



Dong Brocade at Hunan, China: Cultural Identity, and Re-invention of tradition from the perspective of Intangible Cultural Heritage

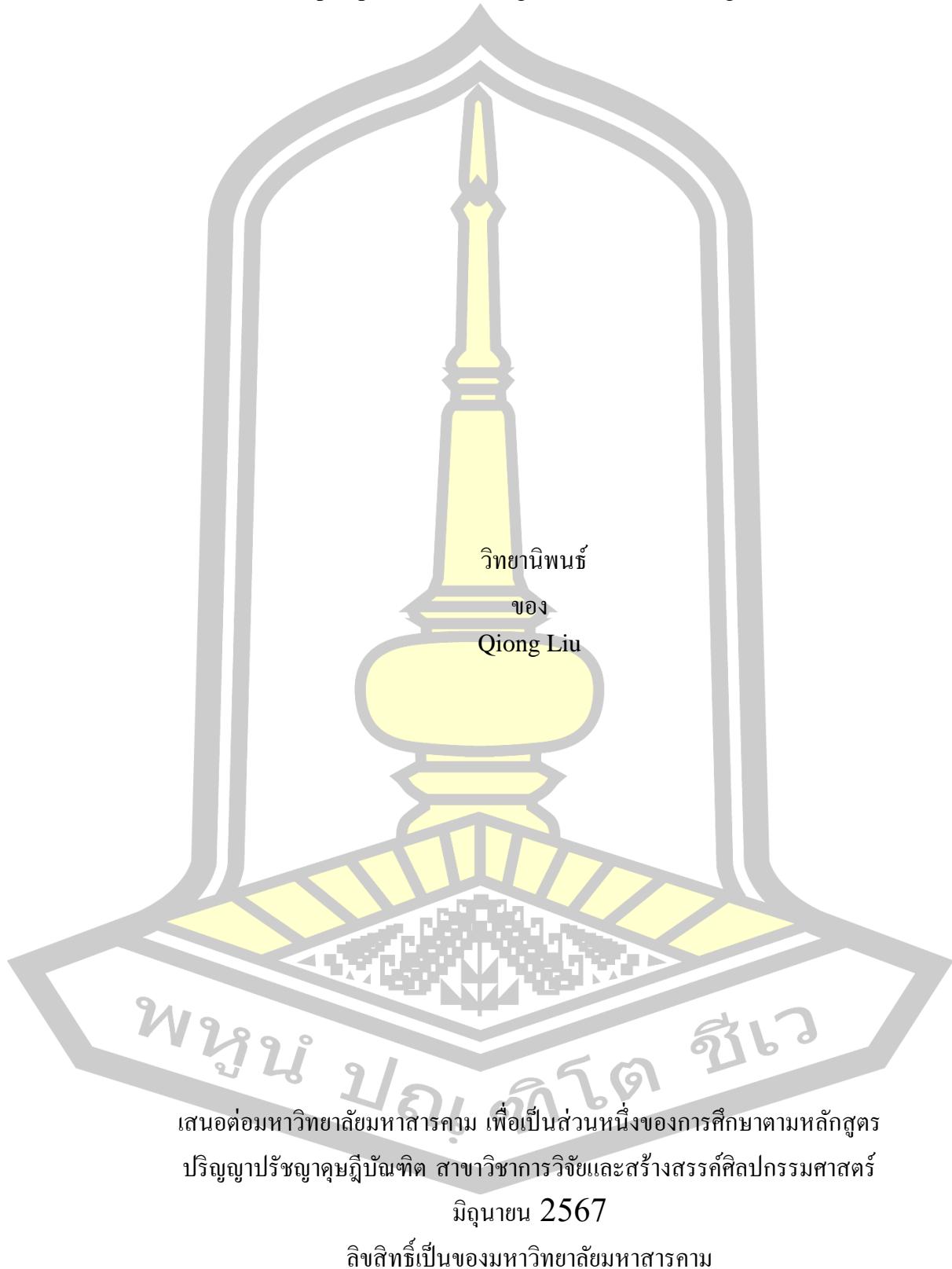
Qiong Liu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation

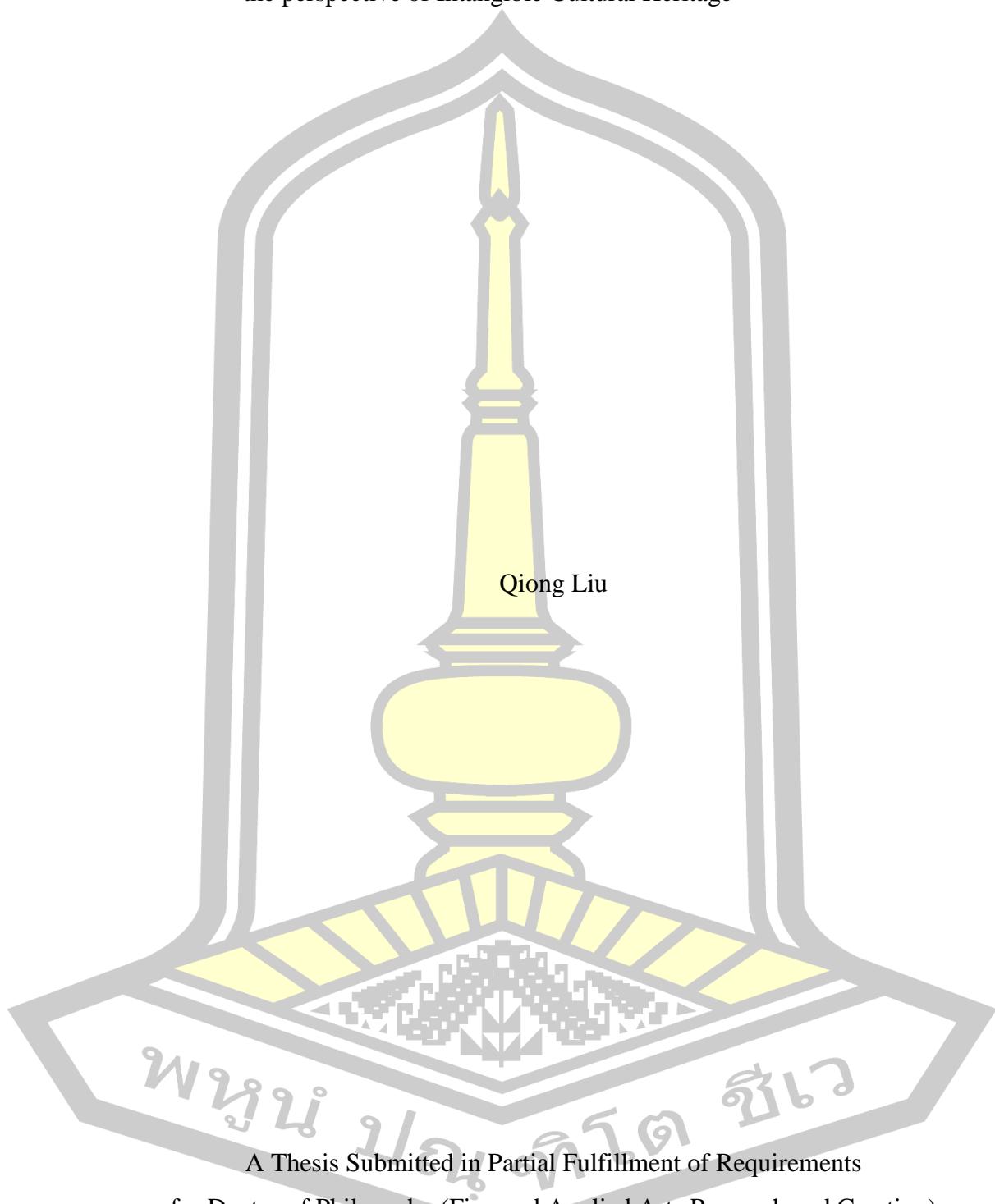
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A Thesis Submitted in Partial Fulfillment of Requirements
for Doctor of Philosophy (Fine and Applied Arts Research and Creation)

June 2024

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The examining committee has unanimously approved this Thesis, submitted by Ms. Qiong Liu , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

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ABSTRACT

The research topic: Dong Brocade in Hunan ,China : Cultural Identity, and Re-Invention of Tradition from the Perspective of Intangible Cultural Heritag. This research is qualitative in nature, taking Dong brocade as the research text, and mainly utilizing the two research concepts of cultural identity and traditional reinvention. Two data collection methods are used: literature research and field survey. There are four research objectives: first, to study the history and social and cultural development of the Dong people. Second, to study the historical development and artistic characteristics of Dong brocade in Hunan Province from the perspective of cultural identity. Third, study the current situation of the development of contemporary Dong brocade techniques and the evolution of the production process, inheritance mode, and innovative thinking from the perspective of traditional reinvention. Fourth, to study the living inheritance ways and means of Dong brocade from the perspective of intangible cultural heritage protection.

The Dong is an ethnic minority in China. In the cultural tradition of the Dong, Dong women have created a unique brocade culture, Dong brocade, with their unique aesthetic sense and superior weaving skills. The brocade of the Tongdao Dong Autonomous County in Hunan Province is famous for its colorful patterns and designs, and became a national intangible cultural heritage of China in 2008. Dong brocade is not only the embodiment

art, but also carries the love and respect of Dong people for life, nature and national culture. The purpose of this paper is to elaborate the aesthetic characteristics and inheritance status of Dong brocade through the combing of the development history of Dong brocade in Tongdao County , Hunan Province, especially to study the traditional re-invention of Dong brocade culture in the context of intangible cultural heritage protection. From the perspective of cultural identity, this paper examines the artistic characteristics of the patterns and motifs and craft techniques of Dong brocade in Hunan Province, reveals the emotional expression of the Dong people towards life, nature and national culture, and analyzes the status and value of the Dong brocade in the Dong community, as well as its impact on the

identity and social cohesion of the Dong people. We explore the importance of traditional reinvention of Dong brocade as well as innovative thinking and methods under the perspective of intangible cultural heritage, and analyze the contribution of traditional reinvention to the cultural heritage and development of Dong brocade, as well as the challenges and opportunities that may be faced in the process of reinvention. From the perspective of intangible cultural heritage protection, we also discuss how to promote the inheritance and development of Dong brocade and protect its unique value as intangible cultural heritage by means of government support, laws and regulations.

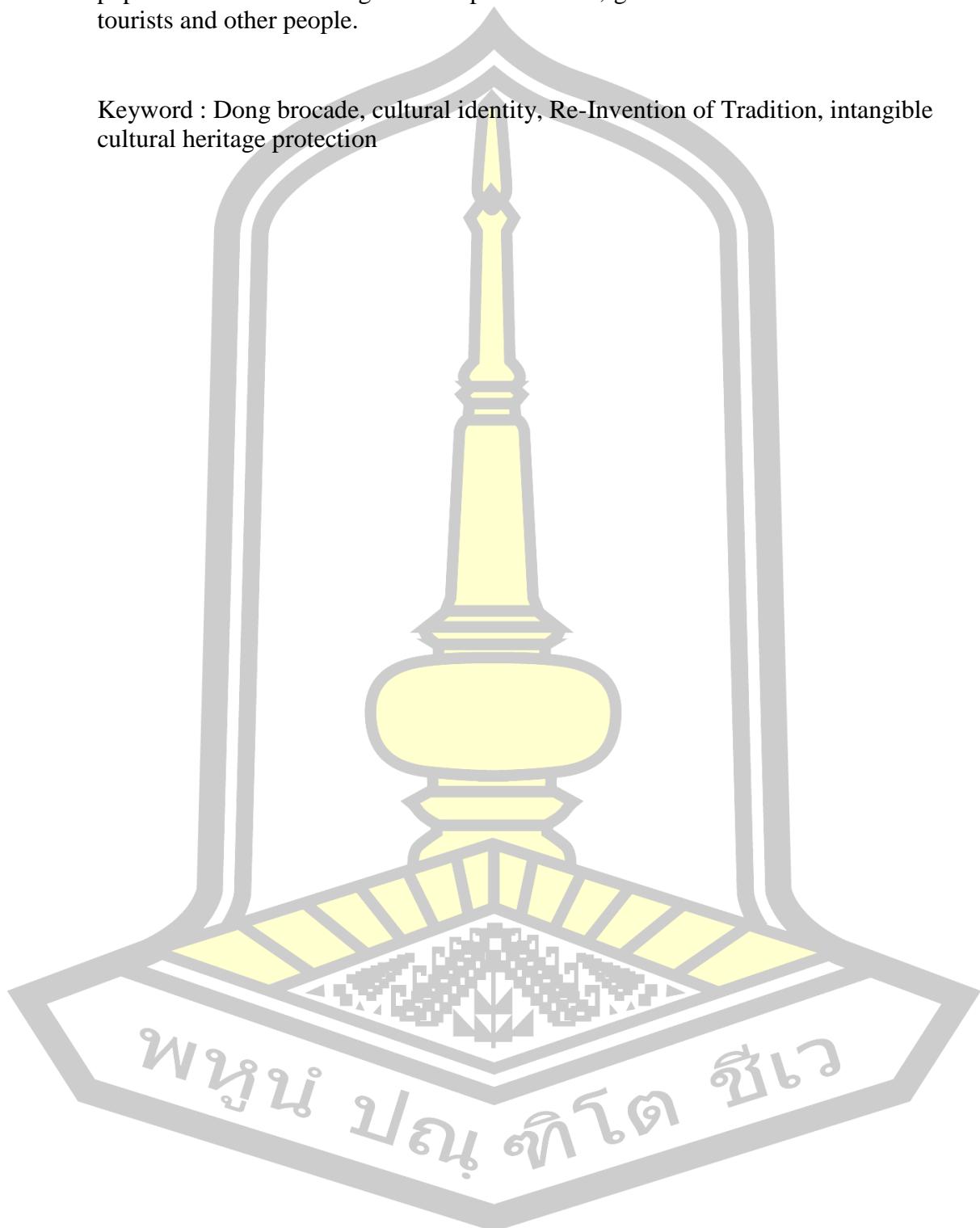
This study concludes that the creation of Dong brocade is an unconscious and conscious invention of the Dong people, as well as a product of the Dong people's solution to their daily needs and aesthetics. Dong brocade is an expression of the Dong people's life, nature and national culture. However, with urbanization and globalization, traditional culture is fading out of people's view, and the interest of the younger generation tends to modernize their lifestyles. In this environment, the weaving skill of Dong brocade is in danger of being lost. In addition, the competition in the commercial market has also caused the loss of Dong brocade weaving skills. The impact of mass production and cheap products may lead to a decline in the market share of Dong brocade traditional handicrafts, and the lack of talents also restricts the development of Dong brocade inheritance. Inheriting Dong brocade skills requires patience and time, but the fast pace of modern life may make young people reluctant to invest enough time and energy to learn this skill, so the importance and urgency of Dong brocade traditional re-invention should not be ignored. First of all, Dong brocade, as a cultural heritage, represents the cultural identity and traditional wisdom of the Dong people. Passing down Dong brocade can protect and pass on this valuable cultural heritage so that future generations can understand and respect their roots. Secondly, traditional handicrafts

have a cohesive role in the community. Inheriting Dong brocade can enhance the sense of identity and cohesion of the Dong community and promote social harmony and stability. Dong brocade is also an important part of cultural tourism and cultural creative industries in the Tongdao Dong Autonomous County, Hunan Province, which brings opportunities for local economic development and also provides a sustainable way to inherit Dong brocade. Furthermore, the traditional reinvention of Dong brocade can integrate modern design and technology to create new and unique works, attracting more young people to participate in the inheritance of the tradition and revitalizing traditional culture. Finally, through the inheritance of Dong brocade, it can provide more people with the opportunity to learn about history, culture and tradition, promote the protection of China's intangible cultural heritage, and cultivate their cultural self-confidence and sense of identity. As China's intangible cultural heritage, Dong brocade cannot be separated from cultural identity in the process of tradition re-invention, and the establishment of cultural identity itself plays an important role in preserving China's cultural heritage and improving cultural soft power.

This study covers most of the areas of Dong brocade inheritance in

Tongdao Dong Autonomous County, Huaihua City, Hunan Province. The study population included Dong brocade practitioners, government and related researchers, tourists and other people.

Keyword : Dong brocade, cultural identity, Re-Invention of Tradition, intangible cultural heritage protection



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Qiong Liu

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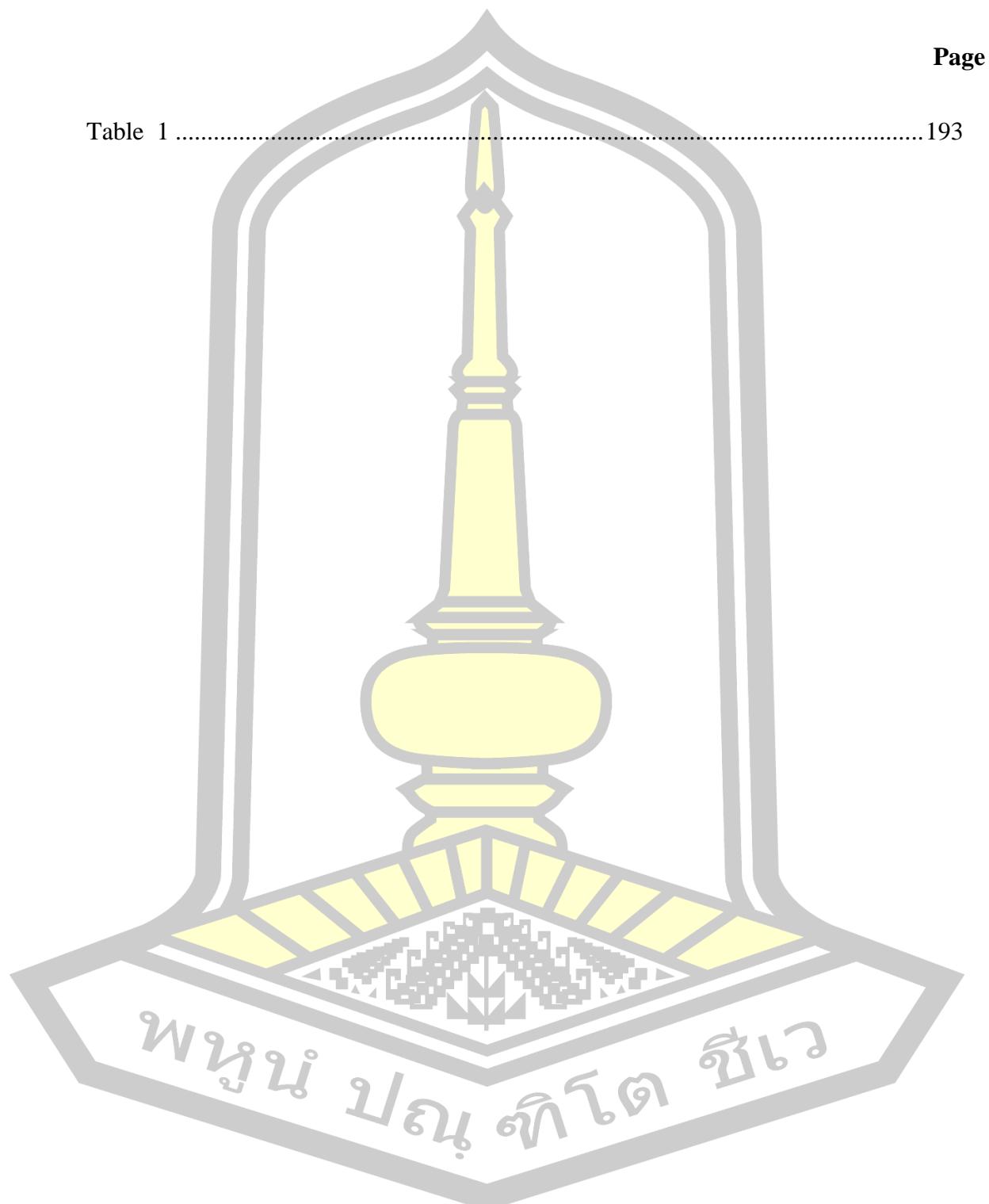
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The logo of the Ministry of Culture and Tourism of Laos is a stylized, light-yellow emblem. It features a central, slender, fluted spire or stupa-like structure with a small finial at the top. Below the spire is a rounded, bulbous base. The entire emblem is set within a decorative, arched frame that resembles a window or a portal. At the bottom of the emblem, there is a decorative base with a geometric pattern of yellow and grey triangles. Below this base, the text 'ພະນັກງານ ປະວາງ ລາວ' is written in Lao script, which translates to 'Ministry of Culture and Tourism of Laos'.

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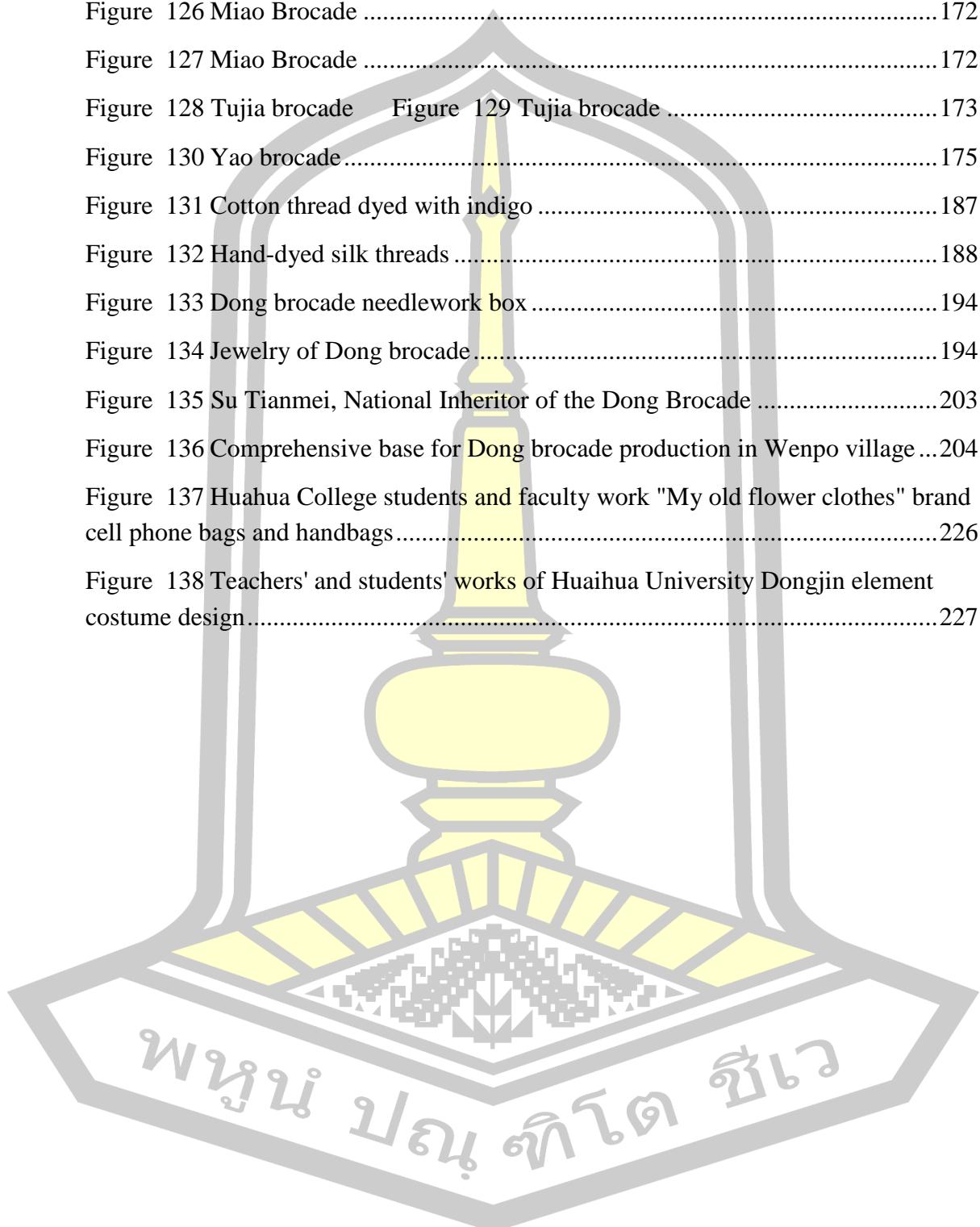
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CHAPTER I Introduction

1. Background of Research

After the industrial revolution, the productivity of mankind has increased dramatically, and at the same time, the way of interaction between mankind and nature has shifted to a more exploitative mode, and the ecological environment has begun to suffer continuously, and the diversified cultural heritages are disappearing rapidly, which is particularly serious in developing countries, and the traditional cultures of ethnic minorities are also facing the reality of endangerment, and many precious traditional cultures and handicrafts of ethnic minorities are disappearing gradually. People are gradually realizing this, and have begun to consciously protect their living environment. The "environment" includes both the natural environment and various cultural environments. More and more people in the academic world have begun to pay close attention to this aspect, especially the protection and transmission of intangible cultural heritage.

In recent years, the concept of "intangible cultural heritage" has long been recognized. In 1840, France enacted the world's first law on the protection of cultural heritage - Mérimée's *Historic Buildings Act*; in 1950, Japan enacted the *Cultural Properties Protection Act*, which for the first time put forward the concept of intangible cultural heritage protection; In 1969, the United States enacted the *National Environmental Policy Act*, which put forward the idea that every citizen should establish *the concept of protecting the common cultural heritage* of mankind. 1972, the United Nations Educational, Scientific and Cultural Organization adopted the *Convention Concerning the Protection of the World Cultural and Natural Heritage* in the 17th session of its conference held in Paris. This Convention gave a definition of "cultural heritage" in the modern sense of the word, but during this period the definition of "cultural heritage" focused on tangible heritage and ignored intangible cultural heritage. With the development of the times, people realized this, and in 2003, the 32nd session of the United Nations Educational, Scientific and Cultural Organization (UNESCO) held in Paris adopted the Convention for the Safeguarding of the Intangible Cultural Heritage, and put forward the slogan "*Safeguarding the Intangible Cultural Heritage*", which was an important milestone for the safeguarding of intangible cultural heritage around the world. This is an important milestone for the safeguarding of intangible cultural heritage worldwide. The Convention has been ratified by 47 member states, including 16 in Europe, 9 in Asia, 9 in Africa, 7 in Latin America and 6 in the Arab region. 2004 saw China's accession to the Convention and the adoption of the *Intangible Cultural Heritage Law of the People's Republic of China* in February 2011, and in April 2011 China submitted its first compliance report to UNESCO, which symbolizes the Chinese government's commitment to safeguarding the intangible cultural heritage. Chinese government's determination to safeguard ICH, and also symbolizes that the cause of safeguarding ICH in China is moving forward. On October 29, 2015, the Fifth Plenary Session of the 18th Central Committee of the Communist Party of China (CPC) adopted the "*Proposals of the Central Committee of the Communist Party of China on the Formulation of the Thirteenth Five-Year Plan for the Development of the National Economy and Society*," which "*Constructing an inheritance system for outstanding traditional*

Chinese culture, strengthening the protection of cultural heritage, revitalizing traditional crafts, and implementing a project to collate Chinese classics." into China's thirteenth five-year plan.¹ The inclusion of "*revitalization of traditional crafts*" in the national development plan signifies the importance attached to the cultural industry in the future development of the country, and this policy orientation has given great impetus to the development of traditional handicrafts, and will open up a new outlook for the development of traditional handicrafts in the new era.

According to the United Nations Educational, Scientific and Cultural Organization (UNESCO) *Convention for the Safeguarding of the Intangible Cultural Heritage*, the intangible cultural heritage is a form of cultural knowledge that has been transmitted from one generation to the next by people in different regions; its bearers should be the groups and individuals living in a certain region or community, and the main body of its possessors should be the people of that region. However, since the launch of the ICH safeguarding program, what is the attitude of these owners? Do they care about their cultural voice? Do they cherish their cultural knowledge passed down from generation to generation? Will they actively participate in the safeguarding of their own cultural traditions in their region? Do they feel proud of their culture in the process of preservation? Can they realize the value of their cultural existence? (Fang, Li Li, 2006)

The cultural connotation of traditional handicrafts of ethnic minorities contains three levels: firstly, the technical level, which includes the raw materials used and production techniques; secondly, the artistic level, which includes shapes, styles, colors, patterns, motifs, and so on, and of course, shapes, styles, colors, patterns, and so on of this level often have their special symbolic significance in their own ethnic cultures; and thirdly, the sociocultural significance (Zhang Jianshi, Yang Zhengwen and Yang Jiaming, 2005). The study of traditional ethnic handicrafts should take a comprehensive perspective, focusing not only on the tangible objects, but also on the intangible cultural symbols embedded in them. This approach requires placing traditional ethnic handicrafts in the cultural context of the ethnic group, exploring the techniques and symbols in depth to better understand their sociocultural value, rather than just viewing them as an isolated skill.

The study of traditional ethnic handicrafts should dig deeper into the cultural connotations behind them. Every handicraft contains a wealth of cultural symbols, which play an important role in the culture of the people. For example, elements such as patterns, floral motifs and colors are often not only decorative, but also unique interpretations of nature, religion and life, with unique symbolic meanings. Researchers need to dig deeper into the meaning behind these symbols and explore their role and status in ethnic culture. We cannot regard traditional ethnic handicrafts as only a craft technique and neglect their profound social and cultural values. These skills often play an important role in the social life of the ethnic group and are closely connected with religion, rituals and ceremonies. For example, in some ethnic cultures, specific handicrafts may be linked to important life rituals such as marriage and

¹ *Recommendations of the Central Committee of the Communist Party of China on the Formulation of the Thirteenth Five-Year Plan for National Economic and Social Development* (October 29, 2015)
Adopted by the Fifth Plenary Session of the Eighteenth Central Committee of the Communist Party of China).
http://www.gov.cn/xinwen/2015-12/11/content_5022855.htm

childbirth, and have special social functions. Therefore, researchers need to gain an in-depth understanding of the role of these crafts in social life and analyze their impact on social structure, interpersonal relationships and other aspects. Most importantly, the study of ethnic traditional handicrafts cannot be divorced from the essence of the ethnic culture to which they belong. Each ethnic group has its unique history, values, belief system, etc., and these elements profoundly influence the formation and development of handicrafts. Researchers need to place handicrafts in such a cultural context and explore their interactions with the national culture. By placing handicrafts in the context of national culture, researchers can better grasp their unique significance and value. Such a research method will help to more comprehensively recognize and pass on traditional national handicrafts.

Dong brocade is a handicraft with a long history dating back more than 2,000 years, which began with the production and living practices of the Dong people in China, showing the crystallization of the wisdom of the people of Hunan, Guizhou and Guangxi provinces. This traditional brocade work is famous for its colorful patterns and motifs, revealing deep cultural connotations, especially in the Tongdao Dong Autonomous County, Huaihua City, Hunan Province, where the most complete heritage is preserved. Although the Dong brocade of Tongdao County in Hunan Province has a long history, it is far less well known and noticed than the four famous brocades of China: Yun brocade, Shu brocade, Song brocade and Zhuang brocade. Even in Hunan Province, where Dong brocade is one of the four major ethnic minority brocades, along with Tujia brocade, Miao brocade and Yao brocade, it is not as industrialized as Tujia brocade. With the Dong brocade was listed as a national intangible cultural heritage in 2008, Dong brocade as a national character of the ethnic folk handicrafts frequently appear in the major expositions, Dong brocade has gradually been the attention of the outside world.

Dong brocade is the treasure of the Dong people, and its colorful patterns profoundly reflect the Dong people's love and respect for life, nature and national culture, while also conveying the optimistic spirit of the national culture and the desire for a better future. These carefully woven patterns contain strong emotions and are the carrier of the Dong people's emotional expression. Dong brocade is not only a material product, but also a mirror of culture. Its patterns integrate the values and beliefs of the Dong people and reflect their concept of living in harmony with nature. These patterns are both decorative and symbolic, and each pattern has its own unique meaning and symbolism. From the blue sky and white clouds to landscapes and gardens, from flowers, plants, birds and animals to characters and legends, the patterns on Dong brocade are like a colorful national epic, telling the emotions, thoughts and hopes of the Dong people. The production process of Dong brocade is a kind of exquisite skill, but more importantly, it is the spiritual connotation it contains. While meeting the basic needs of life, Dong brocade skillfully combines practical functions with spiritual needs, becoming a carrier of cultural inheritance. Each thread represents the wisdom and hard work of the Dong people, weaving the history, tradition and emotion of the nation into it. Dong brocade is not only clothing, but also a kind of mobile art gallery, recording the life, faith and hope of the Dong people.

However, the Dong brocade, like other ethnic folk arts, is undergoing profound changes in the lifestyle and values of the Dong society with the increasing pace of social change. The traditional natural economy is gradually collapsing, replaced by the proliferation of the commodity economy. The evolution of this economic structure makes the survival environment of Dong brocade, a traditional handicraft skill, deteriorate. Modern lifestyles and consumption concepts have led to a decrease in demand for traditional handicrafts, and Dong brocade, as a non-modern industrialized production of handicrafts, is facing fewer and fewer makers and inheritors. The crisis of Dong brocade inheritance is becoming more and more significant, and the national cultural memory it carries is gradually being faded into oblivion. How to carry out cultural research and protect and recreate this handicraft in a society where cultural territories are constantly being wiped out and traditional handicrafts are constantly being impacted by the commercialized economy, so as to make it a living inheritance, has positive practical significance and historical value.

This paper centers on the pattern artistic characteristics and technology of Dong brocade in Tongdao Dong Autonomous County, Huaihua City, Hunan Province, through examining the development history, pattern, modeling characteristics, technology, fully obtaining the reasons for the formation of the art of Dong brocade and the surface characteristics, analyzing the artistic value of Dong brocade as well as its cultural value from the perspectives of cultural connotation and visual aesthetics, and analyzing the inheritance of intangible cultural heritage with the current situation of the protection of the Dong brocade resources. The way and method of Dong brocade is analyzed in the light of the protection status of the intangible cultural heritage. Finally, it is hoped that through the study of cultural identity of Dong brocade in the Tongdao County to find out the various values existing in the art of Dong brocade, and in order to combine with the current situation of its development, to carry out Re-Invention of Tradition research of Dong brocade, and to explore the innovative application and development paths of Dong brocade in cultural tourism and cultural and creative industries. It is hoped that this can arouse the society's awareness, interest and attention to the culture of Dong brocade, as well as discuss the specific implementation level of intangible cultural heritage protection, and seek ways and means of living transmission of Dong brocade weaving skills.

Tongdao County, Hunan Province, Dong brocade as a kind of carrying minority people's survival wisdom and cultural qualities of folk handicrafts, can provide nutrients for the development of modern art, so it will not be abandoned because of "born poor", not to mention the traditional skills of "backward" and obscure the beauty of its art. Therefore, it will not be abandoned because of its "poor birth", nor will it be obscured by the "backwardness" of traditional skills, and the beauty of its art, similar to the Dong brocade, such an excellent traditional cultural treasure will surely shine in the modern society, standing in the forest of the world.

2. Research Objectives

There are 4 research objectives as follow.

- 2.1 To study the history and sociocultural development of the Dong people.
- 2.2 Study the historical development and artistic characteristics of Dong brocade in Hunan Province from the perspective of cultural identity
- 2.3 To study the current situation of the development of contemporary Dong brocade techniques and the evolution of production processes, inheritance modes and innovative thinking from the perspective of traditional reinvention.
- 2.4 To study the ways and means of living transmission of Dong brocade from the perspective of intangible cultural heritage protection.

3. Research Questions

- 3.1 The Dong is an ethnic minority with a long history and splendid culture in China. What kind of evolution has the history and social and cultural development of the Dong gone through?
- 3.2 Dong brocade has gone through a long development and is the crystallization of the wisdom of Dong people, Dong brocade is closely related to the life of Dong people, what are the artistic characteristics of Dong brocade and how is it linked with Dong people to form a cultural identity?
- 3.3 What is the current status of the Re-Invention of Tradition of Dong brocade? In what ways is the Re-Invention of Tradition taking place?
- 3.4 What are the survival status, protection status and inheritance status of Dong brocade as intangible cultural heritage in Passage, as well as the local government's protection policy and strategy when it comes to it?

4. Definition of Terms

4.1 Dong Ethnic Group

The Dong Ethnic Group is an ethnic group in China, mainly located in Guizhou, Hunan, and Guangxi in China. Dong Ethnic Group refers more to ethnic identity in the anthropological sense, and is used in official and academic contexts to emphasize the identity and cultural characteristics of the Dong as an ethnic minority in China. The word "*Dong*" in this research refers to "*Dong people*" or "*Dong ethnic group*".

4.2 Dong brocade

Dong brocade is an important form of traditional craftsmanship among the Dong folk in China. It is made by Dong women using weaving techniques to weave various yarns into fabrics with rich patterns, usually used for making clothing, household items and ceremonial purposes. Dong brocade has strong national characteristics and cultural connotations, often reflecting the Dong people's love and respect for nature, life and traditional culture. Its patterns are mostly inspired by natural scenery, flora and fauna, myths and legends, ethnic customs, etc., and are full of creativity and symbolism. Dong brocade has an important position in Dong society, not only as an important part of national costume, but also plays an important role in various ceremonies such as weddings, funerals and festivals. At present, the Dong brocade weaving technique in the Tongdao Dong Autonomous County, Huaihua City, Hunan

Province, has preserved the most complete inheritance. The focus of this paper is on the Dong brocade in the Dong area of Tongdao, Hunan Province.

4.3 Cultural identity

"*Cultural identity*" is the positive recognition of what is most meaningful to a nation formed by people living together in a large national family over a long period of time, and at its core is the recognition of a nation's basic values; it is the spiritual bond that unites the large national family, and the spiritual foundation on which the large national family can be sustained. Therefore, cultural identity is the important and deepest foundation of ethnic and national identity. In today's era of economic globalization and the promotion of economic development in the Dong region.

Dong brocade weaving, as a vital folk art, has been gradually integrated into the daily life of the Dong people in the long history of evolution, and has become an indispensable part of their cultural heritage. This special brocade weaving technique is not only unique and significantly different from the traditional crafts of other ethnic groups, but also a profound interpretation of the Dong people's identity, history, beliefs and core values. Dong brocade has become a symbol of Dong culture, representing their firm expression of their cultural identity.

4.4 Re-Invention of Tradition

Re-Invention of Tradition: Eric Hobsbawm argues in *Re-revention of tradition* that many so-called traditions are really just modern inventions, but they are accepted and honored as traditions. However, such invented traditions are not irrelevant to the past, but rather imply continuity with the past, and wherever possible, these invented traditions attempt to establish continuity with an appropriate and historically significant past. Such invented traditions have a political or economic purpose. In the context of culturally based tourism development, the invention of traditions or the reproduction of cultural products is clearly for economic gain. At the same time, Eric Hobsbawm argues that an important function of these newly invented traditions is to give cohesion to, or establish membership in, groups, real or fake, and he points out in particular that the invention of traditions is to some extent related to the modern concept of the "nation". In other words, the invention of tradition is an important method in the process of nation-building and a very important factor in understanding the phenomenon of the nation. (Eric Hobsbawm, 2004)

The concept of "*Re-Invention of Tradition*" of Dong brocade in this paper is the main body of innovative thinking and innovative methods of Dong brocade. The traditional reinvention of Dong brocade is not a newly invented tradition, but a revival of the long-established Dong brocade weaving craft, so that the Dong brocade can be combined with tourism and cultural creativity. The function, positioning and significance of the Dong brocade in the contemporary society are affected by the influence of commercialization, and it is "*invented*". How to make today's Dong brocade art reflects the deep national cultural heritage and distinctive features, while at the same time can carry out the traditional re-invention, will be an important issue for the development and inheritance of today's Dong minority. In the process of "*re-invention*", we should not only respect the uniqueness of traditional art and reflect the ethnic characteristics of the Dong people, but also reflect the aesthetic and spiritual pursuit of contemporary people. It is necessary to have the inheritance of traditional

national culture, but also to have innovation, and emphasize the continuity of the design.

4.5 Intangible cultural heritage

Intangible cultural heritage has a "special" heritage attribute, and intangible cultural heritage is not heritage in the traditional sense. Unlike tangible cultural heritage, which bears the social and cultural imprints of a specific historical period, intangible cultural heritage absorbs the cultural nutrients of different historical periods in the course of its transmission and circulation, and develops continuously with the continuation of its lineage. From this perspective, intangible cultural heritage is by no means a historical framework, but a dynamic system of historical sedimentation.

The listing of Dong brocade as an intangible cultural heritage helps to protect and pass on this ancient craft. Such recognition and protection measures can attract more attention and resources to promote the study, transmission and development of Dong brocade, thereby preventing its gradual disappearance.

5. Research Methodology

This research is qualitative.

5.1 Scope of the Study

5.1.1 Area scope Study area

The Dong is one of the ethnic groups in China with a population of millions. According to China's seventh population census in 2020, the Dong had a population of 3,495,993.² The Dong are mainly found in Guizhou, Hunan, Guangxi and parts of Hubei provinces.

In Guizhou Province, it is mainly found in Tianzhu County, Jinping County, Liping County, Congjiang County, Rongjiang County, Jianhe County, Sanxiu County, Zhenyuan County and other counties in Qiandongnan Miao and Dong Autonomous Prefecture, as well as in Yuping Dong Autonomous County and Jiangkou County in Tongren City. In Hunan Province, it is mainly found in the counties of Tongdao Dong Autonomous County, Xinhuang Dong Autonomous County, Zhijiang Dong Autonomous County, Jingzhou Miao and Dong Autonomous County, as well as Suining County and Huitong County. In the Guangxi Zhuang Autonomous Region, they are mainly found in Sanjiang Dong Autonomous County, Rongshui Miao Autonomous County, Luocheng Mulao Autonomous County and Huanjiang Maonan Autonomous County. In addition, there are tens of thousands of people in Enshi, Xuan'en, Xianfeng and other counties and cities in Hubei Province's Exi Tujia-Miao Autonomous Prefecture. It is customary to call Tianzhu, Jianhe, Jinping, Sanxiu, Zhenyuan, Xinhuang and other counties as the northern region, and Liping, Rongjiang, Congjiang, Sanjiang, Rongshui, Longsheng, and Tongdao as the southern region.

Under the specific natural ecological environment, the Dong people have developed a set of traditional culture with national and regional characteristics. The

² <https://www.shujujidi.com/shehui/101.html> Data Base.2022.7.31.Ranking of Population of Various Ethnic

Minorities in China and Major Distribution Areas

formation of this unique culture has been influenced by both the geographical environment and the penetration of Chinese Han culture. Since the Ming and Qing Dynasties, the northern part of the Dong settlement area has had more exchanges with Han Chinese culture, so its culture has been more influenced by foreign cultures. Meanwhile, the influence of successive political forces has also led to changes in the social structure and cultural practices of the Dong in the northern part of the area, which are significantly different from those in the southern part of the area. This study mainly focuses on the southern Dong region, because compared with the northern Dong, the southern Dong region, due to its relatively closed geographic environment, is less affected by foreign cultures, and the speed of cultural change is relatively slow, preserving more original cultural elements, such as traditional costumes, brocade, dances, and folk songs, etc. In addition, the southern Dong society is based on the basic unit of the Dong cottage and the family, and it has a more complete social structure and organizational form. In addition, the Dong society in the south is mostly based on Dong villages and families, with more complete social structure and organization. They continue their own unique cultural traditions. In the southern Dong region, the unique ecological environment and historical background of Dong traditional culture provide favorable conditions for the preservation and inheritance of their culture. Therefore, the Dong brocade culture has been preserved in Tongdao Dong Autonomous County of Hunan Province, which belongs to the southern Dong cultural circle, and has become a national intangible cultural heritage.

This study is focused on the Dong people in the Southern Dong region, and the Tongdao Dong Autonomous County, Huaihua City, Hunan Province, is the scope of the main fieldwork and qualitative research. Tongdao County was established on May 7, 1954, which is the earliest autonomous county established in Hunan Province. It is located in the southernmost part of Huaihua City, Hunan Province, at the junction of Hunan, Guangxi, and Guizhou provinces (regions), and is the main road to the Great Southwest of China. East neighboring Hunan Province Suining County and Chengbu Miao Autonomous County in Hunan Province, and in the north it is bordered by Jingzhou Miao and Dong Autonomous County in the north in the north, and Guangxi Zhuang Autonomous Region in the south Sanjiang Dong Autonomous County Longsheng Autonomous County, Guangxi Zhuang Autonomous Region Longsheng Autonomous County and Longsheng Autonomous County in Guangxi Zhuang Autonomous Region to the west. Qiandongnan Miao and Dong Autonomous Prefecture Liping County The county is 58 kilometers wide from east to west and 68 kilometers long from north to south. The whole territory is 58 kilometers wide from east to west and 68 kilometers long from north to south, with a total area of 2,239 square kilometers in the county. According to the seventh population census data, as of 00:00 on November 1, 2020, the resident population of Dong Autonomous County of Tongdao is 20,047³, the whole territory is 58 kilometers wide from east to west and 68 kilometers long from north to south, with a total area of 2,239 square kilometers, which accounts for 1.4% of the total area of the province. There are 14 ethnic groups, mainly Dong, Han, Miao and Yao, of which the Dong ethnic group accounts for

³ Bulletin of the Seventh National Population Census of Huaihua City [1] (No. 1) - Population of the City. People's Government of Huaihua City [cited 2021-08-01]
https://baike.baidu.com/reference/10369943/7ac6os3eeCaoNSI1JHcYAxYHeOhTdefU7g9pOddTY_OA6khD_LrOxoVvTPIN44vIM359dJzwa9Ex6NcnsJw3mR8hFCQYS2VVktiU1-wYJ6Giwcwt84qO3rcZUlgPiITVOflnx35wmsKqc-6aJPKnElqaPZ1

78.3% of the total population. Tongdao Autonomous County jurisdiction over 9 townships and 2 townships, 152 administrative villages, Dong brocade heritage area accounts for about 60% of the total area of the Tongdao Dong Autonomous County, mainly in the west and south of the townships and townships known as the "hundred miles of Dong cultural corridor", mainly in the Yatunbao Township, broadcasting the Yang Township, the town of Jingwuzhou, the only slope of the townships, the township of Shuangjiang, Huangtu Township, Pingtan Township, Longcheng Township, Pingyang Township, Ganxi Township, and some villages in Xianxi Township (Yanhui Wang and Wei Chen, 2010).

In conducting a comparative study of Dong brocade weaving, this article will also cover areas in other provinces where Dong brocade weaving techniques are currently still preserved, such as the Dong areas of Liping in Guizhou Province and Sanjiang in Guangxi Province, which are neighboring the Tongdao Dong Autonomous County, to further explore the social ecological environment in which Dong brocade weaving is passed on.

5.1.2 Scope of Content

This paper mainly studies Dong Brocade in Hunan ,China : Cultural Identity, and

Re-Invention of Tradition from the Perspective of Intangible Cultural Heritage. The focus of this paper is mainly on the Dong brocade, which is the carrier of the ethnic culture of the Dong people, and it discusses the cultural identity of the Dong people from the patterns and designs of the Dong brocade, the manufacturing techniques of the Dong brocade and the traditional reinvention extended from the inheritance and protection of the Dong brocade of the intangible cultural heritage, and it analyzes the methods and approaches of the Re-Invention of Tradition of the Dong brocade with actual cases to provide feasible solutions to the government's living inheritance of the Dong brocade of the intangible cultural heritage. We will analyze the methods and ways of reinventing the Dong brocade tradition with practical cases, and provide feasible solutions for the living transmission of Dong brocade tangible cultural heritage in the government.

The Dong ethnic group, mainly located in China's Hunan, Guizhou and Guangxi provinces, with some population living in Hubei province. For a long time, in the process of their life and production, the Dong people, through their own wisdom, have created and developed a brocade weaving technique, Dong brocade, which is different from that of other ethnic groups. This brocade weaving technique is not only a handicraft for the Dong, but also a way of expression with unique cultural connotations. There is no standardized pattern for Dong brocade weaving, but it varies from place to place and from environment to environment. According to the different places of residence, each Dong tribe has gradually developed unique weaving techniques, such as spinning, embroidery, pick weaving, etc., so as to produce Dong brocade with different characteristics. This unique artistic aesthetics and cultural symbols have given Dong brocade a profound cultural connotation, which has extremely important research value and significance. For an ethnic group with only language but no writing, brocade has become a special symbol. Through these seemingly ordinary but mysterious brocades, the Dong people have a close connection with their rich culture, and also give the brocade patterns deep connotation and

symbolism. This unique way of cultural communication makes the patterns of Dong brocade become a carrier of Dong cultural identity and cultural inheritance at the visual and cultural levels, and thus provides a window for researchers to deeply excavate and understand the culture of the Dong people.

The unique dress culture of the Dong people in the Tongdao Dong Autonomous County has a long historical origin dating back to before the Tang Dynasty. As an important part of this dress culture, the early history of Dong brocade can be traced back to the Spring and Autumn and Warring States Periods more than 2,000 years ago, and even extended to the Han Dynasty, witnessing the colorful history of the Dong people. Historical documents reveal that during the period from the two Han dynasties to the Tang and Song dynasties, the ancestors of the Dong people had already made remarkable development in textile technology and printing and dyeing techniques. Especially in the color matching of woven costumes, they have accumulated rich experience and gradually formed their own unique aesthetic characteristics. The development of this brocade weaving technique is not only an inheritance of manual skills, but also a continuation and dissemination of Dong cultural traditions. In Dong society, the inheritance of Dong brocade skills has long been integrated into women's daily life. From an early age, Dong girls are exposed to their mother's influence in the family. Around the age of seven or eight, they begin to learn brocade weaving techniques, and by the age of thirteen or fourteen, they have basically mastered the skill. The mastery of this technique is not only a manual skill, but also an important way of cultural transmission. Brocade weaving is regarded as a "compulsory course" for women, and has become an important symbol for judging the intelligence, diligence and competence of girls. Therefore, almost every Dong woman learns to weave brocade from childhood, and regardless of their status, all of them are proficient in this skill, thus creating a unique scene of popularization of Dong brocade skill. The cultural exchanges and interactions of the Dong, especially with neighboring ethnic groups such as Miao, Yao, Zhuang and Han, have enriched the Dong brocade weaving culture. In the long historical process, the Dong have inherited and developed their own traditional brocade weaving culture, and at the same time, they have continued to learn from other neighboring ethnic groups. Such cross-cultural exchanges and integration have promoted the development of Dong brocade culture, showing its own unique style.

The Dong culture in Tongdao County, is not only reflected in Dong brocade, but also in many aspects such as Dong bright cloth and Dong clothing. This rich and diversified cultural heritage not only presents the deep historical origin of the Dong people, but also reflects the ideology, aesthetic concepts, and cultural and artistic status of the Dong people. The traditional costumes of the Dong people have a rich and colorful appearance. These costumes are not only simple clothes, but also the pursuit and expression of the Dong people's beauty. The diversity and uniqueness of dress styles reflect the lifestyle, social status and cultural identity of the Dong people. From traditional Dong bright cloth production to different styles of clothing, each piece of clothing contains rich cultural connotations, just like a vivid picture scroll, telling the stories and emotions of the Dong people. The traditional costumes of the Dong people are not only unique in style, but also show extraordinary artistic performance in brocade weaving and decoration. The Dong brocade, represented by the Dong brocade in the Tongdao Dong Autonomous County, which is the treasure

place of Dong culture, is marvelous in its tedious production process and skillful technique. Compared with other ethnic minorities, the number of heddle (device form warp in weaving textiles) used in Dong brocade can be as high as 180 groups, which is extremely rare in brocade weaving techniques. The exquisite design and skillful technique are the pinnacle of brocade weaving art. The clever combination and matching of looms and colors make the patterns of Dong brocade show an ever-changing charm and exude a unique visual aesthetic. The high performance and exquisite skills of this art have made the Dong brocade of the Dong ethnic group in the Tongdao County a precious resource for art research, which not only has an important position in the field of national art, but also has attracted extensive attention and research in the whole art world.

The artistic research value of Dong brocade is not only reflected in its exquisite craftsmanship, but also in its cultural connotation. Each piece of Dong brocade is a carefully woven artistic painting, and its patterns, colors and motifs are rich in national culture and historical emotions. These patterns and motifs are not only decorative, but also symbolize the historical memory, life attitude and national identity of the Dong people. The traditional reinvention of Dong brocade is not only the innovation of pattern and craftsmanship, but also the dissemination of emotion, belief and life attitude. In the patterns and colors of Dong brocade, we can not only appreciate the beauty of its form, but also get a glimpse of the profound connotations of the history and culture of the Dong people, their belief system and conceptual patterns, which is a witness of history and a cultural expression relying on the folk culture of the Dong people. As a living legacy of intangible cultural heritage, we should not only recognize the artistic value of Dong brocade and the cultural identity of Dong brocade and Dong people, but also pay attention to the new era of Dong brocade products and Dong brocade cultural creation. Dong brocade products convey a deep historical memory and cultural resonance.

5.1.3 Research Population

The study population includes Dong brocade practitioners, government and related researchers, tourists and other people.

5.2 Methodology of the Study

5.2.1 Research methods

The main research methods used in this paper are literature research, fieldwork and interviews, etc.

1) Literature research method

Literature research method mainly refers to the method of collecting, identifying and organizing literature and forming a scientific understanding of facts through the study of literature. The research results of the predecessors have laid a solid foundation for the research of this book. The author consults a large number of relevant research results about Dong brocade and intangible cultural heritage protection by checking books in the library collection, books and materials purchased by individuals, relevant databases on China Knowledge Network, as well as the website resources of China's ethnology, anthropology, intangible cultural heritage protection and other related researches. Mainly including: historical records about the Dong people; the local geography and ethnic culture literature about the Dong people

in the Tongdao County; the literature and books about the Dong brocade, as well as domestic and foreign academic journals about the Dong brocade research literature and websites, after a large number of literature and materials research on the origin of the Dong brocade in the Tongdao County, Hunan Province, the classification, pattern characteristics, cultural legends and so on for the collation and comprehensive analysis.

For intangible culture protection policies, government announcements and white papers from the Chinese Ministry of Culture and Tourism, provincial and municipal governments were referenced. For the documentation of Dong brocade, the most important sources are the journals published by local Dong research societies, such as the academic journal *Drum Tower*, which is sponsored by the Dong Research Society of Hunan Province and co-sponsored by Huaihua University.

2) Field research method

The author has been engaged in the study of ethnic minority costumes in the western region of Hunan Province since 2012. From August 2022 to March 2023, for the compilation of this dissertation, the author went to the Tongdao County of Hunan Province several times to conduct field surveys, focusing on excavating and organizing the information of Dong brocade's technological process, pattern characteristics, and cultural traditions. At the same time, samples of original folk works, inheritors' works, and traditional dyes and textile raw materials were collected. In the research process of this paper, the author visited Dong brocade production bases in Dong villages, Dong brocade museums, local libraries, Dong brocade research centers, and Dong brocade research and training bases in colleges and universities in Tongdao County. The representative inheritors of Dong brocade at all levels, Dong brocade weavers in villages, the person in charge of Dong brocade bases, individual operators, staff of government departments, university researchers and so on conducted relatively in-depth interviews to obtain a large amount of first-hand information.

3) Interview method

The interviews are divided into two forms: formal interviews and informal interviews. Formal interviews were conducted with Dong brocade inheritors, Dong brocade related practitioners, government and related researchers, to communicate with the interviewees with Pre-designed interview questions in order to obtain more comprehensive information. Informal interviews were conducted with villagers and tourists from Dong villages in Tongdao County, Hunan Province, as well as some villagers and tourists from Liping, Guizhou Province, and Sanjiang, Guangxi Province, and were mainly conducted in a chatting manner. The two types of interviews enabled the authors to have a deeper understanding of the cultural ecology and artistic characteristics of Dong brocade in Tongdao County, Hunan Province. Since the Dong is an ethnic group with only language but no writing, many cultures and arts are passed on by word of mouth, in order to obtain the authenticity of the content of the paper, this paper fills in the lack of literature with field research and verifies the credibility of the content of the information.

5.2.2 Method of Collecting Data

1) Collection of literature data and data

Collect research texts, related concepts information through libraries, archives and major online databases, which will form the basis of research.

2) Field data collection

Interview method: mainly use key informant interview, informal interview and other methods to collect relevant data.

Observation method: The observation will use both general observation and participatory observation.

5.2.3 Tool Utilized in the study

1) Photography and recording tools: camera and mobile phone

2) Record and analysis tools: notebook, pen, computer, etc.

Voice and Picture Recording Tools

The basic data recording tools are cameras and recorders. Cameras are used to collect image data and are used for image data collection of Chinese traditional painting works themselves and on-site image data of Chinese traditional painting related activities. Cameras are used to collect image data and are used for image data collection of Chinese traditional painting works themselves and on-site image data of Chinese traditional painting related activities. The recorder is used to record conversations in formal or informal situations to facilitate further data analysis and research.

3) Recording and analyzing tools: notebooks, pens, computers, etc.

Field work Notebook

The main contents of field work notebook are research objectives, research plan and time arrangement. I can also set different aims for different time periods. At the same time, it shall also include the list, address, contact information, matters needing attention, time arrangement, research funds and other contents of researchers. Researchers need to check the work record in time to determine the work stage and the considerations of different work stages. Finally, the work record is stored in the research data as auxiliary data.

