed in terms of differences. In fact, the wood carving process in various places has the same in general. For example, the structure of houses in each other has followed the principle of symmetry to a certain extent, which is prominently reflected in the layout law centered on the house and supplemented by houses on both sides. The house has a gate, and the houses on both sides generally only open the side door and do not open the main entrance. The hall is a solemn place. All-important ceremonies such as ritual rituals, wedding ceremonies, old princes and high deaths are generally related to the church. The cards dedicated to the "Tian Di Jun Qin Shi" are in the halls. When the bride and groom are married, they worship the heavens and the earth in the hall, and they worship the parents. The statutes of the deceased are also carried out in the halls. The important events and gifts in the old days are also carried out in the hall. One thing to note is that the houses in the Huxiang area are generally not covered with wooden boards, not like the houses on both sides of the house. The houses on both sides will generally adopt moisture-proof measures. That is, when building a house, a relatively large stone pier is used as a housing base, a house shelf is set up above the stone pier, and the ground is separated by a wooden board, and the surface space occupied by the height of the stone pier is vacated.

The woodcarving crafts since the Ming and Qing Dynasties may be visible. It is not like the woodcarving craft style before the Song Dynasty. Since the Ming and Qing Dynasties, the wood carving styles of Hunan have shown a distinct tendency to differentiate. Religious beliefs everywhere, the factors of value difference led to the diversity of wooden art style. It has both exquisite and elegant styles, as well as extensive and simple styles. Even if the residential buildings are generally consistent, but according to the owner's situation, the rich is elegant, and the poor is extensive.

The Cultural Significance of the Ming and Qing Dynasties and the Late Wood Art

Because the wood carvings of the Ming and Qing Dynasties are relatively close, we can clearly see the differences in their cultural forms. The Changsha area of this period was relatively silent in the wood carving process. The reason is still war. In the fourth year of Jianyan in the Southern Song Dynasty (1130), Jin Bing made a big move southward, the Changsha crisis, and after the fall of Changsha, the massacre. Afterwards, the Mongols attacked Changsha, and after the city was broken, they killed the people and Changsha people killed themselves. Later, Chen Youlv and Zhu Yuanzhang were on the war against Changsha. Since then, there have been nine years of war in the early Qing Dynasty in Changsha. Since then, the Qing Dynasty still has a war to quell the rebellion of the princes in Changsha. Later, the Changsha Battle, one of the three major battles of the Second World War, also occurred in here.

The remote areas outside Changsha are relatively stable. Due to the differences in geopolitical environment and cultural traditions, the choice of wood carvings has different tendencies. As always, Nanyue Hengshan uses religious themes as the mainstream form of sculpture. Some of them are located in the southern part of the country, but they do not pay attention to the rules of the court. Shaoyang people are active in doing business and dare to sway. The ancient saying goes that there are nine heads of birds in the sky. There are Hubei's hustle and bustle on the ground. Nine lakes are lower than a Baoqing (Baoqing is Shaoyang). Explain that Shaoyang has a strong personality and dares to do things. From Shaoyang's bamboo carvings to the world's countries, and today's Shaoyang businessmen

everywhere, Shaoyang people's bamboo and wood carvings really contain their toughness. This tenacity is also a cultural character.

In addition, because of the geographical factors, the local wood is excellent and meticulous in the Yuan River area, so its carving process is also particularly particular. This kind of attention gradually formed a habit, so that there was less Nanmu later, carving with the *Sapium Sebiferum* wood and Wenzhi wood also tried to achieve the same result carved with nanmu. It can be said that the wood carving process of the Yuan River contains the unique and exquisite cultural character formed by the Yuan River area artists. Similarly, the walnut carvings in the central Hunan region reflect the extremely subtle cultural character unique to the people of Hunan. For the Xiangxi area, its carvings have both primitive and simple tastes (such as statues) and extremely fine (such as "three drops of water").

The cultural significance of the wood carving technique in Meis Mountain (Meishan) area is different from the wood carving meaning of all the above areas. Meishan has maintained the original cultural features unique to the region, and in the Meishan people, the spirit of the barren mountain and the teaching of survival The craftsmanship and the culture of respecting the ancestors of the ancestors were particularly obvious. Even though the Song Dynasty implemented the "Kai Mei Shan", the cultural character of the Meishan people persisted.

In addition, the tablets of the "Tian Di Jun Qin Shi" written in the Huxiang woodcarvings reflect the recognition of Confucian culture to a certain extent. From the perspective of housing construction in Huxiang area, the strict mode of the house and the side room complemented the pattern of the Zhou Dynasty ritual and law. The climate in Huxiang is humid and the buildings are difficult to preserve. In addition, the destruction of ancient buildings by the Cultural Revolution has brought certain difficulties to the study of woodcarving art. In particular, it is relatively lacking in the physical examination of buildings before the Ming Dynasty. However, it is certain that the Huxiang residential buildings before the Ming and Qing Dynasties should also follow the ritual system. As for the farming equipment in Hunan and Hunan, it is similar to that depicted in "Tian Gong Kai Wu". There are not many carvings. The main meaning is practical.

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