5.2.4 Information analysis

Descriptive analysis of the qualitative data and content analysis of the interview data. Since 2012, the authors have been conducting field research in the Dong ethnic land in and around Tongdao County, and have carried out a fruitful collection and organization of Dong brocade. On this basis, the authors have fully explained the historical background of the formation of Dong brocade art in Tongdao County, Hunan Province, the characteristics of the art, and also studied in depth the cultural identity and social value it implies.

6. Concepts of Research

6.1 Research Concept

The main concepts of this study are cultural identity and tradition reinvention.

1) For the main exploration of cultural identity:

Research on the cultural and artistic value of Dong brocade: The floral patterns on Dong brocade are the result of the Dong women's life experience in the period of time, through the continuous observation and personal experience of nature and all kinds of objects and images. How to produce for those close relationship with people's production and life of natural phenomena and related plants and animals worship and deep aesthetic feelings, and then through the refinement, sublimation and become an abstract pattern. These geometric patterns, which have been handed down from generation to generation, have been sublimated by the art of Dong brocade, becoming more and more mature and perfect, which makes Dong brocade maintain a distinctive national style and make it unique in all Dong brocade art, which reflects the cultural tradition and cultural origin of Dong people and becomes an important Tongdao County for the study of Dong culture.

Research on the ethnographic and sociological value of Dong brocade: Dong brocade is no longer just a folk handicraft, but together with the language and folklore of the Dong people, it constitutes a distinctive symbol of the Dong people. Folklore culture is the pattern of life of the people which has been passed down from generation to generation and continued to be formed in their daily social life, and it is the common habit of a social group at the level of language, behavior and psychology. The inheritance of the art of Dong brocade contains a profound folk culture, and Dong brocade has evolved into a way of life and an aesthetic orientation of Dong women over the course of more than 2,000 years of history, becoming an important folk culture deeply rooted in the local community. The Dong brocade and Dong dress culture of the Dong Autonomous Region in Hunan Province is different from the dress culture and brocade art of different regions and ethnic groups by its uniqueness, which not only enriches the diversity of Chinese culture, but also expands a new direction for comparative research among the cultures of various ethnic minorities in China. The Dong brocade has a long history, and by exploring its historical origin and the process of inheritance and development, future generations can understand the economic and social and ethnic cultural development of the Dong region from this window, and also see the process of the development of social productive forces in the Dong region.

2) For the main exploration of traditional reinvention:

Discussion on the inheritance and innovative use value of Dong brocade: Under the background of "*rural revitalization*" and "*deep integration development of culture and tourism*" advocated by the Chinese government, the strong support of local governments has provided a powerful boost to the inheritance and development of Dong brocade. As an ancient folk art, Dong brocade is experiencing industrialization and commercialization through the combination of culture and creativity. The traditional reinvention of Dong brocade does not only stop at the inheritance of skills, but with new innovative thinking and creative methods, it closely

combines the design and production with the market demand, and is committed to creating Dong brocade products with modern aesthetic and practical value. This effort not only injects new vitality into Dong brocade, but also promotes the innovation and upgrading of traditional skills to a certain extent. Dong brocade has moved from traditional self-weaving to the market, injecting new commodity attributes into this ancient folk art. The exploration of marketization of Dong brocade not only provides a way for Dong women to increase their income and become rich, but also brings new development opportunities for the whole Dong society.

Discussion on the ways and means to safeguard Dong brocade as intangible cultural heritage : The main body of creation of intangible cultural heritage is human beings, and the main body of transmission is still human beings. Unlike tangible cultural heritage, intangible cultural heritage is not fixed, it is constantly changing. To safeguard intangible cultural heritage, we should formulate practical ways and means of safeguarding intangible cultural heritage according to the living conditions of the owners of intangible cultural heritage and the humanistic environment, etc. In today's modern society, the Dong brocade, as an important intangible cultural heritage, is facing a series of complex and diversified challenges, including the infiltration of foreign cultures, the impact of multiculturalism, and the impact of other cultures. In today's modern society, Dong brocade, as an important intangible cultural heritage, faces a series of complex and diversified challenges, including the penetration of foreign cultures, the impact of multiculturalism, and the competition with other cultures. However, in spite of these complex backgrounds, Dong brocade still has positive vitality and vigor. We need to think deeply about how to welcome the influx of foreign cultures in this context, how to adapt to the existence of multiple cultures, and how to realize the revitalization and inheritance of Dong brocade under the global trend of intangible cultural heritage protection. All these issues deserve our in-depth study and exploration. In the face of the impact of various social, natural, political and economic environments, the conservation and inheritance of Dong brocade requires the joint efforts of the government, research institutions, enterprises and practitioners. The preservation of intangible cultural heritage has become a trend of great concern and importance, and Dong brocade, as an important intangible cultural heritage, is gradually receiving more attention. The Chinese government is also actively strengthening the research and protection of intangible cultural heritage, providing stronger support for the inheritance and revitalization of Dong brocade. However, conservation strategies and efforts for the Dong brocade need to be more refined and targeted, especially in terms of the careful balance between tradition and reinvention. The protection of tradition does not only mean inheritance and preservation, but also focuses on integrating Dong brocade with modern society and keeping it alive in contemporary society through innovation. The process of reinvention must balance the respect for tradition with the need to promote innovation to ensure that the Dong brocade continues to be passed on while being revitalized. This means that we need to carefully consider how to combine traditional techniques with modern needs in order to better preserve and pass on the Dong brocade as a valuable cultural heritage.

6.2 Conceptual Framework

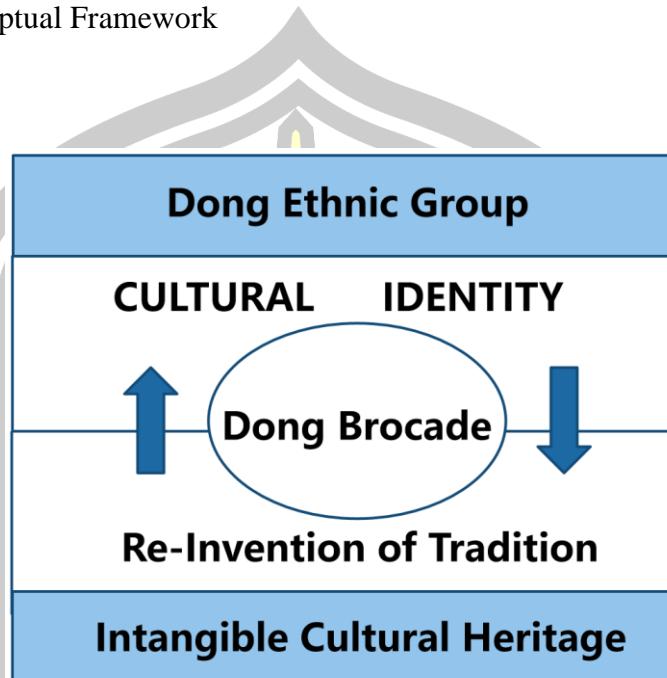


Figure 1 Research Conceptual Framework

7. Literature Review

7.1 Literature Review on research text

7.1.1 Research on Dong

In 1937, during the war of resistance against Japan, Daxia University in Shanghai moved to Guiyang, and some teachers and related personnel began to study ethnic minorities in Guizhou Province until the university moved back to its original location. During this period, Luo Rongzong, Tong Zhenzao, Wu Zelin, Wang Jinghuan, Wang Wenxuan, Ling Chunsheng, He Shineng, Yang Hanxian, Chen Guojun, Pi Ziqi, Wang Zihong, Peng Qiwen, Yao Renming, Bai Dunhou, Wang Jinguang, Qiu Jifeng, Wang Jianming, Guan Chengze, He Jianmin, Liang Ou Di, Li Zhiren, Hu Jianmin, and Li Defang, among others, were devoted to the study of ethnic minorities of the Dong. The study of the Dong ethnic group relies mainly on ethnographic field research data. These research materials cover information on the ethnic origin, customs and habits, and economic conditions of the Dong and other minorities such as the Miao and Yao. In addition, there are some documentary sources that record the history, natural environment, dietary habits, costumes, social habits, etc. of the southward migration of ethnic minorities. These documentary materials mainly focus on the history and social status of the Dong ethnic group. The articles are mainly published in *Guoshi Quarterly*, *Journal of Nationalities*, *Guizhou Miao Society*, *Border Service*, *Border Sound*, *Ethnology Research Collection*, *Proceedings of the 10th Anniversary of the Chinese Society for Nationalities*, *Border Research*, *Border Affairs Research*, *Bianduo Monthly*, *Qianling*, *Border Politics Public Discourse*, *Kangzang Vanguard*, *Literature Newsletter*, *Border Research Series*, *Border Research Weekly*, etc. A total of 48 articles have been published. The total

number of articles published is 48, among which, 4 are in the category of review, 9 are in the category of ethnic distribution and name, 7 are in the category of economic life, 11 are in the category of language, writing, culture and education, 13 are in the category of customs, and 4 are in the category of other articles. Among them, Chen Guojun compiled "*Songs of the Miao and Yi in Guizhou*" (Chen Guojun, 1942), which is a collection of 1,000 songs of the Dong, Miao, Shui, and Buyi ethnic groups living in Guizhou. In addition, Chen Guojun also collaborated with Wu Zelin and others in compiling a study of the Dong drum tower, *Guizhou Miao Yi Society* (Chen Guojun, Wu Zelin, et al., 1942), and in 1947 the National Frontier Culture and Education Center of the National Government of China carried out a social survey of Chejiang Township in Rongjiang County, Guizhou, one of the experimental areas for village education, which was the first report on the Dong culture to use a more ethnographic method of field research. Ethnographic report. The report was included in *the Chejiang Community Survey* compiled by Liang Oudi ; (Liang Oudi, 1947) In the report, an overview of the Dong village in Chejiang was written, Dong customs were analyzed, and ethnic interactions and relations between the Han and the Dong were analyzed.

In August 1950, the third branch of the Central Ethnic Mission, led by the head of the mission, Prof. Fei Xiaotong, went to Guizhou to publicize the Party's ethnic policy, conducted a large number of surveys on ethnic minorities, and wrote a number of survey reports to the Central Committee. 1953, under the leadership of the Institute of Ethnic Studies of the Social Sciences of China, the "Social and Historical Survey Group of the Dong Ethnic Minority Groups" was set up in Guizhou and Hunan. In 1953, under the leadership of the Institute of Ethnic Studies of the Chinese Social Sciences, a "Dong Social and Historical Survey Group" was set up in Guizhou and Hunan to conduct a large-scale social and historical survey of the Dong settlements in Guizhou, Hunan and Guangxi provinces. This is an academic research directly led by the official government, which focuses on socioeconomics. In June 1956, Chinese President Mao Zedong issued a directive to "investigate the social history of the ethnic minorities throughout the country", and Peng Zhen, deputy head of the Standing Committee of the Chinese People's Congress, presided over the deployment, determining that Peng Zhen, Chairman of the Vice Committee of the Standing Committee of the Chinese People's Congress, presided over the deployment, and determined the working guideline of "firstly, to investigate the social productive forces, social ownership and class situation of the ethnic minorities, and then to collect as much information as possible on the historical development and special customs and habits, and then to make systematic research on the history of the ethnic minorities". The Guizhou Ethnic Minority Social and Historical Survey Group was headed by Prof. Wu Zelin, and was divided into specific investigation point groups, each group consisting of 3-5 people, with dozens of people. The group conducted extensive and in-depth investigations in Guizhou and other places, and obtained a large amount of ethnographic data. These materials were compiled and printed into 27 volumes, some with tens of thousands of words and some with more than 100,000 words. These collections are divided by ethnic groups, such as the economy, marriage and religion of the Miao, the Buyi, the Dong, the Gelao and the Zhuang, and also by topics.

In the mid-to-late 1980s, Chinese academics published the results of research conducted by folk experts and scholars in the Dong ethnic area, as well as field research reports on the tangible cultural heritage. In June 1982, the second annual meeting of the Guizhou Society for Ethnic Studies (GSSES) was held in Guiyang, and the participants actively endorsed the idea of a comprehensive study of the "Six Mountains and Six Waters" ethnic group. In June 1982, the second meeting of the Guizhou Ethnic Studies Society was held in Guiyang, where the participants actively endorsed the "Six Mountains and Six Waters" ethnic survey and began preparations for the survey, which was held in Guiyang from March 2 to 5, 1983, and has been underway for more than 20 years. A series of 20 books on internal research materials, *Guizhou Ethnic Survey*, was published, with about 20 million words. Among them, 50 investigation reports on the Dong ethnic group were published, of which 43 were from the Dong district where the traditional culture is more completely preserved. The contents covered include the historical origin of the ethnic group, ethnic economy, social organization, family marriage and funeral, religious beliefs, ethnic language, ethnic education, ethnic history, ecological environment and ethnic architecture.

From the end of the 20th century to the beginning of the 21st century, the Dong region gradually received more attention from experts and scholars in ethnology and anthropology, who entered the Dong region to carry out fieldwork in the fields of politics, economy, religion and culture, resulting in rich research results.

In order to expand and refine the study of Dong culture, Dong research institutes have been established in the Dong regions of Hunan, Guizhou, and Guangxi provinces, mainly for the purpose of investigating and researching the economic and cultural construction of the Dong region, as well as the development of the cultural and artistic fields, and regularly publishing journals and magazines on Dong culture, editing and publishing books on the study of the Dong, actively coordinating with the relevant authorities to rescue intangible cultural heritage, and actively participating in mass cultural activities to provide the Chinese government with suggestions and measures for the protection of the national culture, which can be drawn upon by the Chinese government. It actively participates in mass cultural activities, and provides the Chinese government with suggestions and measures for the protection of ethnic cultures that can be utilized as reference.

At present, China's provincial and municipal research organizations include the Dong Studies Association of Guizhou Province, the Dong Studies Association of Hunan Province, and the Dong Studies Association of Guangxi Zhuang Autonomous Region; there is also the Dong Studies Association of Qiandongnan Prefecture of Guizhou Province; and the Dong Studies Association of Liuzhou City and the Dong Studies Association of Sanjiang Dong Autonomous County of Guangxi Province are among the Dong studies associations at the municipal and county levels. In Guizhou Province, Dong Studies Societies have been established in Bijiang District, Yuping Autonomous County, Jinping County, Congjiang County, Rongjiang County, Jianhe County, Sanxiu County, Tianzhu County, and Zhenyuan County of Tongren City; and in Hunan Province, Dong Studies Societies have been set up in Xinhuang Dong Autonomous County, Zhijiang Dong Autonomous County, and Dong Autonomous County of Tongdao. At the same time, Chinese universities are also actively involved in the study of Dong studies, such as the Central University for Nationalities, which has institutes for the Dong and Zhuang, and local universities, such as Jishou

University and Huaihua University, have also set up relevant institutes for Dong studies, established corresponding funds, and encouraged more scholars to invest in research on ethnic minority cultures and arts of the region, for example, Huaihua University has hosted the "China Intangible Cultural Heritage Inheritance" program organized by the Chinese Ministry of Education and the Ministry of Culture and Tourism since 2017, and has also established the "China Intangible Cultural Heritage Inheritance Society" in the Chinese Ministry of Education. "China's intangible cultural heritage inheritor research and training program" - Dong brocade weaving project, carried out one or two cases per year, training objects to the Dong ethnic area of Hunan Province, Dong brocade practitioners, inviting experts in ethnology, art and Dong brocade national and provincial inheritors. Experts in ethnology, art and national and provincial inheritors of Dong brocade are invited to train Dong brocade practitioners in Dong culture, Dong brocade culture, innovative design of Dong brocade, etc., and to realize the purpose of protection and inheritance of Dong culture by means of excavation, collation and utilization.

7.1.2 Research on Dong brocade

From the current domestic and international research on traditional Chinese embroidery craft is relatively rich, but the research on Dong brocade is a little less, and the related research on Dong brocade in Hunan Province, which has regional characteristics, is even weaker. As a minority brocade in Hunan Province, Dong brocade is much less well-known than Tujia brocade, which has been selected as the second batch of national intangible cultural heritage in 2008 and has gradually returned to people's attention. At present, most of the studies on Dong brocade in China are theoretical studies in archaeology, ethnology, folklore, history, sociology, etc., which have not yet been carried out in a comprehensive and multi-faceted study. Although many scholars are now involved in the study of Dong art, and Dong costumes, and gradually formed the study of Dong modern crafts, but in many studies on Dong folk art, Dong brocade art is mostly mixed in the Dong costume art, textile technology, ecological folk culture and other aspects of the malefactor, the study of Dong brocade monographs alone is relatively small. In the fifties, some articles on ethnic disciplines mentioned the study of Dong costumes, such as "*A Brief History of the Dong*", "*A General View of the Dong*", "*Dong Ethnic and Cultural Studies*" and other works, as well as the newly compiled "*Liping County Record*", "*Congjiang County Record*", "*Rongjiang County Record*", "*Sanjiang County Record*", and "*Tongxian County Record*", etc. Some fragmentary information only gives an idea of the type of Dong costumes, but it is also a good example of the type of Dong dresses. Some fragments of information only give an overview of the research institutions, main works, and general characteristics of a certain period, but these are developed under ethnology, and seldom analyzed from the point of view of the study of Dong art, so the whole picture of the research and development of Dong brocade art is not clear enough so far.

Secondly, there are not many papers on the topic of Dong brocade, mainly due to the special inheritance of being listed as national intangible cultural heritage, which has not left any complete literature since ancient times. Because scholars who study Dong brocade should themselves understand or have the ability to weave Dong brocade, however, for many researchers, this requirement is difficult to meet. The rich patterns

of Dong brocade reflect the respect for life, nature and national culture of the Dong people who have lived in Hunan, Guizhou and Guangxi provinces for a long time, and have the unique spirit of national culture, which also expresses the sincere feelings of the Dong people. Dong brocade in meeting the basic needs of life at the same time, the practical function of the material and spiritual needs of the close combination, become an important basis for carrying the national culture. For an ethnic group with only language but no writing, these seemingly ordinary and mysterious brocade patterns are like special symbols that contain rich cultural values and are also worthy of in-depth study.

1) Monographs

Exploring the Art of Dong Clothing by Zhang Bairu (Zhang Bairu, 1994), which explores the mysteries of Dong clothing culture in detail from all angles of Dong clothing art and its historical changes, making the book of great depth of cultural significance and important academic and practical significance. (Wu Yongqing and Wu Wanyuan, 1995) describes in detail the origin of Dong costumes and the weaving technique of Dong brocade, while analyzing the patterns of Dong brocade. This book is the earliest monograph on Dong costume culture in China, and its publication fills the gap of no monograph on Dong costume culture research, and it is a milestone to promote the study of Dong culture, especially the study of Dong costume art, towards academics. Zhang Bairu has been engaged in the research of Dong culture for a long time, and after many field investigations, he has mastered many first-hand information of Dong brocade. He conducted a detailed and in-depth study of the symbols of Dong brocade and categorized them. The Dong Autonomous County of Tongdao, Hunan Province, has also collected and published the research results of previous researchers on costumes in the book "*The Great View of Costumes - Dong Cultural Heritage of Tongdao, Hunan Province, China, Fourth Series*" (edited by Lin Liangbin and Wu Bingsheng, 2008), which comprehensively introduces the costumes and folklore in the territory of Tongdao County, and provides a detailed introduction of the characteristics of Dong brocade and the Dong brocade production process, which is of high informativeness and authority. The book is highly informative and authoritative. Wang Weiyi, Tian Shunxin, and Tian Dainian's *Hunan Brocade* introduces the history and graphic characteristics of brocade weaving techniques of ethnic minorities, including the Dong (Wang Weiyi, Tian Shunxin, and Tian Dainian, 2008). Liu Qiong, the author of this paper, was invited by the Hunan Provincial Ethnic and Religious Committee in 2020 to publish *Folklore of Hunan Minorities - Dress Folklore* (Liu Qiong, 2020) after two years of fieldwork, which was published by Hunan University Press. The book mainly focuses on the four ethnic minorities in Hunan Province: Miao, Dong, Tujia, and Yao, and conducts a detailed study on their dress characteristics, ethnic brocade, and folklore, in which Dong brocade, as one of the chapters, is also analyzed for its craft characteristics, pattern types, and artistic features. The investigations and researches of many experts and scholars have provided detailed summaries and records of Dong brocade, rich pictures and textual materials. These books have important reference value for our research and actively promote the research and development of Dong brocade in contemporary times.

2) Dissertations

Many university students also use Dong costumes or Dong brocade as the research text for their dissertations. For example, Wang Yan's master's thesis "*Trying to Discuss the Brocade Patterns of the Dong*" (Wang Yan, 2004) from Yunnan University in 2004 organizes and analyzes the connotations of the patterns of Dong brocade, and the overall article covers a wide range of topics. Chen Yan's Research on *the Textile Art of the Dong People in Guizhou* (Chen Yan, 2010), although the article focuses on the study of Dong costumes, also covers Dong brocade, studying the survival and development of Dong brocade's weaving techniques, exploring the balance between inheritance and development, and researching the sustainable development of Dong brocade. Cao Hanjuan's Study on *the Evolution of Dong Clothing Culture in the Period of Social Transition* (Cao Hanjuan 2010) from Tianjin Normal University explores the modernization and evolution of Dong clothing, and conducts a more in-depth study on traditional clothing. Zhou Meng's doctoral dissertation *Comparative Study of Miao and Dong Women's Clothing Cultures* (Zhou Meng 2010) from the Central University for Nationalities in 2010 is the first published book on China's The doctoral dissertation on the study of Dong costumes, the author mainly conducts research on costumes and also explores Dong brocade to some extent, especially for the patterns of Dong brocade. There is also the master's thesis of Tang Hui from Hunan Normal University, "*Research on the Art of Dong Brocade Weaving in Hunan*" (Tang Hui, 2015), the master's thesis of Luo Qiaodan from Guangxi Normal University, "*Research on the Application of Dong Brocade Elements in Modern Commercial Space*" (Luo Qiaodan. 2021), Song Dujuan of Beijing Institute of Fashion Technology's "*Innovative application of Dong brocade pattern in decorative*" (Song Dujuan, 2021), etc. All of the above articles provide references and lessons for future research on Dong brocade.

3) Journal Papers

A certain number of articles on Dong brocade have also been published in various journals. For example, Xue Buqing's "*A Pearl in Ethnic Art*" published in 1982 discussed the patterns of Dong brocade at some length, and also pointed out that the patterns of Dong brocade were geometrical, continuous and regular patterns. (Xue Buqing, 1982) Although this idea was not the first time it was put forward in the academic world, the author made a detailed explanation. He also pointed out in particular that the plain brocade of Dong brocade uses blue or black cotton threads as warp threads and white as weft threads, and the pattern of mutual yin and yang formed by the vertical crossing of the warp and weft threads with each other, and this kind of pattern effect corresponding to the two sides is unique to Dong brocade. In the 1990s, some ethnographers paid more attention to Dong brocade, and many of them studied the artistic connotation through the symbols of Dong brocade patterns, and some of them studied the patterns of Dong brocade from the perspective of Western aesthetics, and some scholars paid attention to the process of Dong brocade, and to the inheritance and protection of Dong brocade. For example, in 1992, Wu Chuanyi's "*Analysis of Dong brocade*" article, in the analysis of the Dong brocade color, material and craft production based on the first time, respectively, the meaning of a variety of Dong brocade pattern pattern, in 1994, Su Coco in the "*Dong brocade traditional patterns*," an article, to explore the art of Dong brocade patterns, mainly from the Dong brocade pattern art, respectively, from the Dong brocade pattern art features, respectively, from the content and form of Dong brocade, Dong brocade

technology, pattern features and cultural functions of research. cultural functions are studied.

Generally speaking, in recent years, research on Dong brocade has mainly centered on two aspects: first, the research on the history of Dong brocade and Dong brocade patterns, including the origin of patterns, the research on the composition, color, and symbolism of Dong brocade patterns themselves, such as "*Analysis of Dong brocade phoenix and bird patterns*" (Qi Ying, 2009), "*Analysis of Dong brocade decorative pattern artistic characteristics*" (Dai Lu, 2016), "*Aesthetic characteristics and artistry of typical patterns of Dong brocade in the Tongdao way Research*" (Wan Qing, 2017), "*Research on the Artistic Characteristics of Dong Brocade*" (Liu Bao Yao, 2019), "*Artistic Characteristics of Geometric Patterns of Dong Brocade*" (Li Yili and Chen Xiaoling, 2020), "*Exploration of the Swastika and Swastika Patterns of Dong Brocade of Tongdao, Hunan*" (Zhou Yahui, 2014), etc.; Secondly, the application research of Dong brocade, mainly research on the inheritance and innovation design application of Dong brocade, such as "*Research on the application of Dong brocade pattern in the packaging design of local specialties*" (Dou Yue, 2012), "*Artistic characteristics of Dong brocade pattern of the Tongdao and its application in modern furniture design*" (Hu Bo, Zhou Hui, 2018), "*The color expression of western Hunan national costumes on modern design*" (Xu Zhihong, 2021), and *Research on the Application of Traditional Dong Brocade Patterns in Chinese Character Font Design* (Zhou Guancheng, 2021). The value and application methods of Dong brocade product development have been explored from different angles.

To summarize, each scholar's point of entry and angle of discussion is different, which provides rich research materials and lays a good academic foundation for the study of this topic. However, there is still a lack of systematic research on the role of Dong brocade in the protection and revitalization of Dong minority culture from the perspective of cultural identity. According to He Xuejun, "the intangible cultural heritage of a nation is its unique national spirit and the living memory of the whole nation, which is an important symbol of cultural identity and the lifeline of the nation's existence." (He Xuejun, *Theoretical Reflections on the Safeguarding of Intangible Cultural Heritage*, 2005). Cultural identity is both an important driving force and a necessary condition for people to accept and develop intangible cultural heritage when it is passed on and safeguarded. (Liu Xue, Ma Zhiyao, 2020). The identity of intangible cultural heritage is essentially a cultural identity issue, which contains both the function of linking intangible cultural heritage to the cultural identity of the nation and the country, and the people's identification with the cultural value of the intangible cultural heritage itself, which constitute two important dimensions of the cultural identity of intangible cultural heritage. Therefore, the research of this paper is of great practical significance for promoting the protection and development of Dong brocade.

7.2 Literature Review about research concepts

7.2.1 Cultural identity

The clarity and sorting of the concept of cultural identity has an important value and significance to the research of this paper, through combing the existing research literature, found that the literature on the definition of the concept of cultural identity is relatively rich, there are different perspectives on the concept of cultural identity from the perspective of psychology, culture and other conceptual definitions. At present, academic research on cultural identity mainly focuses on the following four aspects:

(1)It is believed that cultural identity is people's self-consciousness and affirmative embodiment of the culture of the ethnic community to which they belong, i.e., the individual's acceptance and internalization of the ethnic culture to which he or she belongs, and it is a kind of psychological fault process of people's acceptance of their own ethnic and cultural group formation.Max Weber believes that both physical and cultural differences may be a sign of ethnic identity (Max Werber, 1997).Culture is often regarded as the established resource of the society, which is acquired Culture is often regarded as the established resource of the society, which is acquired and passed on in the group, so that people of the same group have a fundamental emotional connection because of the same cultural factors. However, in the context of subjective ethnic identity, people can invent or create a certain culture to mark their ethnic identity according to their subjective will of ethnic identity. Charles Keyes believes that the inheritance of cultural interpretation can even make people of different consanguinity identify with this group (Charles Keyes, 1981). this group(Charles Keyes,1981).But this culture of invention or creation cannot be imagined out of thin air. "A common cultural origin is the foundation of an ethnic group, and an ethnic group is built on a common cultural origin". cultural origin". "Cultural identity is the recognition of a common culture among people or between individuals and groups." (Cui Xinjian, 2004) Cultural identity is an individual's sense of belonging to the culture of the group to which he or she belongs, and is a prerequisite for the development of national culture. (Guo Weifan (1975))

(2) Cultural identity is the recognition of cultural characteristics. For example, Yong Lin and Wan Minggang believe that cultural identity is the acceptance and recognition of different cultural characteristics, which contains three parts: cognitive, emotional and behavioral (Yong Lin and Wan Minggang, 2003). According to Xie and Wen, the so-called cultural identity is simply people's affirmation and acceptance of their own national culture and its intrinsic nature. The so-called cultural identity of Chinese people is the affirmation of the most meaningful attributes of the Chinese national community, and at the core is the recognition of its basic values. Its significance lies in telling Chinese people "who we are". (Xie Wei,Wen Wen. Cultural Identity, 2015)

(3) Cultural identity is the recognition of their cultural identity, such as Lan Dizhong believes that cultural identity (culture-identity) is cultural identity, that is, a kind of self-consciousness and grasp of their own cultural identity and status (Lan Dizhong, 2013). The question of identity "is the question of what kind of person you think you are and to which group you belong" (Han Zhen, 2010), and "cultural

identity refers to the confirmation of the common culture among people or between individuals and groups.

By combing and analyzing the definition of the concept of "cultural identity" in the above research literature, it can be seen that there are big differences in the definition of cultural identity among different scholars. The concept of cultural identity chosen by this study favors the first one, which is based on the common cultural origin of individual members to the culture of the group to which they belong. The concept of cultural identity chosen for this study favors the first type, the identification of individual members with the culture of the group to which they belong on the basis of common cultural origins. However, this kind of cultural identity also possesses some cultural attributes, cultural characteristics, and attributes of cultural identity. Therefore, cultural identity in this study is the psychological state and behavioral process in which an individual or a group tends to, understands, recognizes, and practices the language, literature, art, education, law, religion, customs, ideology, and values of the cultural group to which it belongs. According to Samuel Phillips Huntington, a contemporary American political scientist, "Cultural identity is the most meaningful thing for most people." (Samuel Phillips Huntington, 1996) It is the basic starting point and destination for people to form the identity perception of "who we are." (Zhang Baorong 2015).

7.2.2 Re-Invention of Tradition

The research concept of "*Re-Invention of Tradition*" derives from the "*invention of tradition*". *The Invention of Tradition*, edited by British historian Eric Hobsbawm and Terence Ranger in 1983, is a collection of essays by six British and American scholars on the rationalization of the political transition from the "divine right of kings" to the "nation-state" in Europe (mainly in the British and colonial worlds) from the end of the eighteenth to the beginning of the twentieth century. In *Invention of Tradition*, six scholars from Britain and the United States examine the production of traditions in Europe (mainly in the British Empire and its colonies) during the political transition from "divine kingship" to "nation-state" in the late eighteenth and early twentieth centuries, and describe how various peoples "invented traditions" during the period of the formation of nationalism in Europe. It is argued that many of the so-called traditions were in fact invented only in the modern period, but were accepted and promoted as traditions, but that such invented traditions were not unconnected with the past, but implied continuity with it, and that wherever possible these invented traditions attempted to establish continuity with an appropriate historically significant past. Often these newly invented traditions are constructed from old material, such as traditional folk songs added to new songs written in the same style, or containing new elements and such traditions are invented for political or economic purposes. In the context of culturally based tourism, it is clear that traditions are invented, or cultural products reproduced, precisely for the sake of economic gain. At the same time, Hobbes-Baum argues that one important function of these newly invented traditions is to bring cohesion to the real or fake community, or to make the membership of the group Being established. In particular, he argues that the invention of traditions is to some extent linked to the modern concept of "nation", and that modern nations tend to invent traditions linked to the past in order to construct an "ancient" and "natural" community. community of nature". In other words, invented traditions are an important method in the process of nation-building,

and they are a considerable factor in understanding the phenomenon of nationhood. Thus, a "common group", which is conventionally regarded as a clan, nation or state, exists not only in the sense of a spatio-temporal or demographic category, but is also sustained by shared cultural traditions formed in the course of history. The system. Whether it is Scotland with its own "vulgarity" or Wales with its historical splendor, the process of "rediscovering history" that begins with the intellectuals of its society erupts when it is "squeezed" from the outside. The process of "rediscovery of history" by the intellectuals of their societies began when they were "squeezed" from outside. The selection and shaping of the cultural representations of each social group are inseparable from the exchange and regeneration of the surrounding "civilization", and the so-called "tradition" is the product of the exchange between the social culture of the "past" period and the external environment. The so-called "tradition" is the product of social and cultural exchanges with the external environment in a period in the "past", and at the same time, it is also the basis for the interaction with the external environment in the next period; when the neighboring civilization and the social tradition have a strong homogeneity, it is relatively more conducive to the preservation of the "tradition" and the "obedience of people's hearts", and vice versa. On the other hand, "traditions" are adjusted, "changed" or reorganized in response to the external environment.

This point of view is also emphasized by Chang Haiyan in his article "*Salar in the Mirror of History: A Historical Anthropological Examination of the Creation Tradition of a Small Ethnic Group in the "Sino-Tibetan Corridor"*" (2012). Chang Haiyan constantly emphasizes that through the diffuse references to "traditional inventions", he has successfully completed the "time line" of the "carving tradition" of the Salar people in the past 800 years, and its "cultural view". The "cultural outlook" of the Salar people has been changing over the past eight hundred years, and it has been depicted in a concrete picture. Through concrete fieldwork, Hobsbawm's rationalistic and abstract teleological propositions about the "invention of tradition" are materialized into real cultural practices.

According to cultural anthropology, there are two ways of passing on culture: one is "unconscious transmission" and the other is "conscious creation". For thousands of years, culture has been passed on unconsciously. Traditional culture in traditional societies, especially in primitive and agricultural societies where writing, transportation and information were not well developed, where there was little impact from foreign cultures, and where the first people passed on culture by word of mouth. Imitation and inheritance are more often than not the "unconscious transmission" of culture, and traditions are inherited from one generation to the next, with a stable structure, not without change, but slow change. In civilized society, especially in modern society, with advanced transportation and information, the earth has become a village, which is getting smaller and smaller, and there is no place for national, regional and local cultures to hide under the impact of the wave of globalization. If they are left to their own devices, they will eventually be marginalized and eliminated. At this time, the inheritance of traditional culture by human beings is more or less a "conscious creation" or "Re-Invention of Tradition". More objectively speaking, there is no tradition that has not been produced and invented through continuous contact with foreign cultures; traditions are constantly being renewed, and traditions that are not renewed have no vitality and are not recognized as

such. Traditions that mutate do not develop. Academics have always focused on the study of national cultures, especially on the study of "unconscious cultural transmission". Nowadays, the culture of different countries, regions and ethnic groups with their "unconscious heritage" traditions. The process of "conscious creation", which is often carried out by forces from the state and the private sector, is a kind of "Re-Invention of Tradition".

Briefly, the research concept of "Invention of Tradition" refers to the reinterpretation, adaptation or creation of traditional cultural elements that meet specific needs or political objectives over a relatively short historical period. These new traditional elements may not have deep historical roots, but they are shaped into cultural practices of continuity and tradition. This process of creating traditions is often politically, socially or economically motivated for purposes such as reinforcing collective identity, establishing authority, and conveying ideology. For example, some symbolic ceremonies in late nineteenth-century Britain, such as the Royal Coronation, are viewed as traditions but were actually recreated during that period to reinforce the authority and national identity of the British Empire. Similarly, some emerging nations may create historical traditions to emphasize their uniqueness in order to build national identity and unity. The research concept of "Re-invention of Tradition" emphasizes the reinterpretation, reinvention, or repurposing of real or partially existing traditional cultural elements to suit modern circumstances and needs. In the process of re-invention of tradition, traditional cultures may undergo changes, but they still retain certain historical roots and cultural connotations. This act of reinventing traditions is usually done for the purposes of cultural transmission, maintaining a sense of identity, and adapting to changes. For example, certain traditional handicrafts or festivals may undergo moderate changes in modern society to appeal to a wider audience and adapt to contemporary aesthetics. This practice of reinventing traditions contributes to the transmission of traditional culture, while maintaining cultural vitality and innovation.

The difference between "Re-invention of Tradition" and "Invention of Tradition" is that the former involves adapting and transforming existing traditions, while the latter involves creating new cultures that appear to be traditional. The former usually emphasizes the creation of traditions in a relatively short period of time, while the latter is more concerned with long-term cultural inheritance and change. However, the two phenomena are not absolutely separate; they may intertwine in some cases. The reinvention of a tradition may to some extent involve the creation of new elements, while an act of creating a tradition may also refer to existing cultural elements to some extent.

In any case, these two concepts together emphasize the complexity and diversity of the process of change, shaping and transmission of culture. They remind us that culture is not static, but evolves in different historical and social contexts. By delving into these two concepts, we can better understand the dynamic nature of culture and how society interacts with culture to shape a rich and colorful cultural landscape. Based on the recognition of "invention of tradition", this paper focuses on the fact that Re-Invention of Tradition is a continuous process and points to the innovation of invented traditions in contemporary times, and is therefore called "Re-Invention". Invention". In other words, only when tradition is under constant interpretation and re-invention can it survive and have the ability to intervene in the

real society, and then reconstruct the real society. Therefore, it is a product of the influence of the times and the construction of discourse, and tradition constitutes a new tradition in interpretation. In this continuity and rupture, reality constantly develops modernity.

8. Benefits of Research

8.1 The study of Dong brocade in the context of intangible cultural heritage in terms of cultural identity and re-invention of tradition is still rare in China, and these two concepts belong to a relatively new concept, especially "Re-Invention of Tradition", which is still very little researched by Chinese academics. Especially for "Re-Invention of Tradition", there are very few research results on Re-Invention of Tradition in Chinese academia, and few people have used this concept to study Dong brocade before this, and this study will fill the gap in this regard. As an interdisciplinary study, this research also involves aesthetics, anthropology and sociology. Compared with single-disciplinary research, this study will increase the value of research based on this concept, and a systematic and comprehensive study can fill the gaps in this academic field.

8.2 From an anthropological and sociological point of view, this study further analyzes the value of the culture of the Dong brocade, which contributes to a thorough understanding of the significance of the Dong's cultural identity and the reinvention of tradition in the process of preserving China's intangible culture. This study centers on human groups living in different natural environments and social conditions, their preferences for their respective ways of dealing with material, institutional, and spiritual culture, and the relationship between humans and nature, humans and social food, and humans and humans will enrich the information for future research in this area. This study centers on human groups living in different natural environments and social conditions, and their preferences and ways of dealing with material culture, institutional culture, spiritual culture, as well as the relationship between human beings and nature, between human beings and social food, and between human beings, which will enrich the data for future research in this area.

8.3 Under the background of "rural revitalization" and "deep integration development of culture and tourism" advocated by the Chinese government, this study is to carry out research on the traditional re-invention of Dong brocade, and to closely integrate the design and production with the market demand by means of new innovative thinking and methods. With new innovative thinking and innovative methods, the design, production and other aspects of the market demand, and is committed to creating modern aesthetic and practical value of the Dong brocade products. The research model developed in this project will become a research model for other minority handicrafts in the world that are in the same situation as the Dong.

8.4 The results of this research will help the local government of Tongdao Dong Autonomous County in Hunan Province to formulate policies for the development and protection of the intangible culture of Dong brocade, and to explore measures to promote local tourism through the revitalization of Dong brocade, and to promote the local economy by submitting family incomes through Dong brocade cultural and creative products.

CHAPTER II

A study on the History and Social Development of Dong Ethnic Group

The Dong is an ethnic minority in China, originating from ancient southern tribes. The Dong have a long history, with ethnic origins dating back thousands of years, and they have developed a unique social culture based on farming as their main livelihood, and the social development of the Dong is rich in content and diversity.

This chapter introduces the origin and historical development of the Dong ethnic group and analyzes the social and cultural background of the Dong ethnic group. In the first part of this chapter, I will briefly introduce the development course of the Dong from the ethnic groups and origin of the Dong, the historical titles of the Dong, the second part introduces the natural environment of the Dong, and the third part introduces the social and cultural perspectives of the Dong, such as the language culture, the farming culture, the primitive social organization and political system of the Dong, the clothing culture, the architectural culture and the music and drama culture, and so on. It also introduces the Dong language and culture, the Dong farming culture, the Dong culture of primitive social organization and political system, the Dong clothing culture, the Dong architecture culture, the Dong music and drama culture, etc., and expounds the relationship between human and nature, between human and society, and between human and human from a holistic and comprehensive point of view.

1. The development of the Dong ethnic group

The Dong people are an ethnic minority with a long history in China. The Dong people call themselves "gaeml" or "more" (geml), or "jeml" (jeml). (Shi Yuanbing, 2014) In historical documents, the Dong are also called "Ge ling"(犧犖), "Dong people" (峒人), "Dong barbarians" (峒蛮), "Dong Miao "(侗苗), or together with the Miao, they are generally called "Miao". After the founding of New China, the Chinese government identified and recognized the ethnic groups as "Dong". Since then, "Dong" has become the official name.

The Dong live mainly in Guizhou, Hunan, Guangxi and parts of Hubei provinces, in a narrow strip of land between 108° and 110° East and 25° and 31° North, about 350 kilometers from east to west and 600 kilometers from north to south, with a circumference of nearly 200,000 square kilometers (see Figure 2). The Dong in China have a population of more than three million, with the largest population in Guizhou Province, mainly in Tianzhu County, Jinping County, Liping County, Congjiang County, Rongjiang County, Jianhe County, Sansui County, and Zhenyuan County of the Qiandongnan Miao and Dong Autonomous Prefecture, as well as in Yuping Dong Autonomous County and Jiangkou County of Tongren City. They account for about 50% of the total Dong population. In Hunan Province, the Dong are mainly located in the Tongdao Dong Autonomous County , the Xinhuang Dong Autonomous County , the Zhijiang Dong Autonomous County , the Jingzhou Miao and Dong Autonomous County , as well as the counties of Suining and Huitong, accounting for about 30% of the total population of the Dong. The third is the Guangxi Zhuang Autonomous

Region, mainly located in Sanjiang Dong Autonomous County, Rongshui Miao Autonomous County, Luocheng Mulao Autonomous County, and Huanjiang Maonan Autonomous County, accounting for about 10% of the total Dong population. In addition, there are tens of thousands more in Enshi, Xuan'en, Xianfeng and other counties and cities in Hubei Province's Eshi Tujia-Miao Autonomous Prefecture, accounting for about 2% of the total Dong population. It is customary to refer to Tianzhu, Jianhe, Jinping, Sanxiu, Zhenyuan, Xinhuang and other counties as the northern part of the Dong, and Liping, Rongjiang, Congjiang, Sanjiang, Rongshui, Longsheng, and Tongdao counties as the southern part of the Dong).



Figure 2 Distribution of Dong ethnic group in China
Source: <https://image.baidu.com/search/detail>, 2023

1.1 The ethnic groups and origin of Dong Ethnic Group

The question of the origin of the Dong people has been a topic of great concern and long-term study for the majority of Dong researchers. So far, the understanding that the Dong people originated from the Baiyue people has been unanimously agreed upon, but there are different views and opinions on which clans the Dong people originated from. There are many views on which branch of the Dong originated from the Baiyue people, but they can be categorized into four after sorting and subdividing: the first one is the descendants of the aborigines, who have been living on this land since ancient times. The Dong ethnic group was formed by people's continuous development and growth on this land, and it is believed that the Dong ethnic group originated from the Luo Yue branch of the ancient Yue people. The second one is from Taihe County or Jishui County, Jianfu, Jiangxi Province. The third one is from the Gan Yue branch of the ancient Yue people, later called "Dong Yue" or "Dong Ou", which moved westward to the Wuzhou generation of today's southeastern

Guangxi in the period of the Warring States period, i.e. the land bordering on the western part of Guangdong Province and the eastern part of Gui, and was called "Dong Yue". In the Warring States period, it moved westward to Wuzhou generation in today's southeast Guangxi, which is the place where western Guangdong and eastern Gui are connected, and it was called "Xiou", and it developed into Dong nationality before Tang Dynasty. After the Tang Dynasty, they moved to the neighboring areas of Guizhou, Hunan and Guangxi.

The scholars who hold the indigenous theory, on the basis of ancient literature and with the help of archaeological excavations, have proved that the Dong have inhabited this land since time immemorial. Now the Dong people live in the southwest of the barbaric land, mixed settlement, each with its own caste, from the documentary records of the name of the tribe, "*Northern History - barbaric fangs*", "*fangs cover the southern barbarians of a different species*"⁴, Wei Jin, North and South Dynasties to the Tang Dynasty, the ancestors of the Dong people are included in the "fangs", In terms of the area where they lived, the above appeared in a number of Dong people's activity location. "*Yuanling's Pukou*" is the present-day Puxi City in Huxi County; "*Luxi*" is the present-day jurisdiction of Huxi and Jishou Counties; Tsen Prefecture, ruled by Yuanling County, and Yuan Prefecture, ruled by Luyang (present-day Zhijiang County), had three counties: Luyang (present-day Zhijiang, Xinhuang, and Huaihua Counties), Mayang (present-day Mayang and Fenghuang Counties), and Maiyang (present-day Maiyang and Fenghuang Counties). The fact that there were three counties: Luyang (present-day Zhijiang, Xinhuang and Huaihua County), Mayang (present-day Mayang and Fenghuang County) and Qianyang (present-day Qianyang and Huaihua County) indicates that the whole Huaihua area and part of the Xiangxi Tujia and Miao Autonomous Prefecture used to be inhabited by the Dong ethnic group in the Song Dynasty. Combined with the discovery of archaeological artifacts, on April 25, 1987, one percussion stone flake and one stone flake chopping tool were found in the red soil of Daqiaoxi in Xinhuang Dong Autonomous County, which for the first time made it clear that human beings had already lived in this area during the Paleolithic period. The Neo-Paleolithic sites in the

⁴ [Tang] Li Yanshou. *Beishi (Northern History)* - Volume 95, Liezhuan 83, Qing dynasty Qianlong wuyingdian zhengbian, Qing dynasty Qianlong four years (1739).

Middle East are mainly located in the Xiang, Zi, Yuan and Li water basins and Tianzhu County, Guizhou Province, and the wide distribution of these sites fully proves that there were human beings living in this area. All these fully demonstrate that the Dong originated from the Luo Yue branch of the Baiyue people, but these historical materials can only show that this branch was distributed in the northern Dong area, but not enough to show that the Dong in the southern Dong area originated from the Luo Yue branch of the Baiyue people.

Scholars who hold the "Jiangxi theory" mainly rely on genealogy, migration songs and legends. The Song of the Ancestors of the Pendulum Dong Tribe, circulating in the Pendulum area of Congjiang County, Guizhou Province, says: "Our ancestors of the Dong family originally lived in Ji'an, Jiangxi Province, and then in Guangdong Province, where the name of the place was Foshan, and then in Wuzhou, and we moved upward along the way." (Literature and Art Research Office of Qiandongnan Miao and Dong Autonomous Prefecture, 1981) The migration songs circulating in the Zhongchao District of Liping County in the areas of Jiasuozhai, Maogong District, and Lutuan Zaiba describe the history of the migration from the "Ji'an Prefecture in Jiangxi Province" to their current place of residence, which is mainly driven by the expansion of villages, the limited availability of land, and the causes of wars and famines. In addition, it is also related to the establishment of military guards and posts in the Dong area during the Ming Dynasty. In the 18th year (1385 AD) and 30th year (1397 AD) of the Ming Dynasty, the Ming Dynasty successively established Wukaiwei and Tongguwei in the Dong region. Most of the garrison of these guards came from the Han Chinese in Jiangxi. These cantonment troops and their descendants settled in the Dong area and had frequent and long-term interactions with the Dong people, spreading both Han culture and Dong culture, intermarrying and integrating into the Dong society. Therefore, the claim that the ancestors of the Dong people came from Jiangxi is actually a reflection of the process of ethnic integration as the Dong people integrated Han Chinese immigrants from Jiangxi in the process of their formation. This historical process shows that in the development of the Dong, different ethnic groups have exchanged and integrated with each other, forming a diversified culture and social structure. This process of

integration has enriched both Dong and Han cultures, and has become a vivid manifestation of China's multi-ethnic coexistence and co-prosperity.

The "Wuzhou theory" is more reflective of the origin and development history of the Dong ethnic group. Wuzhou is located at the eastern gate of present-day Guangxi, on the Lingnan Road, adjacent to Guangdong, and was once part of the South Vietnamese State, which is the southern Dong region. From the point of view of the "Songs for Ancestors" circulating in the Dong areas of Liping, Rongjiang and Congjiang counties, they reflect their migration from Wuzhou in Guangxi. These poems are generally known as "Songs for Ancestors," or in some places as "Songs for Zugong on the River," or "Songs for Finding Ancestors," or "Songs for Ancestral Origin." The main content of these poems is to recount the places in which the ancestors of the Dong people lived, the reasons for the migration, the routes, and the names of the natural sights and places of settlement that were seen on the way and are retained in the custom of marriage as songs of ancestor worship, and thus it has a certain value as a historical material (Zhang Min. 1980). For example, the "Dong Ancestors' Migration Song" of Chejiang in Rongjiang, Guizhou Province, sings: "Where did our Dong ancestors come from in the first place? Our Dong ancestors lived in Wuzhou and Xunzhou in the beginning, and our Dong ancestors moved up from Wuzhou and Xunzhou in the beginning." (Literature and Art Research Office of Qiandongnan Miao and Dong Autonomous Prefecture, 1981) The song "Zugong Shanghe", which has been passed down for a long time among the people of the Dong, says that their ancestors "moved from Cangwu to the places of Tanxi and Jiubao" because of the population increase and the lack of enough land for cultivation. Another song called "Ancestral Origin", which has also been passed down from generation to generation, also makes it very clear that "our ancestors did not live elsewhere, but right next to the sandbar in Cangwu". In addition to talking about the increase in population as the reason for migration, it also says that the migration of our ancestors was "to build a boat and prop it up the river". It seems that part of the ancient Cangwu Yue people took small and large rafts to go back to the Xijiang River and some of its tributaries to reach the area bordering Guizhou, Hunan and Gui nowadays. (Feng Zuyi, Zhu Junming, Li Shuangbi, etc., 1999) There are also some

scholars from a linguistic point of view, such as Zhang Junru, who used the method of comparative linguistics to compare the slogan with the languages of the Zhuang and Dong ethnic groups in the southwestern part of Huaji County of Guangdong Province, "The number of homologous words (488) of the two branches of the Zhuang-Tai and Dong-Shui languages exceeds the number of words specific to them, and the number of words inherent to the slogan exceeds the number of words inherent in the slogan (488)". The number of words (488) that are cognate with the Zhuang-Tai and Dong-Shui branches exceeds the number of words that are specific to them, and at the same time exceeds half of the number of words that are intrinsic to the slogan (816). Among the cognate words, those with the same tonal category on both sides account for the majority." (Zhang Junru, 1989) "It may be that the ancestors who spoke the standard language and those who spoke Dong, Shui, and Laga originally lived in the area of southwestern Guangdong and southeastern Guangxi. Their languages were the same or similar. After the Sui and Tang dynasties, the ancestors of the Dong and Shui tribes migrated northward one after another to northern Gui, southeastern Guizhou, and western Hunan, and some differences arose between the Dong and Shui languages and the standard language developed independently." (Zhang Junru, 1989) provides further evidence that the Dong originated from Wuzhou.

The above three claims have their own fans, but no matter which claim is preferred, whether Wuzhou, Huaji or Cangwu are included in the "Hundred Yue" activities in the region, "Hundred Yue" is the Warring States period to the Qin and Han period in China distributed in the south of the Yangtze River in the vast area of a collection of ethnic groups! The "Baiyue" was a collection of ethnic groups distributed in the region south of the Yangtze River in China from the Warring States period to the Qin and Han dynasties. Gu Yanwu in the Qing Dynasty, "the world county book" said: "Dong fangs, the people of the mountain surface Xidong, the ancient name of the mountain Yue, since the Tang and Song dynasties to develop the immersion of the wide." It can be seen that the Dong people have a certain origin with the ancient Yue people. In such a multi-ethnic united country as China, the various ethnic groups continue to migrate and differentiate, and the various ethnic groups objectively do not form a relatively stable and permanent boundary line, so the

composition of the various ethnic groups has always been in the process of constant change, and the history of its development is the history of continuous integration and separation.

In this study, we believe that, when exploring the origins and development of the Dong ethnic group, we must be guided by the concept of "unity in diversity" in order to correctly understand the formation mechanism of Dong culture. The plurality of the Chinese nation is reflected in the common intermingling and unique development of different ethnic groups, regions and historical periods. As one of the many ethnic minorities in China, the Dong, in the course of its long history, has been influenced by its native genes and absorbed foreign factors in its interactions with neighboring ethnic groups, thus forming its own unique cultural landscape. Therefore, we need to take this plurality into full consideration when studying the origins of the Dong ethnic group. We must analyze and explore the plurality according to different times and regions in order to come up with more scientific and realistic conclusions.

1.2 The historical Appellation of Dong Ethnic Group

Although the origin of the Dong ethnic group has not been conclusively established, there are numerous documents documenting the relationship between the Dong and related branches of the Baiyue ethnic group. After a long history of evolution, the ancient Baiyue tribe was divided into many branches during the Warring States period (770 BC to 221 BC). Therefore, from this time onwards, the title "Baiyue" appeared in the literature (Liu Shaojun, 2015).

Qin Dynasty (221 BC to 207 BC): It was only after the unification of the country by the Qin (221 BC) that the term "Baiyue" became a generic term for a wide range of ethnic groups in the southern part of the Yangtze River, which included the area of the Yuan River Basin now inhabited by the Dong ethnic group that is the focus of this paper. For example, the term "Baiyue", as mentioned in Li Si's *"Letter to the Second Qin in Prison"* cited in the Shiji (Records of the Grand Historian), explicitly includes the ancient peoples of the Yuan River basin. According to historical records, the ancient inhabitants of the Dong region were called "*Qianzhong barbarians*" during the Qin Dynasty, and the Qianzhong County was set up later.

Han Dynasty (202 B.C. to 220 A.D.): During the Han Dynasty, they were known as "*Wuling Barbarians*" or "*Wuxi Barbarians*". According to the "*Book of the Han Dynasty - Geographical Records*", during the Han Dynasty, the area of the Dong ethnic group belonged to the land of Dart City County of Wuling County, as well as the southeastern part of Zilan County and the eastern part of Buhui County of Qunhe County, and the extreme northern part of Dingzhou County of Yulin County. edge, and the extreme northern zone of Dingzhou County of Ulin County. Within the distribution area of the Baiyue

The "Wuling Barbarians", as they were generally called during the Three Kingdoms period of the Later Han Dynasty (220 AD to 280 AD), included the Dong ancestors.

Sui and Tang Dynasties (581 A.D. to 907 A.D.) The Dong formed into a single ethnic group, probably during the Sui and Tang Dynasties. During the Tang Dynasty (618 AD to 907 AD), the upper echelons or chieftains among the Dong began to attach themselves to the central dynasty. The chiefs or chieftains began to attach themselves to the central dynasty. The Tang Dynasty started to set up prefectures and counties in the "Dong area", establishing tie-ups and appointing the local chiefs of big family names as assassins. At that time, the tie-up prefectures were set up in the Dong area, including the tie-up Shanzhou (including the whole area of Xinhuang Dong Autonomous County of Hunan Province, Zhijiang and part of Tianzhu of Guizhou Province), Tanyang County of Syuzhou (leading Longbiao, Tanyang and Langxi counties, including Zhijiang, Huitong, Jingzhou of Hunan Province and the east part of Jinping, Tianzhu and Liping of Guizhou Province), Ningyi County of Sizhou (including Cenggong, Shiqian, Yuping, Sansui and the east part of Zhenyuan of Guizhou Province), Lexing County of Guzhou (including present-day Congjiang, Rongjiang and the southwestern part of Liping in Guizhou Province), and Rongshui County of Rongzhou (including present-day Sanjiang, Rongshui and the northwestern part of Longsheng in Guangxi Province). At the end of the Tang Dynasty, when the feudal dynasty was in decline and was unable to rule the ethnic minorities in the border areas, the big-name tycoons of the Dong nationality called themselves "Dong Masters", and governed the two prefectures of Cheng, Hui, and 10 dongs under the jurisdiction of today's Jingzhou, Huitong, Zhijiang, Suining, Tongdao, Liping, Jinping and Tianzhu Counties, etc., all belong to the scope of the Ten Dongs. Today, Suining County, Tongdao County, Liping County, Jinping County, Tianzhu County and other places are all within the scope of "Ten Dong". As an administrative division within the Dong society, the political, economic, and military affairs of the Dong are controlled by the "Dong masters" (Wu Xinfu, 2006).

During the Northern Song Dynasty (960-1279 AD), the leaders of the Dong ethnic group successively submitted themselves to the feudal dynasty, paying tribute to the imperial court for local specialties, and the court allowed them to be hereditary officials of the land. In the fifth year of the Taiping Xingguo era (980), Yang Tongbao, the leader of the Chengzhou Ten Dongs, paid tribute to the Song Dynasty. In the first year of the Dazhongxiangfu reign (1008), the leader Xiang Guangpu defected to the Song Dynasty, and was made assassin of Guzhou (present-day Xinhuang and Yuping territories). In the second year of Daguan (1108), Yang Zaili, the western province of Jingzhou, offered land, surrounded by more than 3,000 miles, 4,500 households and 11,000 people. The imperial court granted them all the official position of assassins, but did not give them the power of assassins. During the Song Dynasty, due to the strong influence of the Han economy and culture, the Dong's political economy also developed greatly. In the areas where the power of the dynasty could influence, the "Dong chiefs" also began to create cities, attach themselves to the kings and people, and establish schools. According to the record of "Documentation", at that time, the chief of the vicinity of Chengzhou had already "created a city fortress", "so that it is more than the mainland for the king's people." And those "Dong Ding" who lived near the castle of the "Dong Chief" had slowly become

"familiar households", and those remote mountainous areas were known as "Sheng Border". The remote mountainous areas were called "Shengjie". During the Song Dynasty, the inhabitants of this area became more complex, and the name "Geling" or "Gelao" appeared for the Dong people. *The Song History - Barbarians' Biographies* categorized them as "Xidong Yirong".

The rule of Yuan Dynasty (1271-1368) on Dong people followed the "tie-up" policy since Tang and Song Dynasty. In the twentieth year of the Yuan Dynasty (1283), the Yuan Dynasty conquered the "Nine Streams and Eighteen Dongs", and most of the local officials in the Dong area were subordinated to the Yuan Dynasty, and the imperial court "took the chiefs of the Dongs to go to the Que, and decided that those whose land could be set up as government officials and those whose people could be admitted into the government, and set up the big places as states, and the small places as counties, and set up a general government" (Zhong Tao 2007, p.3). "The chiefs of these areas were sent to Que to determine which of their lands were suitable for government and which of their people were suitable for government. The term "Dong" refers to the small basins in the mountains where water flows through, and was later extended to mean villages in the small basins, and the people living in such environments were also called "Dong people". During the Yuan Dynasty, there were many people in the Dong area who called themselves "Dong" and "Shang", and "Dong Barbarians" and "Dong People" were also called "Dong People". "Dong people" also gradually evolved into a specialized name for the Dong people.

In Ming and Qing Dynasties (1368AD to 1912AD), "Dong" was firstly spoken for Dong ancestors, and then it was recorded in "Chiya", "Yanxi JiWen", "Qianji", "Guizhou Tujingxinzhi", "Guangxi Tongzhi", etc. In Qing Dynasty, it was written in "Liuzhou Prefecture Records", Volume 30, "Yao Boys", "The squabbles of the Dong people", and then "Dong" was used as a tie-up administrative unit until nowadays: "After that, "Dong" was used as the name of administrative unit under tie-up states, until nowadays, there are many villages and towns in Dong ethnic area which are named "Dong (洞)", such as Sanjiang village in Guangxi. Until now, there are many villages and towns in Dong ethnic area are named as "Dong (hole)", such as Dudong in Sanjiang of Guangxi, La-dong in Jinping of Guizhou, Dondong Yandong Leidong in Liping, Guandong Yandong Zhaodong in Congjiang, and so on, which shows that the name of Dong ethnic group has evolved gradually from the administrative unit like "Dong (hole)".

Before the Ming Dynasty, the Dong did not form a unified ethnic name, and were often collectively called "Wuxi Barbarians", "Nanban", "Miao Barbarians" together with the Miao, Yao, Tujia and Gelao, "Bureaucrat" and "Gelao". Among them, "Geling" is a double-voiced cut of the Dong name, and there are three kinds of Dong names: "gaeml" or "geml" or "jin". "Jin" (jeml). In the field investigation, we found that these three self-claims have a general scope of use. Most of the Dong people in Guizhou call themselves "geml", the Dong people in Hunan call themselves "jeml", and "gaeml" is the self-name of the Dong nationality in Guangxi. On a smaller scale, some regions also have a narrow naming of neighboring Dong ethnic groups, such as the Sanjiang Dong in Guangxi, who have a more detailed distinction between clans, i.e., "Ganlao", "Gantan", and "Ganqi", which is based on the direction of mountain ranges, distribution of water resources, and clothing features, according to the study. After investigation, this is based on the direction of the mountain range, the

distribution of water resources and clothing characteristics to be divided into three clans, namely, the Sol River (Duliu River) Basin, the Miao River Basin and the Xunjiang River Basin, the "Ganluo" clan is good at embroidery, the "Gantan" clan is good at weaving and the "Ganqi" clan is good at construction. The "Gan Lao" branch is good at embroidery, the "Gan Tan" branch is good at weaving, and the "Gan Zhi" branch is good at construction.

After the founding of New China (1949 to the present), the Dong were recognized as a single ethnic minority, and their legal name has since been confirmed as "Dong". Nowadays, the Dong mainly live in the borders of Hunan, Guizhou and Guangxi provinces, but there are also small numbers of them in other places, such as in Laos, where there is a branch of the Dong called the "Kham", and in Enshi, Hubei Province, China (Wu Daxun, 2006). The Dong in Hunan Province are an important part of the Dong ethnic group as a whole.

2. The natural environment of the Dong people

Any nation has a relatively stable living environment, which serves as the necessary spatial basis for its survival and development. The complete living environment must include both the natural environment and the social environment. The natural environment is the natural space and the natural features it carries. The natural environment for the survival of the Dong ethnic group has been relatively centralized and stable since the Song Dynasty, and the area in which the Dong ethnic group lives has changed relatively little.

The natural environment is the fundamental basis for the survival, development and cultural formation of ethnic groups, and has a profound impact on all aspects of their lives. The language, religion, customs, economic activities and social structure of ethnic groups are all deeply shaped by the natural environment in which they live. The natural environment not only provides ethnic groups with material resources, but also shapes their mode of production and economic base. Specific conditions of the natural environment determine people's way of livelihood, resulting in a unique way of life and social organization. This mode of production and social organization, in turn, influences the cultural characteristics of the peoples, including language and writing, religious beliefs, and moral values. This interaction leads to the formation of specific cultural patterns that become part of the national identity. Once a cultural pattern is formed, it plays a profound role in society. It regulates people's social behaviors, ways of interaction, customs and habits. The cultural system becomes the basis for people to adapt to the surrounding environment and to deal with social relations. Through the cultural system they create, human beings are better able to adapt to and manage the physical environment around them.

"sometimes, the earth has gas, the material is beautiful, and the workmanship is skillful." to create any object, you need to consider the changing factors of weather, climate and festival. In the field of cultural geography, it is a common belief that natural factors determine the way and direction of the development process in most cases, and that the customs and cultural traditions of a community often depend on relatively constant geography and natural resources (Huang Ju, 2011). Any kind of culture is nurtured in the natural and social environment, and as the saying goes, "Ten miles of different winds, a hundred miles of different customs", indicating that culture

has a deep national and regional imprint. Dong culture, which is based on the agrarian economy and religious ties, advocates the harmony and unity of man and nature and society, and promotes the integration of rationality and sensibility, material and spiritual. This cultural atmosphere has formed the unique aesthetic consciousness of the Dong people and guided them in their aesthetic creative activities.

The Dong region is interspersed with mountains and rivers, forming a mountainous region characterized by hills, rivers and mountain basins, with a lot of flat land or small basins in between, and fertile land. There is no scorching heat in summer and no severe cold in winter, and the average annual temperature is 14-18 degrees Celsius, which makes the climate relatively mild. The average annual frost period is about 300 days. There is a lot of rainy weather, and the annual rainfall in the area is about 1200 millimeters, which is abundant, and 70% of the precipitation is concentrated in the spring and summer seasons. After the Ming Dynasty, this area was the junction of the local political forces of Hunan, Guizhou and Guangxi provinces, and the feudal ruling forces could not reach it, so the Dong formed a small closed group here, which objectively made the development of this area slow and the population sparse (Wu Tingdong, 1993). Within this zone, in addition to the Dong people, there also live Han, Miao, Yao, Shui, Zhuang, Buyi, Tujia and other ethnic minorities. For a long time, the Dong people and the local ethnic groups have indeed been as close as flesh and blood, learning from each other, being good neighbors, and developing this beautiful river and mountains together.

Established on May 7, 1954, Dong Autonomous County is the earliest autonomous county in Hunan Province. It is located in the southernmost part of Huaihua City, Hunan Province, at the junction of Hunan, Guangxi and Guizhou provinces (regions), and is the main road to the southwest of China. East neighboring Hunan Province Suining County and Chengbu Miao Autonomous County in Hunan Province, and in the north it is bordered by Jingzhou Miao and Dong Autonomous County in the north in the north, and Guangxi Zhuang Autonomous Region in the south Sanjiang Dong Autonomous County Longsheng Autonomous County, Guangxi Zhuang Autonomous Region Longsheng Autonomous County and Longsheng Autonomous County in Guangxi Zhuang Autonomous Region to the west. Qiandongnan Miao and Dong Autonomous Prefecture Liping County The county is 58 kilometers wide from east to west and 68 kilometers long from north to south. The whole territory is 58 kilometers wide from east to west and 68 kilometers long from north to south, with a total area of 2,239 square kilometers in the county. According to the seventh population census data, as of 00:00 on November 1, 2020, the resident population of Tongdao Dong Autonomous County is 20,047⁵, the whole territory is 58 kilometers wide from east to west and 68 kilometers long from north to south, with a total area of 2,239 square kilometers, which accounts for 1.4% of the total area of the province. There are mainly 14 fraternal ethnic groups dominated by Dong, Han, Miao and Yao, with the Dong ethnic group accounting for 78.3% of the total population. Tongdao County is located between the Yunnan-Guizhou Plateau and the Nanling The transition zone at the west end of the Yunnan-Guizhou Plateau and the South Ridge,

⁵ Bulletin of the Seventh National Population Census of Huaihua City [1] (No. 1) - Population of the City. People's Government of Huaihua City [cited 2021-08-01]
https://baike.baidu.com/reference/10369943/7ac60s3eeCaoNSI1JHcYAxYHeOhTdefU7g9pOddTY_OA6khD_LrOxoVvTPIN44vIM359dJzwa9Ex6NcnsJw3mR8hFCQYS2VVktiU1-wYJ6Giwcwt84qO3rcZUlgPiTVOfInxs35wmsKqc-6aJPKnElqaPZ1

with the Xuefeng Mountains in the northeast. Xuefeng Mountain in the northeast, the remaining veins of the Xuefeng Mountains in the southwest, and the Miaoling The remaining veins of Guizhou Miao Ridge in the southwest, the whole territory has many mountains and few fields, known as "nine mountains and half water and half fields". The general outline of the county's geomorphology is: the southern part of the territory of the Badou Po for the Yangtze River and Pearl River Basin watershed. North of the watershed, east, south and west of the higher, the northern bulge, the central depression, the terrain to the middle, to the northwest tilt, the mountains, hills, valleys, and has a clear pattern of belt distribution, belongs to the Yangtze River Basin, accounting for the county's total area of 93.8%; south of the watershed, the terrain from north to south a sharp decline in the surface cut deep, the topography of the ups and downs of the mountains and valleys deep, the formation of unique mountainous terrain, belongs to the Pearl River Basin. It accounts for 6.2% of the total area of the county. (see Figure 3). In the Dong Autonomous County of Tongdao , there are 94 streams and rivers with a catchment area of more than 5 square kilometers, 4 streams and rivers per 100 square kilometers, with a total length of 1,455.88 kilometers, belonging to two major water systems. From Badoupo to the south, there are five equal rivers, Putou River, Enke River, Rixi River, Donglei River, etc., which flow into Xunjiang River through Longsheng, Sanjiang and other counties in Guangxi, and converge into Rongjiang River, which belongs to the Pearl River system, and the watershed area is only 6.2% of the total area of the county. The remaining 89 streams and rivers converge in the Drainage River, which flows into the Rongjiang River through the counties and cities of Jingzhou, Huitong and Hongjiang, and is injected into the Yuan River The remaining 89 streams and rivers converge in Qushui, passing through the counties of Jingzhou, Huitong and Hongjiang, and inject into the Yuanjiang River, which belongs to the water system of the Yangtze River, with a watershed area of 93.8% of the total area of the county.



Figure 3 Aerial view of Pingping River Basin, Dong Autonomous County, Tongdao , Hunan Province

Source:Liu Qiong , May 11, 2023

Tongdao County is located in a vast territory with rich and varied natural landscapes, while its population distribution shows unique characteristics of ethnic settlement. Centered on 21 townships such as Xuanyang and Dupo, the population distribution has obvious characteristics of ethnic settlement. On this piece of land, Han Chinese residents are mainly distributed in towns and cities, while ethnic minorities such as Dong, Yao and Miao are mainly distributed in ethnic villages in mountainous areas. Ethnic minorities prefer to live in clusters, and this pattern of clustering is particularly evident among the Dong. The Dong people often choose to live crowded in a Dong village, where hundreds of families are closely connected, together building a small community full of ethnic characteristics. This pattern of settlement not only promotes social interaction among people, but also helps to preserve and pass on their traditional culture. In Dong villages, households are so close to each other that you can often see the sky between two eaves, and the villages are crisscrossed with narrow paths for people to move around (see Figure 4). This compact layout not only reflects the Dong people's close connection with nature, but also demonstrates their harmonious respect for the environment.

Tongdao County has a splendid Dong cultural heritage and simple folk customs. With unique architecture, brocade, clothing, etc., the architecture of the drum tower, pavilion, wind and rain bridge is the most outstanding, known as the Dong architectural "three treasures", the Tongdao also has a lot of national and provincial cultural relics. There are 3 national cultural relics protection units (Mataian Drum Tower The Drum Tower of Mataian, the Wind and Rain Bridge of Pingtan River Pingtan River Wind and Rain Bridge The ancient Dong villages in Taro Tou are under the protection of the state-level cultural relics, Taro ancient Dong village group), 6 at the provincial level (Pingtan Dragon Bridge Hengling Ancient Building Group, Yangliao Village Gate, Banyang Baiyiguan Pangtan Hailong Bridge, Hengling Ancient Building Cluster Bing Shu Ge The Gongcheng Academy), municipal 2, has been included in the county 7, not yet included in the cultural relics protection units of various types of cultural relics amounted to more than 900, there are also under the countryside of the Neolithic era of the Great Wasteland site and so on. There are also more than 100 square kilometers of Danxia landforms which are praised by geographers as "Natural Great Wall". Wanfoshan Scenic Area There are well-preserved primitive subforests of Longdi and 1 million mu of Songtao forest scenery; there are towering Diyanfeng and Yangdongtan waterfalls.



Figure 4 Aerial view of Pingping River Basin, Dong Autonomous County, Tongdao , Hunan Province
 Source:Liu Qiong , March 7, 2023

3. Social and cultural environment of the Dong people

Various cultures are gradually formed under the interaction of natural and social environments, as the saying goes: "Ten miles of different winds, a hundred miles of different customs", highlighting the fact that cultures are deeply integrated with national and regional characteristics. Originating from the farming economy and folk culture, Dong culture emphasizes the harmonious relationship between human beings and nature and society, as well as the intermingling of rationality and sensibility, and materialism and spirituality. The cultures of different places and ethnic groups have gradually evolved unique characteristics under the influence of the natural environment and social history. Dong culture, as a typical example, is closely linked to its agrarian mode of production and deep religious tradition. This cultural heritage advocates maintaining harmony with nature and society, and pursues ecological balance and human communion. In the Dong people's aesthetic concept, rational thinking and sensual experience complement each other, and the material world and inner spirit are intertwined. This aesthetic sense profoundly influences their creations, filling their language, clothing, architecture and other cultural forms with unique spirituality and deep meaning.

3.1 Language and culture of the Dong people

Language is a major component of culture. Dong culture originated from Yuezhong culture, and a comparative study of Zhuang-Dong language and ancient Yuezhong language can lead to the realization that there is not much difference between ancient Yuezhong language and today's Zhuang-Dong language. Because the mother tongue of the present Zhuang and Dong languages is ancient Vietnamese, there are many homologous components in their phonology, vocabulary and grammar which are derived from ancient Vietnamese.

In early 1957, the central government, in conjunction with the local governments of Guizhou, Guangxi and Hunan, conducted a comprehensive census of the distribution of the Dong language. Based on lexical differences, characteristic grammatical phenomena, and phonological differences, linguists used the demarcation line between the Dong, Miao, and Han mixed zones south of the Qingshui River in Jinping County, Guizhou Province, as the demarcation line (Xian Guangyi, 1995), and specifically divided the Dong language into two major dialect zones, south and north, with the south of the line belonging to the Southern Dialect Zone, which covers mainly the southwestern part of Jinping County, Congjiang County, Liping County, and Rongjiang County, etc., in Guizhou Province, Guangxi Province's Sanjiang and Rongshui counties in Guizhou Province, and part of Tongdao and Jingzhou counties in Hunan Province, with four dialect areas; north of the line belongs to the northern dialect area, which encompasses the northern part of Jinping County, Tianzhu County, Sansui County, Jianhe County, Zhenyuan County, and Yuping County of Guizhou Province, Xinhuang, Zhijiang, Huitong, and Jingzhou counties in Hunan Province, and Xuan'en County of Enshi Tujia and Miao Autonomous Prefecture of Hubei Province, with five dialect areas (Shi Lin, 2004). From then on, the northern Dong dialect area as well as the southern Dong dialect area began to take shape. In the research, it was found that the North Dong dialect area and the South Dong dialect area not only have great differences in dialects, but also in religious beliefs, architectural culture, music culture, dress culture, etc. So the term "North Dong dialect area" was gradually used in the academic results. Therefore, the terms "Northern Dong dialect area", "Southern Dong dialect area", "Northern Dong", "Southern Dong", etc. were gradually used in the academic results. For example, in 1993, Qin Xiujiang published *"The Historical Process and Mechanism of Cultural Concretization of the Northern Dong"*, in 1995, Yang Xuejun published *"My Opinion on the Study of the Northern Dong Culture"*, in 2006, Liao Junxiang published *"Study on the Characteristics of the Traditional Culture of the Southern Dong"*, in 2010, Yang Jinghua published *"A Survey of the Differences in Cultural Concretization between the Northern and Southern Dong Regions in the Late Qing Dynasty"*, and in 2010, Yang Jinghua published *"A Review of the Differences in Cultural Concretization of the Northern and Southern Dong Regions during the Xiantong Period"*, and in 2010, he wrote-In 2010, Yang Jinghua's "A Peek into the Differences in the Cultivation of the North and South Dong Regions in the Late Qing Dynasty: *"Taking the Time of the Dong Uprising during the Xiantong Years as the Center of Analysis"*", etc.

The concepts of "Southern Dong" and "Northern Dong" as used in this thesis refer to the cultural anthropological perspective of the North and South Dong. The different cultural connotations of each Dong are integrated into them, and the area of study focused on in the article, the Dong Autonomous County of Tongdao in Hunan Province, falls within the southern Dong ethnic group.

3.2 Dong farming culture

The Dong are a famous rice-farming people in the southern region of China. Long ago, the Dong ancestors began to make full use of the local natural conditions and developed agriculture. Rice culture is the core of Dong culture, and the Baiyue people, the ancestors of the Dong, were the creators of rice farming. Cultivating fields and growing rice was the most important material cultural feature that distinguished the ancient Yue people from many other ethnic groups. During the Qin-Han and later periods, the Baiyue people living in the Cangwu generation migrated to the present-day Dong area, and the main reason for the migration was the slash-and-burn farming method. This type of farming required the replacement of arable land every few years, which, coupled with the increasing population and the growing demand for new arable land, made it necessary for the clan tribes to migrate to new places every few years. This agricultural tradition has been continued in the Dong community as a dependent and dependent mode of production and has had a profound impact on the livelihood and culture of the Dong people. However, due to the southward development of the Qin and Han dynasties and the succeeding centralized dynasties, before the slavery element in the Dong ancestors could develop, a strong feudal element arrived along with advanced production methods such as iron and oxen plowing. Therefore, around the Wei, Jin, Sui and Tang dynasties, the society of the Dong ancestors developed more directly towards feudalism. By the Tang and Song dynasties, the primitive communes finally dissolved in general. However, thereafter, many remnants of the primitive era remained in Dong society for a long time. Until recent times, fields, mountains, forests, cemeteries, fishponds, pastures, rivers, etc., all belonged to a certain range of communal ownership, and could not be bought, sold or freely transferred.

3.3 Social organization and political system culture of the Dong people

The Dong people experienced a long primitive society, crossed the slave society and entered the feudal society, and only after the peasants' revolt during the reigns of Xianfeng and Tongzhi in the Qing Dynasty were they gradually reduced to a semi-colonial and semi-feudal society. On the eve of the founding of the new China in 1949, although the feudal dynasty established a regime in the Dong region, the internal organization of the Dong society was the "Dong money", which was a military alliance based on regional ties, and still played an important role until the end of the Qing Dynasty and the beginning of the Republic of China.

The Dong Mode is mainly distributed in the Dong Autonomous County of the Tongdao and its neighboring Dong areas. The Dong Mode, also known as Mode Song, is a unique product of the Dong social development. The Dong people call the speaking of money "do money", and some call singing money songs, whose tone is funny, with ups and downs, staccato, and magnificent. In the Dong region, no matter any big and important occasions, a kind of activity called "speaking money" will be organized. This traditional activity gives the scene a grand and solemn atmosphere, giving people a sense of majesty and mystery. The form of speaking money is usually led by the leader of the money to lead the singing, singing the rhythm of the money is sometimes fast and sometimes slow, the tone of voice varying in weight. If the words

are very long, they can be sung in segments, and the audience will interact with them after each segment, and they will respond with "yes" to show their agreement. This process is repeated at the end of the verse, creating an echoing pattern. The audience usually listens attentively and is mesmerized, while the paymaster performs with passion, making the whole scene both lively and solemn. Depending on the words of the paragraph, the vocal tone of the singing is also different. Singing (speaking) the expedition paragraph, the tone of voice and momentum, to the expedition to the courage; singing heroes paragraph, the tone of voice and full of feelings, inspire people's feelings of remembrance and admiration; there are also the family origin paragraph, the creation of the paragraph, praise paragraph, the sacrifice paragraph, please God paragraph, etc., its singing requirements are not the same. Speaking is done during the gatherings, celebrations and rituals in the village.

In the culture of the Dong people, the Dong covenants are regarded as the supreme legal code. These covenants take the protection of the interests of the ethnic group as their starting point and regulate the various behaviors of the people in their political, economic and social life through the formulation of covenants and other legal means. These norms help to maintain the social relations and social order of the people. The Dong covenants include culture in terms of social and political system as well as cultural elements in many fields such as literature and history, including clan rules, clan law, social security, civil and criminal proceedings, production management, as well as forestation and crop protection, etc. There are specific regulations, which constitute the traditional legal system of the Dong people. It is a precious part of the traditional culture of the Dong, and as a mature institutional culture, it helps to maintain the stability and development of the entire Dong society, and is a treasure of institutional civilization.

3.4 Dong Clothing Culture

The history of the Dong people's clothing production, the beginning is directly from the nature to extract grass leaves, fur, feathers and other things to keep themselves warm from the cold, and then people found that only the local growth of the kudzu vine creeper can be made into clothing. In the Song of the Ancestors of the Dong people, it is sung, "Our ancestors ate kudzu roots for food, wore kudzu vines for clothes, wove soft grasses into pants, wove trailing stems into garments, they worked too hard." (Wang Shengxian, 1989) At this time, the ancestors had already learned to weave and sew clothes. Historical documents on the Dong clothing culture include: Li Yanshou of the Tang Dynasty, "Northern History - Bong Biography", which contains "Bong people can make fine cloth with fresh and clean colors", from which we can learn two messages that the weaving and dyeing technology of the Dong ancestors at that time had reached a very high level; and Volume 4 of "*Notes of Laoxue'an*" of the Song Dynasty, which states that "Chen, Yuan, Jingzhou Gelao Ling people, with Jinji feathers into the bun", "male unmarried, with Jinji feathers into the bun, female conch several beads for decoration", such records in the past the characteristics of the Dong costume, until now can still be seen in the Dong region to the plume as a decorative dress dress dress up habits. To the Ming Dynasty, the Hongzhi years of the Ming Dynasty, "*Guizhou Tujing Xinzhi*" records "men Section trickster, or shuffling wooden shoes", "women's clothing, pants and short skirts, skirts for the pleated skirt, the back plus a piece of cloth, embroidery miscellaneous articles such as ribbons, the

chest and the embroidered cloth a side, with silver through the second for the decorations, the chignon plus the comb in the back of wood! "6

During the Qing Dynasty, as the central government strengthened its management of the localities, it introduced the policy of "reclassification", i.e., the abolition of the Tusi system of the ethnic minorities in Southwest China during the Ming and Qing Dynasties, and the replacement of the local administrative system with the central government directly sending out mobile officials to carry out the governance. In fact, the policy of land reclassification began in the Ming Dynasty, but at that time, the promotion of small scale, only touching a small part of Guizhou, until the Qing Dynasty Yongzheng years before the beginning of large-scale reform. The main reason is to strengthen the rule of the central government on the frontier, to solve the long-standing accumulation of the evils of the Tusi division. Under the environmental background of "local integration into the state", a wave of social change rapidly emerged in the political, economic and cultural environment of some Dong ethnic areas in southwest China. However, due to geographical and transportation factors, the entire Dong ethnic group has not been completely affected, which has led to the different evolution of costumes. Relevant documents of the Qing Dynasty describe the costumes of the Dong people as follows: "The Luo Han people have pheasant feathers in their heads, wooden combs wrapped around their buns, and they wear half-sleeved shirts with pants but no skirts, with the shortest shirts and the longest pants. Women pull up a partial bun, insert long hairpins, flowery shirts, earrings, bracelets and men with the same, with skirts without pants, the skirt is the shortest, showing its knees, chest wrapped belly, silver tweezers embellished, men and women barefooted".

Dong people are also divided into "Ganpa" (Blue Dong) and "Ganba" (White Dong) by the color of their clothes; or called "Sanbao Dong", "Tianfu Dong" and so on, or called "Sanbao Dong", "Tianfu Dong" and "Tianfu Dong" by the region where they live. The Dongs of Hunan Province are also known as the "Sanbao Dong" and "Tianfu Dong". As far as the Dong in Hunan Province are concerned, the majority of the Dong in the Dong Autonomous County of Tongdao, the Dong Autonomous County of Xinhuang, the Rotten Nai Chong in the Miao and Dong Autonomous County of Jingzhou, and the Dong Autonomous County of Zhijiang, call themselves "Jintan", while the Dong of the Pingtan River Basin in the Tongdao County call themselves "Jinci" (You Jun and Li Hanlin, 2001). Historically, the Dong have practiced intermarriage between different clans of the same branch, which has led to differences in the dress characteristics of members of each branch. In particular, the differences in the costumes of Dong females are very significant, while the costumes of males are less different due to the greater influence of Han culture. At present, we can see about 15 different styles of Dong costumes.

The costumes of the Dong people can be categorized into two types: daily wear and dressy wear. Women's styles are further categorized into tight skirts, loose skirts, and pants. In addition, according to the different scope of use, the costumes can also be divided into dressy clothes and casual clothes. Casual clothes are practical and

⁶ [Ming] Shen Itching Xiu, Zhao Zan compiled. Guizhou Tujing Xinzhi - Volume 7, Beijing Library, Ming Hongzhi zhanzhi chuanzhi zhi copy of photocopy.

wearable, suitable for daily production and labor, while dressy clothes are decorative and usually more ornate and brightly colored. Although the costumes of the Dong ethnic group have been influenced by the modern art of dress and undergone some changes in the process of evolution, the traditional forms and characteristics of ethnic costumes are still maintained in the areas inhabited by the Dong ethnic group, such as Liping, Rongjiang and Congjiang in Southeast Guizhou, as well as in Tongdao in Hunan Province.

3.4.1 Dong Lusheng Clothing

There is a very representative garment of the Dong ethnic group, the Lusheng garment. According to the research data, the Lusheng clothes were initially formed as the clothes of the ancient Dong tribal chiefs, and slowly evolved into the performance clothes of those who danced and played the Lusheng during the rituals and celebrations. From the appearance of the form, we can see that the lusheng clothes have a peculiar style, complex structure and obvious decorative meaning. In the primitive times, the lusheng clothes were made of fur, and leaves and grasses and vines were knotted together to form a skirt. (Zhang Bairu, 1994) From Mr. Zhang Bairu's collection of lusheng clothes and the information we got from social research, we found that the lusheng clothes can be divided into four types, namely, left-lapel type, right-lapel type, right-lapel type, and skirt type, after comparative research. Figure 5 shows a set of embroidered and spliced lusheng garments from Congjiang County, Qiandongnan County, Guizhou Province. This set of embroidered and spliced lusheng garments from the Qing Dynasty has a long-sleeved upper garment, a grass-striped curtain skirt, and leg protectors tied to the calves. The front and back of the garment are covered with Dong brocade. This set of Lusheng clothes is produced in the remote mountain valley and has a history of more than three hundred years.

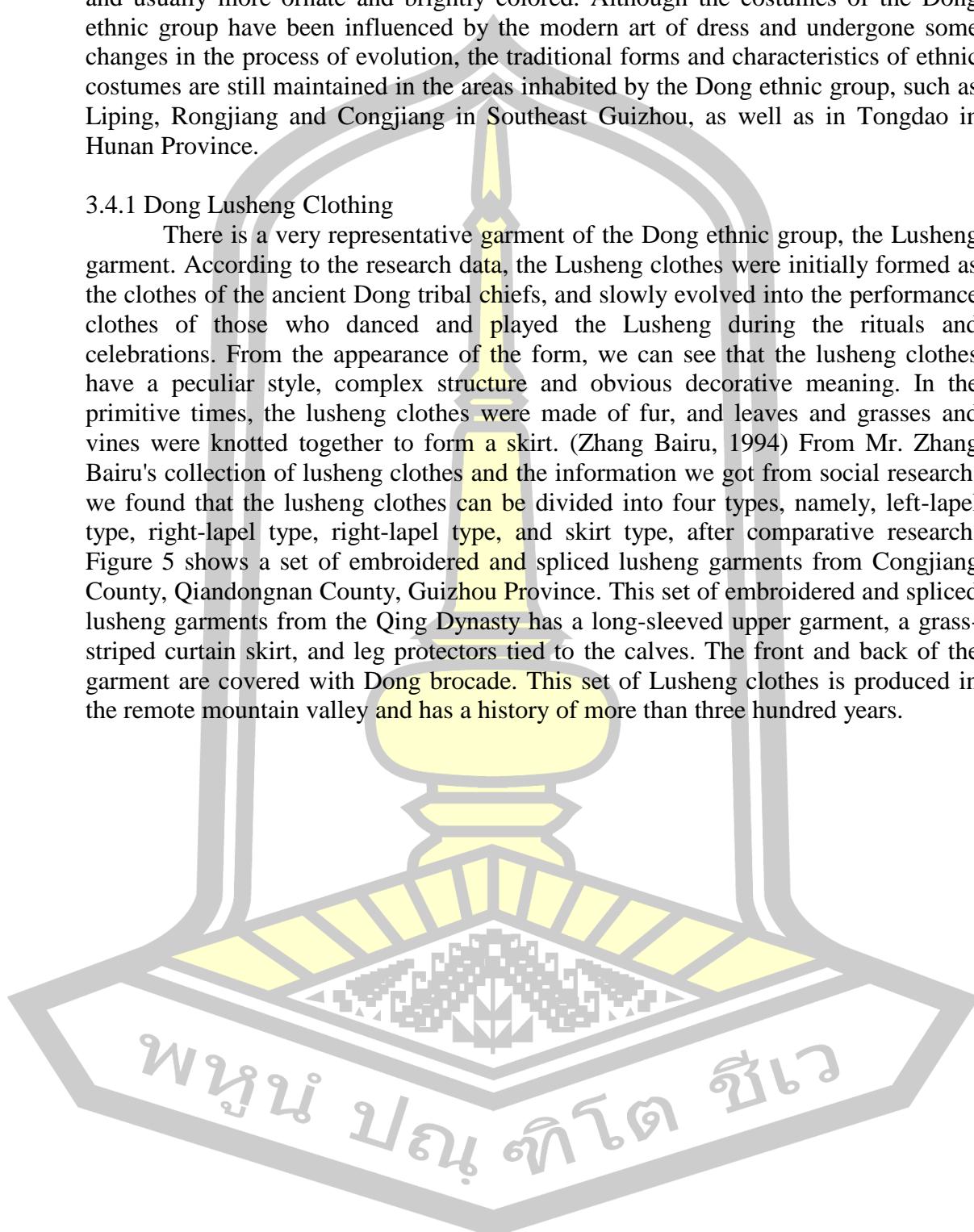




Figure 5 Lusheng in Yutou Village, Tongdao

Source: P.R. Chang, Exploring the Art of Dong Clothing (Volume 1), Taiwan, English Hansheng Publishing Co. Ltd, June, 2015.

3.4.2 Dong women's clothing

Dong women Dong women have regional characteristics distinctive, dress styles in a variety of ways, their style differences are relatively large, such as style differences are not obvious, but there are differences in the configuration of individual components and decorative parts, some hairstyles and bandanas have obvious differences. Dong women's skirts have seasons, some regions pay attention to color matching, some regions are basically a color, layered, simple and elegant.

Dong women's aprons are daily auxiliary clothing accessories, which are also divided into daily aprons and dressy aprons. Dress aprons have exquisite and complex patterns, mainly decorated with sunflower patterns, butterfly patterns and flowers of various colors. The apron is mainly made of Dong bright cloth (also called Dong cloth) through a series of complicated procedures such as dyeing, gluing and beating as the backing cloth, which is embroidered with exquisite embroidery patterns, and the apron embroidery decorative motifs are mainly represented by auspicious flowers and animal patterns, which are very exquisite. Daily aprons are practical, simple in appearance, and the size of the dress apron is basically the same, which can protect the inner layer of clothes when women go out to work or do laundry and cooking at home. Women's underwear for the pleated skirt, the Dong ethnic pleated skirt is mostly in green color, made of Dong cloth, the pleats on its fine and uniform. The legs need to be tied, tied legs can effectively protect the human legs, in the past, this is for the Dong people who live in the distant mountains and need to work all year round to protect the role of the Dong people is very big. The feet wear embroidered shoes.

The winter dress covers the hips, has wide cuffs that reach to the elbows, and is decorated with embroidered patterns on the waistband and on both cuffs of the blouse. The bottoms, i.e. the common pleated skirt with strappy legs, and the shoes are wave boat shoes, which are high in the front and low in the back and are shaped like a small boat floating in the waves.

There are more than seventy localized villages of the Dong ethnic group in the border areas of Hunan-Guangzhou-Guizhou and Hunan-Three Provinces, and there are obvious differences in dress characteristics between villages. The female costumes of the Dong in Sanjiang, Guangxi and Tongdao, Hunan have the legacy of ancient costumes, but there are also developmental changes and obvious differences between communities. The Sanjiang Dong costume is recorded in the Liuzhou Prefecture Records: "The Dong people of Huaiyuan have pheasant feathers on their heads, and their buns are wrapped with wooden combs. They wear half-sleeved shirts with flowers, hakama and no skirts, with the shortest shirts and the longest pants, and the women wear flat buns and long hairpins. Flower shirt, earrings, bracelets and men with the same. There are skirts without pants, the skirt is the shortest, exposed its knees, chest wrapped belly recognized adorned; men and women tricked." (Sanjiang Dong Autonomous County Overview Preparation Group, 2008) The Republic of China "Sanjiang County Records" states: "Dong people" clothing men and Han Chinese the same, women are also more fair, clothes are all button-less buttons, tied to the belt, chest lined with embroidered bibs, cloth skirts up to the knee, do not wear underwear, wrapped around the legs and feet gang, earrings silver ring two or three pairs of silver rings, silver rings around the neck of the neck of the five or six, the head of the silver comb buns wrapped in a green bandana, dresses and skirts are all made of self-grown cotton, self-dyed green earth cloth. The dresses and skirts are made of self-grown cotton and dyed green cloth, and in the summer, they bare their tops and protect their breasts with cloth only, which is called "huozi", and is now gradually imitated in human clothing." (Sanjiang Dong Autonomous County Overview Writing Group, 2008)



Figure 6 Dong Women's Clothing, Sanjiang County, Guangxi Province
 Figure 7 Dong Women's Clothing, Dupo, Tongdao County, Hunan Province
 source: Tongdao county Ethnic and Religious Affairs Bureau

The style of Dong clothing system in Tongdao County, Hunan Province is relatively simple, women's clothing, in terms of form, can be roughly divided into wearing skirts and wearing slacks. In the past, the common form of clothing was a top skirt, a skirt and leggings. After improvement, people began to wear trousers. Now the Dong people we often see in the aisle are dressed as trousers, and only a few areas still retain the habit of wearing skirts. Tongdao County, Hunan Province, women's blouse for the straight collar right skirt, summer clothes slightly narrow, for single clothes, winter clothes loose, for sandwiched clothes, clothes longer than the buttocks.

In terms of regions, the costumes of the Tongdao's can be roughly divided into the Changping Water Basin, the Boyang River Basin, and the Tampin River Basin. Taking the dress of the women of Dupo Township in the Boyang River Valley as an example (See Figure 7), the women of Dupo Township wear simple clothes, including a black bandana with a trimmed edge on the head, a blouse with a stand-up collar and a bias-breasted placket, a pleated apron tied around the waist, blue strips of cloth on the sleeve cuffs, the knuckles of the hands, and the waist, and silver beads instead of buttons on the top of the placket, which is encrusted with a colorful chain. The most interesting thing is their apron, which is a kind of apron with natural pleated texture, the upper part of the apron is a blue waist head, and the lower part is made of two pieces of Dong cloths which have been processed by drawing fine pleats. Guangxi Sanjiang Dong women's clothing (See Figure 6) compared to the Tongdao Dupo women's clothing sub-dress design tends to trim the body shape, apron pleated texture for the overall appearance of a solid and generous clothing brings a touch of playful flavor.

Dupo area of the Dong women get married, the same bundle of hair on the back of the head, and wrapped in black Dong cloth headgear, but not like the Pengtan area as a large number of headdresses, only in the headgear on all sides of the lace decorated with pick embroidery; wear enameled silver collar, the collar is made of a ring-shaped enameled silver ring and ring of silver rings and strings, and in the middle of the necklace hung with a string of silver decorations, decorative tassels in the middle, the bottom of the triangular shape, the entire The whole collar is beautiful and exquisite, reflecting the high craftsmanship of Dong silversmiths. The upper body is covered with a long-sleeved coat with a big lapel and a half-sleeved coat with a big lapel, and the cuffs of the coat are decorated with blue and white cloths, and the blue cloth in the middle is decorated with the biggest area of white cloths as the border; the lower body is dressed in pants, with a flower belt around the waist and a side of girdle, with a colorful flower belt with tassels at the end, and the girdle with a blue belt with a long strip of embroidery on the upper part of the girdle.

The Dong people in Hunan generally practise earth burial, put some silver in the mouth of the deceased when the coffin, change the life jacket to wear three or five pieces of tops, pants should also wear two to three pairs. Men in the family need to shave their hair, women comb their hair. The deceased is required to wear the lining sweatshirt of the eldest son if he is a man, and the undergarment of the eldest daughter-in-law if she is a woman. At the time of burial, the entire coffin is wrapped with green and white cloth in a green and white diamond pattern. At the time of the funeral, the coffin is pulled up with white cloth and the relatives walk slowly with the white cloth in their hands, and after the coffin is buried, the white cloth used to wrap the coffin is distributed to the relatives who attended the funeral.

"The costume of every nation is both a symbol and a self-contained system of symbols. Its generation, accumulation, continuity and transformation are all related to the development of various forms of human cultural life - myth, religion, history, language, art and science. The generation of each national costume is an epic of the spiritual and cultural development of the nation." (Dai Ping, 2000) The stereotyping of the clothing system is also a common recognition of the local people's agreement on a certain form of dress and grooming.

3.4.3 Dong men's costumes

There are basically three kinds of men's clothing tops: lapel, overlapping left, and overlapping right. Men use Dong cloth to wrap their heads, wear long pants and wrap their legs. Hunan Tongdao, Guangxi Sanjiang men's clothing system by the Han influence more, clothing system is simple, and the Han clothing system has the phenomenon of convergence, clothing system with the economic and social development and the world. The young men of the Tongdao mostly wear short clothes with lapel, belt, wide crotch and fat pants, and thick-soled cloth shoes, and in daily life they have the habit of wrapping their hair with green and black long scarf, and there are two kinds of head wrapping, namely, "pointy-angle type" and "doughnut type". Young men wrap their heads in the "pointed-angle type," while older men wrap their heads in the "rounded-type" turban, which is about two inches higher than the top of their heads, and put on a pair of lapeled vests on top of their short, lapeled blouses. (see Figure 8)



Figure 8 Men's clothing of the Dong ethnic group
source: Tongdao county Ethnic and Religious Affairs Bureau

3.5 Dong Architectural Culture

The Hunan, Guizhou, Guangxi Province neighboring region, where the Dong people live, is in the transition zone from the eastern edge of the Guizhou Plateau to the low-hill basin, and the terrain it is located in belongs to the category of mountains in general. The terrain is mountainous in general. There are many rivers of various sizes running through the mountains, and at the intersection of the mountains and the rivers, numerous small basins of various sizes have been formed, in which the Dong people have built many villages of different sizes.

Although the Dong people live in the midst of ten thousand mountains, most of the Dong villages are situated around the fields and dams close to both sides of the riverbanks, where both land and water transportation are relatively convenient. Relying on mountains and surrounded by water is the basic characteristic of Dong traditional villages. As a mountainous ethnic group that relies mainly on rice cultivation and artificial forestry for its livelihood, the Dong's village location and distribution principles are deeply influenced by the mountainous and farming culture. The establishment of Dong villages follows two main principles, namely, building on mountains and family settlement.

The mountains are a solid foundation for the life of the Dong people. Living on the mountains allows them to make full use of the forest resources in the mountains, facilitating the construction of houses and access to fuel and timber, as well as providing a wide space for the development of artificial forestry. In addition, the mountainous terrain is suitable for opening up layers of terraced fields, making it easy to grow food crops. Water source is vital to the life of the Dong people, as it is the source of their life. The proximity of villages to water sources facilitates the diversion of water to irrigate farmland and also provides convenient opportunities for washing, swimming and fishing. In addition, water transportation facilitates access to boats for transportation and drainage, which also has a positive impact on the connection and development of the villages. These two principles, living by the mountains and water and gathering clans, have shaped the characteristics and lifestyles of Dong villages. In addition to the mountains and the water, the completion of the Dong villages also emphasizes the principle of living in groups. The Dong people have a strong sense of community, and are proud to live together and ashamed to live apart from the community. In the Dong folk customary law, often "expelled from the village", "driven to live outside the village" as a punishment for violating the "Dong money" residents. Such a value orientation has resulted in the situation that there are very few single-family residents in the Dong. The villages of the Dong people have as few as one or two dozen households, and as many as hundreds or even thousands of households. Inside the village, there are many groups of villagers, and most of the people living in a village are of the same family name, and there are also close relatives between families, so in the Dong villages there is often a scene of one family having trouble and the whole village helping out. The fact that they live in clusters facilitates collaboration in production and life, as well as unity against the enemy, fully reflecting the adaptability of Dong folklore.

The layout of Dong villages is limited by geographical terrain and still has its unique layout rules and characteristics. Generally speaking, Dong villages include private residences, drum towers and drum tower pings, wind and rain bridges, land temples or Sashenfangs, flower-step stone paths, fengshui villages, playhouses, warehouses, fishponds, wells, harvest drying, and other public architectural elements. These constitute the basic components of Dong villages, showing a strong ethnic culture and architectural style. Dong villages are built by mountains and water, and in order to facilitate people's traveling, there are many bridges in the areas inhabited by the Dong, among which the wind and rain bridges are the most representative⁷. (See Figure 9)

⁷ Most of the local people in Channel County call this bridge "Flower Bridge", because it can shelter from the wind and rain, so it is also known as the wind and rain bridge.



Figure 9 Wind and Rain Bridge in Hengling Dong Village, Tongdao Autonomous County, Hunan Province

Source: Liu Qiong, March 10, 2023

Wind and rain bridge is a unique building in Dong village, mostly erected at the end of the village or the corner of the field. The bridge is about 30 to 100 meters long and 3 to 4 meters wide. The body of Wind and Rain Bridge is a pure wooden structure, which consists of a bridge, a bridge porch and a bridge pavilion. The bridge is made of huge fir logs as beams, on which a bridge corridor is built, with railings and benches on both sides of the corridor, and covered with green tiles, so that the bridge has multiple functional uses, which can be used by pedestrians to escape from the wind and rain, and also serves the purpose of protecting the body of the bridge. Wind and rain bridges in Dong villages are usually built in the downstream of the village, and shrines are often set up in the attic in the middle of the bridge to pray for blessings for the village. (see Figure 10) At present, there are more than 600 wind and rain bridges of various sizes in the Dong area, including more than 400 in Guizhou, more than 160 in Guangxi and nearly 50 in Hunan. The wind and rain bridges in Tongdao County are mainly located in Pingtan Township, and there are 9 representative wind and rain bridges, which are built on the section where Pingtan River, Gaobu River and Zidan River meet, and the northern section of Pingtan River, the western section of Gaobu River and the eastern section of Zidan River meet to show a "Y"-shaped structure. The more famous ones are Long Bridge (see Figure 11) , Puji Bridge (see Figure 12) on the Pingtan River, Yongfu Bridge, Yongfu Bridge (see Figure 13), Yongding Bridge and Wensheng Bridge on the Gaobu River, and Zidan River's Zhongbiao Bridge, Zhongbiao Erqiao and Guanyue Bridge. These bridges are listed as national and provincial important cultural relics protection units, and the wind and rain bridges are the symbols of the richness of Dong villages.



Figure 10 Land altars at both ends of the Dragon Bridge in Pingri Village, Tongdao Autonomous County, Hunan Province
Source: Liu Qiong, December 17, 2006



Figure 11 National Key Conservation Objects in China: Longqiao, Pingri Village, Tongdao Autonomous County, Hunan Province
Source: Liu Qiong, March 10, 2023

ພ້ອນ ປນ ຄົກໂຕ ຂ່າວ



Figure 12 China's National Key Conservation Objects: Puji Bridge, Pingtan Village, Tongdao Autonomous County, Hunan Province
 Source: Liu Qiong, March 10, 2023



Figure 13 China's National Key Conservation Objects: Daifu Bridge, Gaobu Village, Tongdao Autonomous County, Hunan Province

Source: Liu Qiong, June 1, 2023

Dong villages are usually surrounded by dense forests, especially at the intersections of the villages, where there are often large trees that are forbidden to be cut down, known as "feng shui trees" by the Dong people. These trees form a green barrier that tightly surrounds the village. Underneath these trees, people often see stone benches set up by do-gooders for passers-by to rest, and at some intersections, there are also land shrines and temples. Strips of red cloth, chicken blood, chicken feathers and bundles of cigarettes can often be seen on and under these trees, which are traces of people's offerings to the tree gods (see Figure 14). It is said that the Fengshui tree is regarded as the guardian god of the village, which guards the tranquility of the village, thus becoming a symbol of tranquility and peace in the Dong village.



Figure 14 Ancient tree next to the Dragon Bridge in Pengri Village, Tongdao Autonomous County, Hunan Province, with Dong people worshipping the tree
source: Liu Qiong ,March 9, 2023

Drum tower is a unique building in Dong village, which is the logo of Dong village and the embodiment of village soul. It is generally built in the center of the village or near the village gate, each village has one, and large villages have more than two. According to statistics, there are a total of 73 drum towers in the Dong Autonomous County of Tongdao in Hunan Province. (Shi Kaizhong, 2012) Drum towers are purely wooden structures that blend in with the surrounding houses. The bottom is usually square, a few hexagonal, the floor is mostly covered with stone slabs, and there is a huge fire pit in the center, which is surrounded by wide and thick long wooden benches for people to rest. Drum tower is the landmark of the Dong village, which belongs to the category of public buildings from the point of view of the category. From the overall appearance, it is shaped like a pagoda, and the higher drum towers have more than ten floors, giving people a majestic visual experience. The main function of the Drum Tower is for villagers to gather for discussion, to preach about *ci*, to entertain and chat or to send guests off. It is generally built in the center of the village, which shows its importance.(Zhou Yahui, 2018) Therefore, the construction of the drum tower is often carried out under the auspices of respected village elders to collect funds from the masses, and since the drum tower is a gathering place for the villagers, the treatment of increasing the scale of the bright room is adopted on the plan layout to meet the needs of people's activities. The Drum Tower is the highest manifestation of Dong architectural art.

Most of the existing drum towers in Hunan Province's Tongdao County were built in the late Qing Dynasty, such as the Martian Drum Tower in Pingyang Township (see Figure 15), which is rumored to have been built during the Shunzhi period of the Qing Dynasty, with a history of more than 300 years. Some drum towers have been repaired three to five times before being preserved until now.



Figure 15 Martian Drum Tower, Pingyang Township, Taofeng County, Hunan Province

source: Tongdao county Ethnic and Religious Affairs Bureau , September 22, 2008

In the southern Dong region, most villages have altars dedicated to Sa (see Figure 16). Sa is the highest and the biggest protector of the village and holds a very important position in the village. In the past, whenever a new Dong village was established, one of the first things to be considered was the location of the Sa and the drum tower. This shows the crucial position of Sa in Dong villages, which, like the Drum Tower, is the center of belief of a Dong village. The architecture of Sa is very unique, usually built in the center of the village or in a secluded place. The size of the altar varies from village to village, and most of them are made of stone, with a boxwood, osmanthus, or plantain planted on top of the altar to symbolize the gods. In some villages, a long white stone or a wooden stake is erected in the altar to represent the deity. Most of the altars are open-air, with no roof, although some are surrounded by a low wall, except in some villages such as Chejiangba in Rongjiang, Guizhou, where their altars are built like temple-like structures. People would make sacrifices to the Sacred God on various major and minor festivals, while on weekdays, the door of the altar was closed tightly and no one was allowed to enter. Whenever a major festival is held, all the men, women and children of the village are allowed to participate. People form long queues, offer incense and tea to the God of Sa, play the lusheng, set off iron cannons, and dance hand in hand in front of the altar, singing praises to the great virtues of the God of Sa and believing that the God brings happiness and well-being to the village.



Figure 16 Altar of "Sa" in Pingtan Village, Tongdao Autonomous County, Hunan Province

Source: Liu Qiong, March 20, 2023

Many Dong villages have built theater stages, which are usually located in the center of the village or next to the Drum Tower Ping (see Figure 17), and have become another building with strong ethnic characteristics in the Dong villages. While the early stage was relatively simple, some modern stages are more elaborate. In addition to the stage itself, there are usually corridor-style bleachers on the left, right and front sides, with a small patio in the center. Such a stage not only focuses on functionality, but is also very elaborate in its decoration, often with carved beams and painted buildings, exquisite and elegant. In recent years, with the flourishing of mass cultural activities, many Dong villages have also built many new theaters to support various cultural performances and theatrical performances. These theaters have become places of cultural heritage and expression of the Dong people, enriching the cultural life of the villages.



Figure 17 Drama Stage in Pingtan Dong Village, Taofang Autonomous County, Hunan Province

Source: Liu Qiong, March 20, 2023

Water wells are regarded as the source of life in Dong villages. There are many wells with mountain springs in the Dong area, and they are located at the edge of villages and along roads. The Dong people attach great importance to the hygiene and beautification of the wells, and usually decorate them with great care, especially those for common use by the whole village. These shared wells are usually carefully constructed, with the bottom of the well paved with huge stone slabs and surrounded by stone slabs to form a four-sided pool. The mouth of the well is covered with a stone slab, leaving only about one-third of the well open for drawing water. It is common to plant evergreen trees next to the well to provide shade like an umbrella, or to build a pavilion to provide shade from the sun. As a result, the wells remain cool and refreshing even in the heat of summer. Drinking water from such a well can be soothing. (see Figure 18)



Figure 18 Ancient Wells in Hengling Dong Village, Taofeng Autonomous County, Hunan Province

Source: Liu Qiong, March 10, 2023

The layout of Dong villages is usually not fixed, but built according to the topography of the land, which also reflects the ideology of the Dong people of "unity of heaven and mankind". Whether they are located at the foot of the mountains, on the banks of the river, in the fields of the flat dams, or in the mid-mountain passes, the villages of the Dong people can bring people aesthetic and artistic feelings. With their hard work and wisdom, the Dong people have created beautiful and rich homes, accumulated rich scientific and technological knowledge of agriculture, meteorology, medicine, smelting, etc., and shaped a culture rich in national characteristics.

In Dong architecture, the complex and magnificent "drum towers" and "wind and rain bridges" are regarded as treasures of Dong architectural art. In recent years, with the revival of folk cultural activities and the development of tourism in the Dong region, many Dong villages have built new gates, drum towers and wind and rain bridges in order to display and pass on their unique culture and architectural style.

3.6 Dong music and theater

The Dong people are an ethnic group full of musical and dancing talents, and their folk songs are famous for their beautiful and moving songs, which have gained a great reputation not only domestically but also internationally. The folk songs of the Dong are colorful and varied, and have become an indispensable part of the traditional life of the Dong people. Song masters, the artists responsible for teaching Dong songs, are the inheritors of Dong song culture and are highly respected in Dong villages because they are not only the inheritors of the songs, but also help people to pray for blessings and eliminate disasters. In Dong villages, song masters are invited to sing Dong songs, whether they are celebrating a child's full moon, facing illnesses and difficulties, or even the disappearance of a farmer's livestock. These ceremonies are closely related to the life of the Dong people and reflect their cultural beliefs.

The Dong people have a motto: "Nourish the body with food, nourish the mind with song", which shows that they regard songs and food as equally important ways to nourish the body and mind. Dong songs can not only cultivate the soul, but also express people's emotions, joy, anger, sadness and happiness, and so on, which is why some people have called the Dong region "the home of poetry and the ocean of songs". However, nowadays, in some Dong villages, the younger generation of children do not know much about the Dong language, not to mention singing Dong songs, which reflects the changes of modern society and culture.

Dong Opera is a very popular native drama of the Dong people, which has long been listed as one of the traditional Chinese dramas by the theater world and has been recorded in the annals of history. The origin of Dong Opera can be traced back to 1830, and its founder was a Dong man from La Dong Village, Maogong Township, Liping County, Guizhou. Based on the traditional rap literature of the Dong people, he borrowed the forms of Han Chinese theater and created a drama performed in the Dong language, which was both sung and dialogued in the Dong language. This innovation solved the problem of the Dong people being unable to understand Han Chinese drama, and was therefore well received by the Dong people. After years of creation and evolution, the Dong theater in Tongdao County, Hunan Province, has gradually developed and matured. Significant progress and perfection have been made in all aspects, from performance, music, playing, costumes, choreography to stage dispatching. The Dong Opera of Tongdao County had won many prizes in the Dong Opera Festival held in twelve counties of Hunan, Guizhou and Guangxi Provinces between 1986 and 1991, which had a wide impact. However, since the reform and opening up and the late 90's, most of the young and strong people in the Dong villages in the Tongdao County have gone out to work, coupled with the fact that the inheritors of the theater are gradually aging or passing away, and the impact of modern media, foreign cultures, and the market economy is also growing stronger and stronger. As a result, the Dong Opera of the Tongdao County is now in danger of being lost. Only a few townships, such as Pingyang, Longcheng, Pingtan and Huangtu, and a few Dong opera teams that insist on passing on the tradition are struggling to maintain it, while Dong opera teams in other townships have already ceased to exist.

4. Conclusion

The formation of a people's culture is influenced by a multiplicity of factors, including historical development, geographical and natural conditions, and social and cultural conditions. In the process of the interaction of these factors, the unique cultural characteristics of the ethnic group are gradually formed. It is essential for an ethnic group to obtain cultural resources from its own specific ecological environment in order to obtain survival and development, and the Dong people living in the Tongdao Dong Autonomous County likewise obtain the continuation of their lives under their own way of livelihood which is different from that of other ethnic groups. (Zhou Yahui, 2018) The natural environment is the basis for the survival and development of the ethnic group, as well as a necessary condition for the formation and development of culture. The cultural characteristics of the Dong ethnic group, such as language and writing, religious beliefs, customs, economic lifestyle and residence, are all influenced by the natural environment. People interact with the natural environment through specific labor methods and technology levels, while the natural environment also influences the formation of cultural characteristics by providing natural resources and conditions. Once a cultural identity is formed, it affects all aspects of people's production and life, regulating social interactions, customs, social behaviors and attitudes.

This chapter mainly introduces the origin and historical development of the Dong, analyzes the historical titles of the Dong, and introduces the development course of the Dong. Meanwhile, it elaborates on the geographical and ecological environment of the Tongdao Dong Autonomous County, as well as the folk customs and cultural resources around the natural environment of the Dong. The article also introduces the language culture, farming culture, social organization and political system culture, dress culture, architecture culture, music and drama culture of the Dong. Through these elaborations, it comprehensively demonstrates the relationship between man and nature, man and society, and man and man as presented by the Dong people in their specific living and historical environment.



CHAPTER III

Development and Research of Dong Brocade

Dong brocade has a long history, but because the Dong people have never formed their own writing, the historical development of Dong brocade lacks clear records. As one of the better-preserved techniques in China's intangible cultural heritage, Dong brocade is an important demonstration of the wisdom and civilization of the Dong people, and an important carrier for the inheritance of the art and culture of the Dong people. Its origin is from weaving, and its initial purpose is to wear clothes, which is to protect and keep warm, and the decoration on the clothes reflects people's love of beauty and decorative heart. As human lifestyles evolved, people became smarter and more dexterous, and the items they wove became more and more elaborate. The development of brocade weaving went beyond the simple need for survival. People found a sense of scale, rhythm and rhyme in their daily lives, forming an aesthetic sense that the objective world echoed the inner world. Therefore, the formation and evolution process of Dong brocade stems from the dual needs of utility and aesthetics. The first part of this chapter mainly combines historical records and related literature in an attempt to outline the historical evolutionary trajectory of Dong brocade weaving techniques, trace the origin of Dong brocade art in the Tongdao, and analyze the effective clues provided for its inheritance and development. In the second part, through the study of the ecology and environment of the Dong people, we can have a deeper understanding of the retention of this traditional art, and in the third part, it will be classified in terms of color and use. In the fourth part, we mainly study the weaving process of Dong brocade, presenting the whole process of Dong brocade weaving from the preparation of brocade weaving, weaving technique and dyeing technique.

1. The History of Dong Brocade

1.1 The development history of Dong brocade

The Lingnan region, where the Dong and their ancestors lived, has a subtropical monsoon climate with a pleasant climate, abundant rainfall, moist land, red, yellow and gray soil suitable for growing cotton, indigo and other crops, and lush vegetation, with abundant resources of fiber-rich plants that can be used for twisting and weaving threads and spinning yarn and cloth. Long ago, the ancestors of the Dong people knew how to make use of the fibers of ramie, kapok and plantain to spin yarn and weave cloth (Su Ling, 2006). The Dong ancestors who have lived here for generations have adapted to the local conditions, and the Dong brocade weaving technique has made great progress. In the History of Baiyue City, it is recorded that there are various loom accessories, including cloth sticks, warp knives, weft knives, etc., in the tomb of Baiyue people during the Spring and Autumn and Warring States Periods in Guixi, Jiangxi Province, in 1979, which is very similar to the looms used in today's Dong area.

The Dong people call themselves "Gan" (gaeml), "Geml" or "Jin" (jeml). In historical documents, they are also known as "Yiling", "Dong people", "Dong barbarians",

"Dong Miao", or generically as "Miao". However, like many other ethnic groups south of the Yangtze River, they were collectively referred to as the Baiyue ethnic group as early as the Qin Dynasty after the unification of China.⁸

In Liping County, Guizhou Province, there is a song "*Pangu Song*" circulating in the Dong area, which sings: "Please listen quietly to me sing a Pangu song, recalling the past all have roots Our ancestors were originally apes, and the leaves of trees were used as clothing... To generation, Yumei put cotton cloth, go to that bark to wear good clothes, we wear clothes are he taught to sew, we wear cotton cloth began to be he planted, cotton seedlings alone seedlings in the center of the ground, knotting cotton peaches with pockets to load, morning press seed night spinning, pull up soft cover the whole place, on the loom shuttle on both sides of the pendulum, made into a lot of clothes, wear cotton clothing especially feel warm, cut the root of the head of the head of the bag Pao head to feel especially warm. " (Jiang Daqian, 1991) The song conveys the Dong people's knowledge of the origin of their Dong brocade craft. The Dong people are a nation without writing, and the only way to study the origin of the development of the Dong brocade in Hunan is to verify the stories and legends circulating in the Dong area, or to deduce them from the cultural relics unearthed sporadically in the Dong area. The history of Dong brocade can be traced back to the time of the ancient Baiyue ethnic group. It is recorded in *the History of the Baiyue Ethnic Group* that in a tomb of the Baiyue people of the Spring and Autumn and Warring States Period excavated in Guixi, Jiangxi Province, in 1979, there were various accessories of the loom, in which the cloth clamping stick, the warp knife, the weft knife and so on were similar to the loom that is being used in the Dong area nowadays.

Among the ancient oriental peoples, the Baiyue were the first to cultivate cotton spinning. Today, most of the various ethnic groups descended from the Baiyue have maintained the textile craftsmanship of the ancient Yue, and have each developed their own distinctive brocade in the course of production and life. The early history of Dong brocade can be traced back to more than 2,000 years ago, according to historical records, as early as in the Spring and Autumn and Warring States periods, the Dong people had signs of the development of Dong brocade (Luo Qiaodan, 2021), between the two Han Dynasty and the Tang and Song Dynasties, the Dong forefathers' textile technology and dyeing and printing techniques have been developed considerably, especially in the weaving and color matching of clothing has accumulated a relatively rich experience, and formed its own aesthetic characteristics.(Cai Orient, 2004) From the point of view of weaving tools, the relationship between the construction of today's Hunan folk brocade weaving machines and the primitive machines such as the wooden knives, knives and wands, and cloth-rolling sticks excavated from the Hemudu site in the Neolithic period, as well as the reeling wagons, spinning wagons, and foot-operated tilting looms, which are abundantly displayed on the picture stones of the Spring and Autumn, Warring States and Han dynasties, makes the inheritance relationship very clear by intuition alone. (Wang Weiyi et al., 2008) The development of brocade has a great relationship

⁸ From the Qin Dynasty onwards, the term "Baiyue" was once referred to as a generic term for the ethnic groups south of the Yangtze River, which included the area of residence of the Dong ethnic group that is the focus of this paper. For example, the term "Baiyue" mentioned in the *Shiji* (Records of the Grand Historian) explicitly includes the Yuan River basin, which is now inhabited by the Dong ethnic group.

with the development of the textile industry, and there are early records of textile technology, such as the "Zhou Li Kaogong Ji", which records in detail the silk and hemp dyeing process of ancient textiles, and the "Qimin Yaojiaoji" of Jia Sisong of the Northern Wei Dynasty, which also records a lot of textile raw materials and sericulture technology. Ming Dynasty Song Yingxing's "Tian Gong Kaifu" discusses the crafts production technology before the end of the Ming Dynasty, including brocade weaving machines and techniques for the relevant introduction and so on. It can be seen that the textile technology is closely linked with agriculture, especially the popularization and promotion of cotton, which largely promoted the distinctive textile technology of the Dong people.

Li Yanshou, a Tang Dynasty historian, wrote in *the Biography of Beng in Northern History*: "Beng people can make fine parts, and the color is bright and clean", which proves the characteristic of Dong brocade's gorgeous color (Liu Xiaoling, 2016), indicating that the textile dyeing and finishing technology of the Dong ancestors at that time had reached a certain over-achievement level. The Geographical Records of the Song History and *the Nine Regions of the Song History* recorded that the Banxiao cloth, Bailian cloth and white silk woven in Jingzhou and other places during *the Northern Song Dynasty* were famous, and some of them became tributes to the imperial court. (Fu Anhui, 1995)

During the Ming and Qing Dynasties, the Dong society basically took shape, and Dong brocade also entered into a prosperous period, and the brocade weaving skills of the Dong weavers became more and more mature and exquisite. In the Qing Dynasty, Dong brocade was already famous all over the world, and Wu Jingzi's *The History of Confucianism* praised Zhenyuan's Dong embroidery, mentioning that some local officials used Dong embroidery as a valuable gift and took it to Kyoto to present it to their friends and relatives (Wu Jingzi, 1977). During the Kangxi period, Hu Hu Fengheng's "Liping Bamboo Words" recorded that Dong women had perfected the skill of making Dong brocade, and their aesthetic concepts and finished products had been recognized by the government; at the same time, it had also become an important source of economic income for the people of the Dong ethnic group (Brief History of the Dong Ethnic Group, 1985). The saying "Embroidery of Liping, brocade of Tong" has been passed down among the Dong people, which shows that Dong brocade of Tong has become one of the wonders in the art of ethnic brocade with its rich and profound cultural connotations, unique and complicated production techniques, rich and charming patterns and shapes, as well as bright and harmonious color combinations (Wang Yanhui and Chen Wei, 2010).

Since the seventh year of Qianlong in the Qing Dynasty, the Qing government "legislated to persuade the people to spin", and Dong brocade, as a part of the textile industry, was further developed due to its "institutionalization". The Dong people began to use new spinning tools, Rongjiang in Guizhou has begun to use the foot spinning wheel. It can spin two strands of yarn at the same time, which is about twice as effective as the hand-cranked spinning wheel. (Li Zongfeng, 2003) The Dong people's fabrics were exquisite and beautiful. According to historical records, the Dong people in Tianzhu and Jinping counties in Guizhou Province produced delicate "Dong Pa" cloth, and farmers in Liping County produced "coarse cloth", which shows that Dong brocade was widely used by the Dong people at that time.

Although it is impossible to trace the roots of Dong brocade exactly from a number of documentary records, sporadic documentary information reveals the development trajectory of Dong brocade. The early history of Dong brocade can be traced back to the Han Dynasty and the Spring and Autumn and Warring States Periods, while the brocade weaving process was already quite mature during the period from the Two Han Dynasties to the Tang and Song Dynasties. After the Ming and Qing Dynasties, Dong brocade gradually prospered, and the Dong ancestors had already mastered the weaving and dyeing techniques. Especially in the Qing Dynasty, the textiles of Dong brocade could not only satisfy the needs of their own tribe, but also could be paid for by the government, and became the necessary items for families. After the Qing Dynasty, the production process of Dong brocade became more exquisite and diversified, rich in national cultural characteristics, and more widely used. This suggests that the Dong people accumulated rich weaving skills during their long period of agricultural labor and retained this unique production process, partly due to their relatively closed living environment and social lifestyle, which helped preserve this special tradition.

With the evolution of the times, the Dong brocade's simple and elegant style and the beauty of the complexity of craftsmanship, the Dong brocade handicrafts woven by it have been exhibited in the National Culture Palace in Beijing, China, and Tokyo, Japan, attracting the praise and ordering of many viewers. After the reform and opening up, these exquisite Dong brocade products are more abundant, in order to comply with the integration of the times, has become a favorite in the tourism market. In terms of the development of Dong brocade, due to the economic development of ethnic areas, scientific and technological progress, coupled with the promotion of the commodity economy and the development of multiculturalism to promote the development of Dong brocade appeared in a special situation, Dong brocade was included in the national intangible cultural heritage protection list, has become a living fossil of the display of China's "women's weaving" culture.

After 1949, the people's life has been generally improved, the Dong brocade heritage has not declined with the change of the times, but still vibrant. In 2008, Dong brocade in Dong Autonomous County of Hunan Province was listed as one of the second batch of national intangible cultural heritages. In recent years, with the social and economic progress of China's ethnic areas, the rapid development of science and technology, as well as cultural diversification and economic development, changing people's traditional aesthetic values, ethnic traditions and customs of life not only material culture by the impact of the industrial civilization, the Dong brocade craft of the spirit of inheritance has also suffered from the serious situation of no one to follow. Therefore, in-depth study and protection of Dong brocade culture is very urgent and important.

In 2008, the Dong brocade weaving technique in Tongdao, Hunan Province was included in the second batch of national intangible cultural heritage list issued by the State Council. Although the local government and relevant organizations have formulated a series of policies and programs to carry out the inheritance and protection of the Dong brocade, the Dong brocade is still facing the great challenge of extinction. China is an ancient civilization with a long history, culture and craft traditions, and is currently in the stage of rapid growth of modernization, the conflict between tradition and modernity is particularly acute, the traditional crafts of the

nation is an important part of the national cultural identity, and the gradual decline of Dong brocade handicrafts is not only confronted with the gradual replacement of handicrafts by industrial products, but also faced with the fracture of the Dong people's spiritual roots, the loss of national cultural identity, and the loss of cultural ecology. The decline of Dong brocade handicraft is not only facing the gradual replacement of handicraft products by industrial products, but also facing the breakage of Dong people's spiritual roots, the loss of national culture and the imbalance of cultural ecology. Therefore, how to make more people understand the value of Dong brocade has become an urgent problem.

1.2 "Dong brocade" vs. "Zhuge brocade" and "Wuhou brocade"

"Zhuge brocade" and "Wuhou brocade" are widely found in the folk brocade of ethnic minorities in southwest China, and have been recorded in historical documents and folklore. "Zhuge brocade", "Wuhou brocade", is the ancient Shu brocade, in the "Kangxi Qianshu", "Guangxu Liping Fu Zhi", "silk embroidery notes" and other documents. "Guangxu Liping Fu Zhi" that "Zhuge brocade" and "Wuhou brocade" is the same kind of fabric, only in the Liping area will be "Wuhou brocade" called "Zhuge brocade". Jin".

In the past, many researchers mistakenly regarded "*Zhuge Brocade*" as the origin of Dong brocade, because the exact time of the origin of Dong brocade is difficult to prove due to the lack of documents and other reasons. Legend has it that after Zhuge Liang captured Mengwu in the Three Kingdoms period, he passed on the Shu brocade and its weaving techniques to the Dong people living in Hunan, Guizhou and Guangxi at that time, so the Dong brocade was also called "*Zhuge brocade*". (Xian Guangbi, 1995) However, we know from the literature that as early as the Spring and Autumn and the Warring States Period, the Dong ancestors knew how to weave brocade, that is to say, as early as 900 years ago, before Zhuge Liang's southward expedition, the Nanjian (including today's Dong) had mastered brocade weaving technology. In the first chapter of *Song En Song Sang Raising Future Generations*, the second chapter of *Song of the Distant Ancestors of the Dong*, "*Song En Song Sang Raising Future Generations*," there is the saying, "Bone shuttles are used to weave brocade, and bone needles are used to sew garments." (Yang Baoyuan, 1986), indicating that the Dong ancestors knew how to make shuttles from fish bones to weave brocade when they lived along the coast. In addition to oral literature, archaeological discoveries have also provided some evidence for the origin of Dong brocade. A group of cliff tombs of the Baiyue people from the Spring and Autumn and Warring States Periods were excavated in Guixi, Jiangxi Province, in 1979, and textiles and complete sets of textile implements were unearthed in more than half of the 14 tombs. The excavated textile equipment basically includes a complete set of machine parts needed for the textile process, including weft beater, warp picker, weft drawbar, and cloth clamping stick The slanting loom used by the Dong people today is of the same lineage (Chen et al., 1988). According to the ancient culture of "Dahuang Site" in Xiaxiang, it is confirmed that the Dong ancestors had already inhabited and reproduced in the western part of Hunan province as early as in the Neolithic Age, and it is also confirmed that the Dong ancestors at that time had already learned to weave using materials such as kudzu and hemp. Therefore, it can be inferred from the oral literature and related artifacts that the Dong ancestors had

already learned the preliminary textile craft as early as the Neolithic period or at least during the Warring States period. The Liping Prefectural Record records a poem written by Zhang Yingzhao, " Zhuge Brocade Poem , which celebrates the great achievements of Zhuge Liang and the cleverness of ethnic minority women. Zhuge brocade was originally made in Sichuan (Shu brocade). Zhuge Liang's southern expedition, the Shu brocade weaving techniques to promote the minority areas in the south, to promote the development of brocade weaving technology in minority areas, and Zhang Yingzhao wrote "Zhuge Brocade Poem", so some people think that the Dong brocade originated from "Zhuge Brocade" , which is a great misunderstanding. (Hu Yanli and Zeng Mengyu, 2011) From Zhang Shu's "Renewal of Qianshu", it can be seen that the Dong brocade produced in Liping area and the Zhuge brocade from Sichuan are still different, whether it is " Zhuge brocade" or "Wuhou brocade" refers to the same kind of brocade, only that the name is not the same in different areas. It's just that it's called differently in different regions. The records of "Zhuge brocade" and "Wuhou brocade" show their influence on the weaving technology of Dong brocade, but it is not possible to make a simple equation between them and Dong brocade. From another point of view, we can also find that "Zhuge Brocade" and "Wuhou Brocade", in the process of their own development, also promoted the weaving and embroidery technology to the Dong area, so that the ancestors of the Dong people absorbed their manufacturing techniques, which promoted the development of Dong brocade.

2. Ecology and Environment of Dong Brocade Dong Brocade

The Dong people are mainly distributed in Guizhou, Hunan, Guangxi and Hubei. As one of the famous brocades of ethnic minorities in China, Dong brocade, since the Tang and Song dynasties, the central dynasties have gradually strengthened their rule over the minority areas in Lingnan, set up a large number of tao stations in the Lingnan area during the Yuan Dynasty, and set up a large number of guards, houses, cantons, forts and whistles in the Ming and Qing Dynasties, which, on the one hand, have brought advanced culture to the Dong area and promoted the fusion of ethnic groups, and on the other hand, also impacted on the local ethnic cultures. With the southward migration of Han Chinese, the Hanization of the northern Dong area has been quite serious. Therefore, today's Dong brocade is mainly concentrated in the southern Dong area. It can be seen that this is also a phenomenon of assimilation and anti-assimilation.

The Dong brocade of Hunan Tongdao area, together with the Tujia brocade, Miao brocade and Yao brocade, is known as the "Four Famous Brocades of Ethnic Minorities" ("Hunan Four Brocades") in Hunan Province. Wang Weiyi and his predecessors concluded from their geographical analysis that the origin of the "Four Brocades of Hunan" formed a cultural deposition belt bordering Guizhou and Guangxi, forming a cluster of traditional Dong brocade handicrafts.

The formation and development of Dong brocade manufacturing base in Tongdao County is based on the rich natural resources of the area. Tongdao County is surrounded by lush jungles, mountains and water, villages and villages are scattered, and this unique geographic environment has profoundly influenced the character and culture of the Dong people. This mountainous and beautiful land has nurtured the Dong people's flexibility, kindness, gentleness and simplicity in Tongdao County. The relatively isolated living conditions and limited transportation with the outside world have kept Tongdao County relatively closed for a long time. The limited connection of villages has protected the tradition and purity of Dong brocade culture in Tongdao on the one hand, and prompted this unique art to thrive in a pure environment on the other. This special geographic environment and cultural background has made the Dong people of Tongdao harbor a deep reverence and closeness to the natural world, which has become a part of their daily life.

The Dong people and their ancestors live in the Lingnan region, which enjoys a pleasant subtropical monsoon climate. The climate is pleasant with abundant rainfall, few frosts in spring, no scorching heat in summer, no bitter rains in fall and few severe cold in winter. The land is moist and suitable for growing cotton, indigo and other crops, while the vegetation is lush and rich in all kinds of plants that can be used for twisting threads, weaving nets, and spinning and weaving cloth. Cotton is one of the main cash crops planted by the people of the Tongdao, which provides the necessary raw materials for the development of textile technology, lays down the prerequisites for the development of the Dong brocade technology, so the Dong people have the custom of "planting cotton, spinning and weaving", and the transportation of the Tongdao is closed, and only in recent years did they build many through-village highways, which, in the joint promotion of these factors, formed the Dong brocade in the Tongdao area. These factors have contributed to the formation of a self-sufficient lifestyle of the Dong people in the Tongdao area, which has also enabled the Dong brocade manufacturing techniques to continue in this natural ecological environment.

Dong brocade in the Tongdao of the inheritance of a wider area, accounting for 60 percent of the county area. It is mainly distributed in the townships in the west and south of the county, which is known as the "Hundred Mile Dong Cultural Corridor", including the townships of Yatunbao, Zhuanyang, Jingwuzhou, Dupo, Shuangjiang, Huangtu, Pingtan, Longcheng, Pingyang and Ganxi, as well as some villages in the township of Xixi (Wang Yanhui and Chen Wei, 2010). (See Figure 19)



Figure 19 Map of Tongdao Autonomous County
Source: Drawn by Liu Qiong,

Due to the similarity of historical origin and geographical location, Dong brocade has many similarities with Yao brocade, Zhuang brocade and Miao brocade, such as material, usage, theme and structure of patterns, etc. "Good five-color clothes" in the *"Book of the Later Han Dynasty - Southern Barbarians"* describes the costumes of the southern ethnic minorities. However, the most distinctive feature of Dong brocade in Hunan compared with other brocades lies in the weaving method and color matching, unlike Yao brocade, Zhuang brocade, and Miao brocade which adopt the weaving method of through warp and weft, Dong brocade adopts the weaving method of through warp and weft (Cai Herb, 2017). Dong brocade is mainly distributed in the cities and counties of Tongdao, Liping, Sanjiang and Longsheng at the intersection of Hunan, Guizhou and Guangxi provinces. Among them, Liping in Guizhou and Tongdao brocade weaving in Hunan are listed in the national intangible cultural heritage. After investigation, it is found that the brocade weaving process of the same ethnic group has its own characteristics in the case of different geographical distribution, Liping, Sanjiang, Longsheng and other places of the brocade weaving process tends to embroider the Dong patterns on the brocade surface in the embroidery way, and Tongdao County in Hunan Province pays more attention to the use of looms, using traditional looms to weave the effect of the pattern of the warp and weft intersection, which is related to the differences in ecological environments in different geographical areas. Mr. Zhang Bairu, an expert in Dong folk art, commented on the art of Dong brocade: "The most exquisite and beautiful brocade of the Dong people is in the Tongdao, and the most splendid and elaborate embroidered brocade is in Guizhou and Guangxi" (Yang Zhuhui, 2011). (Yang Zhuhui, 2011).

3. Classification of Dong brocade

3.1 Classification by color

The weaving technique of Dong brocade is a unique art that uses a combination of different colors and lines in order to create beautiful patterns and motifs. This traditional craft reflects the rich and colorful culture of the Dong people and is part of their rich and diverse artistic tradition. Jiaqing Li Song visit in the "colored brocade" boasted: "Liping Dong brocade, fine armor other counties, the Dong brocade with color, plain two kinds." Weaving the plain texture is called "qi", weaving the color texture is called "brocade". The so-called plain brocade is the color is more usual, usually white for the warp, blue and black for the weft, with black, white or blue, white or black, blue two colors woven. The brocade with white yarn as the warp is called white brocade. Green yarn for the warp of the brocade is called green background brocade. Brocade a Yin and Yang two sides of the flower, the warp and weft of each other for the pattern. All kinds of patterns of brocade depends on the number of yarn cuttings, pattern style and the number of yarn cuttings is proportional to the pattern of the finer, the more the number of yarn cuttings. The number of yarn cuttings commonly used is eighty to ninety or even more than a hundred. When operating according to the requirements of the designed pattern, the warp threads in the designed pattern format are assigned to the skewers, and every time a frame is woven, the skewers are lifted to separate the warp yarns and put into the weft yarns, so that the white yarns are interwoven with the green weft yarns and the patterns are presented step by step. The distribution format of warp yarns is generally every two warp yarns as a group. The weft yarns use the long shuttle to lead the interlacing, and then tighten. The designs of brocade include magpies, golden chickens, fish, spiders, maple leaves and other abstract paintings (see Figure 21).

Colored brocade is an exquisite hand-woven art characterized by the use of colorful threads to interweave a variety of ornate patterns. Usually, colored brocade is woven in a weaving method using three or more dyed cotton or silk threads. Dong brocade comes in a wide range of colors, including red, green, purple, yellow and blue, and these rich colors form colorful patterns. (see Figure 20)

In recent years, a large number of high-grade colored threads and various colors of flosses have emerged in the rural market, and Dong women have skillfully applied them to the weaving of Dong brocade, making it more colorful and rich, and adding a lot of color to this traditional craft. The weaving technique and process of colored brocade is different from that of plain brocade. On the premise of keeping the number of yarn cuttings standardized, the colored brocade is filled with different colors of threads one by one according to the pattern format and color requirements, in order to present a variety of ideal patterns. The base color of the colored brocade can be chosen according to the need. If a white background is desired, white yarns are used as warp threads, and if a green background is desired, green threads are used as warp threads. The front side of the colored brocade is colorful and bright with colorful patterns, while the back side shows a fluffy and intricate texture. The compilation of Dong brocade uses straight lines in various directions and exaggerated distortions to create a variety of rich and diverse patterns, including diamonds, squares, circles and triangles. The colors of colored brocade are not limited by natural colors, usually in warm tones, emphasizing contrast, brightness and vividness, aiming to create a

striking but not vulgar effect. Dong brocade is decorated with two different formal contexts, "plain" and "colored", on Dong costumes. This unique weaving art reflects the prosperity and colorfulness of Dong culture, and injects vitality and creativity into the art of Dong brocade.



Figure 20 colored brocade
Source: Liu Qiong, October 10,2012



Figure 21 plain brocade
Source: Liu Qiong, October 10,2012

3.2 Classification by use

Dong brocade is divided into daily use brocade, birthday brocade, and French brocade according to different uses. Among them, daily brocade is divided into 12 types, such as quilt, blanket, clothing material cloth, headband, backband, cover cloth, and leg binding. Longevity brocade is specially used to cover the body when the old man dies and is put into the coffin; Fa brocade is specially used as tapestry for rituals and is draped over the priests, and so on.

3.2.1 Daily use brocade

The brocade commonly used in daily life is usually called "daily use brocade". Any folk art originates from the application in the real life, if it is separated from the application in the life, it will lose the basic conditions for survival and development. Daily-use brocade is the most widely used by Dong people, and there are many varieties of brocade. It mainly includes household articles, daily necessities and costumes. Household items mainly include quilt tops, sooks, pillows, pillow towels and so on.

1) Quilt face:

Quilt tops are a very important fabric for the Dong people of the Tongdao, which is not only a necessity in family life, but also one of the most important dowries for a girl when she gets married. (see Figure 22) Usually, the quilt top is made of colorful brocade or solid brocade, while the quilt cover is sewn by hand from Dong cloth. Depending on the size of the quilt cover, it is usually necessary to stitch together three or four pieces of brocade of equal length from the same brocade to form a quilt top of about five feet and five inches in length. Therefore, during the weaving process, it is important to ensure that the density and looseness of the entire brocade is properly controlled, so as not to cause the pattern to be misaligned when it is pieced together, thus affecting the aesthetics. The quilt top is usually woven according to the maximum width of the loom, which is usually only one foot and two inches for traditional looms, but its length can be unlimited. Since the woven brocade must be rolled up and tied around the waist, Dong women usually only weave brocades up to five feet long in order to facilitate the weaving process, which would otherwise affect the speed of weaving. The patterns and decorations of the quilt tops are very rich and varied, including maple leaf patterns, spider patterns, fish patterns, puffballs, lantern flowers, frog patterns, hook teng, sunflowers, dragons and phoenixes, and so on. Usually, quilt tops are named after the main pattern motifs. These patterns not only enrich the artistic value of the quilt tops, but also reflect the colorfulness and creativity of Dong culture. Quilt tops are not only practical items in daily life, but also carry deep cultural traditions and family values.



Figure 22 The villagers in the Dong village of Taro Tou in the Tongdao show the author the back of Dong brocade at home
 Source: Liu Qiong, November 28, 2017

2)Padded blankets:

Bedding used in conjunction with the quilt top, according to the size of the bed by the same four brocade equal pieces of Dong brocade spliced together, after the common Sook generally have two forms, one is pure Dong brocade spliced together (see Figure 23 and Figure 24), and one is surrounded by a cloth sewing edges of the spliced together and made. The decoration is roughly the same as that of the quilt top, and is made according to the weaver's preference. Generally speaking, there are more symbolic motifs with auspiciousness, vitality and reproduction, such as dragon and phoenix motifs, well motifs, sunflower motifs, eight-free flower motifs, duckweed motifs, frog motifs, and so on.



Figure 23 quilt cover of Brocade
 Source: Dong brocade Chinese national heirloom Su Tianmei, July 22, 2014



Figure 24 quilt cover of Brocade

Source: Dong brocade Chinese national heirloom Su Tianmei, July 22, 2014

3) pillowcase

It is generally used to make pillowcases, usually appearing in pairs to signify marital happiness and fulfillment. The overall fabric of the pillowcase presents a white background and is decorated with colorful brocade patterns. In the center part of the pillowcase, there are some exquisite brocade patterns which are skillfully combined into a rectangular shape, while the surrounding area of the pillowcase is woven using plain fabric. In the center of the pillowcase, the main motif is usually a lozenge, while in the center of the lozenge skeleton, there are phoenix motifs and sun motifs which present a symmetrical structure. The periphery of the rhombus is decorated with various pattern motifs, including lantern flowers, sun flowers, crocheted vines, cucumber flowers, butterflies, landscape motifs, and so on. All these motifs have auspicious, beautiful and prosperous meanings. (see Figure25)



Figure 25 Brocade pillowcase

Source:Liu Qiong, July 23, 2014 Tongdao County Wenpo Village

4)Pillowcase:

Pillowcase is used to cover the heart of the pillow. Generally speaking, there are two ends of the pillowcase hanging beard, both practical and beautiful, the following picture of its pattern pattern, mainly fish pattern, eight free flowers, Yang character pattern, well pattern, etc., are some of the symbols of good and blessings of the auspicious patterns, and pillow heart pattern can be used interchangeably. (see Figure26)



Figure 26 Pillowcase

Source:Liu Qiong, July 24, 2014 Tongdao County Wenpo Village

5)Backstrap with cover piece:

In the Dong ethnic group also called "back ride", "back fan" is specially used to carry children's supplies, the degree of its exquisite Dong brocade craft is called the essence of the Dong brocade. It is formed to bring great convenience to the people of the Dong to raise young children, and has distinctive ethnic and regional characteristics. The strap is T-shaped, mainly composed of three parts: the strap, the wind pocket and the back pocket, and its structure is also very suitable for ergonomic design principles. (see Figure27, Figure28)

The backstrap is a tool used for tying, usually sewn between the back and waist of the Dong people, with a length of several zhang and relatively wide, in order to increase the force area. It divides the back and waist into two parts, the upper part is called "Fengchu", which is almost square in shape, mainly used for shielding from sunlight and wind, usually with two shorter and thinner brocade belts at both ends. These bands often have small ponytails woven into them, which are not only used to stabilize the strap, but also symbolize the prosperity of the family. The lower part of the strap is called the "dorsal study", which is usually the main part of the strap, used to bear weight and distribute pressure, and is rectangular in shape, slightly narrower than the wind study. Each part of the strap is woven with beautiful and auspicious patterns, such as the sun, moon and stars, dragon and phoenix patterns, and human patterns.

In the Dong culture, there is a custom that when a child reaches the full moon, the grandmother will present a backstrap as a blessing. The backstrap plays an important role in fertility practices and is seen as an amulet and souvenir for the child. In the beliefs of the Dong people, the backstrap is a symbol of the human soul, destiny and identity, and is an indispensable part of life. Therefore, they prepare their

children's backstraps with various auspicious patterns woven into them with a view to obtaining all kinds of blessings and shelters. In their view, the straps are amulets and precious mementos that are closely linked to their children, treasures that will never be lost or sold under any circumstances.(see Figure29 , Figure30)



Figure 27 Carrying strap

Figure 28 Carrying strap

Source:Liu Qiong, July 24, 2014 Tongdao County Wenpo Village



Figure 29 Strap

Source:Liu Qiong, April 18, 2023 YatunbaoTown Tongdao County



Figure 30 Carrying Strap

Source: Tongdao county Ethnic and Religious Affairs Bureau

Cover: A carrier cover is a special fabric designed to cover a baby or small child, usually used with a carrier (see Figure31). It is similar in shape to an apron, so it is sometimes mistaken for a woman's apron. In the past, this type of fabric was often used by women returning to their homes with their children after marriage.

Straps are generally used to bind a child to an adult's back, but this may not appear aesthetically pleasing, so people wrap the child in a fine cover cloth, which is not only aesthetically pleasing, but also provides the child with protection from the elements and the sun. The cover cloths were square in shape and had sewn brocade bands at each end. Some are made of brocade and others are made by picking and embroidering. Generally, the center portion of the coverlet is based on a continuous diamond pattern, to which sun motifs, phoenix motifs, dragon motifs, bird motifs, etc. are then added. Various processes are required to make the coverlet, including weaving, pick embroidery, sewing, and lamination.

Generally speaking, the bottom color of the covercloth is usually green or black, on which, in addition to the various auspicious patterns of Dong brocade, red and blue triangular pieces of cloth are sewn and pasted with embroidered patterns of moon flowers and sun flowers. Some cover cloths can also be directly embroidered or embroidered with colorful silk threads on the greenish-blue fabrics, with bright and vivid colors and various and exquisite patterns. These coverlets not only serve a practical function, but also carry a wealth of cultural traditions and wishes, bringing symbols of protection and good luck to the baby.



Figure 31-Carrying strap cover

Source:Liu Qiong, July 22,2014 Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Hunan

6)Tinsel & Flower Belt:

Flower belt is a kind of precious weaving in Dong brocade (see Figure32), which can be used for various purposes, such as tether, belt, tokens or gifts for men and women to pass on their love. There are two main types of floral bands: brocade bands and floral bands. Brocade ribbons are woven from black and white threads and are simple and generous, while floral ribbons are woven from colorful silk threads with a wide variety of patterns and are very tightly woven, with no intervals between the patterns, and a set of patterns appearing consecutively throughout, making them very sturdy. The length, width, and shape of the floral tape usually depend on the need, and the color scheme, pattern, and size may also vary for different purposes. Examples include back straps for carrying women, pants waistbands, exorcism straps, leg straps, and so on.

Since the tools for making a floral belt are relatively simple and are usually woven using a waist loom, they can be made anytime, anywhere.

Flower ribbons are also commonly used as decorative edges of garments, which can be used to embellish the collar, cuffs and hems of the clothes, combining Dong brocade with Dong traditional clothes to make the Dong costumes more distinct and unique. Common patterns include continuous lantern flowers, fish bones, hooked vines, butterflies, miller's flowers, etc. These colorful patterns and colors add a unique decorative effect to the garments.

In the Dong culture, when a girl has decided on a love partner, she will weave a flower belt and other items to give to her sweetheart as a token. When the two parties discuss the marriage, the man will also send the "cloth and silk" to the woman's home. When a Dong girl gets married, she will also give handkerchiefs, washcloths and other daily necessities to her new husband's relatives as gifts. Sisters or close friends of the girl will also weave flower ribbons to express their blessings

and emotions when they get married. These flower ribbons not only have practical value, but also carry deep cultural traditions and emotional exchanges.



Figure 32 Dong brocade waistband

Source:Liu Qiong, November 19, 2021 Dong Brocade Museum in Tongdao County

7) Kampa:

The brocade handkerchiefs in the traditional weaving of the Dong ethnic group mainly include face-washing handkerchiefs and handkerchiefs.

Wash Pads: In the past, Dong people usually weave their own wash pads, which are usually prepared when they are unmarried and brought to the in-laws' house when the girl gets married. These face-washing pads are either plain or colored, some with fluff and some without. They are usually made with a diamond-shaped pattern as the skeleton, often with a sun pattern in the center, a landscape pattern on both sides, and some geometric and human shapes to symbolize the birth of many children and a prosperous family. The pattern of the washcloth is usually dense and exquisite, rich in meaning.

Handkerchiefs: Although they are small, handkerchiefs play an important role in the daily life and wedding ceremonies of the Dong people. In addition to wiping hands and sweat, the custom in the southwestern part of the Dong is that when a girl gets married, she usually holds a red umbrella in her left hand and a brocade handkerchief in her right hand, which is also known as the "bride's handkerchief". In addition, the handkerchief also carries the emotion between the girl and her offspring, the girl presents the handkerchief to the offspring, the offspring will bring it home to his mother to see, the mother through the handkerchief's weaving quality to judge whether the marriage is smooth, the more beautifully the handkerchief is weaved, indicating that the girl is more intelligent and clever, and the family will be full of happiness in the future. Handkerchiefs range from rectangular, fluffy plain brocade handkerchiefs to square, colored brocade handkerchiefs (see Figure 33). Handkerchiefs were made in a variety of patterns, usually geometric, with human and crochet motifs arranged in a tight, rhythmic pattern. Handkerchiefs are not only useful for practical purposes, but also carry deep cultural significance and emotional value.



Figure 33 Dong brocade handkerchiefs

Source:Liu Qiong, July 22,2014 Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Hunan

8) Costumes:

This mainly includes bandanas, dresses, pants, bindings, shoes, children's hats and more.

Headpaw: The headpaw plays an important role in Dong culture (see Figure34 to Figure37). The Dong people emphasize the importance of the head in the saying, "The Dong treat the head, the Han treat the feet". The headband has multiple practical functions and is especially suitable for the self-sufficient natural living environment of the Dong. The practicality of the bandana is manifested in many ways, for example, when going up the mountain, the bandana can prevent insect bites; in cold weather, the bandana can keep people warm and make them feel warm; and in hot weather, the bandana can be used to wipe away sweat and make people feel refreshed. In general, in the Dong region within Hunan, there are a great variety of headkerchiefs. Different ages, occasions and regions will have different styles and colors of headkerchiefs, as well as ways of wearing them.

A man's headband is usually made of self-woven Dong cloth, and is often decorated with a band of Dong brocade embedded in the center. However, headkerchiefs made of Dong brocade are mainly used for women and children. Most of the Dong women's bandanas are made of Dong brocade. There are different choices of colors, such as black, blue and white. The styles of headkerchiefs are square and scarf shaped, some with paper whiskers while others without. In terms of decoration, there are flower headpads with blue lattice pattern, paved with flower pattern or woven with fir number pattern, human figure pattern, spider pattern, bird pattern and many other patterns at both ends. Generally speaking, Dong people will wear black background brocade flower headscarves in the fall and winter seasons, while white background brocade flower headscarves are worn in the spring and summer seasons. The colors of young women's headpas are usually more colorful, while older women tend to prefer plain headpas. A woman's headkerchief is worn by wrapping the center

of the headkerchief around the front of her head and then tying the ends around the back of her head to form a knot. The bandana not only plays an important role in practical life, but also reflects the richness and diversity of Dong culture.



Figure 34 Dong brocade headband

Source:Liu Qiong, November 19, 2021 Dong Brocade Museum in Tongdao County



Figure 35 Blue and White Head Patch

Source:Liu Qiong, July 24, 2014 Tongdao County Wenpo Village

There are some differences in the headgear according to regional dress customs. For example, the headscarves worn by women in Yantunbao, Dupo, and Podgyang are mainly blue and white. Huangtu, Shuangjiang, Pingtan, Evening City, Pingyang, Malong, Block City, Ganxi, and the area of Tongping and Qiaozhai in Yantunbao are dominated by flower headscarves with whiskers. The two ends of the Pa are woven into various continuous patterns by colorful domain threads, and the patterns at the two ends account for about one-third of the length of the whole piece of Pa. The edge of the Pa is left with a white border of about centimeters, and the two ends of the Pa are decorated with white yarn about six inches long. For children and teenagers, the headpalm is made of two consecutive colorful flowerpalms on a white background. (see Figure36 to Figure37)



Figure 36 Black and White Bandana

Figure 37 Color Bandana

Source:Liu Qiong, July 24, 2014 Tongdao County Wenpo Village

Children's hats: Children's hats have a special importance in Dong culture. Although adult men and women wear headgear, children have children's hats which are specially sewn with Dong brocade. Children's hats not only have the practical functions of keeping warm and shading the sun, but more importantly, they carry a wealth of folk symbols and cultural significance.

Dong children's hats are beautifully made with various styles and rich patterns, which is one of the essences of Dong brocade craftsmanship. The decoration of children's hats mainly focuses on the top of the hat and the hat circumference, in which the pattern of the top of the hat is usually the focus of decoration. The top of the hat often shows symmetrical shapes such as round, hexagonal, octagonal, etc., and is decorated with patterns with rich cultural connotations, such as dragon patterns, phoenix patterns, sunflowers and so on. The application of these decorative patterns on children's hats is not accidental, but is based on the cognition of the fragility of children's lives, relying on a kind of supernatural faith, people believe that these patterns can obtain the blessing of the gods, especially to protect the key parts of children's lives. The hat surrounds usually take the form of a continuous bipartite form, varying in width depending on the maker's personal preference. The patterns on the hatwraps are rich and varied, with several individual patterns often appearing within the same bifrontal band, including phoenix patterns, butterfly patterns, landscape patterns, fishbone patterns, and so on.

For the Dong people, the child hat is not only a kind of clothing used for warmth, sunshade and beautification, but also an important carrier for expressing emotions and passing on culture. Children's hats are usually the most precious gifts from elders to their children, and they represent the expectation, blessing and care of elders to their offspring, no matter when the children are born, full-moon, full-year and other life ceremonies. Therefore, children's hats carry deep emotional and cultural values in the Dong society.

Drool bib: This Dong neck scarf, also known as a "bib" or "shoulder pad," is designed specifically for use by children to prevent them from soiling their clothing. It is made of dark-colored Dong fabric and Dong brocade (see Figure 38). These scarves come in a variety of shapes, including square, rectangular, T-shaped and apron-style. Among them, both square and rectangular scarves have a round opening in the center, which is convenient to put over a child's neck bladder to prevent water and food from

soiling the clothes. Some rectangular scarves also have a fabric buckle attached to one side of the small round opening in the center to make it easier for children to wear. These scarves are usually made of full Dong brocade, or made by wrapping the edges of self-woven Dong fabrics. Some scarves are made of two rectangular pieces of Dong brocade sewn together, and the overall shape is ingenious and beautiful. Usually, these scarves are suitable for children between two and three years old, and they look very cute when worn by children, as well as having the effect of warding off evil spirits. When finances are limited, one can usually alternate these scarves over and over again as they can be easily changed on one side so that the child is always neat and tidy. These scarves are not only practical, but also reflect the care and protection of children in the Dong culture.



Figure 38 Drool bib

Source:Liu Qiong, November 19, 2021 Dong Brocade Museum in Tongdao County

Dong brocade is widely used in the costumes of the Dong people, including men's, women's and children's costumes. According to different occasions, the costumes can be further divided into two categories: daily wear and dressy wear (see Figure 39). Daily clothes are usually sewn from self-woven Dong fabrics. These clothes are usually bordered with strips of green or blue cloth on areas such as the collar and cuffs, and may also be trimmed with Dong brocade on areas such as the collar, lapel, cuffs and hem. The clothing design of the Dong ethnic group takes the practical needs of life into full consideration, so the parts of Dong brocade used for clothing are usually the places where the clothing is easy to wear out. This not only enhances the durability of the clothes, but also beautifies them, realizing the perfect combination of practicality and artistry.

Most of the patterns on garments come from various elements in daily life, including animals, plants, patterns and so on. These patterns are very colorful in terms of content, image, color and composition, showing a wide variety of variations. The dresses, on the other hand, are mainly used for special occasions such as performances and rituals, and are usually very exquisite. The people of the Dong ethnic group wear dresses during festivals and activities such as playing the Lusheng. The dresses usually include the shoulders, front lapels, and lapels made of Dong brocade, which are woven with brocade ribbons with hand-holding patterns of human figures, phoenixes and birds, bamboo flowers, waves, and geometric patterns. Beads and bird feathers also hang from the shoulders, and dozens of brocade bands are sewn to the hemline, with beads and bird feathers hanging from the lower ends of the bands, related to the Dong ancestors' tradition of worshipping water birds. These dresses present rich layers and dynamics when danced.



Figure 39 Dong brocade garments, children's hats and embroidered shoes

Source: Tongdao county Ethnic and Religious Affairs Bureau

Children's costumes of the Dong ethnic group are made of Dong brocade, which contains almost all auspicious patterns and is full of the deep love of mothers (see Figures 40 to 42). Primitive auspicious motifs such as sun patterns, fish patterns, and human-shaped patterns often appear on these garments, which symbolize good wishes, such as dragon and phoenix-like auspiciousness as well as the symbols of many children and grandchildren. Generally speaking, the center lapel design is applicable to boys, while the right overlapping lapel is applicable to girls. However, in some cases of limited family conditions, it doesn't matter much if children of both sexes are mixed. In the Dong villages, children's exquisite clothing is also a symbol of their mothers' hard work and good understanding. Therefore, every mother will carefully prepare garments made of Dong brocade for her children to express her love and wishes for them.



Figure 40 Children's Clothing

Figure 41 Children's Clothing

Source: Liu Qiong, July 22, 2014 Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Hunan



Figure 42 From top to bottom on the child model: bandana, bib, children's clothes and bibs.

Source: Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Province

Children's pants are made of Dong brocade and are shaped like backpacking pants, wide at the top and narrow at the bottom, with an open crotch, and are designed to be easy to wear for small children (see Figure 43). The upper part of the pants is in the shape of a "several" character, usually with a brocade or cloth belt sewn on top, which can be worn by tying one end of the belt to the other corner of the "several" character and hanging it around the neck. The back of the pants was also carefully cut, and the front formed a "one" shape, both sides were also sewn with straps, so that the waist size of the pants could be adjusted according to need. The design is not only easy to wear, but also has a rich pattern that is both practical and beautiful.



Figure 43 Children's Dong brocade pants

Source:Liu Qiong, November 19, 2021 Dong Brocade Museum in Tongdao County

The tie leg is a type of fabric that attaches to a woman's calf and serves multiple functions, keeping out the cold and protecting the skin on the leg, as well as providing a decorative effect (see Figure 44). Although it may seem small, it plays an important role in the lives of Dong women and is an indispensable clothing accessory. In traditional Dong societies, especially in rural areas where farming is the main form of livelihood and rice cultivation is the mainstay, the health of women's legs is crucial. They are often required to cross mountains and engage in farm labor, so a strong and healthy pair of legs is vital for survival. Leg bindings play multiple roles in such an environment, protecting the legs from injury as well as preventing snake and insect bites. The making of the leg binding is delicate and practical, usually some brocade bands of different widths and brocade patchwork are sewn on the green-colored leg binding cloth, and these decorative elements play a role in embellishing and beautifying the leg, making the leg binding look more delicate and generous.



Figure 44 Lacing

Source: Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Province

3.3.2 Shou brocade

Shou brocade, also known as **Shou quilt** or **Shou blanket**, is a type of brocade woven specifically to accompany the burial of an elderly person who has given up his or her life (see Figures 45 and 46). In Dong culture, when an elderly person passes away, the younger generation (especially women, including daughters, daughters-in-law, granddaughters, etc.) will weave a piece of Dong brocade as a gift to their elders. This tradition reflects the value of honoring the elderly and loving the young in Dong culture.

Shoujin is usually made of black and white yarns interwoven to give it a plain color. During the weaving process, no special force is needed to tighten the fabric, so the weaving and selection of motifs for shoujin are very carefully chosen. The motifs usually do not include living animals, plants or people, but may include patterns such as dragons and phoenixes. Among them, the sun pattern is the main motif of longevity brocade, because the sun is regarded as a protective deity in Dong culture, and it is woven into longevity brocade to symbolize the hope that the deceased will bless the future generations. Another common type of longevity brocade is the dragon pattern longevity brocade, which has a dragon pattern as its main motif. It is believed that weaving dragons into the brocade means that after the death of the deceased, the children and grandchildren will be as prosperous as the dragons in the future, which is

an auspicious symbol of turning bad luck into good fortune. It also symbolizes that in the other world, the descendants will be reunited with the deceased. The auxiliary patterns include star flower, octagonal flower and cloud pattern. Through Dong brocade, emotions and connections between generations are deeply passed on.

3.3.3 Fa brocade

Fa brocade is a type of brocade with a blessing function and is usually used for purposes such as hanging sheets in ritual ceremonies and priests' vestments. These brocade products are made of everyday brocade fabrics with no special weaving techniques. Religious beliefs and ritual activities are an important part of Dong culture, and the Dong people transform their beliefs into an act of piety and reverence to manifest them.

In the traditional Dong ancestor worship ceremony, men, women and children will wear Dong brocade on their shoulders to show their respect for their ancestors and their determination to carry on their ancestral business. In the Dong villages in the Tongdao County, the villagers will contribute to the construction of the drum tower, and some of them, who cannot afford to do so, will donate their own brocades. These brocades are hung on the beams inside the village drum tower to pray for God's blessing. The drum tower has a special symbolic significance in Dong culture, and is considered a sacred building with the function of calming the village, thus it has the power to unite the village, and people accumulate merits and pray for blessings through this behavior.

In addition, in some Dong villages, when an old man dies, relatives and friends will hang all kinds of brocade hanging sheets on the hearth, which are given as offerings. On the one hand, they are used to transcend the souls of the deceased and express the mourning for the deceased; on the other hand, they also represent the wish of praying for blessings to relatives and friends. After the conclusion of the mourning ceremony, these brocades are usually used as daily brocades, an act that reflects the respect of the living for the departed, and at the same time signifies the blessing of the departed for the living. In addition, some Venerable Masters wear Dong brocade vestments presented by their relatives and friends during the Dharma ceremonies, which is also a kind of respect and reward for them. In the past, brocade was one of the most precious gifts due to limited economic conditions. In addition, during the ceremony of carrying the coffin to the mountain, brocade was also laid on the coffin, which was then retrieved and distributed to those who carried the coffin. With the development of society and civilization, many traditional customs have gradually weakened, and traditional rituals are seldom held in Dong areas anymore.

4. Weaving Process of Dong brocade

Weaving is one of the hobbies of Dong women. The Dong ethnic area is circulating a "Pangu song", the song sings: "Please listen to me sing a Pangu song, those past events have roots Pangu opened up the sky and opened up the earth Our ancestors were originally apes, using leaves as clothes belts, yuguan place cotton, go that bark before wearing good clothes, everything we wear is he taught to sew (xenl-lis yeenc-huncic xangv-dah jiv lomngx-xlangl) all the cotton we wear he began to grow, quilts are all made by him (daol dens miinc-bul sav miinc-yangc) Cotton seedling seeds are scattered in the land, a single seedling is inserted in the center of the ground, and large cotton peaches are borne and put in pockets, and they are pressed in the morning and the seeds are pressed in the evening and the spinning wheel sings with rustling, and they are gently pulled up and covered over the whole place, and they are placed on both sides of the shuttle of the loom and are made into many new clothes, and you will feel a different warmth and happiness when you wear your own woven cotton clothes. , cut to wrap the headpads to wrap the head is also especially warm." (Jiang Daqian, 1991) The song contains the Dong people's description of the origin of weaving.

"A skillful woman can't cook without rice." The machine is also the key to these exquisite brocade and pattern patterns. These weaving tools are not one man at a time, but in the Dong people in a particular historical period and gradually perfected, bearing and reflecting the great wisdom of the ancient working people and the deep thought of the creation of things. An exquisite Dong brocade, through the milk cotton, roll cotton, spinning, spinning, cooking, dyeing, vegetable yarn, burning yarn, yarn, drafting, drawing warp, wearing reed, rolling warp, picking knot threads, picking through the flower bamboo stick, brocade and so on more than a dozen craft complex process, set weaving, lifting yarn, picking yarn, pressure yarn, combing yarn, yarn, and so on many kinds of crafts in a brocade.

4.1 Preparation for brocade weaving

4.1.1 Cotton planting

There are various varieties of cash crops grown in Dong Autonomous County, and cotton is one of them. The cultivation of cotton in Tongdao County was at its peak of production in the 1950s, but due to backward cultivation techniques, the yield was relatively low, and after the 1960s, through the introduction of new varieties of cotton, the yield was continuously improved. 2000 saw the introduction of hybrid varieties of cotton, and the yield of cotton was greatly increased, with 800 mu planted in 2005, with a yield of 80 kg per mu and a total output of 64,000 kg. (Tongdao Autonomous County Overview Writing Group, 2008)

In March in the Dong region of Hunan Province's Tongdao, the earth springs back to life, making it a prime season for farmers to shop for cotton seeds and plant them. In the past, cotton seeds contained cotton threads inside and needed to be treated, but today pre-treated seeds can usually be purchased on the market. In the past, Dong villages, especially in the mountainous and hilly areas, would see a patchwork of cotton fields of different sizes, as well as looms and spinning machines in every household. Before the "rainy season", people will be busy organizing the cotton fields, loosening the soil, weeding and other work should be completed before

waiting for the "rainy season" to come. In some Dong villages, people will go to worship "Sa" in the morning of cotton planting to pray for the blessing of the gods, hoping that the cotton field can get a good harvest. After the worship, all the men, women and children in the village will go to work. The young men loosen the soil, while the women are responsible for planting seeds and applying fertilizer. Fertilizer is usually applied using farmyard manure such as soil and wood ash, pig and cow dung. It was a passionate and energizing process. After completing the day's farm work, people would find a tree branch at the edge of the cotton field and hang 12 eggshells on it, signifying that the coming year's cotton harvest would be as plentiful as eggshells. In August, the cotton is ripe and the girls start picking it. The girls in the villages are all good at picking cotton, and this time of year provides a good opportunity for young girls and young men to date. The young men actively ask for help to work with the girls to win their favor. During the process of picking cotton, the girls and boys, especially those who have a date in mind, are full of passion and work hard while humming a light mountain song. At this time of the year, the mountain villages are filled with vigor and romantic atmosphere.

During the cotton picking period, people go out early and return home late, tirelessly, young girls sometimes even the invitation of small friends will be put off, everyone buried in the cotton field, to seize the cotton harvest. Cotton growth cycle from sowing to maturity takes a total of six months, half a year after the cotton is ripe. Cotton picking, the cotton has ripened cracked out of the first peach to remove the cotton husk, picking with the seeds of cotton fruit collection and storage, generally in the year before the tenth month of the lunar calendar to pick the end, if the picking late part of the seed cotton will be because of the wind and rain fall on the ground stained or damp mold, in the cotton field too long in the sun cotton will also affect the toughness of cotton fiber.

4.1.2 Cotton selection

People from the ground to pick the self-grown cotton, placed in the yard flat on the mat in the sun, the cotton bugs hiding in the cotton out of the sun, the cotton in the growth of the period into the worm droppings, dust particles and other impurities sifted out, the cotton did not bloom completely spread in the courtyard sun loose. Selection of cotton is to remove the residue in the cotton, screening out good cotton. Selection of cotton is a very detailed work. Dong women generally sunny cotton according to the quality and color is divided into the top, medium, inferior three levels, classified storage to facilitate processing. Top grade cotton white as snow, cotton fiber soft and flexible, generally used for spinning fine yarn, weaving fine fabric. Medium cotton is used for spinning coarse yarn, weaving coarse cloth, used to make the usual casual clothing. The second-grade cotton was used to make bedding. (See Figure47)



Figure 45 Cotton Selection

Source: Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Province

4.1.3 Embossing

Picked directly from the cotton field in addition to cotton fiber, cotton seeds and some impurities, so the need for "ginning" treatment. Ginning is the use of ginning machine to separate cotton and cotton seeds. In the absence of mechanical equipment, only by hand will be stripped of cotton seeds one by one, this process is quite difficult. Later, with the emergence of ginning machine, people can be more convenient through the ginning machine will be separated from the cotton and cotton seeds, to get the white flowers of the "cotton dry".

When ginning cotton, people step on the pedal with their feet and hand-crank the wooden handle to drive the wooden axle, creating an attractive force. When the cotton passes through the crevice between the pestle and the axle, the cotton lint is sucked into the crevice, while the cotton seeds cannot pass through the crevice and are naturally separated from the cotton. To ensure ginning, the cotton must be kept sufficiently dry and at the proper temperature. Before ginning the cotton, the women would place the cotton in a bamboo roasting basket, and then put small pots of fire seeds in the roasting basket and cover it tightly with fireplace ashes to prevent the fire seeds from being exposed in case of accidents. The appropriate temperature is about 30 degrees Celsius, and when the cotton reaches the appropriate temperature, ginning begins. (see Figure48)



Figure 46 Crimping

Source: Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Province

4.1.4 Elastic Cotton flower

After cotton ginning, the next step is the subsequent part of cotton processing - cotton popping. The main purpose of cotton bouncing is for spinning, and a good bouncing process is crucial to the quality of the final cotton yarn. If the cotton is well popped, it will be more conducive to the production of a uniform, fine yarn. (See Figure 49.)

In folk traditions, people usually use two tools for cotton popping, a foot-powered popping machine and a bow shaped like a recurve bow. The former requires the cotton to be sent to a specialized cotton flicking machine for processing, while the latter can be flicked by a master flipper who comes to the house to provide people with flicking services. In the Dong villages in Hunan Province, after the fall harvest, there are often master cotton poppers carrying a bow to go through the villages, for the villagers to pop cotton. They usually come to the village in the early morning or evening, find a vacant room or build a shed to play cotton. They will use two benches to build a working bed for cotton flicking, spread the cotton on it, and then insert a bamboo piece on their belt, the top of the bamboo piece with a rope to hang up the wooden cotton bow. The bow is about two meters long, hooked at both ends, and the bowstring is usually made of cowhide. In playing cotton, cotton masters standing in the work bed, with the left hand holding the cotton bow, the right hand holding the cotton bow string, and then the vibration of the bow string will be tight cotton fibers repeatedly flicked fluffy, issued by a regular "bam - bam - when - when" sound, and has been carried out until the cotton is fully flicked. It is said that this bow popping cotton is better than mechanical popping cotton, so popping cotton master is very popular. However, after the 1980s, mechanical cotton popping machine gradually

replaced the traditional cotton bow, which is now mainly used for playing the quilt. At present, the electric cotton popping machine has replaced the traditional slingshot, this way is more convenient and efficient.



Figure 47 Cotton popping

Source: Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Province

4.1.5 Tampon rolling

Rolling sliver is to play through the cotton fibers into a hollow cylinder sliver. Cotton after playing cotton masters after playing to become soft and fluffy cotton, will be the right amount of pop-up cotton spread on the table, wrapped in the middle of a chopstick-like thickness of the bamboo stick or sorghum stalks as a shaft stick, sorghum poles with a smooth surface, kneading will not scrape the cotton threads, rubbing sliver, rubbing the board smoothly placed on the knees, will be evenly spread out the cotton, cotton, pressed on the shaft stick, gently rolled around the spread of the cotton wrapped around the shaft stick, and rolled back and forth by hand to tighten the bamboo tube removed, that is, the formation of sliver. Rolled back and forth by hand, rolled tightly after the bamboo tube out, that is, the formation of sliver. In addition to the shaft stick, some places there are rubbing cotton rubbing board, rubbing board generally made of cedar, about seven or eight inches long, about five or six inches wide, polished on both sides, rubbing cotton when the cotton is spread on the rubbing board, rolled up with the shaft stick, to be cotton will be wrapped around the shaft stick layer by layer after the completion of the non-stop kneading, and then pull out the shaft stick, the cotton naturally formed the pinky-thick bunches of a bunch of spinning the first material -- hollow cotton rolls, then you can form a cotton sliver, and then the bamboo pipe. The cotton is then withdrawn from the shaft, and the cotton naturally forms a small bundle of spinning material - a hollow roll - which is then ready for the next step in the spinning process. (see Figure50)



Figure 48 Tampon Roll

Source: Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Province

4.1.6 Spinning

In the past, most of the Dong people's clothes were self-spun and homemade. In order to process clothes from hemp, cotton, wool and other fiber raw materials, it must first be spun into yarn. China is an ancient civilization, as early as the Neolithic sites have been found in a large number of primitive spinning tools, there is a preliminary textile technology. Early on, pottery or stone was used to make a disk about five centimeters in diameter and one centimeter thick to spin yarn. The center of the disk chiseled a small hole, can be inserted into a rod, spinning the first to spin the cotton or hemp wrapped around the rod, and then hanging down, while lifting the rod while rotating the disk, in the rotation of the continuous addition of cotton or hemp for stretching, and so on, until the spinning to a certain length of the spun yarn wrapped around the rod, and repeat until the rod wrapped until the rod full of so far. But this spinning method is very primitive, spinning yarn is not uniform enough, the speed is slow, in the long-term production labor, people created a hand-cranked spinning wheel. With the emergence of hand-cranked spinning wheel, it soon became an important tool for spinning. Dong women used their own skillful hands to spin and be self-sufficient.





Figure 49 Hand cranked single spindle spinning wheel Figure
Figure 50 Spinning

Source: Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Province

Spinning is the process of using a spinning wheel to spin hollowed out cylindrical cotton strips into cotton thread. Spinning is the most time-consuming process for Dong women to make Dong brocade. The spinning wheel in the Dong region of Hunan Province is generally the same as the Han hand-cranked spinning wheel, hand-cranked single-spindle spinning wheel (see Figure 51), which can be found in almost every Dong village in the past. The spinning wheel is mainly of bamboo and wood structure, consisting of a seat, a leaf, a leaf with a rope, a rocking handle, a drive shaft, a large drive wheel, a belt, a cone, a cone, an ingot, and a spinning core. Spinning requires a very skillful technique or it will be difficult. When spinning, the crank in one's hand is shaken to drive the car leaf, which is connected to the rope and passed to the car belt, which drives the cone tube and the workshop core. When spinning, women from the hollow cotton rolls pinch down a little cotton pinch fine, with saliva glued to the core of the yarn, the left hand pinch the cotton rolls right hand shaking the spinning wheel, both hands to cooperate, will be spun out of the yarn, orderly tightly wound on the spindle. The spinning wheel is mostly of the traditional hand-cranked type, basically one for each family. Operation of the right hand shaking handle, the left hand thumb, forefinger pinch delivery of cotton and lead yarn, the right foot to the front of the spindle, the thumb toe seam control bamboo tube, handle to turn the rope wheel, driven by the rotation of the spindle will be twisted into yarn, yarn twisted to about 1 meter long when the release of the foot thumb, in the opposite direction, turn the rope wheel through the thumb toe seam control movement, the yarn back around the bamboo tube, and so on and so forth, will be wrapped around the bamboo tube of cotton into a two thin middle thick Spindle-shaped yarn spindle, while often organizing the yarn key, so that it is uniform, each spindle weighs about 0.1 kilograms. After this process is completed Dong brocade weaving the most basic materials. The spun yarn woven into cloth also need to go through the process of soaking alkali, washing, drawing and so on.

Spinning is operated by women, and in the past, little girls in the villages had to follow their mothers to learn spinning at a very young age, and when they were eleven or twelve years old, the degree of operation had been as hot as that of adults. Spinning is usually carried out at night and in the morning before work, the waxing and waning months of each year to the following May and June for the clothes idle, but also the women to carry out the golden time of spinning. Because spinning takes a lot of time, sometimes the whole winter is spent doing this boring work, and often the family gathers around the fire at night, with the older girls learning to spin from their grandmother or mother, and the younger girls and boys listening to stories from their grandfather or father. With the change of time, nowadays girls of this age group are going to school, and very few of them know how to spin. The yarns and threads used in brocade weaving are now professionally produced commercial yarns and threads, and the traditional spinning process is rarely used. (see Figure 52)

4.1.7 Coil yarn

After the yarn has been spun, it is spun into a spindle with a large center and two pointed ends using a spooling tool, and then spun into a sub-yarn.

The main tools used to coil yarn are the coil ring and the coil frame. Coiling frame consists of a slender wooden post and two horizontal shafts that are narrow at the top and wide at the bottom. Coil ring by bamboo handle, semi-circular iron ring and spindle composition, the twisted set in the iron spindle in order to spin freely in the disk. When the yarn is coiled, the yarn head on the beginning of the spinning twine is wound around the lower horizontal axis, the left hand holds the coiling frame, the thumb pushes the lower horizontal axis to control the angle of the coiling yarn, and the right hand holds the coiling ring around the coiling frame up and down, left and right back and forth coiling. (see Figure53)



Figure 51 Coil Yarn

Source: Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Province

4.1.8 Cooking and sizing of yarns

The purpose of cooking sizing is to reinforce the cotton fiber by sizing to make the cotton yarn more compact and smooth, and to enhance the elasticity and toughness of the cotton yarn by sizing to make the woven cloth more smooth and durable. The important raw material for cooking yarn is grass ash, the grass ash water filtered to remove impurities, the disk of good yarn from the disk yarn frame, into which soaked and steamed, the yarn will be spun to soak in the grass ash made of alkaline water, an hour later, get the river to wash out the grass ash with water to dry in the sun can come to sizing yarn.

The sizing is usually done by washing and boiling the three raw materials of *Dioscorea*, *Bletilla* and rice flour pulp, pounding them, mixing them with water, filtering them through gauze, mixing them with water and then cooking them into a viscous paste over a slow fire, and then putting them into the cotton yarn to be kneaded and completely soaked through the paste and then taken out to dry, and then poured into the second pulp. The yarn will be soaked in alkaline water and sun-dried with water hyacinth pulp or rice flour pulp mixed and boiled through and fished out to dry. This process should be done in one go, while soaking and kneading, while squeezing the pulp and refining, while washing and drying, so that there is no sticking between the yarns. After that, the yarn will be hung on bamboo poles one by one, and each branch will be twisted tightly with a small pole to let the water drip out, and then unraveled for the next process after the yarn is dried. With the development of time, most people in modern times have switched to using flour for sizing, which is convenient and simpler. (see Figure54)



Figure 52 Cooking and sizing

Source: Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Province

4.1.9 Winding

After the sizing of the yarn after drying, the use of yarn separation frame and yarn winding car to wind the yarn, yarn winding car mainly bamboo cage car and hand-cranked car, both need to be used in conjunction with the yarn separation frame. Bamboo cage car, also known as bamboo shaker car, by the wooden support frame and movable bamboo woven wide mouth bamboo cage composition, complex yarn, the yarn will be placed on the frame, the bamboo cage in the support frame on the crossbar, with a short stick as a handle inserted in the bamboo cage in the gap between the wide mouth, shaking the handle to drive the bamboo cage and the frame rotation, will be wrapped around the yarn in the bamboo cage, to achieve complex yarn function. Hand-cranked complex car shape and hand-cranked spinning wheel close, mainly by the base, support frame, shaking handle, rotating shaft, rope wheel and spindle composition, spindle placed on the top of the support frame on the beam, the twisting tube through the set in its on the yarn from the frame pulled through the yarn tied to the twisting tube, shaking the handle driven by the frame and the complex car at the same time drive, the yarn will be complexed in the twisting tube on the formation of twisting. Bamboo cage winding car is the yarn winding in the bamboo cage, for the drawing of the warp yarn to prepare. The hand-cranked winding car is to wind the yarn on the winding tube to form twists, which are used as the weft yarn in brocade. (See Figure55, Figure56)



Figure 53 Bamboo Cage Wagon Figure

Figure 54 Hand Cranked Wagon

Source: Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Province

4.1.10 Drafting

Warp drafting is the process of threading the loom and arranging the warp yarns before the loom is put on, which requires at least three people to cooperate to complete. Drafting is a rare process of collective cooperation in the process of spinning and weaving, and it is necessary to choose an open place, such as a pavilion or a sunbathing area, preferably in cool and cloudy weather, because it is easy to wet the yarn on rainy days, and it will be too dry and brittle on sunny days. Generally, the tools for warping are placed: two special benches, thick bamboo poles and a bamboo board, each nailed on the sitting board of the benches with 5 to 7 stakes about 20 centimeters high; after the completion of winding, a section of the benches is nailed with a high stake about 60 centimeters high, and the yarn after warping is wrapped around it; the thick bamboo poles, which are about 5 to 7 meters high, are set up in the middle of the two benches to fix the distance; the bamboo boards are suspended in the high place, and there are 10 piercing holes on the boards (in some areas, there are 7 or 12 holes for piercing). (some areas have 7 or 12 piercing holes), will be 10 good yarn bamboo cage under the bamboo board corresponds to the piercing holes lined up, to this point has been prepared for the completion of the tools of warping, warping needs more than two people to cooperate with the completion of the first will be a wide mouth on the bamboo cage of the yarn respectively through the piercing holes, a hand holding 12 yarn back and forth to the yarn around between the stakes, around the road to the high stakes at the need to pull the yarn with the wrist by one, and finally wrapped around the high stakes to prepare for the wearing of reed. The final winding is done on the high pegs in preparation for reed threading. (see Figure57)



Figure 55 Drawing the Scriptures

Source: Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Province

4.1.11 Reeding

Reeds are the tools for beating the weft and determining the width of the brocade. Traditionally, they are made of bamboo, with the old, knotless bamboo as the best raw material, and are made with fine bamboo teeth according to the size required, and now there are also metallic reeds. Palm is made of hemp thread, each palm eye control a yarn. The brown and the reed are the main parts of the loom used to break up the warp yarns, separating the cotton yarns into two alternating groups, and passing the yarns through the reed to control the density of the fabric and to push the weft yarns towards the opening. The reeds usually have short horizontal marks to indicate the number of yarn strands the reed can hold, and different widths are put through different reeds. The warp yarns on the high pile after drawing-in are threaded into the bamboo reeds in sequence. The process of threading the reeds requires the assistance of "wire hooks", which are made of smooth, thin copper sheets with the front end polished into a sharp hook shape, which are then extended through the teeth of the reeds. "The hooks are made of smooth thin copper sheets with the front end polished into a sharp hook. Each reed contains one warp yarn for each of the upper and lower warp yarns. (see Figure58)



Figure 56 Reeding

Source: Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Province

4.1.12 Carding

Carding is one of the main processes in the preparation of weaving, which requires the cooperation of two people to complete, carding is to smooth out the cotton yarns that were originally interwoven into a handful. After the warp threads are drawn well, the warp threads are cut off from the bamboo cage of the winding yarn, taken out from the pegs and the beginning of the warp yarns are tied to the post, and then the yarns are combed with the dressed reed and the warp-splitting stick, the reed is in the center, and the warp-splitting stick is on both sides of the control of the warp yarns at the intersection point, so that the warp yarns are divided into two layers. When combing, one person holds the two ends of the warp beam and places them flat on the chest, and holds out the chest and tenses the cotton yarn; another person lifts up

the loom which has been put in when the reed was first put on, and combs the cotton yarn which has not yet been fully tensed while gently tapping it towards the front, and then after stepping forward for a certain distance, the latter rotates the warp beam and enters into the combed cotton yarn while advancing forward, and both of them cooperate with each other back and forth until the cotton yarn is finished being combed. (see Figure 59)



Figure 57 Carded Yarn

Source: Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Province

4.1.13 Threading healds

The heald is a tool for lifting the sutra. Healds are generally made of thick cotton thread (now also nylon thread), and before production, the thread needs to be pulped and boiled, dried and then rubbed until smooth, so that the heald is both strong and smooth, and the heald frames are mostly made of bamboo or wood. (see Figure60)



Figure 58 Wearing a Variety

Source: Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Province

4.1.14 Weaving

After the healds have been threaded, the warp beams are placed on the weaving machine and the healds and reeds are fixed separately. The heald frames are fastened to the heald rods and connected to the footrest. The threaded warp yarn is divided into a number of strands and tied on the winding shaft, and the tension of the warp yarn is adjusted at the same time. There is no complicated procedure to start the loom, the main thing is to choose a good day to start the loom. When the loom is officially started, an adult woman who is skillful in the operation of the loom is asked to start the loom, and then the loom is ready for loom weaving. (see Figure61)



Figure 59 Weaving

Source: Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Province

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4.2 Dong brocade weaving Technique

4.2.1 Brocade and fabric weaving

Brocade weaving is a traditional handicraft technology, its production process is first pre-designed patterns through the arrangement of flowers and bamboo sticks No. points, and then through the way of weaving, the formation of different patterns and patterns of Dong brocade. The loom is as wide as a single bed and is usually placed in the attic of the house or in the bedroom of the housewife where the light is better. There are many kinds of looms, and the structure of looms varies slightly from place to place, mainly flat looms and slanting looms are the main ones, and there are also lying looms in some places. In the Tongdao county, the main use of oblique frame loom to complete the brocade weaving, commonly known as "steep machine". (Figure 62) This type of loom can be used for both cloth and brocade weaving. Usually, white cotton yarns are used as the base of the warp threads, while colored or black cotton yarns are used to create the pattern. The body of the slant loom consists of a beam support, legs and a seat plate, and is about 172 cm long and 70 cm wide. the front beam support is about 72 cm high, the rear beam support is about 36 cm high, the front legs are about 67 cm high, and the rear legs are about 22 cm high. the seat plate rests on the slanting frame, above the rear leg.



Figure 60 Inclined frame loom

Source:Liu Qiong, July 23, 2014 Tongdao County Wenpo Village

1)Tapestry operation:

Because of the fabric organization, generally three loom method, pattern weft, bottom pattern weft and plain weft. When weaving, the first wild for pattern weft, weavers sit behind the sitting board, for leaning and pitching alternating movements, the right foot step down the flower heald shaking heald foot, lift the upper layer of the "V" shaped lifting heald, flower heald rods and even shaking heald together, and does not show the flower parts of the warp yarn layering. By manually picking the weft, tightening the reed, lifting the right foot, the upper flower heald rod and the "V" shaped lifting heald descend by its own weight, move the flower bamboo stick forward and weave it into the bamboo cage again; the second loom is the underlining

weft, the right foot lifts up the bamboo cage by staring at the treadle and lifts up the bottom and the warp yarn of the part of the flower that shows the flower, picking the weft by hand, tightening it with the reed, lifting up the right foot, the flower heald rod descends and the flower bamboo stick is moved into the bamboo cage. When the loom is in the initial state, the left foot takes the foot of the "V"-shaped heald shaker, at this time, the heald rod and the heald shaker connected to it are lifted up together, and the bottom warp yarn is lifted up. Pressing the doup frame with the hands creates an opening, passes the cloth knife with the white yarn through the shuttle opening, smooths it out with the reed and then tightens it with the cloth knife. Release the treadle of the plain heald shaker and return the weaving machine to its initial state. (Note: When weaving the next shuttle with a flat weft pattern, it is not necessary to step on the foot of the veil shaker, but to draw in the weft by the waist force using the natural opening formed by the warp division frame, i.e. the mouth). By utilizing the way of alternating flower and vegetal weft, all the bamboo sticks on the bamboo flower cage on the flower heddle are drawn out and exchanged before and after to complete the process of weaving flowers. As many Dong brocade weaving are equipped with prearranged and tied flower bamboo cage on the head of the machine, each group of flower bamboo cage is a unit of pattern organization, therefore, weaving is to flower bamboo cage in the bamboo stick flip to guide the loom to lift the warp through the yarn. Therefore, many patterns of Dong brocade pattern naming often unit pattern pattern for a group, or pattern (diamond pattern) half of the number of weft yarns for the number of flip, known as "spandex thirteen", "spandex fourteen", each flip pattern due to the number of different weft yarns and there are big spandex and small spandex of the points⁹. Flower bamboo stick extraction and exchange method, according to the pattern of the fabric to determine the number of flower bamboo stick.

Weaving color brocade to the first flower bamboo stick to the next flower bamboo stick process as an example: the first step: the right foot step down the flower heald shaker foot, lift the upper layer of the "V" shaped lifting heald, flower heald rod and its connected shaker and lift, and does not show the flower part of the warp yarn layering. Take the first flower bamboo stick from the flower heald rod, push the flower heald rope back and forth with the warp threads, so that the flower heald rope is divided into four layers; Step 2: Place the yarn-pressing rod in the middle layer, insert the first layer of heald rope with the left hand, pull the flower bamboo cage rod, press the yarn-pressing rod with the forefinger, and place the flower bamboo stick between the third layer and the fourth layer. Step 4: Put the flower bamboo stick between the third and fourth layer and push the heald rope back and forth to make sure there is no mistake, and install it on the back of the flower bamboo cage; Step 5: Push the bamboo box to the heald rope, and dispose of the cloth knife from the heald rope to pull the visible flowers of the warp threads and the non-visible flowers of the mirror image of the level of the mouth; Step 6: Pick the colorful flowers with the hook in accordance with the warp threads; Step 7: Bury the colors and pick the unpicked warps through the pressure plate and press down the colorful flowers of the Korean threads; Step 8: Place the colorful flowers in the middle layer of the cage. Press down; Step 8: Pass the taboo thread plate along the yarn presser. Step 9: The flower weft threads are arched on the warp surface; Step 10: The flower taboo pattern is combed

⁹ Wang Weiyi et al: Hunan Brocade [M]. Changsha: Hunan Fine Arts Publishing House, 2008: P54

flat with a box; Step 11: The left foot probes down on the adopting foot of the vegetal heald "" shaped shaking heald, and the vegetal heald rod lifts up the bottom warp threads. Press the bar with your hand to create an opening, pass the cloth knife with the white yarn through the shuttle opening as a flat taboo pattern, comb it flat with the box, and then tighten it with the cloth knife, which requires a round trip, and then in the first step from the first step, repeat the subsequent steps.

2)Weaving operation:

When spinning the cloth, first determine the length of the cloth to be woven, according to the length of the threads, and then insert wooden poles at a certain distance to determine the position of the two ends. The front end of the cotton yarn on the winding disk is drawn out to line up the threads one by one, and pulled back and forth between the two ends of the wooden poles until all the required yarns are arranged. Then straighten out the yarns, cross the yarns in an orderly manner and hang them on the "teeth" of the loom, and then connect them with the old cloth head previously removed from the loom, take the head end of the yarn as the starting point, roll up all the yarns around it and press them into the slot of the roll frame as the head of the yarn, prevent the wooden frame of the reed from suspending the end of the arm, and then swing it back and forth by hand by means of the weight of the wooden frame. To push, beat and tighten the weft. Will wear a good reed after the separation of the warp yarn rolled in the warp beam on the machine, take a wooden long handle stuck in the corner of the scroll can be regulated to control the car rotation spit warping, a hand to rotate the rolled cloth with the other hand pulling the warp yarn, the operation of the two feet step on the two pieces of "treadle", so that the two up and down the buckled warp threads to the top and bottom of the pull apart, open the big shuttle back and forth route, so a busy weaving So one hand is busy weaving and the other hand receives the cloth nimbly, and then the "bamboo reed" hanging on the wooden frame is pulled down to tighten the yarn. In this way, according to the needs of the shuttle situation, the left step on the right release, the right step on the left release, flexible use, the two groups of warp yarn followed by a sheet of open alternating; two hands are like flying like a dance, every instant, a hand to complete two consecutive movements easily, left and right-handed collaboration, so often back and forth, shuttle like an arrow, the rhythm of the tight, organized, should be handy to get the heart. In addition, in the spinning process, in addition to the above operations, there are many details. In order to keep the width of the cloth consistent, with an appropriate gabion in an arc taut cloth, every weaving on a section of cloth will be followed by moving forward. For each section of cloth, when it is not easy to maneuver, the section of cloth is rolled into the roll by pulling out the wooden tines on the roll and turning the roll. In order to make it easier to shuttle, every time a section of warp yarn is put over, it is waxed once with a waxed rod. When the cotton yarn on top of the warp yarn tube in the shuttle groove is used up, it is replaced. When all the spare warp tubes (the cotton yarn on the surface of the tubes) are used up, they are wound separately. One day, they can weave about three to five meters of flat cloth. Besides weaving white cloth, the Dong elders also like to weave flower cloth. To weave flower cloth, it is necessary to dye the sized yarn directly before weaving.

As a tool for spinning and weaving, looms were a necessity for every household in the Dong community in the past. The loom has been an indispensable part of the Dong people's life since their ancestors began to wear cotton fabrics. As a result, the Dong

girls learned how to spin and weave very seriously, and they pursued excellence and constant improvement. In this way, every girl becomes an expert weaver. In the past, an important sign of marriage was whether the bride possessed the skill of weaving, and besides farm work, weaving skill was one of the abilities that the bride had to possess. The spinning skills of the girls were not only related to the family's ability to be self-sufficient and survive the winter, but also the "face" of the newlywed woman in the family. When the family is in financial straits, women can use their weaving skills to increase the family's income. Therefore, diligent and dexterous girls are very popular in the villages. From an early age, girls are taught how to spin and weave by their mothers themselves. Whenever the busy season was over and the family was not busy with farm work, the sound of the looms would resonate throughout the village. Young girls would gather together to discuss weaving techniques, comparing with each other whose threads were thinner and whose cloth was more tightly woven. On major occasions, such as weddings, the bride usually displays the fabric she has spun and woven with her own hands to demonstrate her skills and worth.

In short, the Dong women have utilized their wisdom and talents to overcome all kinds of difficulties encountered in the process of weaving, and with their diligent, hardworking and dexterous hands, they have continuously wielded their weaving to create one exquisite fabric after another. These fabrics not only meet the needs of life, but also inherit the Dong culture and women's wisdom.

4.2.2 Floral tape

In the Dong villages, many of the brocades often used are in the form of bands. (Figure 63) These ribbons are made mainly by the flat loom method and the waist loom method.

Flat loom method: In this method, the warp yarns are threaded into the heald according to the desired pattern, and then, by means of a pedal linkage, the warp yarns above and below the heald frame are lifted to form the opening. Then, using a special weft knife, the weaving is completed by counting the warp yarns and picking and pulling them through the heald. This process is basically the same as brocade weaving, which is relatively simple, as it involves weaving on the reverse side and presenting the pattern on the front. (Figure 64)

Waist loom method: The waist loom is a simple, portable weaving tool that can be used anywhere and anytime for weaving, so it is quite common in the Dong villages. Waist loom method includes two methods: comb type and through the heddle type. Wooden comb type waist loom: This method controls the tension of the warp yarn with the help of a fixed object and the weaver's own waist ridge. It uses a piece of bamboo about one inch wide and six inches long, and with a special small healds. The weaver fixes the bamboo piece at a fixed point, threads the warp yarn into the heald, and finishes the weaving with the bamboo piece and a weft-beating knife. Threading loom: This method is similar in principle to the comb loom, but the comb-like bamboo slats are replaced by special small healds, which are used in conjunction with a dagger-like weft-knife. The operation consists of tying the warp at a fixed point, then combing and threading the heald, and tying the other end of the warp around the weaver's waist. While weaving, the weaver utilizes the strength of the waist to control the tightness of the warp and uses the weft-beating knife to guide and strike the weft. (As shown in Fig. 65.)

These methods allow the weaver to weave according to personal preferences and needs, providing a certain degree of flexibility. Whether it is the flat loom method or the waist loom method, brocade weaving requires the skill and patience of the weaver.



Figure 61 Flower Ribbon

Source:Liu Qiong, July 23, 2014 Tongdao County Wenpo Village



Figure 62 Dong village in Dali, Rongjiang County, Guizhou Province Weaving ribbons

Figure 63 Dong village in Tangtou, Dong Autonomous County, Hunan Province Weaving ribbons

Source:<https://baijiahao.baidu.com/s?id=1737131140717174027&wfr=spider&for=pc>
July 1, 2022

Source:<https://moment.rednet.cn/rednetcms/news/localNews/20150624/164130.html>
June 24, 2023

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4.2.3 Flower picking

The stitching method of Dong brocade is basically the same as that of Han Chinese, which is "counting yarns" and "two-picking" method, with cross-picking method as the main method and other methods. Pick flowers and weaving process is different, pick flowers without bamboo sticks and healds warp, that is to say, there is no pre-set program, the pattern is all printed in the mind, over the weft of the warp how much by the heart of the memory, with the hands of the weaver copper picks counting (i.e., picking flowers), openings, and then through the weft threads. This weaving method seems to be simpler than weaving flowers, but it requires special skill and technology to accurately and precisely "pick" out the exquisite patterns. This weaving method looks simpler than using a loom for brocade weaving, but it requires the skill of the maker to pick out the pattern.

4.2.4 Embroidery

Embroidery, also known as "needle embroidery", commonly known as "embroidery", is one of China's outstanding national traditional crafts, using embroidery needles to draw colorful threads (silk, velvet, thread) according to the design of the pattern on the fabric (silk, cloth, and silk) embellished with needles to stitch to form patterns or text, is one of China's outstanding national traditional crafts. (Wu Shan, 1999) Brocade weaving and embroidery are two different traditional crafts. Does the Dong brocade include the Dong embroidery technique in addition to the use of looms for brocade weaving? The description of Dong brocade in the "Dong County Records" refers to: "Woven with black and white cotton yarn or colored threads, including backs, clothes, headpads, back straps, and bindings. The patterns are mostly geometric, such as quadrangles, circles, diamonds and abstract patterns of plants and animals." (Compilation Committee of County Records of Dong Autonomous County of Tongdao, Hunan Province, 1999) Dong brocade here is actually woven using materials such as cotton yarn or colored threads with the help of certain tools, i.e., a slant loom is used to weave the brocade. The "Overview of Dong Autonomous County of Tongdao" also points out that in Tongdao, almost everyone in the Dong family knows how to weave brocade, and usually has a brocade weaving tool called "steep machine" (slanting loom). Whenever the night falls, the girls will spread out the silk thread, sit on the steep machine, according to a certain pattern carefully woven up. (Dong Autonomous County General Information Preparation Group, 1986)

But in some literature also pointed out that: Dong brocade has two kinds of production process, one is weaving, the other is embroidery. This expression is obviously more broad, in the production of materials in addition to silk thread, floss, but also added the Dong cloth, the tools used in addition to the tapestry loom but also increased the embroidery Jane and pick needle. The machine woven brocade here refers to the silk brocade woven by hand on the loom. According to the different ways of operation, it is divided into two categories: woven brocade and picked brocade, among which woven brocade is divided into two kinds: woven brocade brocade and woven color brocade. The pick woven brocade belongs to the category of color brocade, which also needs to be made on the slant loom, and its operation method is to use the pick needle to hook up the weft threads through the warp threads according to the designed pattern and then tighten the threads to gradually weave out the pre-

designed pattern. The embroidery part also includes two types of embroidery and applique.

Zhang Bairu in "Dong Clothing Mystery" in the Dong weaving and embroidery artwork is summarized as brocade, embroidery, applique and picking four categories, obviously such a categorization is from the broad concept of the Dong brocade to elaborate. In the national intangible cultural heritage list submitted by the Dong Autonomous County, the description of the Dong brocade process in the project declaration is a set of "weaving, embroidery, picking, mending" as a whole, where the mending is also the previously mentioned applique process. It can be seen that the broad concept of motion not only covers the embroidery part, but also includes the picking and appliquéd process. (Zhou Yahui, 2018) In the Dong traditional dress. The phenomenon of brocade and embroidery splicing each other is very common. Dong women like to assemble the partial parts of brocade, such as the combination of Dong brocade and embroidery in Dong backpacks is very common, and there are also some large-sized brocades, which are partially embroidered on the basis of weaving, and this kind of Dong brocade is called miscellaneous flower brocade or embroidered brocade . (Wang Yan, 2006) Embroidered brocade is a product of the combination of weaving and embroidery techniques. In Tongdao County, the embroidered brocade of Dupo Township is the most outstanding. The women of Dupo Township are good at embroidery, while the women of other Dong ethnic areas in Tongdao County, except Dupo Township, are not so good at embroidery, but only good at weaving Dong brocade on looms. The embroidered brocade patterns in Dupo Township are most famous for "sun flowers" and "money flowers". (See figure 66.)



Figure 64 Sunflower embroidery pattern on the bib of a dong woman
Source:Liu Qiong, November 19, 2021 Dong Brocade Museum in Tongdao County

4.3 Dyeing materials and tools

4.3.1 Indigo dyeing

In the Dong ethnic area, people are used to the cloth using indigo dyeing, because after the Ming and Qing Dynasties, the Central Plains planted a large area of indigo, as early as in the Zhou Dynasty, China's dyeing process has been more mature, on the specialized management of the dyeing of the officials have "dyeing", "palm mirage", "palm charcoal", "job gold" and so on seven more, centralized professional management makes the ancient dyeing with a complete set of high technical level, the fabric color is rich, to the then famous The "palm charcoal", "job gold" and so on seven more, centralized professional management so that the ancient dyeing with a complete set of highly skilled technical level, the richness of the fabric color, to the then famous silk to add luster, which "green" color is based on indigo, and the "green" color is based on indigo. Among them, "green" color was dyed with indigo as raw material, and blue was one of the most widely used dyestuffs. Indigo's elegance and freshness is widely loved by women. Hunan folk's indigo dyeing process has a long history, and in the pre-Qin period, the industrious ancestors knew that indigo could be used to dye cloth and planted it in large quantities.

Legend has it that as early as before the Qin and Han Dynasties, the Dong people did not know the principle of indigo dyeing and the technology, but whenever the bluegrass harvest season will collect a large number of bluegrass bundled together, the whole chopped up and soaked out the dyeing liquid, and generated insoluble in water blue dye. This process requires a lot of attention to the processing and the time of placing, if left too long, the dyeing liquid will turn into a blue precipitate and can not be dyed. Therefore, whenever the bluegrass is harvested, the dyers in the village sinus have to get busy, they have to seize the time to mix the dye and dye the cloth, and the indigo refined has to be used quickly, otherwise it will be ineffective.

The main types of bluegrass used today to make indigo are the following:

(1) Tea Blue. It can also be called woad and Chinese big green, Plate Blue etc., and was exported to Europe in the early years. Its root is the common Chinese people's hands of the bluegrass, shaped like spinach. This is the most common bluegrass, the growing environment is not demanding, wild a lot, planted or live, basically are plugged into the root to live. The whole plant is pinkish green with oval leaves and yellow flowers in spring and summer, which are very pretty.

(2) Polygonum. Also called 'Amaranthus Blue', the leaves are oval and turn blue when dried. He blooms red flowers in various poses. Polygonum like moist environment, can be used to dye the part is the leaves, polygonum in the history books for the first time in the Wei and Tang, but until the Tang and Song dynasties have not been to use him to do indigo, because of his instability until the Ming Dynasty to improve the polygonum indigo production technology, to extend the shelf life of its large-scale use of polygonum blue into blue indigo.

(3) Horse Blue. Alias mountain blue, mountain green, Big Green The dark blue "family cloth" of the Dong ethnic group is dyed with Daqing. Dong some of the dark blue "family cloth" is dyed with big green, horse blue and polygonum like also like wet places, Hunan southwest Hunan region often rainy, suitable for the growth of

big green. The leaves look like mint leaves, and the pinkish-purple flowers are very fresh.

(4) Wu blue. Also a species of bluegrass.

In Hunan Province, villagers usually start to collect bluegrass from the seventh month of the lunar calendar until the tenth month of the lunar calendar, the wild bluegrass collection is relatively slow, and nowadays families are more likely to grow their own bluegrass, and a field with a yield of forty pounds can collect about 110 pounds of indigo leaves. After the collection of bluegrass back, the indigo maker to pick good bluegrass leaves cleaned and put into a diameter of about 80 centimeters, high 1 meters of cedar wood dye vat (in the past is with a wooden barrel, now there are also used in the large plastic or rubber barrels), poured into the water did not exceed the bluegrass, to make a good bucket of dyes the water temperature is very important, can be covered with a layer of grass in the barrel, you can use the most simple weeds, thatch or artemisia, inlaid grass, and so on. The water surface covered with a layer of grass then will shorten the water evaporation time, and the water temperature day and night changes will be narrowed. About fifteen or sixteen pounds of raw leaves are soaked in each tank, and when the leaves are all submerged in the water, the top is compacted with one or two bricks (see Fig. 67). Before steeping, if the dye material contains slate, the slate will also be pounded with a mallet and placed in the barrel to ferment (see Figure 68).



Figure 65 Soaking the Blue Leaf
Source: Liu Qiong, October 16, 2017

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Figure 66 Whacking a slab of bluegrass

Source: Liu Qiong, October 16, 2017

Folk also call this process "dyeing water". The soaking time depends on the temperature, the weather is hot, high temperature only two to three days on the line, if the weather is cold, the temperature is low then need five days to a week. When the bluegrass has been soaked soft, with a long stick constantly stirring, the tank cover, it is worth special attention, during this period must prevent oil and salt and unclean things mixed into the dye tank. To be two or three days later, when the mouth of the tank is uncovered, it will be a fresh aroma of herbs, then observe whether the water is dark red filaments, bluegrass leaves are soft, if it begins to soften, it means that the fermentation of the dyeing liquid has been made. Bluegrass leaves soaked to the basic decolorization, fish out the grass leaves, and then proceed to pour about a pound of lime water, half a bucket needs about a pound. After that, keep stirring so that it reacts quickly until the dyeing solution starts to emerge as a white foam (if a blue foam comes out first, keep stirring until a white foam appears) (Fig. 69). In the past, it was necessary to choose a day to lay the indigo god in order to start making indigo, and to determine the day to After that, the indigo-making tools are equipped. Because the indigo making process is not easily controlled by the weather, temperature, lime water





Figure 67 Lime Mixing
Source: Liu Qiong, October 16, 2017

and other factors, people have to pray to the indigo god to make the process go smoothly. A live chicken, a bottle of wine, and a bowl of braised pork are needed to prepare for the whole process. During the ceremony, incense is burned and the chicken is slaughtered to express prayers and wishes to the indigo god. By the time the fermentation has reached the point where foam appears, the color of the indigo water has gradually darkened to a deep blue-violet. The precipitate produced is indigo. On the next day, the fermentation is over and the indigo sinks to the bottom of the bucket, the water on top is poured off and filtered so that only the indigo remains, and only two and a half catties of indigo per bucket (fifteen or sixteen catties of raw leaves) can be used (Figure.70). Seal the indigo mud in plastic paper packages, wait for the indigo to dry and then observe carefully, if the color of the indigo is black and violet it is successfully fermented indigo; if the color of the indigo is dark blue it is that too little lime has been put in; if the color of the indigo is a grayish-blue color it is that too much lime is used and the cloth is difficult to color; if the indigo is completely black it is that the leaves of the bluegrass have been soaked for too long and the indigo leaves have become rotten, if one continues to use If you continue to use this kind of indigo to dye the cloth, the result will always be unsatisfactory. Finally, the indigo is sealed into a ceramic or plastic bucket, pressed with stones, and kept dry. Generally, the indigo can be kept for three to five years, during which time it can be dyed at any time when there is a need to dye cloth.



Figure 68 Filtration of Indigo

Source: Liu Qiong, October 16, 2017

4.3.2 Indigo dyed cloth

When dyeing cloth, one end of the rinsed white cloth is slowly put into the dyeing tank, and the other end is dyed section by section after the end is dyed. After dyeing and drying, the cloth is soaked in ox-glue, which is called "shangpi". The purpose of this process is to keep the color stable so that it does not come off easily. The solid glue for the color is extracted from the cowhide. The production of cowhide glue requires three processes to treat the glue. The Dong women call them the initial color glue, the dark color glue and the finished color glue. The refining method of this glue is to wash a piece of sun-dried cowhide, remove the hair and simmer it in a pot with mild fire to make a sticky glue, and then cool it down, and filter out the dregs of the skin and some magazines with a piece of brown live gauze to get the natural glue. Now at home with their own cowhide glue has become less and less, people usually go to the market to buy ready-made cowhide paste and then put into the nest to boil. Dong cloth needs to be glued at least three times in order to make the color of the dyed cloth more stable, each time the cloth is dyed three times under the tank, and the local people also call this part of the process "every skin see three tanks". Until the last layer of skin, because in the first two times on the skin, the color of the dye has been basically fixed, so the number of times under the cylinder can be more than the first two skin under the cylinder, can be down to seven to eight times. After being processed by Shabai, the cloth is put into the dyeing vat, and under the action of the dye, a light blue color is shown, which is called the first color, and then the first glue is put on it. The body operation method is to prepare the wooden basin, the cloth to be dyed flat to the wooden basin, pull open the head end of a section, so that it is fully saturated with glue, and then this axis and then rolled into a cylindrical roll of cloth, rolled and coated with cow glue, rubbed wet, hung on the drying rod to dry the glue, three times in a row under the cylinder overdyeing, that is, under the dyeing cylinder saturated with dyeing liquid and then immediately fished up to dry in the sun, and under the cylinder overdyeing and then fish up to dry, and repeated. Thereafter, the

cloth will be rolled into a cylindrical shape, for the next time on the glue liquid preparation, each time on the glue needs to be used to two to three pieces of cowhide. After the first color leather, dark-colored leather, into color leather, with Scandinavian the whole process to be repeated four or five times.

The first color skin After the treatment of the first color skin, after the cloth under the dyeing tank, under the action of the dye, the light blue color is called the first color, and then it will be given to the first glue. The method of operation is to prepare a foot basin, put the glue (heated) on the side of the vessel, and pour a little into the basin, put the cloth of the sun thousand rolls into the basin, pull open the head end of a section, so that it is fully saturated with glue, and then take this as the axis and then rolled up into a cylindrical roll of cloth, rolled up while drenching the liquid defense, rubbed and wetted. Until the original roll of cloth all apart and drenched in glue, and rolled into a new roll of cloth until. And then the rolls of cloth spread out, hung to dry on the drying rod to dry the glue, continuously under the tank overdyeing 3 times, that is, under the dyeing tank soak through the dyeing liquid and immediately fished up to dry, and under the tank overdyeing and fished up to dry, and repeated. After that, the cloth will be rolled into a cylindrical shape, for the next time on the glue liquid preparation, this is the first color leather dyeing process.

Dark leather Under the action of the above operation links, the cloth gradually changes from light gray to dark gray of uniform color, and in order to fix this layer of color, the rubber skin is put on again, which is operated in the same way as above.

The so-called color is the color of the finished product. This process is in the dyed cloth with buttercups after the last time on the skin, in order to fix the color of the finished product of the cloth, so that it does not fade.

Scandinavian Scandinavian is the same as the "skinning", only the number of overdyeing is more than the "skinning", up to seven or eight times. According to the theory, the cloth should be brownish-red, but because of the base color, plus. However, because of the base color, plus the many times of over-dyeing, the time of each over-dyeing is not soaked for a long time, in order to prevent from stripping off the Scopolette. Therefore, the color of the cloth is deeper and more elegant than the brown-red color of Scopolette solution, which is beautiful and generous. The fabrics thus processed are called Scopo Cloth by the Dong family.

Steaming cloth Dong cloth needs to be processed with water vapor in a vessel after being "skinned" and "scaled". Steam cloth need to use the steamer and gas cover, the Dong called "within", the shape of its like an inverted basin, along the bottom of the bottom facing up, the upper part of the center of the opening of a quadrilateral eye hole. When steaming cloth, the "inner" cover on top of the iron pot, the retort cover on top of the "inner", the bottom of the retort aligned with the "inner" eyelet, the heat rises from there to raise the temperature of the cloth. Dong family members usually steam cloth in early spring, a steam will be a whole night, steam after ten days and a half months will be in accordance with the above method to steam again. After steaming the cloth twice, the color and texture are better. Early spring, the climate is still a little cold, a few families will get together to steam the cloth, while steaming the cloth while embroidery, shoe soles, mouth singing Dong songs, to the evening, we also hand-boiled pots of strong tea, eating snacks and chatting, in this way, the time passed very quickly. The boys took the opportunity to invite the girls to

go and sit at night and sing Dong songs together. Girls in the steam cloth, often take a few eggs in the mouth of the cauldron, to the boys to enjoy, it is said that after the boys eat, steam out of the cloth will be more bright red.

Whacking Whacking is to use a wooden hammer to whack the cloth. (See Figure 70.) The cloth needs to be pounded repeatedly to make it firm; on the other hand, Dong cloth can become smooth after pounding, and the color has a reflective effect and a strong sense of luster. Cloth pounding is usually done in the morning because the dew is heavy in the morning and the cloth hanging in the sun outdoors is dampened by the dew and becomes wetter, making it easy to pound. Whacking method is also very delicate, the cloth folded into several layers, placed on a smooth and flat stone, facing out, slowly from the end of the cloth began to whack, and grasp the strength, even force repeatedly whacked many times, while requiring the center of gravity to the right, can not be biased to prevent the wood flogging along the mouth of the bite damage to the cloth. Cloth in the repeated pounding was carried out in the rolling treatment, some of the bulge in the surface of the fluffy fibers were flattened, the fabric gap becomes smaller, the whole becomes smooth, bright. Whacking good cloth again to the dye tank dyeing, and then to the river to wash and dry, both to achieve solid color, but also increase the luster, the cloth can be sewn clothes. The more times the cloth is beaten, the better the quality and the brighter it is. Every Dong family needs to whack the cloth, and many Dong villages have a long and big rock with a smooth surface placed at the end of the street or next to the village road and the intersection, which is specially used for whacking the cloth. Flat, spacious, cool drum tower, in addition to deliberations, meetings, but also a good place to whack cloth, women in twos and threes, while pulling the family routine, while whacking cloth. In some places, the women would only pound the cloth once, and the color of the cloth was deep and ancient, but in some places, the women would pound the cloth three to five times, or even more, and the strength of the cloth pounding was also on the large side. After repeated dyeing and washing and repeated pounding, the cloth produced is smoother, more translucent, and more brightly colored, with some of the cloth appearing copper-red. After the cloth is pounded, it is rolled into cylindrical rolls and stored at home, to be taken out and used at any time when the clothes are cut.



Figure 69 Hammer Cloth
Source: Liu Qiong, October 16, 2017

4.3.3 Indigo dyed yarns

The yarn used by the Dong girls for brocade weaving is mainly of two kinds, blue and white colors. The spun yarn is white and can be used directly, and if you want to use blue yarn, you need to use indigo for dyeing. Dyeing yarn with indigo is similar to dyeing cloth, and the yarn can be dyed in a variety of blue colors ranging from dark blue to light blue. Dyed yarn should also be rinsed to remove surface dirt and impurities through constant scrubbing and hammering, using the traditional method of making blue cotton yarn feel harder, because the use of cowhide paste in the production process, toughness enough, strong and durable, now the use of blue yarn is basically to buy the finished cotton yarn, is the use of chemical dyes dyed blue yarn.

5. Conclusion

The production process of Dong brocade is complex, and a complete set of technical system has been formed in the process of historical development. The first section of this chapter traces the historical evolution trajectory of Dong brocade weaving techniques through historical records and relevant literature. It also analyzes the development process of Dong brocade with the help of literature and historical records. The goal of this section is to provide insights into the origins and evolution of Dong brocade, as well as to provide solid historical clues for what will be presented in subsequent chapters. The second part describes the geographical and natural environment in which Dong brocade is found, including geographic location, climate, and soil conditions. Learn why Dong brocade flourished in such a specific ecological environment as the Dong region and how local resources were utilized to produce the materials needed. Part III classifies Dong brocade in terms of color and use, to understand more fully the diversity and richness of Dong brocade and its different applications in Dong culture. The fourth part examines the weaving process of Dong brocade, exploring in detail the production process of Dong brocade, including the tools used, the weaving methods and the dyeing materials and tools, to gain an in-depth understanding of the production process of Dong brocade, and thus a better understanding of its craftsmanship and mastery.

Through the detailed description of these four parts, this chapter provides a more comprehensive understanding of the history, culture, ecological environment and production process of Dong brocade, and a deeper appreciation and understanding of the richness of this traditional art.

CHAPTER IV

Cultural Identity of Dong Brocade

"Clothing was created not only for protection and protection from the cold, both materially and in terms of reappearance, but it was also created and used as a social symbol. The changes in dress have left a deep memory of human development and reflect the process of human cultural change. The development of human clothing materials has gone through a process from leaves and barks to animal skins, to linen and cotton, and to modern fiber materials" (Fu Anhui and Yu Dazhong, 1998).

Dong brocade is an important dress of the Dong people, reflecting the cultural relations of the Dong people in Tongdao County, Huaihua, Hunan Province. As far as the dress is concerned, the Dong dress is not only practical to wear, but also has a strong cultural symbolism. The patterns presented on Dong brocade are an important part of the decorative elements of Dong brocade. In this chapter, on the basis of fully understanding the tools, materials and processes of Dong brocade weaving techniques, through in-depth discussion of the main themes of the patterns of Dong brocade, symbolic culture, compositional features and folk beliefs embedded in the Dong brocade, we understand that the Dong brocade patterns as a kind of iconic symbols can be identified with other ethnic groups while enhancing the sense of identity and cohesion of the ethnic group, and secondly, the ethnic costumes can carry the historical memory of the ethnic group in the Dong cultural system due to the absence of writing. They can only use the dependent way to pass on their culture. Therefore, in order to truly understand the culture and history of the Dong people, it is necessary to understand the cultural significance embedded in these brocade patterns, and to form the cultural identity of the nation.

This chapter is divided into four main parts, the first part mainly studies the artistic characteristics and aesthetic expression of Dong brocade, the second part studies the living customs and multiculturalism embedded in Dong brocade, the third part introduces the folk beliefs in Dong brocade, and in the fourth part, it introduces the Dong brocade and the brocades of other ethnic minorities in Hunan Province (Miao brocade, Tujia brocade, Yao brocade), and analyzes their characteristics.

1. The art of Dong brocade Characteristics and aesthetic expression

Dong brocade is an important form of expression of the Dong national costume art, Dong brocade pattern contains a wealth of emotional elements and artistic expression, and its unique creative consciousness and morphological expression, reflecting the inheritance of the Dong national culture. The artistic approach of Dong brocade patterns reflects the unique artistic aesthetics of the Dong people, and is a comprehensive carrier of these Dong national spirit, folklore and aesthetic psychology, which contains great material and spiritual wealth.

In the social life of ethnic groups in Southwest China, which generally lacks written records, clothing has become an important carrier of material culture inheritance with its characteristics of natural inheritance and intuitive image. As an important part of ethnic dress culture, patterns and motifs convey different values of each ethnic group while expressing ethnic aesthetics. (Yu Hui,2014) Dong ethnic people use Dong brocade to display their ethnic culture, and the patterns in Dong

brocade record the history of their ethnicity's prosperity, decline, honor and disgrace and the national emotion of searching for their roots.

1.1 The main themes of Dong brocade patterns

Dong brocade pattern originates from nature and is higher than nature, the Dong women get the nature's point of transformation, according to the law of the fabric warp and weft structure and the aesthetic habits of the nation, make full use of their intuitive sensibility of things and rich imagination, the performance of the object is highly refined, will be the daily life of the common flowers, birds, insects and butterflies are woven and painted into a beautiful pattern. Although the Dong brocade pattern is not like a real depiction, but fully utilizes the abstract generalization and exaggerated deformation and other techniques, with the help of points, lines and surfaces of the composition of the relationship between the decorative form, the pattern after a certain form of marvelous decomposition, superimposed, reconstructed on the brocade. These patterns are either delicate and simple or complicated and fine, and each shape and color contains symbolic meaning, which can be used as headscarf, shoulder flower, waistband, flower belt, backstrap and so on.

The process characteristics of Dong brocade looms determine that the patterns of Dong brocade must be shown in straight geometric shapes, so the patterns of Dong brocade have always been passed down in the form of geometric shapes. The combination of geometric patterns with various motifs has formed the present richly patterned and colorful Dong brocade patterns. The decorative patterns on Dong Brocade are rooted in the deep folk soil, with unique mysterious meaning and strong visual impact. The patterns of Dong Brocade are simple in shape, starting from the real life, simplifying the nature's scenery into abstract generalization. The kinds of motifs on Dong brocade are usually characterized by diversity and abundance, showing practicality and artistry in the form of everything from the sun, moon, stars, clouds, thunder and lightning, mountains and rivers, as well as birds and animals, fish and insects, plants, flowers and fruits in nature and even the world of the gods on earth, which are all related to the universe. (Yang Changshi and Guan Jixia, 1988) In addition to transforming the rich physical objects of nature into abstract geometric patterns, myths and folklore are also said to be the source of Dong brocade patterns. Through their rich imagination, the Dong people transform one Dong brocade form into various different Dong brocade forms, which makes the Dong brocade patterns rich in cultural connotations and expresses the importance the Dong people attach to the reproduction of their children and grandchildren, the glorification of faithful love and the desire for a better life.

According to years of collection and organization of Dong brocade patterns, the author will Dong brocade patterns are mainly divided into two categories, one is natural patterns and the other is geometric patterns. Natural patterns are closely related to the life of the Dong people, who abstract and deform the results according to the physical objects they see in their daily life. Animals, plants, characters, artifacts and various landscapes in nature can be summarized. Natural patterns are the most direct refinement and expression of Dong brocade patterns. The plant motifs of the Dong brocade patterns in the Tongdao area of Hunan Province include maple leaf patterns, plum flower patterns, cedar tree patterns, sorghum flower patterns, bamboo root flower patterns, octagonal flower patterns, yellow flower patterns, fern patterns, gourd patterns, etc.; the animal motifs are mainly summarized as follows: dragon

patterns, phoenix patterns, magpie patterns, wild goose patterns, eagle patterns, butterfly patterns, fish patterns, spider patterns, horse patterns, horse-riding patterns, mantis Leg patterns and so on; landscape patterns can be divided into natural landscape patterns and human landscape patterns. Natural landscape patterns include sun patterns, cloud patterns, star patterns, mountain patterns, water patterns and so on; humanities landscape is mainly based on architectural text, including drum tower patterns, window patterns, bridge patterns, house patterns and so on; character patterns mainly include stepping on the song hall patterns, character riding patterns and so on; geometric patterns refer to geometric patterns in the Dong brocade, including some abstract geometric symbols and geometric text, how to kind of triangular patterns, diamond-shaped patterns and so on. Geometric patterns refer to the geometric patterns in Dong brocade, mainly including some abstract geometric symbols and geometric characters, such as triangular patterns, diamond-shaped patterns, circular patterns, straight-line patterns, discount patterns, etc.; text patterns mainly include "swastika"-shaped patterns, "well"-shaped patterns, "day"-shaped patterns, "field"-shaped patterns, "field"-shaped patterns, and so on. Patterns, "field"-shaped patterns, "king"-shaped patterns, "back"-shaped patterns, etc., with the natural pattern is not the same, this type of pattern does not constitute a specific object, there is no practical significance. This type of pattern does not constitute a specific object image, and has no practical significance, generally not as the theme of the pattern in the brocade, the main role is to determine the skeleton of the pattern, to determine the organizational structure of the picture or to play a role in decorating and filling in the blank areas of the brocade.

Animal motifs The most common animal motifs in Dong brocade are spider motifs, fish motifs, bird motifs, butterfly motifs and so on. (See Figures 71 to 74) Dong brocade patterns depict a large number of fish and birds, which reflect the early primitive life of human beings, mainly fishing and hunting. On the one hand, animals are the main source of food for human beings in the early days, and they are the objects of human survival, so animals tend to make human beings feel close to each other. On the other hand, some animals were highly aggressive, which posed a great threat to human life and livelihood, and caused people to feel fear. Some animals are superior to human beings in certain natural attributes, such as flying in the air, swimming in the water, being scaly all over their bodies, and reproduction and prosperity, which will become part of human veneration and worship. Therefore, in the early stage of the development of human society, animals easily became the object of human totem, and this totem combined with human's worship of their own ancestors to form many legends that animals are human ancestors or brothers. Therefore, the frequent appearance of animal images in Dong brocade originated from the animal worship and reproduction worship psychology of the primitive inhabitants, which was a product in line with the productivity conditions at that time.



Figure 70 Spider pattern in Dong brocade

Figure 71 Fish pattern in Dong brocade

Figure 72 Bird pattern in Dong brocade

Source of Figures 71 to 73: Dong brocade base in Sutianmei, Wenpo Village, Tongdao County, Hunan Province, taken on July 24, 2014

Plant motifs

Plant motifs are also prominent in Dong brocade patterns. They play an indispensable and more important role and decorative role in the whole Dong brocade pattern. It is also a kind of theme decorative pattern commonly used in Dong brocade patterns. The sources of seedling forms are closely related to life, such as reeds (hooked vine), ferns and some unnamed flowers. Among them, the octagonal flower, plum flower, hook vine flower and maple leaf motifs have a wide range of applications in Dong brocade. (See Figures 75 to 78) They are usually used on the edges or centers of Dong brocade. Botanical motifs alternate or combine with geometric motifs. It has become the main pattern of Dong brocade, adding unique delicacy and creativity to the whole Dong brocade.

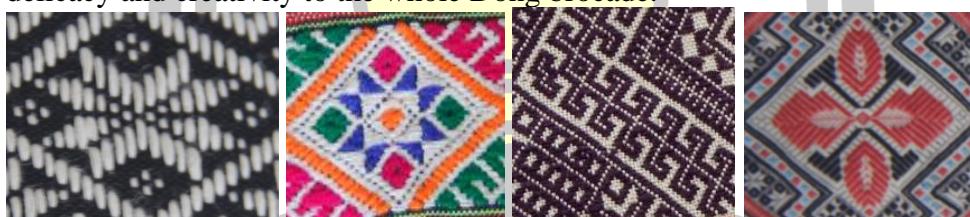


Figure 73 Pattern of octagonal flower

Figure 74 Plum flower pattern

Figure 75 Reed grass pattern

Figure 76 Maple Leaf Pattern

Source of Figure 75 to Figure 77: Dong brocade base in Sutianmei, Wenpo Village, Tongdao County, Hunan Province, July 24, 2014

Geometric Patterns

Geometric pattern decorations are the basic elements of Dong brocade patterns, and they are also the important constituent elements of Dong brocade patterns. Straight lines in Dong brocade patterns are undoubtedly the simplest geometric patterns, but they have a very important role. The main function of straight lines is to form a framework, separating or connecting several different patterns together to form a whole pattern. The geometric patterns commonly used in Dong brocade patterns are: triangle, diamond, square, line, cross, V-shape, Z-shape, X-shape, etc. (see Figures 79 to 82), all of which have their unique meanings. They are symbols for the Dong people to express their meanings. For the Dong people,

these symbols and shapes have the cognitive ability to distinguish their differences and meanings. This also shows that the decorative nature of Dong brocade patterns originates from the accumulation and creation in life.



Figure 77 Triangle pattern

Figure 78 Square pattern

Figure 79 Line pattern



Figure 80 Geometric patterns in Dongjian brocade - sun and clouds

Source of Figure 79 to Figure 82: Dong brocade base in Sutianmei, Wenpo Village, Tongdao County, Hunan Province, taken on July 24, 2014

It can be seen that the natural pattern is simulated and refined with the help of concrete objects, while the geometric pattern originates from the craft technology, which is the generalization and extension of the characteristics of the craft preparation for a long time, and it intertwines illusory and figurative, fixed and free, realistic and pictorial in the composition. For a long time, Dong women have been growing, spinning and weaving their own brocade, mastering the skillful brocade weaving technique and continuously improving the weaving technique and loom structure, which has greatly improved the speed of brocade weaving. In the new period, Dong brocade shows the trend of diversification and fusion. Due to the improvement of cultural level and aesthetic sense of Dong women, in order to adapt to the aesthetics and needs of modern people, in the process of weaving and embroidery is not limited to the traditional patterns and patterns, they break the previous color matching habits, according to their own preferences or customer requirements, the traditional Dong brocade to improve, but also produced a lot of new patterns, patterns and words, (Figure 83) in the traditional Dong brocade pattern added the Chinese character calligraphy The traditional Dong brocade pattern adds the Chinese character "幅", and uses the big red color, which represents festivity, which is an innovation of the Dong brocade pattern in the new era.



Figure 81 Innovative Dong brocade pattern combined with Chinese character calligraphy

Source: Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Province

1.2 Compositional Forms of Dongjin Patterns

The form of composition of Dong brocade pattern can be mainly summarized as three parts, reasonable layout, clear primary and secondary, full composition, to complete the design of a moving scene pattern, the first thing to do is to conceptualize and compose the composition, the composition is the skeleton of the pattern organization and composition, the weaving lady's choice of composition determines the final presentation of the visual effect of the Dong brocade. In the process of conceptualization, it is necessary to pay attention to the subordinate relationship of the patterns, which patterns are the key, which patterns are accompaniment, all need to think well in advance. The weaver will usually put the key pattern in the important position of a piece of brocade for weaving, forming the visual center, and the other accompanying patterns surround the key pattern, forming a clear primary and secondary composition form. The pattern compositions of Dong brocade are all arranged in accordance with the basic organizational form. For example, in the composition of pattern organization, it is evolved from the basic shape through arrangement and integration to a special and continuous pattern. The Dong brocade pattern forms a variety of pattern effects with the changes of the slant, horizontal dislocation and various curves of the pattern organization. Because the Dong brocade patterns are used in clothing, household goods and other fixed objects, and are subject to various constraints in the specific practice, most Dong women use regular organization in the weaving process, arranging individual basic shapes in a regular manner or modeling them randomly, so that the national patterns in the costumes present different visual effects.

Dong brocade patterns can be divided into three main categories as far as compositional forms are concerned-individual patterns, suitable patterns, and continuous patterns, which form different resultant patterns through different organizational changes.

1.2.1 individual patterns

Individual pattern refers to a kind of decorative pattern that exists independently, not limited by the corresponding shape and outline or the related bone and pattern, and can be handled individually in a certain spatial position, with strong arbitrariness and independence, and the space and field of application are also relatively broad, and it is a kind of decorative pattern with free application. (See Figure 84) Therefore, the content and attributes of this pattern do not need to be connected with other patterns in the surrounding area in the sense of docking or direct connection, and the organization and composition of the form do not need to be unified with other patterns in the surrounding area in the form of skeleton style and pattern. However, in its own form, it pays great attention to the integrity of the shape and rigorous structure, pays great attention to the form of the trend, sparse and dense, the relationship between the real and the imaginary, and avoids disorder, looseness and fragmentation. In terms of application function, independent patterns can be used as independent unit elements for all kinds of decorations, and also can be used as Suitable Patterns and continuous pattern. The unit elements of the pattern can be used in all kinds of decoration. The composition of independent pattern as a pattern has two forms: symmetrical and balanced. Dong brocade patterns are widely used as decorative patterns with independent patterns, and the style characteristics are also very prominent.



Figure 82 Individual pattern of Dongjin--Spider pattern

Source: Photographed on July 24, 2014 at the Dong brocade base in Su Tianmei, Wenpo Village, Tongdao County, Hunan Province.

Symmetrical Symmetrical means that each part of the two opposite sides of a figure or object, with a straight line as the axis of symmetry, the two sides of the pattern are axially symmetrical, or the point as the center of symmetry, the surrounding pattern is centrally symmetrical, so that the pattern corresponds to each other in terms of size, shape, distance, and arrangement. (See Figure 85) In terms of its expression, it includes absolute symmetry and relative symmetry. Absolute symmetry refers to the complete symmetry of the shape and color of the pattern with

respect to the axis or center of symmetry. Its composition style is neat, steady and regular, generally including axis symmetry, center symmetry and rotational symmetry; relative symmetry means that the main components of the pattern are the same, the local patterns are slightly different, and the overall effect is still symmetrical and slightly sharper compared with absolute symmetry.

Equalized Refers to a pattern that takes an equal amount of unequal shapes based on axes, center lines or center points. The study of fabric pattern design based on fractal figure is not limited by the axis of symmetry or point of symmetry. As there is no fixed limitation from the organization form to the structural arrangement, it gives people a sense of satisfaction visually and psychologically, with a perfect picture structure and ingenious arrangement. Its main features are original beauty, flexibility and naturalness, vivid image, which makes the main body of the pattern prominent and well-balanced. (See figure 86)



Figure 83 Symmetrical Composition



Figure 84 Equalized Composition

Source: taken on July 24, 2014 at the Dong brocade base of Sutianmei, Wenpo Village, Tongdao County, Hunan Province

Source: July 22, 2014 Photographed at Tongdao County, Hunan Province Wu Nian Ji's home

In the patterns of Dong brocade, there are certain proportion laws in the arrangement of pattern position, the relationship between the treatment of image state and other patterns, the relationship between pattern form and surrounding patterns, the relationship between the space and size of patterns, the relationship between the strength of color and other modeling elements, so that a sense of harmony and balance of beauty can be achieved visually and psychologically. Minority dress patterns fully utilize formal beauty techniques to make the overall composition of the pattern smooth, unified, balanced, active, full, coordinated and vivid, realizing the visual effect of neatness and harmony.

1.2.2 Continuous patterns

Continuous pattern is a kind of traditional pattern with deep national artistic characteristics, which is formed by the continuous combination of individual patterns. These patterns unfold continuously and repeatedly in four directions, up and down, left and right, forming a regular rhythmic beauty, and the most remarkable feature is the infinite extension of the patterns. As a method of organizing Dong brocade patterns, continuous composition expresses the variation between the virtual and the real by repeating the arrangement in different directions, presenting a visual effect of sparseness, neatness and unity. Since continuous pattern is highly variable, it is widely used in various applications. It often appears on various parts of Dong costumes, such as corners, collars, cuffs and skirts, adding a unique cultural charm to these costumes. A continuous pattern is relative to a single pattern, which combines one or more pattern units in a repetitive arrangement to form a continuous pattern with an infinite loop. When designing a continuous pattern, the key is to deal with the interface between the unit patterns to ensure that they are naturally compact and smoothly connected to form the integrity of the continuous pattern.

Depending on the direction of the repeating arrangement, continuous patterns can be divided into two categories: bipartite continuous arrangement and quadripartite continuous arrangement. These different arrangements give continuous patterns different complexity and visual effects, making them more diverse.

1) Organizational rules for bipartite continuous patterns

A bi-partite continuous pattern, also known as a "band pattern", is a method of organizing patterns in both directions. This continuous pattern is formed by a single unit pattern (which can be a single pattern or a combination of multiple patterns), which is then repeated and extended indefinitely in the up and down or left and right directions. There are two forms of dichotomous continuity, one is a continuous top-to-bottom arrangement of unit patterns, known as vertical arrangement, and the other is a continuous left-to-right arrangement, known as horizontal arrangement.

Vertical Arrangement This continuous pattern is characterized by a continuous arrangement of unit patterns in a vertical direction, extending from top to bottom. Each unit pattern can be a separate pattern or a combination of different types of separate patterns to form a unit pattern.

Horizontal Arrangement In a horizontal arrangement, the unit patterns are arranged continuously from left to right to form a pattern that extends horizontally. Similar to the vertical arrangement, the unit pattern may be a single or a plurality of combinations of different types of patterns.

These continuous patterns are created and modified by different organizational methods such as contact, cohesion, juxtaposition, penetration, interpolation and echo. Bipartite continuous patterns are characterized by the fact that they can be extended both horizontally and vertically, creating a visual effect of continuity, gradation, and echoes, which makes the whole pattern appear as a perfectly unified whole. Figure 87 is the bipartite continuous pattern formed by the small spider pattern in Dong brocade, not only in the line shape, but also in the color of the center of the pattern according to the law to echo. This pattern is widely used in Dong brocade in the Tongdao area, through two consecutive related elements combined with the modeling of clothing parts, creating a decorative aesthetic and interesting form of features.

It should be noted that horizontal and vertical bipartite continuous patterns differ in the direction of extension and should not be exchanged or reversed arbitrarily, as this will affect the decorative effect and visual balance. Meanwhile, continuous patterns can also be categorized into separated paper patterns and continuous paper patterns, in which the unit patterns in separated paper patterns are independent, while the pattern elements in continuous paper patterns are connected to each other. Each of these different types of continuous patterns has its own unique characteristics and applications.

Source: July 24, 2014 Photographed in Wenpo Village, Tongdao County, Hunan Province



Figure 85 The bipartite continuous composition of the small spider pattern in Dong brocade

Source: July 24, 2014 Photographed in Wenpo Village

2) The law of the organization of the quadratic continuous pattern

Quadratic continuity refers to graphics that enable the basic unit to move continuously up and down, left and right. In the design, attention should be paid to the connection and echo of the unit area, and the layout should be symmetrical and coordinated. Quadrilateral continuous pattern is a unit pattern composed of one or several basic patterns. In a certain space, it is repeatedly arranged in four directions: upward, downward, left and right. It is continuous and can be extended indefinitely. When designing the quadrilateral continuous pattern, attention should be paid to the strict connectivity requirements, the coordination and unity of the whole and the local, and the overall color matching. Quadrilateral continuous pattern mainly consists of scattered, connected and overlapping patterns. In addition, the continuity of the quadrilateral continuous pattern is very important, the quadrilateral continuity is a pattern form composed of the same type of single pattern or multiple independent patterns, or even a unit pattern composed of several different types of independent patterns, which are arranged continuously and constantly extending in all directions. The common methods of arranging four-square continuity include trapezoidal continuity, diamond continuity, dislocation continuity, corrugated continuity, circular continuity, trapezoidal continuity, strip continuity and four-pronged (square) continuity. This method is the most commonly used method in Dong brocade.

The four-square continuous pattern organization makes the pattern structure of Dong brocade highly formatted and standardized, forming a symbolic pattern suitable for reproduction and breaking through the limitations of time and space. Figure 88 is the four-square continuous Dong brocade formed with the bird pattern as the theme and the star flower around it. The Dong brocade pattern can be extended in four directions, up and down and left and right, with a strong sense of hierarchy, a strong sense of rhythm, a rigorous structure, and a rich pattern.



Figure 86 Four-square continuous composition in Dong brocade

Source: July 24, 2014 Photographed in Wenpo Village, Tongdao County, Hunan Province

1.2.3 Repetition and harmonization

In the patterns of Dong brocade, there are certain proportion laws in the arrangement of pattern position, the relationship between the treatment of image state and other patterns, the relationship between pattern form and surrounding patterns, the relationship between the space and size of patterns, the relationship between the intensity of color and other modeling elements, so that a sense of harmony and balance of beauty can be achieved visually and psychologically. Dong women fully utilize the laws of beauty of form to make the overall composition of Dong brocade patterns repetitive, unified, balanced, active, full, coordinated and vivid, realizing the visual effect of neatness and harmony.

Repetition is the process of arranging the same or similar images in accordance with certain special rules, with a certain periodicity, and then reorganizing them to form a unit pattern. (Figure 89) This is a special way of continuing the process, which achieves a certain decorative effect. Repetition is a special kind of arts and crafts, in which the same art form is repeated in a continuous form. This method is very common in the Dong brocade, Dong women usually love large and full of composition form, so the repetition of the arrangement of this way is very good to meet this characteristic, the history of the Dong people do not have written records, the recurring pattern can help the Dong people in the cloth to express the things, these recurring patterns as an element in a specific direction of the positive and negative connection, and constantly duplicated, showing a sense of simplicity and at the same time create a beautiful atmosphere of workmanship and harmony.



Figure 87 Dong Village Brocade with Repeated Patterns

Source : Qiong Liu, November 28, 2017, Tongdong Autonomous County, Hunan Province, China

Unity Unity refers to a state of harmony between things that share commonalities, where there are no significant differences between them, and where they have the same commonalities. In the context of contemporary art, it is common to define unity as a form in which shapes that share commonalities in shape, texture, color, etc., are varied in this similarity. The combination of repetition and unity is a technique where the combination is essentially the union of two more similar things, and they create a visually ordered and intense aesthetic. The combination of repetition and unity will appear in some large-scale scene drawings, these techniques can be a good expression of the scene, such as in the Dong "nine suns" strap cover, the repetition of the eight suns of the same size, the eight suns around the middle of a sun constitutes the nine suns of the traditional Dong embroidery pattern, the repetition of their appearance Their appearance is repetitive and their colors are uniform, and the whole pattern looks complicated but orderly, "messy but not chaotic", with a harmonious and unified sense of rhythm. (See Figure 90).





Figure 88 Dong "Nine Suns" embroidered backpack cover

Source: Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Province

The Dong brocade as shown below (see Figure 91) is an organized and regular design by using several unit patterns, such as repeating bipartite continuity of small spiders, landscapes and folding lines in the outermost circle, and symmetrical arrangement of bird and fish patterns in the middle, with the overall arrangement of the patterns being reasonable and staggered, forming a visually neat and beautiful design in terms of modeling, coloring and treatment, and the overall visual effect is unified, as the patterns of both the individual patterns are repeated and arranged, and the overall visual effect is unified. The individual patterns are repeated and arranged, and the overall visual effect is unified.



Figure 89 Dong brocade

Source: Photographed on July 24, 2014 at the Dong brocade base in Su Tianmei, Wenpo Village, Tongdao County, Hunan Province.

1.2.4 Rhythm and Rhyme

Rhythm refers to the regular alternation of the length of the phenomenon of music, but also refers to the movement of some scenes and emotions, to a certain extent, can also be said to be a contrast, there is a tonal contrast in music, so in the artistic expression of the Dong brocade pattern also has this rhythm, such as a different concentration of a color, or different sizes of the same shape and so on will form the rhythm of the picture. In general, these changes are in accordance with certain laws and the formation of a visual ups and downs, they can be uniform or variable, full of randomness and flexibility.

Rhyme Rhyme often refers to something Rhyme Rhyme often refers to some rhyming rules, but also refers to the law of things in motion, rhyme is often described as a kind of beauty with mobility, which is also a kind of formal beauty of Dong brocade pattern, it is because of the sense of rhythm added to the brocade, so that the original dull, boring picture becomes dynamic, increasing the sense of vision and artistic beauty.

Rhythm and rhyme they are both two different individuals and can be combined to form a complete community, we often talk about them together, when they are combined there will be a kind of order, regularity, and change in the art of variety.

Dong women often prefer many and full compositions in brocade weaving. If the whole picture is irregular and full, it will be very unattractive, so it is necessary to adjust the patterns intentionally or unintentionally, such as arranging some light-colored patterns next to the dark-colored patterns, or adding some tight clusters next to the very sparse brocade patterns, and three hierarchical structures of the patterns are used in Figure 92 The outermost upper and lower motifs are arranged in a repetitive two-sided continuous herringbone pattern, forming the rhythm of the picture. The middle-most motifs form a symmetrical structure with a rhombic skeleton, and the colors are chosen to be light pink plus powder blue, plus black line-like clusters, so that the picture not only has a rhythm and cadence in the size and arrangement of the motifs, but also has a hierarchy of colors ranging from darker to lighter, which provides the viewer with a deeper level of visual effect.



Figure 90 Dong brocade

Credit: Qiong Liu, photographed on July 16, 2018 at Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Province

1.2.5 Focus and secondary

In the Dong brocade pattern, the main subject can be more prominent in the whole picture, and the secondary part should play a role in emphasizing, and the prominent focus has the effect of drawing a dragon's eye. When weaving brocade, focusing on the relationship between the main and subordinate parts of the pattern and highlighting the key points can not only enhance the decorative effect of Dong brocade, but also allow people to clearly understand the aesthetic value orientation of this ethnic group through visual observation of the main and subordinate parts of Dongbrocadepatterns.

The subject-subordinate and focus can be arranged through the position, size, contrast and color matching of the pattern. Dong "Sun Flower" Strap (see Fig. 93) of Tong County is a typical example of the relationship between the subject-subordinate and focus of women in the Dong area of Tong Province, Hunan Province, where the sun is one of the totems worshipped by the Dong people. The Dong women have imagined the image of the sun and transformed its original round shape into a flower-like embroidery pattern, placing it and the stars around the picture to create a sense of abundance, variety, and density. In the middle of the picture, a more figurative round sun is placed, with a larger area in the middle and beautifully embroidered symmetrical patterns in it, giving a dignified and eye-catching feeling. The Dong women skillfully highlight the main object "sun" from the picture through the contrast of big and small, messy and orderly, etc., which gives people a deep sense of the Dong people's worship of the sacred sun and their wishes for children's healthy growth.



Figure 91 Dong "Sunflower" backstrap

Source: Photographed on July 24, 2014 at the Dong brocade base in Su Tianmei, Wenpo Village, Tongdao County, Hunan Province.

In the inheritance and development process of Dong brocade pattern, the form of composition has been relatively uniform, and there is not much change, but the Dong women will freely create the combination of patterns according to their own preferences and understandings, and they organize and match the various patterns together according to their own accumulation of life experience and their understanding and feeling of beauty. Su Tianmei, the national representative inheritor of Dong brocade, told the author:

"Under the inheritance of Dong brocade from generation to generation, the patterns of Dong brocade have definitely changed. Some old patterns in the past, like those of animal groups, plant patterns and as well as patterns, the old ancestors were certainly not what they are now when they started to weave, each generation of Dong women will supplement and improve the traditional patterns in the past when they weave brocade, and even recreate some patterns, if the new patterns look good to everyone, they will also imitate them, and gradually they will be passed down from one Dong village to more Dong villages, and then form a pattern that is the default of the whole region. Gradually, it was passed down from one Dong village to more Dong villages, and then formed a pattern that the whole region defaulted to. It is in such a cyclic pattern of inheritance plus innovation and then inheritance that the Dong brocade pattern is more exquisite from generation to generation, and finally formed the present splendid and colorful Dong brocade pattern" (Su Tianmei, 2023).

1.3 The color system of Dong brocade patterns

In the evolution of human history, people have formed their initial impressions of the colors of nature through their perception, cognition and transformation of nature, and have used these impressions to decorate their lives. This artistic expression of color is the result of people's subjective choice, but also a way of emotional catharsis.

Dong brocade is divided into plain brocade and colored brocade. It is easier to make plain brocade, which is usually woven in black and white or blue and white, so you only need to dye one kind of thread in black or blue before weaving Dong brocade. The production of colored brocade is a bit more complicated, colored brocade is woven with various colors of yarn, so you need to plan the colors to be used in brocade weaving in advance, and dye them according to the warp and weft threads used.

Early Dong brocades were mainly vegetarian brocades, which were characterized by the use of indigo dyes and the interweaving of blue and white yarns. This type of brocade is different from the brocades of other ethnic minority regions in southwest China, including the Miao, Tujia, and Yao. The brocade patterns and shades of the Dong are relatively light, mainly white and blue. The blue color used is indigo dye, a noble color favored by the Dong people. Vegetarian brocade uses white and blue yarns, which, due to the special way of interweaving, creates the effect of double-sided patterns. Although the color of Sukumo is relatively monotonous, through the interweaving of the yarns, it can show three shades of blue, white and grey, and together with the special artistic effect of the double-faced puckering, it makes the pattern look delicate and fresh, and gives people a sense of beauty.

Indigo color is the basic tone of Dong clothing, while indigo dye is grown, collected and processed by the Dong themselves. The white yarn is obtained by

rinsing and exposure to the sun. The Dong believe that the color indigo represents innocence, simplicity and sincerity, while white represents honesty and fidelity. These colors are in line with the Dong people's principles of being bright and honest, loyal and straightforward. These colors are not only reflected in the brocade, but also play an important role in the costumes of the Dong, conveying messages of culture and values.

Sukumo reflects the Dong people's perception of nature and their way of life, with indigo and white as the main colors, and presents exquisite and fresh pattern effects through special weaving methods, while conveying values such as innocence, simplicity, sincerity, honesty and fidelity. This kind of artistic expression is an important part of Dong culture. In addition, the Dong people like to wear indigo-dyed costumes for another purpose. The inheritor of Dong plant dyeing in Tongdao, Huaihua City, told the author:

"Indigo is extremely easy to grow, the Dong people in the past every family planted blue grass, the Dong people in the production of indigo dye will also be used in the production of blue root, blue root is a Chinese medicine, has a heat detoxification, swelling effect. In the past, the Dong people knew the root of the bluegrass, and when they were sick, especially when they had a cold, they would take the root of the bluegrass home to boil the medicine and eat it. The Dong people are very fond of indigo root, and believe that wearing clothes dyed with the herb can lead a long and healthy life." So the custom of wearing indigo-dyed clothes has been preserved to this day. The Dong people weave and embroider on the indigo background, or weave and embroider indigo-colored patterns on the white background, which not only has a strong contrast of colors, but also has the symbolism of "clean and white".

After many years of development, Dong brocade integrated the characteristics of brocade weaving of other ethnic minorities and added many colors into Dong brocade, forming colored brocade. There is no exact historical record of the beginning of the Dong people's weaving of colored brocade, and in the Study of Practical Arts and Crafts of Guangxi Ethnic Minorities by Kang Jin. (Kang Jin, 2013), in discussing the origin of Dong brocade, a folk legend circulating in the Dong region of Guangxi was recounted. Legend has it that before the Song Dynasty, there were two walled villages facing each other across the river, one of which was populated by Miao people and the other by Dong people. At that time, the two villages, Dong and Miao, intermarried with each other. The Dong people were good at weaving black and white plain brocade, so the Dong girl who married into the Miao brought the technology of making black and white Dong brocade to the Miao village. Miao people are good at using color, they improved the weaving technology of black and white Dong brocade, so that the black and white Dong brocade became colorful Dong brocade, and the Miao girls who married to the Dong village from the Miao village brought the weaving technology of the colorful brocade to the Dong village, and through the absorption and improvement of the Dong girls, the Dong brocade of today was formed in the inheritance from one generation to the next. From this legend, it can be seen from the side, the Dong people in the development process of Dong brocade, from the vegetarian brocade gradually to the color brocade, is not closed to carry on, but in the exchange with other ethnic groups, learning from each other in the formation.

The application of color in Dong brocade is an artistic process that focuses on unity and coordination, integrity and eye-catching. Color plays an important role in the pattern and needs to be coordinated with the pattern in order to clarify the main body of the picture and the main color, and precisely grasp the relationship between the primary and secondary. The color of Dong brocade should maintain a tone of unity, while dealing with the relationship between hue, brightness and purity, as well as the subtle changes between the whole and the local. Although the Dong people live in mountainous areas and have not undergone systematic art training or studied color theory, they have a unique understanding and insight of color. The colors of Dong brocade, whether bright or light, are able to be harmonious and unified. This harmonious and unified color treatment is reflected in the brightness, area and warm and cold contrast of colors.

For the Dong people, Dong brocade is a way to express their thoughts, feelings and way of life. The living environment and cultural traditions of the Dong people are reflected in the patterns and colors of Dong brocade. The patterns and colors of Dong Brocade form a clever match with each other. Sometimes the colors change with the patterns and sometimes they cross evolve. This kind of mutual echo and change makes the patterns and colors of Dong Brocade present a rich visual effect and create a sense of repetitive rhythm. Dong brocade patterns include a variety of figurative motifs, such as flowers, plants, trees, and people, which are combined with geometric patterns and are artistically processed to be more decorative. Dong brocade usually represents subjects familiar and understood by the Dong people, and the production process is entirely driven by the creator's will, and is often used as a gift for family and friends and as an expression of love. These works are filled with the emotions of their creators, and although not as glossy in texture as embroidery, they exude a simple yet beautiful charm.

Color has universality and affinity in aesthetic feeling, and plays a vital role in constituting the elements of clothing beauty. It is a form of expression that is easily understood and resonated by the public, which can give the dress art a deeper infectious force and make the dress more attractive and beautiful. In the costumes of the Dong ethnic group, we can observe the subtle use of color, which adds a lot of color to their costumes.

First of all, the color choices of Dong clothing are mainly light and bright, such as black, blue, purple, yellow, white, pink and so on. These colors are vibrant, sharp and bright but not too complicated, presenting a fresh and pleasant aesthetic feeling. By choosing these colors, the Dong people make their costumes more attractive and beautiful, and at the same time reflect their sensitivity to the natural environment and their love of life. The costumes of Dong men are usually mainly in black, blue and white, with simple and generous styles, without excessive patterns and embroidery decorations. This simple design makes the costumes pay more attention to the expression of color, letting the color play a leading role in the overall matching. The costumes of Dong women are more colorful, usually with a greenish-blue background and colorful Dong brocade embroidery decorations on the collar edge, cuffs and hem. These embroideries use bright colors such as green, yellow, white and red, creating a fresh, beautiful, elegant and harmonious effect. In addition, the Dong people also pay attention to the color matching of their dress accessories such as head scarves, back belts, girdles, hats and so on. These accessories are often made of black or white, and

then knitted and embroidered with bright red or green yarns, which not only show an elegant style, but also have a bright color tone. Dong brocade, on the other hand, uses blue and black as the base color, and then adds pink-based embroidery of the sun, dragon flowers and birds, through the clever use of contrasting colors, so that the overall color on the basis of dark colors to present a bright, beautiful and harmonious aesthetic style.

The choice and use of colors in Dong costumes are deeply influenced by the living habits of the Dong people and their mountainous and beautiful natural environment. Natural elements such as wind and rain bridges, drum towers, flowers, plants, fishes and insects play an important role in their lives and influence their aesthetic concepts implicitly. The Dong people's use of color is not only limited to imitating the real colors of nature, but also to transforming natural elements into abstract, pure color symbols. According to this principle, Dong women can use colors as they wish to satisfy their emotional desires. Most importantly, these colors are not just representations of appearance; they also contain cultural and emotional connotations that have become part of Dong culture. For example, indigo may have been used initially for hunting camouflage, but was later given the symbolism of good luck and happiness; white represents purity and goodness, reflecting the moral values of the Dong people. The use of these colors not only beautifies the costumes, but also inherits and expresses the deep connotation of Dong culture.

The choice and use of color in a work often reflects the emotional psychology of an era or a nation, and the color of Dong brocade is no exception. With its flat composition of decorative color blocks, Dong brocade produces a variety of different color effects under the influence of different materials and color differences between warp and weft, and these effects usually deeply reflect the culture and emotions of the Dong people. A glance at the colors of the patterns of Chinese ethnic minority brocades reveals a large number of applications of high-purity saturated tones and complementary hues. This vibrant and contrasting choice of colors conveys a sense of enthusiasm, ambition and dynamism. These colors are more than just superficial embellishments; they also represent unique emotional and spiritual connotations within the culture of the people. This raw and challenging use of color gives the brocade work a strong visual impact and reflects the fortitude and courage of the ethnic people.

The traditional costumes of the Dong ethnic group also share this characteristic, with strong color contrasts suggesting youthfulness, competitiveness and vitality. This choice of colors expresses positive emotions and reflects the Dong people's resilience and optimism in the face of the difficult living conditions and hard labor in the mountainous regions. These costumes and the exquisite patterns in Dong brocade are not just works of art, they are also a cultural expression reflecting the inner world of the Dong people and their passion for life. Through such craft works, Dong women show their passion for life and vigorous vitality. Their creations are not only a demonstration of their skills, but also the inheritance of traditional culture and the pursuit of beauty. The choice of colors in these works is an expression of their emotions and a response to the natural environment, ethnic culture and life experience.

The use of colors in Dong costumes is not only an aesthetic reflection, but also has rich cultural and emotional connotations. Each color carries a specific meaning, reflecting the history, cultural traditions, and life concepts of the Dong people. The following is a detailed description of the meanings and cultural connotations behind some commonly used colors in Dong costumes. Indigo has a special historical background and symbolic meaning in Dong costumes. Legend has it that the Dong people wore indigo coloring in order to better camouflage themselves to approach their prey during hunting in ancient times. This color choice reflects the intelligence and wisdom of the Dong people in their struggle for survival. Until modern times, indigo color was regarded as an auspicious and happy color, reflecting the Dong people's desire for happiness and good fortune. White color has an important meaning in Dong culture. The Dong believe that white represents purity of heart and holiness. This color choice reflects the moral concepts of kindness, honesty and purity. In addition, during funerals, Dong people usually wear white funeral clothes all over their body, which is not only to show respect for their deceased relatives, but also a symbol of optimism, hoping that families will be happy and united after the funeral. Red color usually symbolizes enthusiasm and festivity in Dong costumes. In some traditional Dong rituals and celebrations, people will wear red to express their love of life and pursuit of happiness. This color is also often found in Dong embroideries and decorations, adding a sense of vitality and festivity.

The color green often represents nature and the vitality of life in Dong clothing. The Dong people live in mountainous areas, where lush green mountains and fields are part of their daily life. Therefore, green is seen as a symbol of nature and conveys wishes for life, growth and a good harvest. The color yellow sometimes represents harvest and abundance in Dong culture. In farming societies, a good harvest is an important wish of the Dong people, so the color yellow is often used in ceremonies and festivals celebrating the harvest to symbolize the generosity and abundance of the land.

In general, the choice of colors in Dong costumes is not only a reflection of beauty, but also a reflection of the Dong people's deep understanding of nature, life and values. These colors play an important role in Dong society, connecting people's emotions and cultural traditions. The choice of colors in Dong brocades is rich in emotional connotations, reflecting the Dong people's resilience and optimism in the face of life's challenges, as well as demonstrating their pursuit of beauty and their treasuring of traditional culture. These exquisite Dong brocades are not only decorations, but also a part of Dong culture with deep historical and cultural significance.

2. Dong Brocade in Living Customs and Multiculturalism

The generation of each minority dress is an epic of the spiritual civilization and cultural development of this nation. (Dai Ping, 2000) Due to the special living customs and traditional culture of the Dong people, Dong brocade has witnessed the development of the Dong history not only with concrete and unique material forms, but also with profound historical significance and social value, reflecting the most simple emotions and aesthetics in the life of the Dong people. The colorful costumes of the Dong people are the crystallization of the wisdom of the Dong people and the result of the materialization of the aesthetic psychology of the Dong people. Its

formation is closely related to the cultural and socio-economic development of the Dong region. The pattern of Dong brocade is both a symbol and a self-contained symbol system. Its generation, continuation and transformation are all closely related to the diverse cultures of the Dong people and contain the pursuit of life of the Dong people.

2.1 Living customs

2.1.1 Hardworking daily life

Dong brocade culture has its own material cultural forms and social and spiritual cultural connotations, as well as a variety of social functions. In addition to being used for warmth and protection from the cold, Dong brocade is also widely used in daily life, such as handkerchiefs, headkerchiefs, girdles, straps and insoles, etc., all of which are made by Dong women in their free time. Every year, you can see them making Dong brocade during their free time. It takes at least 1 to 2 years or even longer to make a set of dresses for festivals. So it is said that Dong brocade making is a time-consuming, labor-intensive and mind-numbing job, which in a way shows the industrious quality of Dong women.

Dong brocade is a kind of dress art produced under specific cultural conditions, reflecting the beautiful vision of the Dong people. In the Dong villages, Dong women learn brocade weaving and embroidery skills from a young age under the guidance of adults for dowry. Dong brocade demonstrates the women's intelligence and dexterity. When they get married, they make all kinds of costumes, straps, belts, headbands and shoes out of Dong brocade to show their intelligence and exquisite skills. In their in-laws' homes, they learn the skills of spinning and weaving together with their sisters-in-law, sisters-in-law and close neighbors. Until now, Dong girls still keep the tradition of brocade weaving, they use their free time to weave and embroider all kinds of ornaments, and the whole process is the interactive process of Dong women's heart, eyes, hands and feet, as well as the process of weaving a splendid life.

The life of the Dong people is woven by Dong women. The Dong people weave the sun motif on the straps in the hope that the sun will become the protector of the children, blessing them with healthy growth and good luck and happiness. The "well" pattern on the back of the strap or back to pray for grandchildren, reproduction and prosperity, such as the ever-flowing well spring; the "swastika" pattern woven in the flower belt, sleeves to symbolize the "Ten Thousand Fortunes", The swastika is woven into flower bands and sleeves to symbolize "ten thousand blessings", longevity, wealth, peace and good fortune. At the same time, the colorful Dong brocade shows the creativity and wisdom of women in action, and it can also shine and attract the attention of the opposite sex in major events. It is this kind of activity with obvious competitive significance that makes the production of Dong clothing art break through the meaning of creation for the sole purpose of use. It has become a social activity with deep cultural connotation for Dong women to express their creativity and pursue happiness and love.

2.1.2 Positive concepts of courtship

In the past, Dong girls began to learn spinning and weaving when they were eight or nine years old, and then learned brocade weaving and embroidery, and by the age of fifteen or so, almost every girl knew how to weave Dong brocade. The Dong people are more open to male and female interactions, they began to contact the opposite sex from the age of more than ten, there is ample room for choice, male and female in the beautiful night pairs of songs to express their love, the girl established a beloved object, will give each other hand-made exquisite brocade, such as flower bands, flowers, and so on, to be married to the man's home, but also to make the headscarf, the face scarf as a gift to the male relatives, and also to show their talents and skills, but also to show their own. At the same time also show their talents and skills.

The spinning for making Dong brocade is also based on the role of transmitting love - using bamboo pipes to transmit love. During the Spring Festival, girls need to go to the mountains to cut bamboo tubes for spinning, at which time they will ask their lovers or good friends to go together. It is said that the spinning wheel made of bamboo tubes cut by men and women together will have the most beautiful sound when spinning and the yarn will not break easily. Dong girls will attach a bamboo pipe to the spinning wheel, called "small ear". This is a sign that distinguishes the spinning of a girl from the spinning of an old man or a married woman. Young men will look for girls according to the sound of the spinning wheel and sing love songs to them. The sound of the "little ear" is especially loud and beautiful. When spinning thread, if the sound of the spinning wheel is beautiful, it means that the girl is smart and clever, and more young men will pursue her, while on the contrary, few young men will come to the door to sing to her.

This is also an activity of the Dong people to express their emotions. Girls who already have a favorite partner will also use the spinning wheel to convey their dating signals. Whenever a lover blows a questioning tune with a leaf at night, the girls will respond by spinning different tunes on their spinning wheels, telling the lover to "come upstairs to meet" or "come again some other time".

Besides using spinning wheels, girls also use the sound of the press of the loom tapping the weft threads when weaving Dong brocade to express: "We are waiting for you here to sing to each other". The Dong spinning wheel and loom are not only the production tools of Dong brocade, but also the necessary dowry for Dong girls. Two or three years after a Dong girl gets married, a certain ceremony will be held to carry the spinning wheel and loom together. Because in the past, the Dong people had the custom of "not falling into the husband's house" (the new daughter-in-law does not live in her husband's house but continues to live in her mother's house), within two or three years after the girl's marriage, she will go to her husband's house during the busy seasons of the agricultural season, and stay in her mother's house during the idle seasons of the agricultural season. After a long period of time has passed and the new daughter-in-law has changed from a "guest" to a "master" in her husband's home, and the relationship between husband and wife has become firm, the housewives of the two families will agree on an appropriate day to bring the spinning wheel and loom to the husband's home. The girl uses the spinning wheel and loom

that night, and the family's sisters-in-law, brothers-in-law and sisters-in-law come to watch and comment on the new daughter-in-law's weaving skills.

2.1.3 Generous Gift Giving

Dong is a hospitable people, this characteristic is not only shown in the reception of guests by Dong people, but also in their textile gifts to guests or friends and relatives on top of each other, until now the Dong people still retain the custom of Dong cloth, Dong brocade to give each other.

When a good sister gets married, a friend will give her a hand-woven brocade as a dowry to express her good wishes. When a grandmother is blessed with a grandson, she will give her grandson the most important gift of all, the "Sanchao Gift". Each son or daughter (or daughter-in-law) will prepare for the death of both parents used after the birthday brocade, into the coffin when the cover on the body, the more sons and daughters, the more life brocade, in addition to cover the body of one or two pairs of the rest of the cover in the coffin carried to the funeral, the more the more life brocade on the coffin, the more people scramble to carry the coffin, because only those who carry the coffin to get a section of the life brocade.

"Sanchao Ceremony" On the third day after the birth of the first-born child (in some areas, the Dong choose one day out of the odd-numbered days of the baby's birth, such as 3, 5, 7, 9, and so on), whether it is a boy or a girl, there will be a big celebration and a feast for the guests, and so it is called "Sanchao Ceremony", "Sanchao Wine", or "Passing the Three Dynasties". It is therefore called "Sanchao Ritual", "Sanchao Wine", or "Passing Sanchao". In the Dong region, "Sanchaoli" is a very important festival. In Dong society, marriage represents the union of two families, and the first child in a family means a new life in the family and the continuation of the clan, so the Dong people attach special importance to the "Sanchao Ceremony". On the day of the child's birth, neighbors will be invited to come and eat sweet wine, while designated people will go to the grandmother's house to announce the birth of a son with a rooster, and the birth of a daughter with a hen, and the grandmother will likewise return a chicken, which will be fed to the baby until he or she reaches the age of one week, when he or she will be killed. (Lin Shurong, 2007)

"The Three Dynasty Ceremony" is mostly centered around the role of the mother. Guests started to come one after another in the morning of the day, mainly relatives of the woman's side, and all of them had to arrive before noon, except for Grandpa, who had to participate in the evening ceremony after sunset. The gifts prepared by the guests mainly include pork, glutinous rice, eggs, Dong cloth, Dong brocade, quilts, various kinds of silver jewelry, etc. Among them, grandmother's gifts are the most generous. In addition to those basic gifts mentioned above, grandmother also prepares Dong brocade for the newborn baby's clothes, backpacks, and medicinal herbs for boiling water to bathe the baby. Therefore, in order to welcome the grandmother's gift-giving procession, a firecracker will be set off after entering the village gate, and a huge parade of gifts will be carried through the village until it reaches the door of the house. On the day of the "Sanchao Ceremony," the relatives of the grandmother's family are very busy, taking turns to hold the baby and to say auspicious words as they take care of the baby's tailor-made clothes and the baby's backpack.

"Three Dynasties Ceremony" The ceremony of the grandmother's gift of the backstrap can be considered as one of the proofs of the ancient custom of the Dong people for the vitality originating from the mother's side and the continuation of the family's blood, the grandmother is a female identity, and the fact that she is honored by a woman shows the importance of the female status in the Dong society. From this ritual activity, it can be inferred that perhaps in the early Dong society there had been a female leader as the head of the community, defining the female area. Secondly, when giving birth to a child, the female relatives must report the birth to the female relatives, and on the day of the "Three Days Ceremony", the female relatives must go to the newborn baby's home to make new clothes, sing songs, and take the name of the newborn baby, which indicate that the female family has an important role to play in the continuation of the family line in the birth ceremony. At the end of the ceremony, the grandmother changes the new clothes for the newborn baby and confirms the name of the newborn baby with her own hands. This ceremony repeatedly reinforces the role of women and reveals that traditional Dong culture places a high value on female family members in terms of blood relations.

However, with the Tongdao of time, the predominantly patrilineal custom has been gradually accepted in Dong villages through the transmission of the dominant culture, and men's right to speak in many Dong activities has been gradually emphasized, for example, in the hosting and speaking at the Drum Tower Council and in speeches at Dong events, men's speech is more favourable than women's. In the past, the custom of living with the wife has been changed to living with the husband. The custom of living with one's wife has changed to living with one's husband, and even wives who live with their husbands after marriage have less status than in the past. The family name given to a newborn child is mostly inherited from the father, breaking the traditional matriarchal principle of naming the child after the mother. But the custom of grandmothers contacting their daughters' offspring through Dong brocade and backpacks has been preserved, so the backpacks have a sense of being passed down from generation to generation.

From the above research, it can be seen that Dong brocade not only has the function of daily necessities, but also has the function of gift exchange and sacrificial offerings, which can be used as love tokens for young men and women as well as the medium of transmitting love. It can be used as a love token for young men and women as well as a medium for transmitting love. It also implies the Dong people's respect for women and conveys their admiration for nature, ancestors and life.

2.2 Multiculturalism

In his article "On the Cultural Identity of Cross-Border Peoples and Its Modern Construction", Lei Yong explains that culture has a rich system of components, with social factors such as ethnic origins, tribal ownership, lifestyles, customs, language and culture, religious beliefs, and civilization forms all included. These social factors are the main means by which social groups remember history (Lei Yong, 2011). The goal of Dong brocade becoming intangible cultural heritage is to realize people's cultural identity of traditional Dong brocade, and to realize the preservation, continuation and expansion of Dong brocade cultural memory or social memory. Dong brocade is not only intuitive material culture, but also contains its profound spiritual cultural content. Dong people use Dong brocade to show the national culture, use the pattern to record the national history and national emotions, Dong brocade

pattern shows multiple cultural connotations far beyond the function and significance of other carriers.

The culture of the Dong people in Hunan Province is characterized by a diversity of cultural features, including the culture of witchcraft (ritual culture), Nuo culture (farming culture), and the culture of the Pan gourd (clan culture), and so on. Because the Dong people have been migrating for many years, with the change of time, the cultural collision and fusion between the Dong and various ethnic groups is increasingly strengthened, the Dong culture is also integrated into the Han culture, such as the Han culture (Confucianism), Chu culture (Chu rhetoric), Buddhist culture, etc. However, it is still mainly the Pan-Husk culture. But the main still to Panzou culture, witch culture, Nuo culture as the core, which, mysterious and bizarre witch culture in the Dong ethnic culture has an important position can not be ignored, is an important part of the Dong ethnic culture system, but also the core of its culture.

2.2.1 Witch culture

Wiccan culture is a cultural system associated with witchcraft, witches, and with spiritual, religious, and mystical forces. Witchcraft is often considered a mystical, supernatural practice, and witches are considered to be people who are able to communicate with gods, spirits, or other supernatural forces, perform magic, or predict the future. Witch culture may manifest itself in different forms in different regions and societies, but usually involves a relationship with the natural world, the spirit world, and humans. Witch culture varies from culture to culture, but it usually involves interaction with supernatural forces, spirituality, and the mystical realm. The traditions of these cultures can influence people's values, social structures and lifestyles. The Dong witch culture in Hunan exhibits strong characteristics in terms of religious rituals and sacrifices. The Dong usually worship nature spirits, ancestors and heroes, who are believed to have an important influence on human life. Sorcerers play an important role in various ceremonies, and they communicate with the spirits by dancing, singing and reciting incantations to pray for their protection and blessings.

2.2.2 Nuo culture

Nuo culture is a traditional Chinese folk religion and folk art forms of expression, mainly circulated in the southwest, such as Sichuan, Guizhou, Hunan and other provinces. Nuo culture is usually closely related to Nuo rituals, Nuo opera, etc., is a set of religion, mythology, folk beliefs, theater performances and other diversified elements in one of the unique cultural phenomena.

Nuo instrument is the core of Nuo culture, is a folk religious ceremonies, often held in the first month of the lunar calendar, Lunar New Year and other specific time to pray for divine blessings, exorcism and disaster avoidance, praying for the year and so on. Nuo instrument usually involves sorcerers or Nuo God wearing special clothing, play the role of gods or elves, through dance, singing, acting and other ways to perform the ceremony. In Nuo Yi, Nuo God will play a variety of myths and legends of the characters, as well as symbolizing the sky, earth, mountains, water and other natural elements of the image, interact with believers, to convey the will of the gods and blessings.

Nuo opera of the Dong ethnic group in Hunan is a form of theatrical expression of Nuo culture, usually as part of the Nuo rituals, but also can be performed independently. Nuo opera has strong local characteristics, actors play a variety of gods, ghosts and monsters and other roles, with humor and exaggeration of the performance, showing a wealth of dramatic and comedic elements. Nuo opera not only has the nature of entertainment, but also carries the significance of religious ceremonies to help people interact with the gods and inherit folk traditions.

2.2.3 Discus culture

"Disc gourd culture" refers to the area inhabited by the Dong ethnic group in south-western Guizhou Province, China, and specifically refers to the traditional cultural system, way of life and social customs of the Dong ethnic group. This area, represented by the mountainous region of Panghou, focuses on preserving and transmitting the traditional culture of the Dong, and on promoting the development and transmission of that culture.

The Panshou mountainous area is a Dong-populated area in the regions of Xunhan, Congjiang and Leishan counties in Guizhou province, where a unique Panshou culture has been formed due to its special geographic environment and cultural background. This region is known for its cliff dwellings, terraced farming, Dong songs and dances, and traditional handicrafts. In the Disc Gourd culture, the Dong people have inherited a rich oral culture, music, dance and traditional skills, while also preserving traditional religious beliefs, rituals and folk activities. Dong art forms such as song, dance, painting and embroidery have been specially inherited and developed in this region.

The Classic of Mountains and Seas and the Southern Classic of the Great Wilderness recorded: "There is the country of the Wulin people. Emperor Shun was born without prostitution, and descended to the place called Wushu Min. The Wushu people are known as the Wushu people, and they eat grains, and they do not perform, and they do not harvest, and they do not eat. I have birds that sing and dance, luan birds that sing and phoenix birds that dance. I have a hundred beasts that live together. I have a hundred beasts that flock together and live together, and I have a hundred grains that gather together." The article vividly describes a tribe called "Wumin", where people don't have to work hard but have enough food for daily life, don't have to weave cotton but have enough clothes to wear, and where even the birds are different from other animals, able to sing and dance, and where the tribe is filled with the birds' pleasant songs and the animals' playfulness. The phoenix dances, sketching out a heavenly and beautiful "meandering scroll". Wang Yi wrote in the Preface to the Nine Songs of the Chu Rhetoric: "In the past, in the south of the state of Chu, in the area of Ying, between Yuan and Xiang, the custom was to believe in ghosts and good rituals. In the past, in the area between Yuan and Hunan, the custom was to believe in ghosts and to perform rituals. These words reveal the strangeness and mystery of Hunan's witch culture. Now, such customs are still popular in the Dong ethnic group in Hunan, for example, with China's "living fossil of the theater" known as "Dong Nuo opera" has a secretive witch culture.

The Dong people in Hunan Province live in the mysterious land of Chuxiang, and their religious beliefs are scattered in all villages with witchcraft as the core, and the mysterious atmosphere created by the witchcraft culture shrouds all areas of their lives. Dong brocade is the most important necessities of life for the Dong people, integrating functionality and aesthetics, and it is also the most intuitive embodiment of the culture of the Dong people, Dong brocade pattern is not only a thin pattern, but also a carrier, which is the support of the cultural beliefs of the Dong people and carries the beliefs of an ethnic group.

The patterns of Dong brocade in Hunan Province are varied and distinctive, which are unique in China's minority dress culture and art forms. Dong brocade pattern carries the emotions of the Dong people, reflects the nature worship, totem worship, ghost worship, ancestor worship and other community psychology of the Dong people, records the Dong people's experience of the long history of change and economic and social development, is the essence of the Dong people's nearly 1,000 years of cultural enrichment and historical changes, is a precious Dong ethnic culture of the excellent illustrations, is the object of the The treasure trove of national costume culture.

2.2.4 "Sa" culture

Sa is the grandmother god - "Sa year", also known as "Sa Tianba" , in the Dong language, "Sa" is the meaning of ancestor , first grandmother, "Tian" means thousand, "Ba" is the meaning of aunt, "Sa Tianba" is the meaning of the first grandmother who gave birth to a thousand aunts. In the Dong language, "Tian" stands for "thousand", "Ba" means "aunt", and "Satianba" means "the first grandmother who gave birth to a thousand aunts".

"Sa" is the supreme ancestral god of the Dong people. Relying on her powerful fertility, "Sa" became the supreme god of the sky, the sky was born by her, the earth was born by her, and the gods were also born by her. She made thousands of plants, animals and people, not with dust and other things outside the body, but with sweat, lice eggs , moles and other things on the body. She sweat hair into plants, lice eggs into animals, meat mole into a large egg to the ape woman hatched people. The "Sa" worship of the Dong people is the worship of female ancestor gods, but also contains elements of totem worship and sun worship. The "Sa" worship of the Dong people has four main contents: First, the Dong people believe that "Sa" is the creator of mankind. In the "Dong款" myth, talked about the human beings suffered after the destruction of the flood, the survivors Jiang Lang Jiang sister was forced to marry, and then gave birth to meatballs, "Sa" with an axe will be cut into a number of meatballs into a number of human beings, that is, the ancestors of the various ethnic groups. Secondly, the Dong people believe that "Sa" is the god of fertility. In the Dong dialect, there is a saying that "every village has a strap", which is used by "Sa" to wrap the babies and bless the prosperity of the Dong villages. The Dong people believe that babies come into the world mainly because of the blessing of "Sa". Thirdly, the Dong people believe that "Sa" can drive away evils and protect their villages, and "Sa" can predict whether monsters and demons will come to their villages. The ancestors of the Dong people can use the divine power of "Sa" to inform the Dong people in advance to take precautions and make preparations. Fourth, the

Dong people believe that "Sa" is the protector of people's life and death. The place where there is Sa can keep the village safe and prosperous, so wherever a village is established, the blessing of "Sa" must be invited first; grand collective activities, such as gathering money to fight against the enemy, New Year's Day should also be held in front of the Sa altar to hold a grand sacrifice to Sa activities, praying for the protection of "Sa". Sa is not only a goddess, but also a war goddess of the Dong people. According to legend, Sa was originally called "Maiden Ben", who led the Dong people to resist the enemy, but in the end could not withstand the strong enemy. After her death, she was transformed into a goddess and continued to lead the Dong people. After her death, she turned into a goddess and continued to lead the Dong people to fight against the enemy, finally defeating the enemy and ushering in the victory. From then on, Maiden Ben became the goddess of protection in the Dong village, and people honored her as Sasu. Every year, on the third or seventh day of the first month of the lunar calendar, the seventh day of the second month and the seventh day of the eighth month as the day of sacrifice, a grand sacrifice to the goddess of the Sasu will be held.

The procession consists of a number of parts, including the Zhai, the Old Pathfinder, and the Lusheng team, etc. The Zhai Lao, as the most prestigious and learned person in the Dong villages, needs to communicate widely with the outside world. For the Sa festival, they wear robes and waistcoats made of satin, which were widely used in the Qing Dynasty and the Republic of China at that time. Behind the Zhaolao are two men wearing red felts to play the role of road-opening generals, and behind the two felted men are the many lusheng players wearing traditional Dong lusheng garments.

Lusheng Clothes The Lusheng Clothes are very ancient in form, covered with ancient embroidery patterns or sewn with fine Dong brocade, with grass beads and feathers strung at the end of the curtain skirt, which is very beautiful when the Lusheng player plays the Lusheng and swings the curtain skirt around. Lusheng clothes are supposed to be the common dress of Dong men in ancient times, but after the modification and sinicization in the Qing Dynasty, they are only preserved in the dress of the Lusheng players, whose role is more decorative from ceremonial. Lusheng players also wear head scarves and put the feathered tail of a golden pheasant on their heads as decoration. The village elder at the front of the procession holds a large red umbrella to symbolize the goddess Sasu, who protects the village.

According to "Dong Clothing Mystery" written by Zhang Bairu, Zhang Bairu collected two pieces of Qing Dynasty heirloom lusheng clothes in Tongdao County of Hunan Province, one of which is the plain brocade lusheng clothes of Tongdao's Hengling Dong Village (see Figure 94), and the other one is the sun-patterned and embroidered lusheng clothes of Tongdao's Taro Dong Village (see Figure 95). The Qing Dynasty embroidered lusheng coat preserved in the Taro Village of the Dong in Tongdao has nine suns and stars depicted in white embroidery threads, which is a picture of the starry sky of the Yue people. The people of Baiyue seem to have a fascinating attachment to the sun, moon and stars. From the sun pattern on the bronze drums two thousand years ago to the numerous sun and moon patterns on the costumes of the Dong, Zhuang and Buoy nowadays, the worship of the sun and the moon is deeply imprinted in the genes of the people of Baiyue and written on the

costumes. For the story of the nine suns, the Dong people have this record, in ancient times, floods inundated the earth, the creatures of the earth in danger Dong ancestors Jiangliang Jiangmei hiding in a huge gourd to take refuge, the goddess of creation Saitianba designed nine suns, dried up the floods, and saved Jiangliang Jiangmei, who later reproduced the descendants of the Dong people. The pattern of the sun is not only embodied in the Lusheng clothes but also in the straps of the local Dong women.

Hengling Dong Village, Tongdao County, Hunan Province, still has a late Qing Dynasty brocade lusheng clothes, this set of lusheng clothes is very special, the whole suit is made of plain Dong brocade. The overall style of the Su Jin Lusheng Clothes is simple and elegant, with a large number of grass beads and feathers as decorations on the top and the curtain skirt, which looks very ethnic. The top of this set of brocade lusheng clothes is in the form of a lapel with long sleeves. It is decorated with lace along the edges, cuffs, and shoulders, using the brocade pattern of octagonal flowers and dotted flowers over a large area. This is a rare piece of Lusheng clothing made of veiled brocade. This shows that in ancient times, Dong brocade was once widely used in men's Lusheng clothes and women's dresses, but nowadays Dong brocade is seldom used in dresses but more in children's straps, ribbons, quilts and costumes.



Figure 92 Sukhumvit Rusutsu Clothes "Nine Suns" Rusutsu Clothes Late Ching Dynasty Late Ching Dynasty

Figure 93 Sukhumvit Rusutsu Clothes "Nine Suns" Rusutsu Clothes Late Ching Dynasty Late Ching Dynasty

Source: Huaihua Museum Collection Huaihua Museum Collection, Zhang Bairu, "Exploration of Dong Clothing", 1994.

3. Folk beliefs of Dong brocade

3.1 Nature worship

Nature worship is the most primitive form of religion in which the creatures and phenomena of nature are worshipped as objects endowed with life, will and great power. The worship of nature gods includes the three aspects of celestial bodies, natural forces and natural objects. In the early days of human society, since sedentary life was not yet firmly established, people were forced to migrate with the changes in the natural environment for the sake of survival. Although the environment changed, some natural phenomena, such as the sun, moon and stars, always accompanied them, a phenomenon that affects people's life from time to time, work and rest, production and development. The survival of human beings cannot be separated from the dependence on external objects, and in the extremely limited environment of human living conditions, the most important object of dependence is nature, so this dependence ultimately led to the nature worship. All ethnic groups have gone through this worship of natural forces, which is directly manifested in the worship of natural objects themselves, and the Dong people are no exception. In the eyes of people in the past, powerful natural objects and natural phenomena had supreme spirituality, which often dominated human destiny and changed people's lives. Therefore, when they could not be conquered and recognized, they could only be worshipped as the gods of life. At that time, while nature worship was created, multi-god worship was also created.

Nature worship is an early form of worship among the Dong ethnic group living in the mountains and fields. The ideological basis of nature worship is still the concept of soul, that is, after the ancestors of the Dong people used or projected the concept of soul to non-living natural objects and natural phenomena, the concept of nature god and the behavior of nature worship were born. Since the natural world is rich in content and all-encompassing, there are many kinds of nature worship, which can be generally divided into sun, moon and stars worship, wind, rain, thunder and lightning worship, mountains, lakes and seas worship, animal and plant worship, fire and stone worship and other forms according to the different objects of worship. Although there are various forms of nature worship, its specific form is related to the living environment, living conditions, production conditions, production mode and even spiritual culture of the ancestors, different living environments, different productivity conditions, different spiritual structures will present a variety of forms of nature worship. For example, the inhabitants living in the coastal area worshiped the god of the sea; the inhabitants living on both sides of the river worshipped the god of the river; the inhabitants living in the forested mountains worshipped the god of the mountain and the god of the tree. The combination of this primitive sense of nature worship and the meaning of "Sa" worship has become an integral whole, constituting the unique "Sa" belief pattern of the Dong society. The ancestors of the Dong people believe that the sky is sacred and cannot be offended, otherwise it will bring blessings to the people. In the event of a major natural disaster, they would offer sacrifices to the heavens to pray for the elimination of the disaster and the removal of the damage, for example, "praying for rain" is one such activity.

The interdependence of nature worship and polytheistic worship has resulted in a relatively formalized collectivization of religious beliefs. Ethnic minorities have a common spiritual characteristic, that is, they believe that "everything has a spirit", and think that all kinds of objects and natural phenomena in nature have deities that dominate and influence people's reproduction and habitat, production and life, so they worship many natural deities, for example, the god of the sun, the god of thunder, the god of the wind, the god of the rain, the god of the trees, the god of the mountains, the god of the fire and so on (Zuo Hanzhong, 2012), gods of grains and land, etc. (Zuo Hanzhong, 2012).

Sun Worship Among the many deity worships, the most representative of the Dong people in Hunan is the "sun god" worship. There is a story about the "sun god" in Dong mythology - "Jiang Liang shoots the sun". Legend has it that the God of Thunder and the Mother of Lightning were captured by the world, and after escaping and ascending to heaven, they became angry with the people and let the water of the Heavenly River pour out, filling the earth with flood water. In order to dry up the flood water, the Heavenly King released twelve suns. Although the flood water was gradually dried up, the grass and trees withered and the earth was dry and cracked. Jiang Liang and Jiang Mei could not stand it any longer, so they came out of the gourd and shot down ten suns with mulberry wood as the bow and yagyu bamboo as the arrow. When he was about to continue shooting, Jiang Mei stopped him and told him to leave one sun to shine on his brother's plowing and another on his sister's spinning. So Jiang Liang withdrew his bow and left two suns, one sun stayed in the sky, and the other one was scared and hid under the amaranth, not daring to appear in the daytime, and only dared to show its face at night, which was the moon later on. In addition to the story of "Jiang Liang shooting the sun", there is another story of "saving the sun". Shang Zhu is a fierce god in Dong mythology. According to legend, he was so afraid of the sun that he hit a big stick and knocked the sun down from a golden hook, and since then, the sky and the earth have been in darkness, and people have been living in darkness. Shang Zhu took advantage of the darkness of heaven and earth to brutalize living beings. At this time, there were two siblings - the elder brother was called "Guang" and the younger sister was called "Bored", and they worked together with the people to find a way to save the sun. The brother cut down cedar wood and built a ladder to the sky, while the sister pulled kudzu vines and rolled them into hemp rope. The siblings searched from east to west, from south to north, and finally found the sun in hiding and the golden hook used to hang it. When Shang Zhu devoured his sister, the brother and the people killed him and hung up the sun, which has been shining on the earth ever since, and people have lived a peaceful and happy life. From these two stories, we can find out the origin of Dong people's sun worship. In the hearts of the Dong people, the sun is a god, without the sun will be the souls of the people, thus in their daily lives the Dong people can not use their fingers to the sun, and even more taboo in the sun dizziness when the sun with a finger poke the sun, otherwise it is disrespectful to the sun god, the finger will rot.

Sun worship has also given rise to a variety of Dong rituals, such as the "Sacrifice to the Spirit of Heaven", a sun-related ritual of the Dong people in the Tongdao region of Hunan province. The Dance of Offering the Spirit of Heaven is a dance performed by five priests wearing gold chevrons and masks with spiders on their faces. During the dance, with the main priest in charge of the altar as the axis, holding the umbrella

of bead curtains and feathers, spinning the umbrella as they walk, the bead curtains and feathers on the side of the umbrella fly outward, becoming a radiant light, which is the dance modeling of the soul of the sky - the corona of the sun. This traditional dance is choreographed with the Dong creation myth. It depicts that at the beginning of the chaos, the corona of the sun is like an umbrella-shaped golden fireball that shines brightly and brings life, creating all things in heaven and earth and the history of mankind. As a result, the solar halo was said to be the mother of the sun by the Dong ancestors and evolved into the soul of the sky (Wu Ruishu, 1997). Because of the sun worship, the Dong people have a preference for round objects, and in addition to offering round sacrifices, the Satsusan altar, the dapeng in front of the drum tower, and the square for sacrifices in the Dong villages are all round.

The sun pattern in Dong brocade has both figurative and abstract shapes. The figurative sun retains the sun's radiance or its round shape, and the creator varies it with various patterns. Abstract sun motifs can be mutated into flower shapes or purely symbolic expressions. Figure 97 shows the "sunflower" pattern on a Dong child's backstrap dress in Tangtong, Hunan Province. The Dong strap dress is a special item used by Dong women to carry their children on their backs. It is made of dark blue cloth, 47 centimeters high and 55 centimeters wide. The "sunflower" pattern on the Dong strap is a sunburst pattern, with a large flower-like circle embroidered in the center of the strap, surrounded by eight smaller circles, and the edges of the circles are embroidered with a pattern of rays of light. The picture shows the octagonal flower pattern in Dong brocade. Octagonal flower is a common pattern in Dong brocade, (Figure 98) it is made of eight identical diamond-shaped patterns, around a center point to the surrounding dispersion, from the outside especially like the real-life spice anise, so it is named "octagonal flower". The octagonal flower is also known as the "chrysanthemum pattern" in some areas of the Dong ethnic group, representing the sun.



Figure 94 Sun pattern on the backstrap dress

Figure 95 Pattern of octagonal flower (chrysanthemum) in Dong brocade

Source of Figures 97 to 98: Dong brocade base in Sutianmei, Wenpo Village,

Tongdao County, Hunan Province, July 24, 2014

Land Worship Land worship is one of the very important forms of nature worship. The Dong people are an ancient farming people who have relied on the land for survival for generations. When choosing a place to live, early human beings first considered a shelter from the wind and rain, a comfortable environment, and whether the surrounding area had reclaimable land on which they could grow crops to feed themselves and their clansmen. Through the accumulation of long-term life experiences, the Dong people have developed a cult of the land and some worship rituals because of their inability to predict crop harvests and extreme weather. Almost every village of the Dong people has one or several land temples of different shapes and sizes, some of which are even made of simple piles of bricks or stones. (See Figure 99 and Figure 100) These land temples are about one square meter in size, some of which are decorated with colorful images of the land lord and land lady, while some are simply placed on a big stone. Some are built at the entrance of villages, called Zhaitou land, and the worship of Zhaitou land is for the peace of the villages; some are built at the head of bridges, called Qiaotou land, and the worship of Qiaotou land is for the reproduction of the descendants and the prosperity of the people; and some are built on the side of the roads, called roadside land, and the worship of roadside land is also for the prayers for the prosperity of the people. Some were built by the side of the road, called roadside land, and worshipped it to pray for peace and safety and for the prosperity of people and animals. The area under the jurisdiction of each land temple varies, and people prepare offerings of incense, wax, paper and candles, as well as meat and wine, to pay homage to the land god at annual festivals and on the first and fifteenth days of each month.



Figure 96 Land Temple of Pingtan Dong Village, Tongtan Autonomous County, Hunan Province

Source: Liu Qiong, March 10, 2023



Figure 97 Land Temple of Taro Dong Village, Tongdao Autonomous County, Hunan Province

Source: Liu Qiong, July 23, 2014

In the Dong region, land worship is also reflected in the worship of the god Sa (see Figures 101 to 103). (Many experts and scholars believe that the worship of the Sa God of the Dong originated from the land worship, and that he has many similarities with the land god. Sashen worship is the most important and most characteristic worship in Dong folk beliefs, it is a collection of land worship, ghost worship, ancestor worship, hero worship in one, Sashen is the supreme god of the Dong people worship. Sa God is also known as Sa years old, Sa handle, Sa Ma Tianzi and so on, is the legend can protect the territory of peace and security of the people, the master of all the gods. Whenever a new village is built, the Dong people have to repair the "ground only" where the god is enshrined before the building is repaired, and the place where the "Sajiao" (i.e., the god) resides has to be repaired before the gate of the village is repaired. The fact that "Satsusho" or "Sajo" was the god of the earth reflects the fact that in ancient times, "the worshippers worshiped the land where they lived, and where they lived, they would offer sacrifices directly to the land. Where they lived, they offered sacrifices directly to the land". (Wu Rong, 2014)



Figure 98 Sartan, Pingtan Dong Village, Tongtan Autonomous County, Hunan Province

Source: Liu Qiong, March 10, 2023



Figure 99 Sartan, Hengling Dong Village, Taofeng Autonomous County, Hunan Province

Source: Liu Qiong, March 10, 2023



Figure 100 Sartan, Huangdu Dong Village, Tongtan Autonomous County, Hunan Province, China

Source: Liu Qiong, March 10, 2023

Water Worship (see Figures 104 to 106) Since ancient times, the survival of the Dong people has depended on water, and many Dong villages have dug wells, and the Dong people worship wells for water. Dong women have woven both water and well patterns into Dong brocade. According to Mr. Zhang Bairu's investigation, the Baiyue people worshiped water, their ancestors used to live in the water countryside, and people had a close relationship with water, even though they left the water countryside, people turned to attach importance to the role of wells, which is also an allusion to the source of ancient well patterns. In the famous "Niutou Well" in Guandong, Guizhou, the two-tier well platform is very similar to the backstrap pattern of the Dong well pattern, indicating that the Dong people are related to wells, and that the Dong people symbolize the prosperity of their children and grandchildren by the constant flow of wells and springs. (Zhang Bairu, 1994) The Dong believe that there is a god of water, and that a house built on a mountain and surrounded by water can be blessed by the god, so there are many taboos related to wells, for example, they are not allowed to wash the bucket near the well, not allowed to urinate near the well, not allowed to stir up the well water at will, etc. They believe that if they violate the taboo, they will be in danger of violating the law. It is believed that violating the taboos will offend the gods of sewage and cause the villagers to suffer from eye diseases. Dong old man passed away, into the coffin before the children and grandchildren go to the river to take the "point body water", the first incense and paper by the eldest son kneeling to take the water, in order to sue the God of Water sheltering the souls of the dead peacefully back to the immortal pool; the new bride to send (back to the bride's home to do the wedding ceremony) before the bride to the well to pick a quintal of "cover the jar of water," pouring into the jar, before sending the bride to the well to pick a "cover the jar of water", and then send the water to the well. Poured into the tank, and then sent out, meaning that the water god blessing, early birth.



Figure 101 Water pattern in Dong brocade



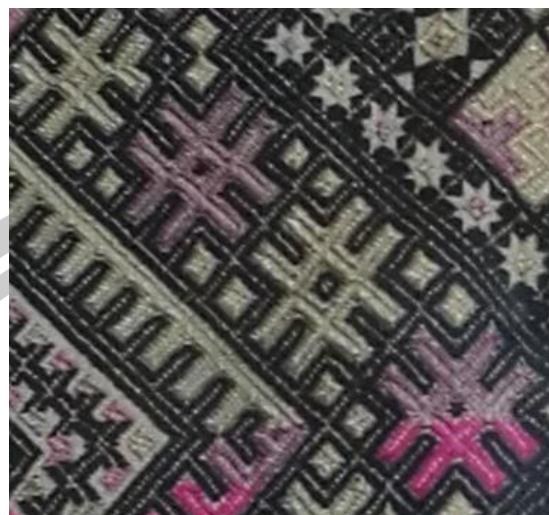


Figure 102 Well pattern in Dong brocade

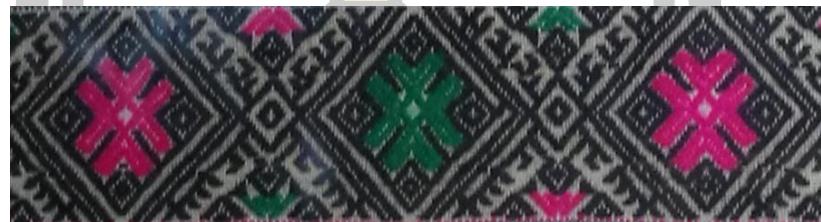


Figure 103 Well pattern in Dong brocade

Thunder and Lightning Cult Because there are natural phenomena such as thunder and lightning, rain, water and fire in nature, which are very easy to cause various natural disasters and bring great calamities to villages, the Dong people think that among the twelve heavenly kings, the thunderbolt is the most powerful and often brings violent winds and heavy rains, which not only bring floods and calamities but also bring the destruction of houses and the earth. Therefore, many villages keep the custom of sacrificing to the god of thunder and the god of rain by the river, hoping that it will not rain heavily, but in the drought, they will ask the magician to set up an altar to pray for rain with the most abundant offerings.

Tree Worship and Cedar Tree Patterns The Dong people believe that "there are ghosts in big stones and gods in big trees". The Dong people think that there are gods and spirits near the old trees in front of and behind the village, which are lucky objects and are not allowed to break branches, not to mention chopping; they also regard the scenic tree at the foot of the village as a lucky tree, which can bless the village with peace and prosperity, and produce talents. So in the Dong villages, as long as there is a big and old tree, people will let their children worship it, year-round offerings. This kind of "tree god" is most common in the maple tree. The Dong people also regard the maple tree as their ancestor, and it is rumored that the drum tower in the village is built according to the shape of the maple tree.

A common pattern in Dong brocade is the cedar tree pattern. (Figures 107 to 108) Legend has it that "Sa" sent swallows across the sea to fetch cedar seeds during

the flood, and the swallows retrieved the cedar seeds and gave them to Jiangliang and Jiangmei for planting. From then on, the clan had housing. In order to thank the swallows, the Dong family invited them to live under the eaves of their houses and to come and go with them, so now the swallows nest on the beams of their houses without being driven away. (Yang Quan and Zheng Guoqiao 1988) Nowadays, the Dong people in the Tongdao County still have the custom of planting "eighteen cedars". Whenever a child is born, no matter whether it is a boy or a girl, the family has to plant cedar saplings for the newborn baby on the hillside. This custom of planting cedar trees for babies originates from the ancient custom of cedar tree worship, but also for babies in eighteen years, they grow up to be adults, and the cedar trees on the mountain also become timber, and at this time, when the son marries or the daughter marries, he cuts down the cedar trees that have been with him for eighteen years to serve as a wedding expense, hence the name "eighteen cedars". This custom has been passed down from generation to generation, making the Dong countryside a forest of cedar trees, which are always green in all seasons. This custom of the Dong people has not only greened the barren mountains, but also solved the problem of the expenses for the marriage of men and women; rich or poor, every man and woman will have a generous wedding fund when they grow up.



Figure 104 Cedar tree pattern in Dong brocade



Figure 105 Cedar tree pattern in Dong brocade

Cavern worship Cavern worship is also very common, and caves are considered to be "dragon caves" and "god caves", which were the resting places of the patriarchs. Nature worship also extends to animals. Animals are one of the earliest natural creatures that human beings come into contact with, and in the human origin myths of various ethnic groups, animals and human beings are all created by their ancestors. In the long life, animals are not only the source of food and life partners of human beings, but also the threat that human beings are afraid of, and this kind of fear has made human beings deify the animals. In the clan society period, the ancestors of various ethnic groups often use a variety of animal patterns as the ancestors of the clan tribe or that there are some close relationship with the clan tribe, such as cattle, tigers, snakes, chickens, fish, frogs, spiders and so on. All things in nature are thus transformed into a variety of gods and goddesses are revered, and the minority areas

are therefore attached to a strong and distinctive superstitious color. People also imagined out of thin air has never appeared in the natural phenomena attributed to the gods. Because of people's rich imagination and powerful spiritual aspirations, the Dong people's spiritual aspirations are not only for objects, but also for the gods in nature, which are gradually transformed into human forms or human emotional supports. The gods are not just ethereal beings, but also live with the Dong people and protect them in their survival, reproduction and labor. Nature worship is closely related to totem worship and ancestor worship, and is embroidered and recorded on Dong brocade with concrete image patterns (such as plants and animals, the sun, the stars, the moon, etc.) and generalized abstract patterns (water, thunderbolt, land, etc.). The embodiment of nature worship in Dong brocade is the result of people's potential graphic contextualization and derivation of natural objects. When people observe these natural objects, they produce certain visual artistic feelings and form a certain artistic image through association. This image is the product of the combination of people's subjective emotions and objective objects, and is the physical manifestation of Dong culture. Certain factors of this image are separated from the graphic images of natural objects, and are highlighted and abstracted through people's emotional imagination. After artistic processing and injection of new thinking consciousness, this image may be completely detached from its prototype, forming a new modeling, which is a process of mutation and transformation between the character's own form and its related forms.

3.2 Totem Worship

Totem is the purposeful worship of a particular animal, plant or other natural object. Totems do not refer to individuals, but to the whole body of the animal, plant or inanimate object in general, such as bears, snakes, deer, birds, dogs, cows, etc. It reflects the progress of human thinking, that is to say, it has already had the ability to synthesize and generalize from the local to the whole, and from the individual to the class, and it can be regarded as an important breakthrough to the primitive religious beliefs. The difference between totem worship and nature worship is that nature worship is in a more primitive society, all the people of some natural phenomena of a blind worship; Totem worship is the matriarchal clan society, to the clan blood community as a unit, for a particular animal and plant or other living things as the object, they will be connected with their own clean, and then worship with a purpose. Totem is the product of clan society, is a unique worship phenomenon of clan society. The concept of totem is formed by primitive people in the course of long social production and life practice, and the totem is the sacred mark of the clan as well as the symbol of the individual clan members. Totem worship, on the other hand, is the behavioral manifestation of the totem concept, which is adapted to the needs of the clan system. As a form of primitive religion, totem worship exists in the religious beliefs of primitive people all over the world. The roots and psychological roots of totem worship are far-reaching, with the totem concept of the occurrence and evolution of the Dong people living in Hunan through thousands of years of development, in the period of clan society, each clan has its own totem, and in the process of the formation of the nation, the clans continue to merge, intersection, by a number of clan groups and then into the nation. As a result of the diversity of totem

worship among the clans in earlier times, a situation of multiple totem worship among the nation was formed.

Beliefs, legends, habitats and aesthetics reflect the material and spiritual aspirations of a nation and highlight the cultural and artistic connotations of a nation. Thinking from the broad meaning of totem worship, totem beliefs have existed for a long period of history, and were a dominant art form in ancient society, which had a far-reaching influence on the economy, culture and art of a specific historical period as well as a specific historical region. The totem was branded in relevant material carriers such as painting, carving, dance, architecture and other fields. (Deng Honglie, 2015) People gradually transformed the illusory totem into the corresponding totem art, which was popularized into the field of national folk art such as painting, dress, carving and so on. Totem worship stems from the belief of primitive people in clan society that their clan originated from a certain animal, plant or other specific object, and that this object is the symbol and protector of their clan, which they protect and worship. The initial phenomena prevalent in the ideology of totem worship are mostly manifested in natural plants, but with the evolution of human civilization, totem worship derives from different cultural forms with specific significance, enriching the connotation of totem worship: natural forces and blood relations.

Ancestor worship is also the same as the process and development of human civilization, which also began with "totem worship", and eventually led to ancestor worship through the worship of the clan's "first emperor". In the patterns of Dong brocade, you can find different types of patterns and motifs of "man as totem, totem as man". It can be seen that "Totem Worship" and "Ancestor Worship" not only have a certain origin relationship in religious beliefs and other ideologies, but also in the field of Dong brocade patterns are mixed together and common to each other, that is, the concept of "Totem Worship" has the same meaning as that of "Ancestor Worship". Totem worship" concept, but also "ancestor worship" connotation.

Totem worship often refers to the fact that a clan is related to a certain animal or plant, resulting in the formation of a specific totem object for that clan. It was created and developed in the context of primitive religion, and the totem symbols were worshipped as the ancestors of the clan, playing the role of "guardian god" and becoming a powerful center for the cohesion of the clan's spirit. For example, the swirl pattern and the water wave pattern originated from the water worship of the Dong people; the dragon pattern and the spiral pattern originated from the dragon and snake worship of the Dong people; the circle pattern originated from the sun worship; and the cloud and thunder pattern originated from the sky and thunder worship. These patterns of Dong brocade were formed as early as the Neolithic Age, and some of them, such as the fish scale pattern, the cloud and thunder pattern, the water wave pattern, the circle pattern, and the diamond pattern, can be seen on the Neolithic pottery found in the archaeological discovery of Xinhuang Dong Autonomous County. (Tang Zongwu, 1991) On the one hand, it contains a lot of superstitious colors and ignorant concepts, on the other hand, it is also the common reproduction of the national culture and art together with myths. It played a decisive role in the formation and development of the cultural connotation of Dong brocade.

The Dong people are a farming nation, especially worshiping the natural objects related to the running, the grain pattern in the Dong brocade comes from this, and the custom of "Eating New Festival", which is popular in the whole Dong area, is the

reflection of the grain worship. In addition, the Dong people are a number of neighboring clans in the ancient times, and they have developed a variety of totem worship. The ancient song of the Dong people says that the "Turtle Woman" hatched Songen and Songsang, and Songen and Songsang gave birth to 12 brothers, including Tiger, Bear, Snake, Dragon, Thunder, Cat, Fox, Pig, Duck, Chicken, Jianglang, and Jiangmei. This tells the story of the development of the various clans of the Dong ancestors, and the turtle, Songsang, Songn and the 12 descendants may be part of the totem system of the Dong ancestors. Although the corresponding totem worship of the matrilineal system has been replaced by ancestor worship after the matrilineal system has entered the patrilineal system, the people's worship of the female ancestor is still present, which makes the totem worship also left behind in the form of Dong brocade patterns.

Bird Totem Worship The various kinds of bird motifs in Dong brocade originated from the bird culture of ancient Baiyue. (Figs.109 to 113) According to the archaeology of the bird-shaped sculptures excavated from Hemudu, the ancient Yue people had the custom of worshipping birds 7,000 years ago. Since ancient times, the Dong people have had the tradition of "loving birds as if their lives depended on it, and honoring birds as if they were gods". The superstitious notion of determining the signals of good fortune and misfortune based on the different birdsongs. If you see a bird eating worms, you will be in trouble, and if you see a painted eyebrow, you will be in luck. This concept still dominates the Dong people's mentality. The people of the Dong have a hobby of raising birds and can often be seen carrying bird cages up and down the mountains and into the fields. Adult males of the Dong people love to raise birds and fight with birds, and Dong villages have set up special places for fighting and trading birds since ancient times. Especially during traditional Dong festivals, besides the singing and dancing performances, the most lively area is the bird fighting area. People gather together with their own bird cages or negotiate a price for the bird fight, which bird wins the fight can win the prize money, and the people next to them can also place bets based on their own speculation, and can also sell and exchange birds. In addition to the painted bird, the Dong people also worship cranes, geese, and eagles. (As shown in Figures114 to115)

Legend has it that the ancestors of the Dong people were nurtured by cranes, while geese and eagles were divine birds that guided them when they migrated south. These records show that the ancestors of the Dong people worshipped birds, and to this day, the Dong people have the legacy of bird culture, including carving geese and cranes on coffin covers, weaving and embroidering bird patterns on Dong brocade, and hanging white feathers on the hems of their clothes. According to Mr. Zhang Bairu's research, "Since ancient times, the Baiyue people have used bird feathers as decorations, and the Dong people's lusheng clothes are all decorated with white feathers, with white feathers on the head, and with white bird dresses and skirts." (Zhang Bairu, 1994) In their lives, they take pleasure in raising birds and fighting birds, etc., etc. Therefore, the Dong people in the inheritance also regard its worship as a god's destiny, and raise birds and fight birds in their life; the Dong people always believe that birds can bring happiness and peace, and they even weave them into brocade and wear them on their bodies, for praying for their protection.



Figure 106 Geese pattern of Dong brocade
 Figure 107 Magpie pattern of Dong brocade
 Figure 108 Phoenix pattern of Dong brocade



Figure 109 Pair of birds in Dong brocade



Figure 110 Pair of birds in Dong brocade

Source: Dong brocade base in Sutianmei, Wenpo Village, Tongdao County, Hunan Province, July 24, 2014, by Liu Qiong.





Figure 111 Dong people in Yatunbao Township, Tongdao County, get together to fight birds during the Dong "Dayuliang" festival.
Photo credit: Joan Liu, April 18, 2023



Figure 112 Dong people in Yatunbao Township, Tongdao County, get together to fight birds during the Dong "Dayuliang" festival.
Photo credit: Joan Liu, April 18, 2023

Dragon and phoenix totem worship In addition to the animals, plants and living utensils contacted in life, there is also the use of dragon and phoenix patterns, the dragon and phoenix patterns are the totem symbols of the entire Chinese nation. Although the dragon and phoenix are auspicious totems in the Central Plains culture, in the Qin and Han Dynasties, the implementation of the immigration policy of the actual border, "with the banishment of 500,000 people in the Five Ridges, and the Yue miscellaneous", the Dong brocade in the dragon and phoenix pattern also appeared. (Figure 101)

According to the research of Zhang Beru: "When the world was in a state of chaos, Jiang Liang and Jiang Mei were saved by their elder brother and married by the phoenix to reproduce human beings. In memory of their kindness for thousands of years, the Dong people have retained the custom of worshipping the dragon and the

phoenix in architecture and various decorative patterns, the image of the phoenix can be seen everywhere the dragon is revered as a god of good luck. The dragon pattern in Dong brocade retains the image of kindness and goodness from the pre-Qin era." (P.R. Zhang, 1994) (Fig. 116 to Fig. 117) The Dong people are the descendants of the Yue people, and due to the successive wars and migrations in the past thousand years, the custom of worshipping dragons and phoenixes has been preserved but with relatively unique meanings, similar to that of the Han people in the Thirteen Classics of the Bible, which reads: "Flying dragons are in the heavens" as if they were saints in the king's throne". Han's dragon since becoming a feudal emperor, it began to evolve into a hideous image of teeth and claws and intimidating, and now a variety of dragon images in the Forbidden City in Beijing belong to the typical. And the dragon in the Dong is a symbol of auspicious spirits, not on behalf of the emperor's abstraction of the divine authority of the dragon pattern.

The dragon pattern in the Dong brocade, though in many different forms, has not changed much, and still retains the kind, benevolent and lovely image of the dragon in the pre-Qin era. In the traditional cultural ideology of the Dong people, the psychological worship of the dragon is also condensed and gathered in the totem worship and various religious rituals. Cow totem, butterfly totem, yan totem and so on basically have corresponding unified image-making mode and relatively stable morphological characteristics, only the dragon totem "form" and "image-making" has obscurity and mysterious color. This is mainly due to a special cultural phenomenon in the Dong ethnic group. According to the tradition of Dong ethnic group, the image of dragon totem must be passed on by folk artists orally and personally, so the basic shape of dragon totem retains the traditional features and aesthetic concepts, but due to the influence of local folklore and folk customs and the craftsmanship of the Dong brocade, the dragon totem of each region shows a variety of styles and forms.

The dragon worship of the Dong people has its origin in the fish and snake worship of the Baiyue people. It is mentioned in the book "Wuyue Folk Beliefs and Folklore" that because of the fishing and hunting economy of the Baiyue people, the fish was given divinity; and its subtropical climate and living by water were favorable for the growth of the snake, and the people turned their fear of its aggression into reverence and worship, and the fish and the snake were both creatures of the water, so they were combined in the belief of the Baiyue people, and then they combined with the imported dragon worship, which became the basis of the dragon belief of the Baiyue people. The ancient Yue people believed in the snake totem. The ancient Yue people believed in the snake totem, and the snake was the symbol of the ancient Yue country. The descendants of the Baiyue people also inherited the ancient Yue people's custom of sealing the snake totem worship in their lives. So far, many regions still have the ancient custom of revering the snake, or call the snake the god of the earth, the snake god grandfather, respect as if honoring the god, as if honoring the ancestor, or in the ceremony of the ceremony is enshrined as if the snake-shaped offerings, in the dress pattern is retained in the snake and the snake pattern. In the Dong village, the snake as an auspicious god, not only in the plastic arts, and even in the spiritual realm also has its influence, such as the names of places and people like to crown with the word dragon; build walled villages, drum towers, set up wind and rain bridges, and choose a cemetery, also pay attention to the feng shui dragon vein, and so far, there are still Dong villages to observe the feng shui dragon vein.



Figure 113 Dragon and phoenix motif (phoenix on the left, dragon on the right)



Figure 114 Dragon and phoenix motif (phoenix at top and bottom, dragon at left and right)

Figure 116 to Figure 117 to Figure 102Source: Dong brocade base in Sutianmei, Wenpo Village, Tongdao County, Hunan Province, July 24, 2014, by Liu Qiong.

Sun Totem Worship Sun worship is both nature worship and totem worship. As mentioned earlier, in the ancient songs of the Dong people, Longtianba is the goddess of creation, who designed the 9 suns to dry up the floods and saved Jiangliang and Jiangmei, who later reproduced the descendants of the Dong people. The Dong people have deep feelings for this goddess, and still have the custom of sacrificing to the god of sunshine on August 16 of the lunar calendar every year. (Yang Quan and Zheng Guoqiao, 1988) Surprisingly, the center of the carrier used by mothers to carry their children is also embroidered with a pattern similar to the creation myth. The most common pattern seen on Dong children's backpacks is the sun pattern, especially the backpacks prepared by grandmothers for their newborns during the Three Dynasties, which almost always have the sun pattern or other patterns that symbolize the intention of "Sa". Because the sun gives light and heat to the earth and all living things, and makes everything grow, the Dong mothers pray to the sun god to bless their children to turn bad luck into good fortune, good luck and

happiness, and healthy growth, and therefore weave and embroider the sun pattern in the backpacks and other clothing of their brothers and children, which becomes the protection god of children.

Fish Worship The abstract fish pattern of the Dong people has been handed down from ancient times to the present day, and it is mainly based on eating, raising and catching fish in life to form a unique fish culture, and there are fish images in all the related decorative fields and the fish pattern can be seen everywhere, such as the fish pattern on the embroidered belts of the Dong women, the fish pattern on the surface of brocade quilts (see Figs. 118 to 121), the fish pattern on the flower-picked headscarf, and the embellished fish pattern on the Lusheng costumes. Fish is an important animal worshipped by the Dong people and their ancestors and has a long history. In the Dong's conception, fish live in the water and are very powerful in life and reproduction. In the ancient times when productivity was low, and the production and living conditions were hard while giving the survival and development of the clans, it resulted in shorter life span of human beings as well as low fertility and survival rate of babies. People longed and prayed for the vigor of life and the reproduction of human beings. However, due to their low knowledge of flowers, plants, birds and fishes, the ancestors did not understand the main reasons for the short and long life span of human beings and the strength of their fertility, so they worshipped plants and animals with strong vitality and fertility in the natural world in order to obtain their aura or blessing, and in this way to achieve an increase in their life span and enhance their fertility. Based on the tenacity and fertility of fish in the water, they became the symbols worshipped by the Dong people and their ancestors. The fish pattern is more common in this Dong brocade pattern, such as the longevity brocade with a big fish in the center, surrounded by hundreds of flowers and grasses, meaning "full of children and grandchildren, a hundred years old." The flowers and grasses symbolize the prosperity of future generations, and the big fish is a metaphor for a free and easy life, i.e., a hundred years old (fish). In the Dong wedding gifts, the male party to send gifts, in addition to chickens, ducks, geese, pork, patties, fish is essential; and must be in the fish to be surrounded by a piece of red paper, hanging on the head of the flat beam sent in a big way, the woman's family to have face.

The fish pattern also has the relative fish pattern and the fish bone pattern. People believe that the fish is a symbol of tenacity and reproduction, so the fish pattern on the brocade surface is a symbol of a long and healthy life and a prosperous family.

Many areas of the Dong people also take fish as a kind of totem, and fish plays an extremely important role in the diet and life of the Dong people. For example, fish must be eaten on the first day of the New Year, representing the "yearly surplus"; marriage ceremony, the man to the woman's home to betrothal or marriage must have fish; ancestor must have fish, the wake, the end of the fish must have fish, to be buried during the period of non-vegetarian, but can be eaten fish. In local custom, fish represents good food and clothing, and many children and grandchildren. Fish totem evolved Dong brocade pattern of fish bone text, triangular text and rhombic text, which and triangular text and rhombic text evolved from different parts of the fish.



Figure 115 Fish pattern in Dong brocade
Figure 116 Fish pattern in Dong brocade



Figure 117 Fish pattern in Dong brocade
Figure 118 Fish pattern in Dong brocade



Figure 119 to Figure 120 Source: Dong brocade base in Sutianmei, Wenpo Village, Tongdao County, Hunan Province, July 24, 2014 by Liu Qiong

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3.3 Ancestor worship

Dong brocade embodies the spiritual world of the Dong people. In the early days of mankind, the direct object of worship was nature, and this is also true of the Dong people. The Dong believe that "everything has a spirit" and are a people who believe in many gods. As a whole, the religious beliefs of the Dong people are pluralistic, mainly based on Taoism and incorporating witchcraft culture and ancestor worship. The Dong people are superstitious about ghosts and gods, practicing witchcraft, and have gradually formed a variety of belief systems on the basis of the witch culture. Therefore, Dong brocades incorporate the contents of witch culture, Buddhist culture and Taoist culture into their patterns and cultural connotations to convey the message of pluralistic beliefs.

Ghost worship originates from the primitive religious belief that "everything has a spirit" and the concept of "the soul is indestructible", therefore, ghost worship includes all kinds of ghosts derived from nature, such as mountain ghosts, water ghosts, tree ghosts, stone ghosts, and so on, which is the leaven of nature worship and totem beliefs. Leaven. The culture of ghosts and gods is the core content and main part of the witch culture. Ancestor worship is produced on the basis of ghost and god worship, which is a form of religion that takes the dead spirits of ancestors as the object of worship in the process of the development of matrilineal clan society to patrilineal clan society. In primitive society, people believe that the soul will be separated from the body and exist independently after the death of the natural body, and it is believed that the souls of the deceased will still exert influence on people in the other world, and can not only bring disaster to the living in the world, but also bless the people in the sun to be safe and rich, so it is necessary to comfort the ghosts formed after the death of the members of the clan, in order to bless the peace of their own clansmen. Ancestor worship is a later consciousness in the development of primitive religion. Ancestor deities are the images of ghosts and deities depicted with heavy brushstrokes in the huge system of ghosts and deities, representing the maturity and prosperity of primitive religion.

Although ancestor worship also grew out of the primitive religious belief that "everything has a spirit" and "the soul is indestructible", it must have two basic conditions: first, the establishment of the concept of "man as the head of everything" and second, the formation of blood ties. First, the establishment of the concept of "man is the spirit of all things," and second, the formation of blood ties. Some scholars believe that ancestor worship originated from fertility worship or sex organ worship, while some scholars believe that it was developed on the basis of the concept of ghosts and gods when mankind entered the stage of the dyadic family, with the opposition between man and animals and the formation of the concept that man is superior to animals as the reference for thinking.

The Dong people believe that the soul does not die when a person dies; it either floats in the netherworld or returns to its hometown to search for its ancestors in the so-called "half of the river is clear, half of the river is turbid" place. As long as they do good deeds and virtues in their lives, they can be reincarnated and return to the earth after death. Besides ghost worship, the most important content of religious belief of Dong nationality is ancestor worship, which is very common and unique among Dong nationality. There are many objects of worship, including the female ancestor---"Sa God", which is the common belief of the whole ethnic group, and the male

ancestor and heroes, such as Fei Shan Dawang and Hei Di Dawang, which are believed in some areas. Each family and household also worships its own ancestors, and women separately worship the god of the Lang family and the god of the outer family.

Doye Pattern The Doye Pattern is a two-square continuous human body deformation pattern in Dong brocade, showing a group of women (wearing skirts) dancing hand in hand. (See Figures 122 to 124.) The Doye pattern reflects the traditional "Stomping on Songtang" during Dong rituals or festivals in ancient times. Lu You's "Notes of Laoxuean" of the Song Dynasty recorded that "when the barbarians and Gelao farmers in Chen, Yuan, Jing, etc. are in a gap, up to two hundred people will sing for Cao, holding each other's hands", which refers to the situation of dancing doe in the Dong's song-stepping activities. From this, it seems that the custom of "DuoYe" was prevalent in some areas of the Dong ethnic group at that time. However, nowadays, this activity is only popular in the southern part of the country, and has disappeared in the northern part of the country. In Hunan, there is still the Dong Autonomous County of Tongdao, which has preserved this custom. Whenever the Song Stomping takes place, the women wear pleated skirts and overlapping left-necked blouses. Wearing a number of silver collars, tied legs, head around the Dong Pa, Dong Pa is beautifully embroidered. The men's clothing tends to be the same as that of the Han Chinese, only their heads are wrapped with a headband. Stomp Song Hall activities began people will hold hands in the center of the village drum tower in front of the flat ground in a circle after circle singing "DuoYe" keep turning. There are up to thousands of people participating in the Song Stomping, and the scene is very impressive.

The custom of stepping on songs can be said to be one of the oldest forms preserved in Dong culture. The creation of the Song Stomping Hall can be traced back to the primitive clan period. Meanwhile, the neighboring Miao, Yao and even many minorities in the south of the country have a similar form of "holding hands and dancing in a circle". From Gansu Majiayao unearthed a Neolithic dance pattern pottery pots depicted in the image of people dancing hand in hand. This shows the long history of the dance. Initially, "Doye" was mainly used to worship ancestors and gods. On the first day of every Lunar New Year's gathering in front of the "Sa altar", the village men, women and children dressed in full costume, in the village under the leadership of the respected old man, in accordance with strict rituals to enter the "Sa altar" to pay tribute to the "grandmother" to pray for the "grandmother" "Bless the whole village recognized peace, a good harvest, wind and rain. This kind of sacrificial activities, each time to participate in a lot of people, up to thousands of people. It has become the link of the Dong clan society.

The scene of the Song Stomping Hall is vividly expressed in the costumes of the Dong people. You can see the pattern of "Doye" in the brocade and embroidery of the Dong Autonomous County. The women of the Dong people cleverly extracted the creative materials from the Song Stomping and recorded them in their costumes. The pattern of rows of cute little people holding hands and singing "DuoYe" on the Dong brocade of the Dong women is the DuoYe pattern which has a long history. Doye has taken root in the region with the creation of the Song Stomping Hall, and has become part of the culture and psychology of the Dong people.



Figure 119 Doyle pattern



Figure 120 Doyle pattern



Figure 121 Doyle pattern

Figure 121 to Source: Dong brocade base in Sutianmei, Wenpo Village, Tongdao County, Hunan Province, July 24, 2014, by Liu Qiong.

Spider Patterns Spider patterns are very important in Dong culture, and most of the books and materials on the study of Dong culture will mention their spider culture. (See Fig. 125) The Dong people worship spiders, which are called Xie Xie Zi, also known as Ximu, and have always been regarded as auspicious objects in Chinese folklore, as a metaphor for having many children, as a symbol of fertility worship, and as a symbol of wisdom, encouragement, and good luck. In the brocade weaving process, its derived brocade pattern is widely used in the Dong brocade pattern process. The extensive use of spider patterns is not only a manifestation of the Dong people's worship of totems and myths, but also a manifestation of people's fear of nature and their worship of nature. Among the Sa deities handed down in the Dong region, there is one called "Sa Ma Ye E", which is a spider, and Sa Ma Ye E is the grandmother of the spider. In the "Sa" god culture of the Dong region, there is a creator god "Sa Tianba". It is recorded in the Song of the Distant Ancestors that "there is only one goddess, Sa Tianba, who is said to be the mother of heaven and earth. is the mother of a thousand mothers, and the king of a thousand kings". Epic "Ga

Mang Mang Dao Shi Jia" in the creation of the part of the image of the Sa Tianba recorded: "Sa Tianba has four hands, a bye bye open ten thousand zhang long; Sa Tianba has four feet, walking straight and no obstacles; Sa Tianba two eyes An Thousand Pearls, put the eyes of the energy of millions of parties; living in the desolate Palace of Heaven, eight sides of the silver wire net." The god of creation "Satianba" is the incarnation of the spider, so the people of the Dong ethnic minority for the spider symbolizes good luck, life and wisdom. In the ancient songs of the Dong people, the goddess of creation, Saitianba, was the one who designed the nine suns that dried up the floods and saved Jiangliang and Jiangmei, who later reproduced the descendants of the Dong people. In the sky, Satianba symbolizes the corona of the sun, and on earth her incarnation is the big golden-spotted spider. The Dong people use spider culture in their lives, for example, when they go out and encounter spiders falling from the sky, they consider them as symbols of good luck and peace, and put the captured spiders into cotton cloths and place them on the bodies of small children to pray to the God of Sacred Spirit to bless their healthy growth and seek for peace. Spiders are also used by Dong witchdoctors to help their patients get rid of illnesses and disasters. In addition, the spider's ability to reproduce and survive is admired by the Dong people, who use it as a metaphor, deriving it as a symbol of good fortune and intelligence. This kind of spider pattern, which contains the germ of primitive religion and totem myth, is widely used in Dong brocade, and in the edges of some head scarves in Tongdao, Hunan Province, the spider patterns are often juxtaposed with side-by-side geometric patterns.

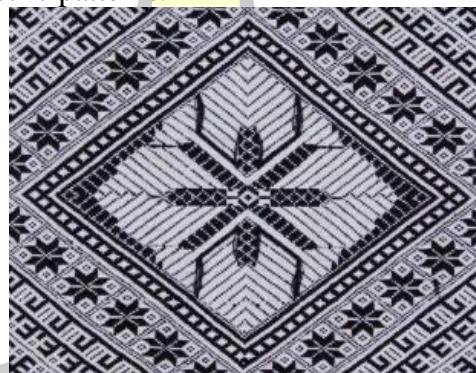


Figure 122 Spider pattern

Horse pattern The horse pattern is related to the ethnic origin of the Dong people. Among the Hundred Yue, there is a group of Pyo Yue, which is one of the ancestors of the Dong. It was a nomadic people in the west of China, so it was extremely good at riding horses. Later, the Peyue ancestors moved south for some reasons, and some of them lived in the Dong region of Hunan Province. The inconvenience of their geographical location made them lose the tradition of horse breeding and riding, but the horse culture was still preserved in their own culture, which led to the formation of the patterns on the brocade. (See Figure 126)



Figure 123 Horse Pattern

Source: Dong brocade base in Sutianmei, Wenpo Village, Tongdao County, Hunan Province, July 24, 2014, by Liu Qiong.

3.4 Reproductive worship

The presentation of the animal prints was a sign of the life consciousness of the forefathers at the stage of nature worship, and the creation itself already contained the factor of social subject consciousness. The phenomenon of reproduction is not only related to the survival of individuals, but also to the existence and continuity of social groups. Therefore, Dong brocade is actually the image of the collective emotional activities of the ancestors. Moreover, this epitome has been passed down from generation to generation among the members of the clan, and in the inner heart of each clan member, there exists a deep memory, which in turn evokes the clan's mysterious perception of the relevant object and the psychology of worship and reverence. When this collectively shared psychological feelings need to be cathartic and expansion, naturally the weaver produces the creation of Dong brocade pattern. As Professor Xu Jianrong quoted a Tongdao from Western art scholars in Anthropology of Fine Arts: "The artistic activities of primitive societies, like their religious life and beliefs, are, on the whole, a social or collective function rather than an individual one, and it is the fruit of the common labor of all the adult members of the society, the fruit of the magic rituals held in common by the whole society, and the military training and fighting activities held in common by the whole tribe. The fruit of military training and fighting activities held in common Primitive art, without exception, belongs to the whole nation." "The Dong brocade work chart proves the symbiotic and interdependent relationship between fertility worship and sorcery culture; fertility worship is permeated with the factor of sorcery culture, and the infiltration of sorcery culture consolidates and strengthens the concept of fertility worship of the forefathers. Reproduction worship is directly related to the existence and development of human beings, and witchcraft is also concerned with controlling the destiny of human beings. The two-way relationship of mutual penetration and mutualization further endows the Dong brocade with a strong mysterious color, which makes it a set of difficult to decipher and haunting codes.

In the long-term production of Dong brocade, the Dong people have developed the habit of beautifying natural objects. Although the creation of this visual object originated from the purpose of public art, the pattern composition law formed in the long-term process of picking up and completing the natural objects to the patternization has also opened up the creation of the pattern in turn. In observing nature, the Dong people truly reflect the external image of natural objects, and change

the shape of rice grain, the texture of leaf veins, the shape of hillside mound, the shape of thunder and lightning, the curved and straight form of bows and arrows, and the overlapping waves of water ripples, etc., and sometimes, on the basis of figurative keeping of the relative similarity of the natural image, they slightly omit or add patterns in order to be applied to the patterns of Dong brocade, and the patterns commonly seen in Dong brocade are such as the human pattern, cross pattern, rhombus pattern, etc. In Dong brocade, there are common patterns such as human pattern, cross pattern, rhombus pattern, character pattern, ten-thousand character pattern, field pattern, and some natural ecological patterns such as animal pattern, plant pattern, landscape pattern, tree pattern, thunder and lightning pattern, and so on.

Bamboo root flower In the legend of Dong people, bamboo is a symbol of status and reproduction because it reproduces rapidly and grows like spring bamboo shoots after rain. According to the book "Mystery of Dong Clothing Art" written by Zhang Bairu, a scholar of Dong nationality in the Tongdao, bamboo root flower represents male fertility worship, which is also related to reproduction. Ancient Dong people also have a special worship of bamboo, in the Dong countryside, there are many people to bamboo enshrined in the shrine, known as the bamboo king, as a tribal leader or patriarch of the honorary title. Therefore, Dong women often use "bamboo root flowers" as a pattern, which is often used on the headscarves and quilts.

In today's Dong ethnic group, due to the linking imagery of the bamboo's reproduction and rapid birth, the characteristics of the bamboo, such as thriving all over the place, branching out and spreading leaves, etc., the bamboo has become a symbol of male fertility worship, praying for the fertility of the bamboo worship. In modern times, although these traditional and ancient knot images have gradually faded and disappeared, however, as a costume pattern in the bamboo root flowers will be passed on for a long time.

4. Dong brocade and other minority brocades in Hunan province

Throughout their long history, the Dong have been interdependent and closely united with other ethnic minorities in southwestern China, a relationship that has fostered a strong sense of national belonging and identity, and has become the core of the Dong's self-perception. The southern Dong community exhibits a range of unique folk customs, all of which highlight the importance of Dong interdependence and group cohesion.

The Dong culture emphasizes collectivism and tends to live together rather than in isolation. In Dong communities, individuals can often get help from others in the village when they encounter problems. This culture of mutual support manifests itself in every aspect, from weddings and funerals to house construction, where the whole village works together. When a family suffers a natural or man-made disaster, villagers generously provide food, clothing and building materials to help victims rebuild their homes. The village also works together to take care of widows, orphans and the handicapped, taking turns to assume the responsibility of caring for them. This collectivist cultural characteristic is centered on "talking about Dong money", which is passed on through traditional folk activities such as "stepping on the Song Hall", "singing Dong songs" and "weaving Dong brocades". These activities are not

only creative and far-reaching, but also strengthen the pride of the Dong people, enrich their national culture and reinforce their sense of humanity.

In their interactions with other ethnic groups, the ethnic character and values of the Dong determine the way they identify and relate to each other. Characterized by hospitality, civilized politeness and helpfulness, the Dong have established a positive ethnic image. Such traits are bound by traditional moral codes and people show strong traditional values. On the surface, this is an expression of harmonious coexistence, but the deeper meaning is to rely on traditional values in order to adapt and develop for the future. Therefore, the ethnic culture of the Dong people not only reflects their connection and identity with other ethnic groups, but is also an important aspect of self-knowledge and ethnic evolution.

The "Ninety-Nine Gongs of Harmony", a Dong model, records the concept of coexistence and mutual equality between the Dong and other ethnic groups.

Jiang Liang and Jiang Mei were married for more than three years and gave birth to a child. That child has no head and no eyes, no hands and no feet, like a big winter melon one. ----- The fairy woman in the sky saw the knife to cut, lift the knife, cut, divided into five, meat into the Dong people, Dong people kind and gentle. Bone into Qu people, Qu people tough and hard, intestines into Han people, Han people good and smart. The rest of the liver and lungs are turned into Yao people, Zhuang people, and Miao people in flower clothes.----- At this time, people multiply again. (Huang Xingqiu, Wei Shunli, 2003)

For thousands of years, the Dong have lived in harmony and friendship with other ethnic minorities in their vicinity, with close contacts, economic exchanges and cultural influences, complementing each other's strengths and weaknesses, treating them as equals and developing them together. It is certain that there have been no large-scale armed conflicts or wars of conquest between the Dong and neighboring ethnic groups in history, and there have never been any incidents of active attacks on neighboring ethnic groups by the Dong in historical records or oral history. Harmony and coexistence are the core values that exist in the hearts of the Dong people. The Dong have long been intermingled with other ethnic minorities, such as the Miao and Yao and the Tujia, and have been influenced to varying degrees by Han culture. Despite this, the Dong have absorbed many of the strengths of the other ethnic groups in their interactions, and have created a distinctive ethnic cultural system that has been developing steadily.

Miao brocade Miao brocade is called "Ba Pai" in Miao language. Miao is an ancient ethnic group, rumored to be the descendants of the three Miao and Jiu Li. The Miao are good at weaving, and at the end of the Han Dynasty, their craftsmanship was greatly influenced by Shu brocade, and produced their own brocade. Miao brocade, is a kind of weaving cotton, thread, colorful silk threads and the formation of patterns of woven fabrics; it is also known as flower weaving. Miao brocade has two kinds of narrow and wide, narrower "Miao brocade" for "flower belt", wide for "Miao brocade". For thousands of years Miao brocade accompanied by the Miao people in the life of the common people, is the girls from childhood must learn the craft, these brocade not only can be used in large quantities for clothing, quilt tops, aprons, waistbands, tied legs above the outside, and at the same time, the Miao family for the expression of love, to send gifts to friends and relatives as a token.

Brocade weaving is more common among Miao women in Hunan province, and there are wide and narrow brocades, with wide Miao brocades of seven or eight inches and short flower bands of only a few centimeters. Pick weaving, machine weaving and braiding are the three most important methods of brocade weaving. Wide Hmong brocade is mainly used for pick weaving, narrow flower belt is mainly used for weaving, and machine weaving is mainly used for weaving brocade belt.

Miao brocade pattern is rich in color, in the beginning is mainly black, with the influence of the natural environment, in the use of color above also slowly made adjustments, no longer choose a single black, but the natural color inlaid into the whole pattern looks richer, more colorful. Miao Jin generally choose a color as the main color, do the base, other bright colors to do embellishments, generally to a base color plus four to five kinds of embellishment color to match. Such as a dark base will be bright color accents, such as a bright color base, white, black, dark blue accents. The base can be a color, but also a combination of two to three colors, accent colors are generally very bright, especially like to red, crimson, red and other bright colors for the embellishment, in order to produce a strong visual impact. Miao brocade usually has dragon pattern, phoenix pattern, fish pattern, butterfly pattern, bird pattern, plant pattern, vessel pattern and geometrical pattern, etc. Due to the limitation of warp and weft, all the patterns are artistically exaggerated to make them geometrical, planarized and abstracted. According to their own understanding of patterns, Miao women arrange the colored threads or colored brocade in an orderly warp and weft interweaving with the law of brocade weaving, and combined with the aesthetic interests of the ethnic group, the objects to be woven are highly summarized and refined, the surface is driven by points, the surface is formed into lines, and the line is connected to the surface, and the zig-zag line is the backbone of the pattern, and the patterns composed of triangles and diamonds are mainly, with a few Square, and fill with continuous images, so that the whole picture with a clear primary and secondary, more harmonious colors. The Miao people, with their unique national culture and psychology, as well as their aesthetic laws and interests, have refined a variety of objects and forms from them, thus producing a unique national pattern. Compared to Dong brocades, the color scheme is bolder, and the colors of the brocades are higher in terms of purity and brightness than those of the Dong brocades. (See Figures 127 and 128)

The patterns of Dong brocade and Miao brocade are also borrowing and absorbing from each other in the long-term interaction. The Miao people living in Dong Autonomous County of Tongdao are mainly Black Miao and Flower Miao, and Dagaoping in Tongdao County is a Miao township. The biggest feature of the Miao costume there is the belt made of Miao brocade tied around the upper body. The Miao brocade in the Tongdao area and the Dong brocade have more or less the same pattern, there are many of the same patterns, such as plum flowers, star flower's, etc. However, the Miao brocade in the Tongdao autonomous region of Hunan Province and the Xiangxi Tujia and Miao Autonomous Prefecture of Hunan Province Miao brocade are very different. Take the Miao floral bands as an example, the patterns of the Miao floral bands of Xiangxi Tujia and Miao Autonomous Prefecture are mainly figurative plants, animals and utensils, while the Miao floral bands of Xiangxi Tujia and Miao Autonomous Prefecture are mainly geometrical shapes.



Figure 124 Miao Brocade

Figure 125 Miao Brocade

Figure 126 to Figure 127 Source: Photo courtesy of Xuemin Cheng

Tujia Brocade The origin of Hunan Tujia Brocade is mainly concentrated in the Xiangxi Tujia and Miao Autonomous Prefecture of Yongshun, Longshan and Huayuan, of which the Tujia Brocade of Longshan County is the most famous. In October 2003, the Ministry of Culture announced the list of the first ten pilot projects for the protection of ethnic folk culture, and Xiangxi Tujia and Miao Autonomous Prefecture was among them, and the Tujia Brocade in the West of Xiangxi Autonomous Prefecture was listed as the first batch of national intangible cultural heritage. In 2005, Tujia Brocade of Xiangxi Autonomous Prefecture was listed as one of the first national intangible cultural heritage.(See Figures 129 and 130)

The pattern of Tujia brocade is that the Tujia people, in the process of humanization of nature, express the nature through brocade as a specific form of sensation and develop and accumulate a specific natural aesthetic and cultural concepts. (Xin Yihua, Luo Bin, 2001) Tujia brocade patterns constitute a rich and varied form, mainly "Silankappu" (i.e., soil flower cover), two varieties of flower bands and hundreds of graphic forms of expression. Tujia brocade is also known as "Xilan Kapu", which is due to the Tujia language "Xilan" is the meaning of the quilt surface, "Kapu" is the flower, the Tujia brocade weaving process is often used in their quilt, the most practical function is strong. The Tujia brocade process is often used on their quilts, the most practical function, the most representative, and thus "Xilan Kapu" has become a symbol of the Tujia brocade.



Figure 126 Tujia brocade



Figure 127 Tujia brocade

Figure 128 to Figure 129 Source: Photo courtesy of Xuemin Cheng

Tujia brocade is made of cotton, hemp for the warp, coarse silk; cotton, woolen threads mixed with the weft interwoven in the whole piece of fabric to give people the beauty of the material to see the clumsy, strong rustic flavor of the texture of the United States. Tujia brocade color has a strong color effect, in the pattern organization, the main structure for the rhombus, the main body for the diagonal line, at the same time to the point for the symmetry, and repeated successive groups constitute patterns, but also the performance of biological images of geometric arrangements, and approximate thematic single decorative compositions and so on. Not only is the form beautiful, but also rich in subject matter.

In brocade decorative background color and skeleton shape color, with color is often very overall, generally for dark treatment, in order to set off the pattern color bright. Patterns within the weaving plate often come free and flexible colorful but not vulgar. Some decorations in a certain distance from a distance, presenting a convex and concave optical illusion, some have a starlight flickering sense, which are decorative color space color mixing visual effect. Unified use of dark colors and black, one is the brocade surface pattern of the backdrop, the second is more for the bottom color and edge decoration, take to the skeleton support and color contrast and harmonization effect. The first time to see the weaver pick through the color weft is always a foreigner surprised when it seems to believe in grabbing the color line, do not think of grabbing and matching, especially in the Tujia brocade rack on the present brocade is the back of the fabric threads are exposed, a board of messy linen to be viewed from the front of the brocade is in good order. Dark colors used in the background and frame set off the grid diamond pattern weft flower free colorful. "Chaos" and order, the heart has a plan, the freedom of color matching reflects the weaver's dexterity, as the old saying goes, "five colors into a text without confusion.

Yao Tapestry The Yao are a mountainous ethnic group in Hunan, mainly located in the cities of Yongzhou, Chenzhou, Shaoyang, Huaihua and Hengyang. The Yao, together with the Dong, belong to the descendants of the Baiyue people, and have lived for generations in high mountains and dense forests, which is typical of mountainous areas, and their textile culture has developed and evolved over a long period of time in the mountains and forests..(See Figures 130)

Yao brocade weaving has a long history and a unique historical and cultural background. As early as several hundred years ago, the Yao people were concentrated in Hunan and other places, and historically, weaving, dyeing, picking, embroidery and brocade weaving have been the traditional crafts used by the Yao people to make national costumes.

The Yao people are good at designing and transforming clothes and dress culture. Generations of mountain life have provided the Yao people with endless and inexhaustible springs of artistic life, and their costumes are extremely rich in Yao dress culture and Yao local characteristics. By using the most real, simple, delicate and vivid materials in their lives, following the formal law of natural beauty, and through rich imagination and ingenious conception, using the elements of points, lines, surfaces and other elements to artistically refine and summarize the materials, they weave the unique Yao costume patterns and patterns, which have a strong sense of form and artistic aesthetic value, and the Yao brocades are mainly Yao belts, Yao scarves, and Yao skirts, etc., and the most characteristic ones are also the Yao brocades of the Yao people. Yao brocade mainly includes Yao belt, Yao scarf, quilt and skirt, etc., and the most characteristic one is Yao "eight treasures quilt".

Unlike the brocade of other ethnic groups, Hunan Yao brocade belongs to the typical "warp brocade" with the most distinctive characteristics, and it is because of the special characteristics of the "warp brocade" that Hunan Yao brocade has retained the different warp-drawing and flower-drawing techniques with other brocades such as those of the Tujia and Dong ethnic groups. It is because of the special characteristics of "warp brocade" that Hunan Yao brocade also retains a different warp-drawing process from other brocades such as those of the Tujia and Dong. The pattern of Yao national costume is very wide, and the geometric pattern mainly includes: thunder pattern, cloud pattern, water ripple pattern, back pattern, and ten thousand characters pattern, which are the most common. Natural patterns mainly include: sun, moon, stars, clouds, rainbows, mountains, stones, water, etc. Plant graphics patterns are mostly taken from the natural world of flowers, plants and trees, such as: plum blossoms, peach blossoms, plum blossoms, camellias, rapeseed flowers, pomegranate flowers, lotuses, peaches, ears of grain, grass, and a variety of flowers, plants and trees that can not be named. Animal graphics mainly: dragons, phoenixes, pigs, cows, horses, deer, dogs, and so on. These sun, moon and stars, birds and animals, mountains and rivers, scenery and flowers and trees constitute the specific content of the Yao clothing pattern pattern, but also reflects the Yao clothing pattern pattern of the splendid and colorful, rich in connotations, is China's ethnic minorities brocade weaving process in a bright jewel of the night. Cotton thread, linen thread and silk used in Yao brocade are all self-seeded, self-tuned and twisted. Yao brocade is generally made of cotton as warp and color as weft, and it is formed by the combination of these two kinds of interwoven warp and weft threads. Because the Yao brocade weaving technology and its culture have been preserved more

completely, and the Yao brocade technology is widely used in life, so the Yao brocade can occupy a place in today's ethnic culture. Since ancient times, Yao culture has been complemented with the customary culture of the local people of Yao, which makes the Yao brocade weaving technology and Yao culture more closely attuned to the Yao brocade, Yao brocade has been able to have a higher level of enhancement, which is a matter of concern to the people. Yao township by the Yao brocade influenced generation after generation, it promotes the exchange and improvement of national culture and national crafts at the same time, but also promotes the development of the Yao township economy and the prosperity of the cultural undertakings, which are derived from the daily life of the Yao people, the Yao people's brocade patterns are derived from the beautiful things and objects around them, more reflecting the Yao people to express the hopes and hopes for a better life.



Figure 128 Yao brocade
Source: Photo courtesy of Xuemin Cheng

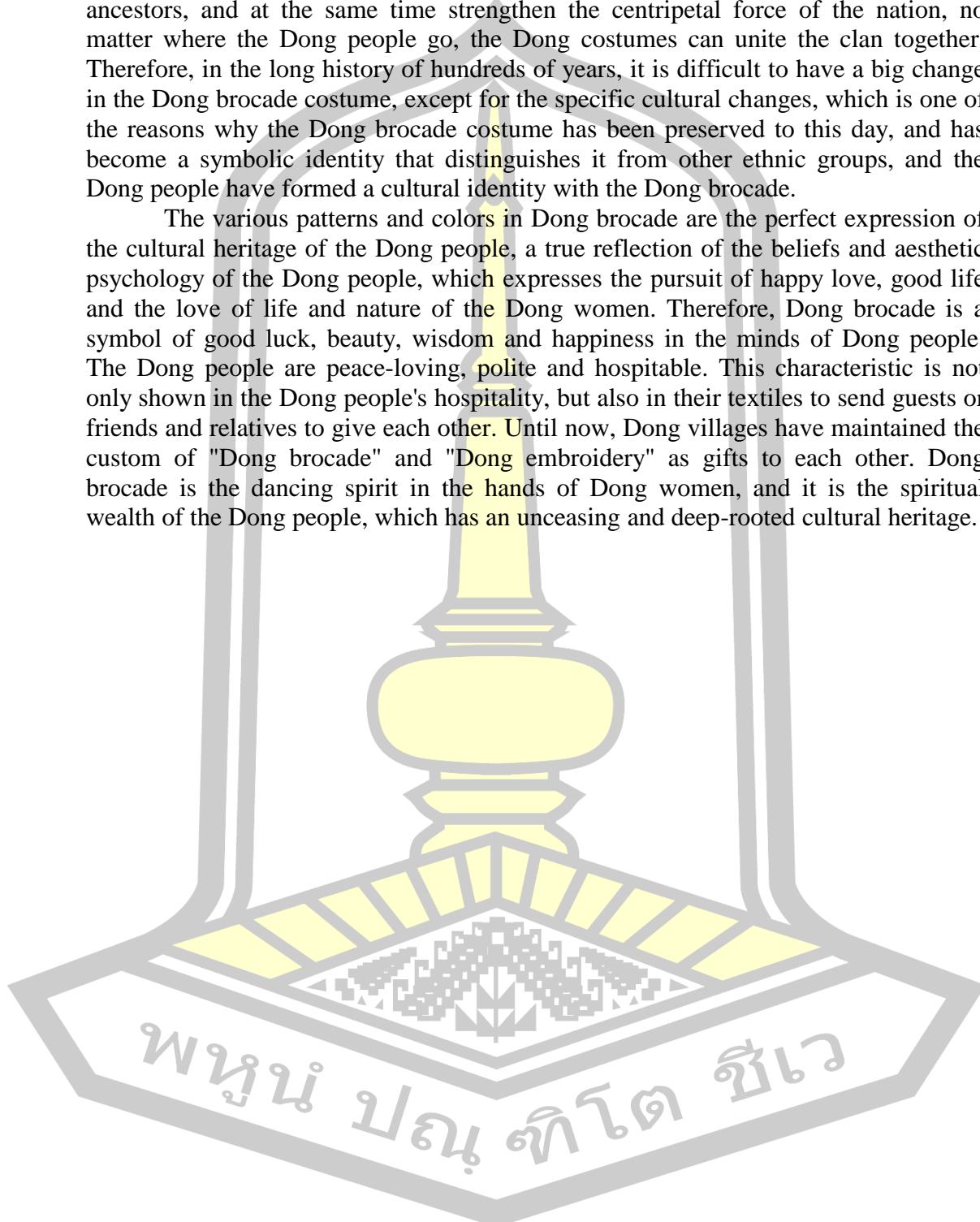
5. Conclusion

Dong brocade is produced in the life of the Dong people, closely related to the life of the Dong people, it witnesses the life course of the Dong people, is the carrier of the history and development of the Dong people. The inheritance of Dong brocade not only reflects the Dong people's treasure of traditional national handicrafts, but also is an important symbol of ethnic identity and cultural self-confidence, reflecting the spirit of the Dong national culture.

Dong women have created rich patterns of Dong brocade in their life practice, which are the Dong people's desire for a better life and also contain the beliefs and culture of the Dong people. Through these patterns, Dong people enhance their love for nature and life, and generate strong national cohesion by virtue of cultural pride. Its function is multifaceted, and in the absence of written records, Dong brocade costumes can be said to be the history book of Dong culture, which reflects the spiritual beliefs of Dong people in terms of shape, pattern and tone, such as ancestor worship, nature worship, totem worship and fertility worship, as well as witch culture. Reproductive worship, etc., there are witch culture, Nuo culture, culture and "Sa" culture recounts the ancient myths and legends of the Dong people and history books,

become a symbol of the clan. In short, the Dong brocade costumes are like an invisible force, expressing the Dong people's prayers for the blessing of their ancestors, and at the same time strengthen the centripetal force of the nation, no matter where the Dong people go, the Dong costumes can unite the clan together. Therefore, in the long history of hundreds of years, it is difficult to have a big change in the Dong brocade costume, except for the specific cultural changes, which is one of the reasons why the Dong brocade costume has been preserved to this day, and has become a symbolic identity that distinguishes it from other ethnic groups, and the Dong people have formed a cultural identity with the Dong brocade.

The various patterns and colors in Dong brocade are the perfect expression of the cultural heritage of the Dong people, a true reflection of the beliefs and aesthetic psychology of the Dong people, which expresses the pursuit of happy love, good life and the love of life and nature of the Dong women. Therefore, Dong brocade is a symbol of good luck, beauty, wisdom and happiness in the minds of Dong people. The Dong people are peace-loving, polite and hospitable. This characteristic is not only shown in the Dong people's hospitality, but also in their textiles to send guests or friends and relatives to give each other. Until now, Dong villages have maintained the custom of "Dong brocade" and "Dong embroidery" as gifts to each other. Dong brocade is the dancing spirit in the hands of Dong women, and it is the spiritual wealth of the Dong people, which has an unceasing and deep-rooted cultural heritage.



CHAPTER V

Re-Invention of Tradition

The British historian Eric Hobsbawm pioneered the concept of the "*invention of tradition*", arguing that "tradition" is essentially "invented" in "modern" social life, and that "invented tradition" necessarily implies continuity with the past. *Hobsbawm* pioneered the concept of the "invention of tradition", arguing that "tradition" is essentially "invented" in "modern" social life, and that "invented tradition" necessarily implies a continuity with the past. He also points out that constructed and invented "traditions" are created when rapid social transformations weaken or even destroy the social patterns appropriate to the "old" traditions and produce new social patterns to which the old traditions no longer fit. (Eric Hobsbawm and Terence Ranger, 1983) The nature of invented traditions is a formalized and ritualized process, characterized by a connection to the past. The development of contemporary Dong brocade is based on the cultural identity of the Dong people. Due to the economic development of the Dong region, the demand for living and cultural and artistic products has risen, therefore, when the Dong brocade changed from a single self-produced and self-use production method in the past, the "new traditional" Dong brocade patterns and products, which are linked to the past civilization of the Dong people as well as appropriate to the generation, have been continuously constructed. constructed.

This chapter builds on "*The Invention of Tradition*" by emphasizing that the reinvention of tradition is a continuous process and points to the contemporary innovation of an invented tradition, hence the term "re-invention". In other words, only when the tradition is under constant cultural change and reinvention can it survive and intervene in the traditional art, thus reconstructing the tradition. Therefore, the "*re-invention of tradition*" is a product of the influence of the times and the construction of discourse, so that the inheritance and protection of the intangible cultural heritage of Dong brocade constitutes a new tradition in the interpretation of the new era. This chapter is divided into three parts. The first part introduces the current situation of the tradition and reinvention of Dong brocade, and examines the factors leading to this situation. The second part analyzes the contemporary "re-invention" of Dong brocade in terms of the change of raw materials and types of brocade, and the third part introduces the innovation of creative thinking in contemporary Dong brocade.

1. Tradition and Reinvention of Dong Brocade

1.1 Tradition and change

Dong brocade, as a unique symbol of national culture, has been subjected to more and more impacts and influences with the economic and social development of the Dong region and the deepening of interaction with the outside world. The Dong people have created a splendid Dong brocade culture in the long river of social development. Dong brocade is one of the cultural heritages that have been preserved completely for thousands of years, which not only provides a reliable basis for the

study of the history of the Dong people, but also lays a solid foundation for the inheritance and development of the excellent traditional culture of the Dong people. Because the Dong brocade is always in a constant state of evolution, it can serve as a representative of national culture. The universality of this evolution is regarded as a constant factor in the whole social and cultural system, which constitutes one of the most fundamental laws of cultural development. In the process of Dong brocade culture evolution, inheritance and mutation are the two cultural phenomena that cannot be ignored. In a sense, it is the inheritance and mutation of old cultural factors that constitute the development of Dong brocade culture. In the process of variation of Dong brocade culture, "acceptance" is the most important factor. People's acceptance of the old Dong brocade culture will naturally form the inheritance, the more the acceptance, the more obvious the inheritance phenomenon, the slower the development of Dong brocade culture, and the acceptance of the new Dong brocade culture, it constitutes a mutation, the more the acceptance, the more the mutability of the Dong brocade culture is also more obvious, when this acceptance of the speed and scale to reach a certain level will form a kind of rupture of the Dong brocade culture, which will produce a kind of leap and qualitative change. and qualitative change.

Tradition and change are two forces that drive social progress, and change is an inevitable phenomenon of social development. The positive nature of change can only be ensured if it occurs and proceeds in a balanced and stable state and in accordance with certain laws. Stability is a prerequisite to ensure that change occurs and proceeds in a positive and orderly manner, and stability depends mainly on tradition to maintain. In fact, if there is no change, the tradition is just a stereotyped accumulation of experience. In the Dong region, cultural changes are constantly taking place, and traditions are constantly being adjusted and new accumulations and combinations are being made in order to adapt to the changing situation; cultural changes are continuous, inevitable and unstoppable.

Dong brocade has always had its own cultural ecology of adaptability, functionality, organic, is a more consolidated organic system. The brocade of an ethnic group is always closely connected with the evolution of its overall culture, so Dong brocade is not only the intuitive material culture, but also contains very profound spiritual and cultural connotations. The multi-cultural spirit of Dong brocade is far beyond the function and significance of other carriers. Dong brocade culture has changed along with the history and development of the Dong people, and while preserving its own culture and influencing other ethnic groups, it has also absorbed the essence of other ethnic groups, forming a vibrant and colorful culture of the Dong people.

Today, it is a fact that the Dong society has entered the system of "market economy", and the corresponding social transformation has taken place; these traditional inheritance mechanisms have undeniably suffered a great impact in real life. In the stage of social transformation, with the drastic change of social system and the rapid development of commodity economy, the traditional Dong society and Dong culture are undergoing great changes, and will inevitably use their own cultural inheritance mechanism to transform, produce and disseminate in new forms.

A scholar who has studied Guizhou's ethnic groups for many years has written insightfully about the phenomenon of social transformation among ethnic minorities: "In a relatively self-contained ethnic society, there is no crisis in cultural transmission.

But when it can no longer live independently in complete self-sufficiency, and its social means of living have to rely more on exchanges with the outside world, the cultural rules will change accordingly, and the original culture will reconstruct the inheritance mechanism. After the reform and opening up, the transformation of the whole society has made an unprecedented break with the original closure of the ethnic minority societies, and the influence formed by the interaction with the outside world has entered into all levels of life. The essence of the changes produced by opening up is to make their production and life enter into a wider social division of labor system, and become a factor in the interaction of the whole society, so that their own national culture can no longer be limited to the original mode of production to pass on, and the inheritance mechanism of the culture has undergone a drastic change." (Liu Zongbi, 2008)

Many clansmen in the Dong region share the same profound feelings, Dong brocade craftsman Huang Ye said:¹⁰ "The most notable manifestation of the evolution of Dong brocade culture in these decades is that Dong culture is no longer a closed social environment, which affects the autonomy to their own culture." (Huang Ye, 2012) The strong foreign culture will affect the inheritance of Dong traditional culture and accelerate its change, which presents a neutral driving force that will affect the uniqueness of Dong culture. Especially under the influence of present-day globalization, such social and economic changes have the tendency to separate the traditional Dong brocade culture from the real life, and also affect the unity of the Dong culture.

From Liu Zongbi's analysis of the social changes in the Miao and Dong Autonomous Region of Qiandongnan, the following aspects are important: 1. Gradually expanding the mode of inheritance from one that is mainly inherited from within the ethnic group to one that is intermediated by interaction with the ethnic group; 2. Gradually moving towards the realization of cultural transmission through the reliance on and reconfiguration of the modern production transition; 3. Weakening of the survival of ethnic cultures against the backdrop of economic integration, and the strengthening of the dependence on governmental forces for the transmission of their culture. transmission has strengthened its dependence on government forces. (Liu Zongbi, 2008).

Indeed, while welcoming the rich material achievements bestowed by modern civilization, many precious traditional cultures and handicrafts of ethnic minorities are gradually withering and fading away. Dong brocade is one of the most well-preserved, crafted and exquisite brocade art in China. Dong's patterns, colors, craftsmanship techniques and the special knowledge and skills associated with them bloom again with the unique charm of local culture. However, the current situation is not ideal for the long-term development of Dong brocade, because the wave of modernization has completely changed the traditional social structure and mode of life, and the reality of quick profits has directly impacted on the fragile folk craftsmanship, making the latter gradually detached from the needs of society. However, with the maturity of the general environment of reform and opening-up ideas, Dong brocade has been revived, but unfortunately, the Dong people failed to grasp this opportunity, most of them still go to work in the coastal cities to earn immediate reward as a matter of urgency, resulting in this traditional culture has not been the development it deserves, but rather, it presents certain limitations in real life.

1.2 Tradition and modernity

"Tradition" and "modernity" is an "age-old" topic in the humanities and social sciences. In the western society, the relationship between "tradition" and "modernity" has a duality, that is, "modernity" is both the negation of "tradition" and the emergence of "modernity" from "tradition". In Western society, the relationship between "tradition" and "modernity" has a dual nature, i.e. "modernity" is both the negation of "tradition" and the birth of "tradition"; while in Chinese history, modernization was transplanted from the West, and it is a process of "being modernized", which is at the cost of rejecting Chinese tradition. Therefore, for quite a long time, "tradition" and "modernity" have been an either/or dichotomy (Yao Xinzhong, 2015), and this narrow understanding is also reflected in the traditional reinvention of Dong brocade. Nowadays, in the process of Dong brocade development, we need to re-examine the relationship between "tradition" and "modernity". The author thinks that the relationship between "tradition" and "modernity" is by no means a dichotomy, and "modernity" is not a simple remodeling of "tradition". "Modernity is neither a simple remodeling of tradition nor a complete rejection of tradition, but a relationship of mutual existence, i.e., only with the emergence of modernity can there be the so-called tradition. The meaning of "tradition" is relative to "modernity", and "tradition" is a kind of "modernity". The meaning of "tradition" is relative to "modernity", and "tradition" is an "invention" of "modernity". (Zheng Hangsheng, 2007)

Ethnic minority handicrafts are an important part of our traditional culture, however, with the influence of economic globalization. Changes in people's lifestyles have made many traditional skills become history or are slowly disappearing. In contemporary society, people's attention to traditional skills is not only from the perspective of the discipline, but also more attention to the field of production, interpretation and understanding from the industrial point of view, the author through the field survey, it is not difficult to find that nowadays in the Dong gathering area many traditional skills in the impact of modern technology are facing all kinds of challenges, and the inheritance of skills is difficult. However, the identity and sustainable development of Dong culture cannot be separated from the support of these excellent traditional skills. Therefore, the traditional inheritance system can no longer meet the heavy responsibility of inheritance, how to "re-invent" the inheritance system of Dong traditional skills in the process of modernization? Can the contradiction between modern technology and traditional skills be reconciled? These are the real problems that need to be thought about and solved.

"The heritage of traditional ethnic crafts has always been in living flux, showing different types of prosperity, mutation and decline, with the main motivation lying in the production, management and consumption of traditional ethnic craft products. Different changes have occurred under the influence of many forces in modern society, and the demand for ethnic crafts by characteristic consumer groups is the basic condition for the continuation and development of such ethnic traditional crafts. For the different types of flux of national traditional craft heritage, corresponding protection measures should be taken respectively" (Zhang Jianshi, 2017), Dong brocade weaving skills are also in a living flux, and its type of flux is not a single one,

but it is a thriving flux state while mutating, and behind this state of flux, it is the result of the joint action of many factors.

Traditional Dong brocade production has always been based on family production, mainly to meet the daily use of family members, and did not put into the market for sales hole Tongdao, Dong Autonomous County is a multi-ethnic settlement, with the development of the economy, the county and the villages are increasingly close links between the inter-ethnic interactions have also made some of the traditional habits of the Dong people in the gradual change of the Dong people are no longer wearing heavy Dong brocade made of clothes, because different fabrics of different colors can be bought in the rush, people also gradually eliminated the Dong brocade quilt tops, because the complete set of bedding is more fashionable and convenient, people have lost the Dong brocade People no longer wear heavy clothes made of Dong brocade, because different fabrics of different colors can be bought in the market, and people have gradually eliminated the quilt tops of Dong brocade, because complete sets of bedding are more fashionable and convenient, and Dong brocade has lost some of the main ways on which it relies for survival, and there are fewer and fewer users of Dong brocade. The weaving of Dong brocade takes a long time, and it is not very convenient to sew and wash, plus the weaving method of Dong brocade determines its pattern type, color composition and overall visual effect is relatively single, which is also an important reason leading to fewer and fewer Dong brocades.

Throughout the development of traditional handicrafts, we can clearly see that traditional handicrafts have been continuously marginalized while technological revolutions have taken place one after another, and these marginalized traditions have become today's "legacy ". Traditional handicrafts in the 20th century have experienced the highlighting of individualism, the development of household production, the fervor of mechanical production and the accumulation of the return to pure handicrafts. In the twentieth century, traditional handicrafts have experienced the rise of individualism, the development of home-based production, the fervor of mechanical mass production, and the accumulation of a return to pure handicrafts, which is undoubtedly a series of ups and downs, and also reflects the "keeping up with the times" of traditional handicrafts. The "skill" of handicraft can be divided into technique, skill and technology. Technique is the effective way of solving problems in the craft process; skill is the sum of the craftsman's subjective ability (insight and physical ability); and technology is the abstracted and relatively objective knowledge of the craft. High skill is a kind of body and brain coordination ability and creativity that the subject develops after repeated practice and repetition. (Zhu Chunlin, 2016) As in the case of Dong girls weaving Dong brocade on a loom, they can chat while weaving. Talking does not affect the interweaving of warp and weft threads in their hands, which seems to be inadvertent, but in fact is the embodiment of skillful skills, and those patterns have long been memorized, which is a kind of long-term accumulation of one's own experience, which sometimes cannot be well "transmitted orally", and can only rely on the body to slowly summarize and slowly experience.

Mauss points out that "technology, from tradition, is an act of utility" (Marcel Mauss , 2010). Whether it is a ritualistic technique with representational qualities or a living technique that is only intended for daily use, technology demonstrates its own utility in terms of validity and long-term continuity. People realize certain functions

and achieve their own purposes by mastering certain memories. The Dong brocade weaving skill plays an important role in the traditional production and life practice of the Dong people. Because the skills themselves bear the imprint of local culture and are rooted in the cultural soil of the local society, these traditional skills are an important carrier of regional cultural identity and have the value of survival.

With the development of the economy, the life of the Dong villages has also undergone radical changes, people are accepting new things every day, the original village can only be reached by foot, but now also gradually built through the village highway, the network signal also covers the Dong gathering areas. Modern technology has permeated every aspect of the Dong's existence, and traditional skills have been impacted. The conflict between tradition and modernity is inevitable, and in this contest of power, people are willing to accept more efficient and convenient modern technology, while slowly abandoning some traditional skills. However, it is these traditional skills that present the survival needs and aesthetic ideals in the traditional settlement space, witnessing the development of local society and local culture in the Tongdao. The formation of Dong brocade making skills in the Tongdao area is not based on any earth-shaking myths or legends, but only on people's daily life, which has been passed down from generation to generation. The development of Dong brocade weaving skills in the Tongdao way, there is no sensational foreign trade, there is only the reality of self-sufficiency, from the connotation of the Dong brocade manufacturing technology also contains the material level and the spiritual level of the double connotation. The material level focuses on technology, from the picking of cotton to the processing of cotton yarn, from the finishing of the yarn to the loom, each link of the process reflects the rigor of the process. The spiritual level focuses on the conceptual, from the arrangement of patterns to the conception of colors, all of which reflect the concepts of creation and aesthetic ideals formed by the Dong girls in the long-term practice of craftsmanship.

"Tradition" and "modernity" are not irreconcilable, and modern technology and traditional skills can be developed through integration, and differences can be sought through collision. Integration is not to erase the differences between the two sides of the conflict, nor is it to eliminate the existence of tradition, it is more of a kind of understanding, standardization, adjustment and guidance. Integration is not purely external coordination and management, but more of an internal balance, synergy and cooperation achieved by competition and conflict. Integration is not a one-time "surgical" solution, but a continuous dialogue, coordination, judgment, balance is constantly broken and constantly seeking a new balance, is a continuous debugging of the historical process. (Wu Jun, 2013) Dong brocade manufacturing techniques have been similarly impacted by modern technology, and the efficiency of jacquard machines is beyond the reach of traditional hand weaving. With modern changes and people's lifestyles, many of the functions of Dong brocade have gradually disappeared, people's consumption and aesthetic concepts are changing, and traditional techniques are not attractive to the younger generation. With the protection of intangible cultural heritage, people are slowly realizing the importance of these traditional skills that represent the culture of the Dong people, and foreseeing the possible intergenerational rupture and alienation of the inheritance of these skills themselves. In such an environment, the study of ways to protect and pass on the traditional handicrafts of the ethnic groups, and the "re-invention" of traditional skills

in the contemporary society are issues that need to be studied in depth. Today, with the rapid development of science and technology, it is impossible for us to block all the modern technologies. Therefore, in the inheritance of Dong brocade weaving skills, we can fully consider various forms of "re-invention", so that the inheritance of traditional skills reflects the hierarchy and diversity, so that the protection and inheritance measures are more targeted and feasible.

The protection and inheritance of traditional handicrafts should first be allowed to return to the daily use of the general public, both in the production of marketable goods and in the creation of handicrafts. The creation of handicrafts, neither of which can be favored. Although the use of traditional Dong brocade has been decreasing in recent years, there have always been people still using it in the bearing of the Dong people. With the national protection of intangible cultural heritage, people are again focusing on the Dong brocade. 2006, the government of Tongdao County began to collect and organize the Dong brocade, and in May 2007, the Culture Bureau of Tongdao County, as a protection unit, declared the Dong brocade as a project on the Chinese national intangible cultural heritage list. 2008, the Chinese government announced the second batch of national intangible cultural heritage projects. In 2008, the Chinese government announced the second batch of national intangible cultural heritage projects, and the Dong brocade weaving technique was selected among them, which started the rapid development of Dong brocade in Tongdao, and at the same time, the tourism industry in Tongdao is also slowly developing. Companies and stores producing and dealing in Dong brocade products have gradually emerged, and commercial intervention has brought Dong brocade from self-sufficient production to marketing. Many Dong women have established a basic employment relationship with the companies and stores. The Dong brocade weaving technique covers a relatively wide area within the territory of Tongdao County. According to the data from May 2007 when the project was declared on China's national intangible cultural heritage list, the main townships involved in the inheritance genealogy are: Huangtu Township, Longcheng Township, Broadcasting Yang Township, Yatunbao Township, Pingtan Township, Dupo Township and Shuangjiang Township.¹⁰ There are 46 weavers in the inheritance genealogy, all of them are women, the inheritance mode and family-oriented, there are 26 people with elementary school education level and 20 people with middle school education level. From the age structure, the oldest 59 years old, the youngest 23 years old, the inheritance of the population is mainly concentrated in the age of 40 years old and above, a total of 37 people, accounting for 84.43% of the entire inheritance genealogy. In recent years, with the expansion of the influence of Dong brocade, more and more young people have also returned to their hometowns and started to learn the Dong brocade manufacturing skills again.

The Dong brocade weaving technique has attracted a lot of attention since it was selected as a national intangible cultural heritage list, and this traditional technique has been more comprehensively inherited and protected under the support of relevant policies. At present, the government has recognized three representative inheritors, namely, Su Tianmei, a national-level inheritor, Wu Nianji, a provincial-level inheritor in Hunan Province, and Wu Cailu, a municipal-level inheritor in Huaihua City. The national and provincial representative inheritors are subsidized every year, while the

¹⁰ Relevant Data Statistics National Intangible Cultural Heritage List Project Declaration, People's Government of Dong Autonomous County of Tongdao, May, 2007

municipal inheritors have not yet implemented the subsidy policy. With the increase of media publicity, Dong brocade also appeared many times in Beijing, Shanghai, Shenzhen, China to participate in large-scale non-legacy festivals and cultural expositions of the activities, the influence is getting bigger and bigger.

1.3 Changes and unchanges of the aesthetic value of the Dong nationality

In the early stage of human development, because of the meagre ability to control nature, people were still unable to resist the harm caused by natural disasters. Under such circumstances, it was very difficult for a person to survive independently in nature. Therefore, in the social life of human beings, a group was naturally formed, and the social organization of primitive clans and tribes appeared. This social organization has its own special mission, which is to require its members to maintain the clan and residential areas or tribal security and interests. Therefore, clans and tribes have to be centered and united internally to resist the invasion of foreign enemies and to avoid being exterminated or replaced by another clan or tribe. In recent times, there are still some villages in the Dong area with such a way of life, and the "money" organization of the Dong is the most obvious example. "There are two kinds of organizations: large and small. Generally speaking, small villages are small, and a large number of villages are organized into large ones. Each district includes many villages that are related by flesh and blood, and set up many common terms. The terms of the contract to control the internal management, to maintain public order, to ensure that each member of the matter from the living labor, and to protect the role of their common interests, and externally have the role of protection and resistance. (Shi Kaizhong 2009) Compared with other ethnic minorities, the Dong group is more likely to form a group consciousness, and the group consciousness is less likely to be challenged after it is formed. Therefore, the existence of the organization, "Paragraph", contributes to the formation of a strong group consciousness of the Dong ethnic group in the villages in the special production and social practice.

This sense of community is also reflected in the aesthetic sense of the Dong people. Each generation of Dong women, based on their own experiences, combines figurative common life with abstract imagination, and then skillfully weaves the images formed in their minds into various kinds of fabrics, forming a fine and complete overall pattern, which gives the process a new beauty of embroidery. This outstanding folk brocade weaving technique of the Dong people is the result of the hard work of women from generation to generation, and in fact, it is an ethnic heritage carried out and accomplished under the guidance of the group's sense of aesthetics.

Most of the peoples of the world have experienced the development process from primitive society to modern society. However, the development history of the Dong is unique in that the Dong region crossed directly from a primitive society to a feudal society. (The phenomenon of oppression and exploitation was even more serious in the Dong region, resulting in the continuous resistance of the Dong people. In the Ming and Qing Dynasties, Wu Mian and others led the Dong peasants to fight against the government in order to pursue a comfortable job and a better life. In other words, even though the external world was moving towards an era of violence, the custom of living in peace and contentment, freedom and pleasure, and reverence for

nature continued to be passed down from generation to generation in the hearts of the Dong people. Therefore, most of the Dong's patterns, embroidery crafts and folk art are natural flowers, birds, insects, fish and other auspicious objects, and the contents of these objects are peaceful, harmonious, natural, or the worship of God, or the desire for a happy life, which can also be said to be the expression of the creator of the imagery for the future wishes. For example, "Golden Rooster with Pomegranate" is a metaphor, meaning that the golden rooster has brought the golden pomegranate to human beings, so that they will live longer and have a good harvest, and many flowers, birds, insects and grasses on the pattern show the beauty of vibrant and peaceful scenery and quiet harmony. Because most of the creators of the imagery are rural women at the grassroots level, it seems that the traditional Dong embroidery never emphasizes "power" and "influence", nor does it imply the interests of a particular class.

With the development of Jingwan, Dong brocade is not only a necessity for daily life, but its functions are also increasing and becoming more and more complicated. For example, the function of gifts, gift exchange with friends and relatives; the second is the function of love tokens, that is, the young woman to the lover's tokens, the third is the function of the traditional custom of offerings, whenever the walled village ancestor sacrifice, the ancient custom of sacrificing Sa, the Dong brocade is the necessary sacrificial objects; the fourth is the function of the art of the work of art, these brocade embroidery itself is a superb work of art; the last is a major function of the first four baked out of the Dong brocade is contracted to strengthen the function of self-identity and national consciousness. The last one is a significant function that is emphasized by the first four items, that is, the Dong brocade is contracted to strengthen the self-identity and national consciousness of the Dong people. Dong brocade and embroidery are closely related to the life of the Dong people, not to mention that Dong brocade has been given the value of modern culture, aesthetics and commodities; in other words, the comprehensive value of Dong folk brocade and embroidery should not be underestimated, no matter it is as a piece of art or as a real commodity.

Some middle-aged women weave beautiful household items, such as embroidered pieces on straps or clothing, not only to decorate or beautify their lives, but more importantly, to pass on their skills to the younger generation through careful weaving and embroidery from the perspective of the aesthetics of life in the Dong ethnic minority. For young girls, the more important purpose of both brocade weaving and embroidery is to show their talents, to let all people see their excellent craftsmanship, and at the same time to gain the favor of the object of their desire. In the custom of the Dong people, to evaluate whether a girl is qualified or not, the main thing is to see whether her palms are woven to a high enough standard and whether the flowers embroidered on the palms are outstanding or not; a girl with superb weaving and embroidery skills always has a reputation full of villages, which has become a symbol of the halo of a beautiful girl. On this basis, together with the wit of the Dong women, the beauty of the Dong embroidery craft is constantly created, which also makes the Dong embroidery craft proudly inherited, and continuously improved and developed in the long course of history.

With the rapid economic development, mainland China is gradually entering into a modernized society. The huge consumption brought by the market economy during the social transition has shaken the cultural identity and cultural beliefs, and most of the developed villages nowadays have evolved into highway commodity streets.

With the construction of modern cultural and recreational facilities and the gradual popularization of mass media, the intellectual component of people's daily recreational activities has become more and more obvious. In many areas of the Dong, cultural rooms, libraries and cinema teams have been established, and sightseeing has become popular among rich farmers. The cultural industry represented by tourism in the Dong region packages, processes and produces the Dong brocade culture, which has deep national connotations, and recreates the history and splendor of the nation. The Dong people have developed the traditional Dong brocade products into gifts, collectibles and commodities; the traditional Dong accessories and accessories have been deeply revitalized to go to the market and into the life of non-Dong families; the intangible cultural heritage festival has been combined with economic, trade and sightseeing activities, and the traditional arts of Dong brocade represented by Dong people of all ethnic groups have been integrated into the exhibition; the government civil servants who promote Dong brocade culture wear Dong dresses during major official business and festivals as well as leisure and sightseeing; the sightseeing industry has been boosted by the Dong brocade culture, and the Dong culture has become the main source of tourism. wearing Dong costumes; adding Dong brocade museum buildings to sightseeing spots, as well as recommending, selling and servicing Dong brocades, and so on. (Cao Hanjuan, 2010) All of the above shows that Dong brocade has shifted from supplying the daily life labor of the ethnic people to being used in the display of national culture and national style. As the Dong brocade products have been changed due to commercialization, in other words, marketization gradually determines the content of the commodities, the Dong brocade aesthetics will be changed in some ways by the influence of the outside world.

2.Traditional reinvention of the production process of contemporary Dong brocade

2.1 Evolution of raw materials

The clothing fabrics of the Dong people, like other ethnic groups, have gone through a series of evolutionary processes, i.e., from leaves and barks of trees, herbs and vines, kudzu cloth, linen, silk, cotton and chemical fabrics. In real life, although a large number of new fabrics have been used, but the traditional cloth has also been continuously manufactured and applied. After a long period of time, such as the emergence of cotton, until the establishment of the People's Republic of China government in 1949, the remote mountain villages of Jinping, Jiuzhai, Jianhe, Xiaoguang, Liping, and Congjiang counties in Guizhou Province, the Tongdao County of Hunan Province, and the Sanjiang County of Guangxi Province, still wore their own sewn linen clothes. Dong villages such as Shiyin and Xiaoban in Jinping Jiuzhai also all still retain the intact crafts of hemp planting, hemp thread making,

weaving and dyeing. (Fu, Anhui, 2003) In the rural areas of the Dong, because the transportation to the outside world is not very convenient, the introduction of marketable threads is still partly difficult, so it is still possible to see the use of self-sufficient cultivation of Dong brocade raw materials.

Traditional Dong brocade is carefully woven with earth silk and cotton threads. In the past, Dong people made their own products from growing mulberry and raising silkworms to reeling and twisting threads, from planting cotton, to spinning and twisting threads, and then using their own planted and modulated dyes to dye the threads into various colors. Each process is condensed by the sweat and blood of the Dong women, and all of them are integrated with the hot emotions and aesthetic interests of the Dong people, and all of them are real handicrafts.



Figure 129 Cotton thread dyed with indigo
Source: Image courtesy of Wu Bo

Reeling Reeling is to spin silk thread and weave silk cloth. The Dong region has a humid climate, which is very suitable for growing mulberry trees. Reeling first from the beginning of sericulture, every spring, the silkworm pupa into a butterfly cocoon, sericulture family with hay in the sericulture room on a thick layer, so that the butterflies in the top of the eggs, after a while, the eggs into young silkworms, picking fresh mulberry leaves chopped up and fed. Silkworms should be carefully cared for, but also feed three or four times at night, but also pay attention to the cleanliness of the silkworm room, the feces of the worm can easily cause bacterial infections, silkworm larvae are prone to disease or death. And silkworms most avoid irritating odors, similar to the fear of kerosene, pesticides, wine, etc., the development of silkworms is not good. What's more, it should be prevented from damage by insect and bird bites. Silkworm room temperature can not be too high, to a certain time, but also in the silkworm room to build some branches, easy for silkworms to climb up to spit silk, and so on all the silkworms into cocoons, the cocoons are all taken off in a cauldron with boiling water to cook, while stirring with a stick. After cooking, prepare a half-arc bamboo bow, the cocoon out of the silk head, set on the bamboo bow, reeling into a line, drying spare. Reeled silk thread, some used to make silk clothing,

silk quilt, good warmth. Dyes can also be used to dye silk into various colors, women can also be used to do embroidery, pick flowers.



Figure 130 Hand-dyed silk threads
Source : Photo courtesy of Xuemin Cheng

Hemp In addition to mulberry silkworms, hemp was also woven into clothes and rolled into ropes in minority areas in ancient times. Hemp is obtained from various types of hemp plants in the fiber, there are many types of hemp, mainly ramie, jute, hemp, hemp, flax, flax, hibiscus and so on. Can be used as raw materials for textiles are many, similar to cotton hemp such as flax, Luobu linen, thickness and length similar to cotton and have good air permeability, can dissipate moisture and heat, and lightweight, worn on the body cool, anti-mosquito and not easy to contaminate. Hemp textiles can be blended with many materials, such as cotton, wool, silk or chemical fiber. Jute, hibiscus fiber is shorter, can only be used to do the harder sacks, not suitable for human wear. The custom of planting hemp in ethnic minority areas has continued, and many Dong people still keep twine and sacks in their homes, which are used in some rituals and white wedding ceremonies.

With the implementation of the reform and opening up of mainland China in 1978, foreign textured yarns, eyed yarns, etc. entered the Dong area, and Dong women began to buy foreign threads in the market, known as "market threads", to pick flowers. The biggest advantage of "market thread" is that it is colorful and colorfast, which not only saves time but also has a better aesthetic effect than the traditional yarn with complicated production process. (Cao Hanjuan 2010) In the last decade, weavers have almost always used acrylic yarns and cotton weft yarns mixed together to make weft threads "picking flowers", which Dong brocade weavers say are "the most popular for brightly colored woven works of art", and which, due to the change in raw materials, have led to the development of the Dong brocade. As a result of the change of raw materials, the function of Dong brocade began to extend, from the past purely practical and then turned into decorative.

Municipal Threads During the author's fieldwork in the Tongdao County, the colored threads used by the Dong people nowadays are all finished threads bought from the market, mostly made of polyester, acrylic and polyester-cotton. According to contemporary Dong people, initially, these beautiful colored threads were brought over by the sellers who walked through the countryside. The sellers brought the colored threads into the Dong villages, and together with the improvement of the Dong brocade weaving techniques by the Dong people, the colored brocade came into being later. National Dong brocade inheritor Su Tianmei told the author:

In the early days, our local people were using indigo for plant dyeing threads, and the color that came out was only blue, which was the most primitive color. The colored brocade was added later when the industrial processed colored threads came, and only then did the colored brocade come into being. In the past, the Dong people did not have the habit of dyeing plants, such as dyeing red. In the past, the colorful threads were sold by those goods sellers and grocers, and we bought many colors of threads from them, including blue, green, red and pink, which were later added to the brocade. When the sellers entered the village, they carried a stretcher with a rattle in their hands and shook it "dong, dong, dong". They sold everything, and if we had money, we would buy it, and if we didn't have money, we would exchange rice and poultry with them. Many of their goods were bought from Liping in Guizhou Province, where there is a commercial street called "Qiaojie", which used to be very prosperous, and the sellers went to Qiaojie to buy goods and then sold them to our Dong village. Some of these sellers are from Tongdao, many are from Guizhou, and most of them are Han Chinese and speak Chinese.

Polyester and Woolen Threads Now the raw materials for weaving Dong brocade have changed a lot, more and more kinds of them are being used, and it is already rare to use, spinning and dyeing the threads by themselves. Polyester sewing threads and woolen threads are now more commonly used in the rural areas of the Dong. For example, Dong Pa, which is mainly composed of white and blue color, now mostly chooses polyester sewing thread bought from the market. Children's straps also appeared polyester, acrylic, wool such material, color polyester and acrylic thread bright bright colors, purity and brightness are relatively high, with the Dong brocade on the visual effect is good, so by the Dong women love, and wool tuning weave out of the details of the pattern outline will be because of the wool is thicker and overlap in the together, the visual effect is slightly rough, but because of the wool relative to the yarn is relatively thick, weave up fast, so the Even if the pattern is rough, there are still many people who will use wool to weave. Generally, Dong women use wool to weave Dong for their own use, mostly used for pillow scarves, backpacks, spit pockets and so on.

Mulberry Silk and Linen With the development of commercialization of Dong brocade, in order to make Dong brocade closer to modern aesthetics in terms of face value and texture, besides polyester, acrylic, wool and other materials, people have tried to apply more materials in Dong brocade weaving process. Mulberry silk is People are familiar with a kind of silk material, it is the natural fiber of long fibers, the length of which can be directly for weaving. Silk is strong and elastic, thin and soft, moisture absorption and good touch, with a unique luster. The clothes made of silk can be as light as yarn and as thick as velvet. In the past, although the Dong people had the custom of raising silkworms and reeling silk, the brocade and cloth made of silk were expensive, and most of them were tributes offered to the court or used by the rich people, and it was difficult for the ordinary Dong people to use them. Now in the Dong brocade commercial development of the new situation, the Tongdao area emerged some Dong brocade company, and the local universities, research institutes to establish the Dong brocade R & D base, by professional designers will produce the Dong brocade pattern, color pre-designed, and print out the effect of the map, the Dong brocade materials used by the company issued to the Dong brocade craftsmen, the Tongdao Dong brocade production and protection of the base of the Dong brocade weaving Art Development Co. The person in charge told the author:

In the current market, by the Dong women according to their own preferences and the use of materials woven out of the Dong brocade in the market is very difficult to sell, because they are weaving brocade pattern and color matching is not enough "fashion", the choice of materials is also more random, Dong brocade products out of production is difficult to be recognized by consumers. Especially now many Dong villages like to use wool brocade, wool woven out of the brocade is not delicate enough and easy to pilling, does not look high-grade, so the Dong brocade on the market is also very difficult to sell. Nowadays, consumers are very concerned about the material, with silk woven into the Dong brocade, beautiful luster, feel good. We use silk when we try to make many new products of Dong brocade, which are put into the market and consumers like them. We are now directly to the design of the drawings and materials sent to the villagers, let them according to the company's requirements to produce, we pay them by piece, more weaving more, so that both improve their enthusiasm for production, but also to ensure the quality of our products.

Pure Wool and Tencel Silk In terms of the change of raw materials of Dong brocade, in addition to some domestic local attempts, there is also an influx of some foreign materials, such as pure wool and Tencel silk. Natural silk has a unique luster, showing a beige color, silk is more and large gaps and holes, can absorb moisture, absorb sweat, with this material to do the fabric comfort is better, soft and smooth to the touch, visually light and airy, but from the cocoon on the silk is very fine and easy to break, spinning time to be extra careful, in the process of weaving also need to spend a lot of energy, pure wool is also a soft texture. These two materials woven Dong brocade is mainly used for high-end customization and export, appearing in the processing orders for some foreign countries. Such as some foreign customers, will specify the production of silk or pure wool Dong brocade scarf, but also can make pure wool for the weft thread, silk for the warp thread of the two materials mixed use

of Dong brocade, feel more soft and delicate. A scarf of this kind will use about three taels of material, Dong brocade production is difficult and costly.

Historically from the Han Dynasty to the Qing Dynasty, the Dong used home-grown cotton and homemade cotton yarn to weave earthen cloth for clothes; at the end of the Qing Dynasty, the prosperity around the Dong villages was caused by the timber trade in the mountainous areas where the Dong lived, and the increasingly frequent exchanges between the developed Han areas and the remote Dong areas, which gradually broke the local economic structure, and the commodity economy affected the Dongs in the mountainous areas as well, which made a lot of cotton commodities from the outside pouring into the Dong villages, not only a considerable number of Dong cotton earthenware threads were replaced by the mechanism market threads, not to mention the Dong earthenware cloths were no match for the foreign mechanism cotton cloths. According to Fu Anhui's research, in the early years of the Republic of China, the scale of operation increased and more cotton traders and suppliers appeared in the Dong area. Foreign Huangzhou cloth, pay river cloth, Gexian cloth, Hankou taro cloth, Suzhou and Hangzhou silk satin, etc., are their main business cotton items. In the 1920s, the Dong ethnic area in the adjoining areas of Hunan, Guangxi, and Guizhou suffered from the hardship of warlords and warlords, and with the chaos of the market economy, the cotton merchants were reduced, and only a few large-scale enterprises had the capital to hire escorts to protect their operation routes and commodities, and only then did they maintain the supply of cotton to the various localities. In the 1930s, when the country was relatively stable, the cotton market began to flourish again. A large amount of herringbone twill, silk, and poplin produced by cotton weaving factories in Beijing and Shanghai were introduced to the Dong region, accounting for 60% of the total sales, while the various kinds of foreign fabrics or local local local fabrics that used to fill up the market accounted for about 30% of the total sales. At the same time, western cloths were also gradually introduced into the market of the Dong, and the following were sold in the market of the Dong: British wool wadeni, fine wadeni, woolen mile, and gold-fringed feather damask from India, as well as silks from other regions accounted for about 10 percent of the total sales in the Dong. (Fu An 2003:45) A series of changes in government policy had a greater impact on the Dong people during this period, as they faced the need for a large market for export and the introduction of foreign materials, and began to experiment with the convenience of using foreign materials, as opposed to the traditional complex weaving process, which had a greater impact on the transfer.

During the field research, the author learned from talking with the old people in the Dong villages that in the era of China's collective economy, the family-based operation of the Dong villages was terminated in its entirety, and the production of their own cotton for the production of earthen cloth was drastically reduced or even extinct. Until the 1960s and 1970s, when various domestic and imported fabrics supplied on the market came back to life again, the production of tufu cloths also suffered a blow again, and as a result, the population of Dong people wearing tufu cloths continued to decline. By the time of reform and opening up, many great changes had taken place in the Dong region; the Dong had accepted chemical fiber fabrics, such as polyester and nylon, and many young men and women of the Dong

had begun to pursue the market fabrics that represented fashion and advancement. The traditional conservative consciousness is changing to the new thinking of reform and opening up, and this phenomenon is like a general unstoppable trend, causing the industry and processing of woven cloth to become a rare phenomenon at that time. (Fu Anhui, 2003) Beginning in the 1980s, wool and mechanically spun silk and cotton threads gradually replaced the earth silk and cotton, and then began to use fiber synthetic textured yarns extensively.

Nowadays, most of the clothing materials and dyes in the Dong area are imported from abroad. Corduroy and plain velvet cloth not only replaced the checkered cloth, floral thread cloth and plain cloth woven by the Dong people themselves, but also became indispensable and commonly used fabrics in their daily life. Wide industrial cloth has replaced the traditional indigo-dyed narrow self-woven and self-dyed green cloth, and has become the commonly used fabric for the summer clothes of the Dong women. The traditional self-bleached, drawn and dyed silk threads for embroidery have also been replaced by modern nylon and chemical fiber threads produced by manufacturers in Shanghai and Hangzhou. The utilization rate of locally self-produced fabrics, silk threads, etc. has been greatly reduced and even gradually disappeared. Due to the massive influx of finished cotton threads, cloths, fabrics, silk threads, woolen threads, acrylic threads, chemical dyes as well as sewing machines, etc., the traditional crafts of cotton planting, mulberry planting, sericulture, spinning, weaving, embroidery and dyeing have been gradually declining to the point of disappearing. Even in the most populated areas of the Dong, cotton planting, silkworm raising, and indigo planting are no longer common, and the Dong women either buy back the finished yarns to weave into traditional plaid fabrics and floral thread fabrics, or buy back silk threads to make brocades, or simply buy back the fabrics to dye their own blanks, and most of the dyes are chemical dyes purchased from the market. (Cao Hanjuan, 2010)

It can be seen that since the industrial dyes entered the market, the Dong people have gradually given up the use of homemade vegetable dyes for dyeing, and switched to using ready-made dyes directly purchased from the market for dyeing, and some of them even omit the dyeing process by directly purchasing polyester-cotton threads dyed with a low cotton content. Previously, due to the self-dyeing process is not rigorous enough and caused by the brocade easy to lose color problems, in the use of dyed ready-made cotton threads have been solved, the traditional brocade raw materials have changed, this change on the Dong brocade has had a very important impact, but because of the traditional soil silk, soil threads weaving Dong brocade thick and smooth, in addition to the color problem, it is a good quality of yarn, and long wear-resistant and durable, visual Beautiful and generous, while woolen yarn, expanded yarn woven brocade is loose and light, too colorful, giving people a feeling of not strong and heavy, lost the traditional Dong brocade inherent qualities. Therefore, for the use of Dong brocade raw materials, modern and traditional dispute is still continuing.

2.2 Evolution of Dong brocade types

2.2.1 Increase in the variety of modern Dong brocade products

With regard to the increase in the variety of modern brocade products, the Japanese folk art scholar, Ryu Souetsu, believes that only the existence of craftsmanship allows us to live. If the culture of craftsmanship declines, our culture will also lose its basis of existence, so we must emphasize the culture of life. (Yanagi Souetsu, 2013) Handmade Dong brocade textiles come from life and have their origins in utility. With the Tongdao of time, the

With the change of lifestyle, the number and variety of Dong brocade have also increased, which is the result of the accumulation of experience and repeated thinking of Dong brocade makers in the continuous practice of production (Hu Yanli, Zeng Mengyu, 2011). (Hu Yanli and Zeng Mengyu, 2011) Therefore, the number of product varieties reflects the cultural content and degree of the varieties, and in order to adapt to the market, Dong brocade is also "reinventing" on the basis of the traditional culture and carrying out innovations and attempts of various product types.

Table 1

typology	Wedding Products	Baby Products	Clothing products	Sacrifices offerings	Other Products
Traditional Dong Brocade	Quilts, tent curtains, brassieres	Clothes, hats, pants, backpacks, spit pockets	Clothes, hats, bandanas, belts, towels, leggings, bibs	Sacrifice Sacrificial Hanging Life Blanket, priest-approved puja blanket, life blanket	
Modern Dong Brocade	Shoestring quilt. Wedding Bedding	Dresses, hats, backpacks, pants,,	Dresses, scarves, hats, aprons, cheongsams, suit vests,	Less likely to make ritual products	Tapestries, carpets. Cushions, pillows, table flags, TV covers, backpacks, cell phone covers, cushions, mouse pads, sofa covers, and other decorative items, as well as Dong brocade fabrics needed for designing special clothing (earrings, necklaces, bracelets, etc.). (See figures 116 and 117.)



Figure 131 Dong brocade needlework box

Source: Liu Qiong, July 22, 2014 Yaluoye Dong Brocade Weaving Development Company Limited, Tongdao Dong Autonomous County, Huaihua City, Hunan Hunan



Figure 132 Jewelry of Dong brocade
Source : Designer : Qiong Liu

In the past, dong were woven on small looms "with a width of no more than a foot". Now, in conjunction with the development of the tourist market, the variety of products has increased in selective shapes and sizes, and there are even many rectangular tapestries, and semi-finished products that can reach sizes of more than 100 square meters. The repeating pattern of this semi-finished product can be used to cut and process a small finished product type, such as a cell phone cover that is only 10 centimeters and 5 centimeters wide, which creates an oversupply of innovative products due to the handmade texture and the convenience of the repeating pattern. More importantly, the repetitive pattern of Dong brocade in weaving is utilized to

provide a new clothing industry, which increases the convenience of obtaining ethnic style materials and correspondingly results in an increase in the number of products made from Dong brocade.

2.2.2 Reduced application of traditional Dong brocade round cases

Scholars who study the culture of Dong brocade generally believe that there are more than 100 kinds of Dong brocade patterns, and some people believe that the Dong brocade patterns nowadays are more than 200 kinds, which are composed of more than 100 kinds of traditional patterns plus modern innovative patterns. "Even words can be embellished in the style and design, the same has also appeared in the Dong brocade, the formation of Dong brocade alternative innovative patterns. It is recognized that there are more than 100 kinds of traditional Dong brocade patterns, and the gradual increase of modern patterns should also be included in the statistics. With the change of the times, the values and the view of nature of the Dong people have also changed, and some commonly used Dong brocade patterns have been slowly withdrawn from the written Dong brocade because of the change of the concepts of the people, and some new pattern contents have also appeared. Nowadays, the demand for longevity brocade, which is exclusively used for casket padding after the death of the elderly, and for rituals, such as the hanging sheet and the magic carpet draped by the priests, is gradually decreasing, and therefore the exclusive patterns in this kind of use, such as the war ox pattern and the spider pattern, are gradually fading out of people's sight. At the same time, due to the influence of modern civilization, there are also many patterns in Dong brocade that do not contain the traditional culture of the ethnic group, such as the figurative drum tower architectural pattern, the traditional festivals of the Han Chinese people's auspicious motifs, as well as Chinese character patterns, etc.; there have been some innovative patterns, such as the E-shaped pattern, the four-cornered flower, and other forms of distortion of the traditional patterns. (Yanhui Wang, Wei Chen 2010,) From the interview, we can understand that the life of Dong brocade inheritors is extremely hard and poor, and their performance in the cultural splendor of the "pick flower" encounter a strong contrast, they pay in the production of Dong brocade is completely disproportionate to the recovery, so their lives have become a heavy topic in our time. heavy topic of our time." (Wu Nianji, 2012) From this, we can analyze the reasons for the decrease of traditional flower picking patterns: Firstly, in the modernized society of the new century, the traditional customs of marriage and childbearing are gradually fading away, as are other traditional cultures, so that many traditional patterns are no longer needed in the old times; secondly, the old people who used to be good at flower picking are now in their senior years, and they no longer have eyesight or physical strength, which causes the old people not to spend time and energy on the more complicated patterns. Time and energy to carry out the more complex traditional pattern picking, so would rather be simple pattern picking, after all, the difference in pay between the two is not far. This also explains why artists who follow the traditional "flower picking" are usually reluctant to create their own style. Because of the traditional pattern of labor, production costs are high, no market competitiveness, has less weaving, unless customized, generally will not take the initiative to produce traditional patterns. Therefore, the young bag of brocade weavers mostly do not have

traditional patterns, and the traditional patterns are only left in the skills of a few old brocade weavers and on the traditional brocades collected by museums.

Overall, contemporary Dong brocades are much improved in terms of variety and quantity compared with traditional brocades. However, it is the number of traditional Dong brocade motifs obviously applied in modern social commodities that has seen a decreasing phenomenon. For example, the sun pattern, spider pattern and other patterns that record the myths, legends, folklore, history and social aspects of the Dong ethnic group, even though the traditional patterns of the Dong brocade are like an abstract language, but because of the screening mechanism of the modern market explosion catering to the customer's preferences, the commonly used traditional patterns are less than half of the total number of traditional patterns; in other words, the application of these commonly used patterns of Dong brocade commodities is just to cater to the fashion of the modern market, and the patterns not favored by the customers are naturally blocked by the modern market, and the patterns that are not favored by the customers are not used. In other words, the common patterns of Dong brocade commodities are only applied to meet the fashion of modern market, and the patterns that are not favored by customers are naturally sealed.

2.3 Improvement of production process

With the rapid progress of modern science and technology, the spinning technology has been developed unprecedentedly, which restricts the survival of Dong brocade. Today, most of the Dong brocade weavers are using traditional looms, which is an ancient pure wood slant loom. After the implementation of reform and liberalization in mainland China, in order to adapt to the needs of the market, some traditional brocade weaving factories and small family workshops began to make corresponding changes - the original small machine tool to widen and height, to the current 2.2 meters long, 2 meters wide, 1.8 meters high, large looms, this change will be the original narrow width of the production of the cloth has the opportunity to increase the width of the cloth in accordance with the needs of the order. This change gives the original narrow fabric production the opportunity to increase the width of the fabric according to the needs of orders. In addition, the most obvious innovation to facilitate the production of Dong brocade was the design of a special thread rolling machine. The invention of the thread rolling machine saved a lot of time that would have been spent on traditional thread drafting. For example, a large machine can draw at least 800 threads, if the traditional method of drawing threads for a small loom would take at least three days and weeks, and must occupy a space of about 30 square meters, and because the threads are usually drawn outdoors, there are certain requirements for the weather, which must be sunny. However, the use of rolling thread machine drafting is only 5 hours and three or four square meters of room, and is not affected by the weather. Another advantage of the large loom, as a result of reforms and innovations, is that the yarns have been changed directly from needing to be drilled into the reed one by one, to just picking up the next yarn after the last one is finished. This loom is more efficient, saves more than five times the time, solves the problem of "easy to pick flowers, difficult to draw flowers", and reduces costs, although still based on tradition. In terms of loom parts, brocade weavers now pay more attention to practicality when choosing materials for accessories (Jiang Daqian, 1991), such as braces, crosses, buckles, reeds, etc., which used to be made of copper,

iron or ox bones, but now most of them are made of bamboo. According to Wu Nianji, a Dong provincial inheritor, "In the past, wealthy families usually used copper "picks" to show their wealth, while ordinary people used ox-bone "picks" (Wu Nianji, 2012). (Wu Nien Ji, 2012) "Both of these materials are more durable, but the disadvantage is that they are heavier. It hurts the wrist after one day of use. Nowadays, almost all of them are made of bamboo. Firstly, bamboo can be found everywhere, and secondly, bamboo is very light, but the disadvantage is that it is not durable and easy to break, but bamboo forests can be found everywhere in the mountainous areas, so it is convenient to get the material and easy to make.

3. Traditional reinvention of the inheritance model of contemporary Dong brocade

Many people advocate the "original" preservation of the "original ecology" and "authenticity" of NRLs. This kind of advocacy may be well-intentioned, but it is difficult to achieve. Because the so-called "original ecology" is only relative, but the pursuit of absolute "original ecology" will only be futile. (Kang Baocheng, 2013) Due to the oral and mental transmission characteristics of intangible culture, as well as the influence of cultural change, it is difficult to take the expression, oral form, craft form, production process, etc. of a particular time and space as the true version or the true appearance. Instead of determining the authenticity of intangible culture from a stagnant point of view, it would be better to develop the vision of change and examine the authenticity of intangible culture. (Liu Xiaochun, 2008)

Tangible and intangible cultural heritage are two aspects of cultural heritage, which are interdependent and inseparable. An exquisite piece of Dong brocade is a concrete material form, which is "material", while the Dong brocade making skill passed down by the inheritor is "intangible". Therefore, it is the Dong weaving technique but not the Dong brocade that has been selected as the national intangible cultural heritage list, but the inheritance of the technique needs the concrete material form as the carrier, on the other hand, the protection of the material form will guarantee the inheritance of the technique itself, and in the current craze of "traditional re-invention" of the Dong brocade, the recognition and pursuit of the material situation directly affects the technique. In the current wave of "traditional reinvention" of Dong brocade, people's recognition and pursuit of the physical situation directly affects the implementation and promotion of the inheritance of skills, which is a very realistic problem.

In traditional Dong society, the rite of Tongdao at the age of twelve means that a person enters a period of physical maturity, from which she is allowed to socialize with the opposite sex, and, more importantly, she learns the rights and obligations she should have as a member of society. For the Dong farming community in the mountainous areas, the necessary knowledge and skills in "male cultivation and female weaving" are the main criteria for choosing a partner, and also an important condition for survival in this community, so women's weaving skills also imply a rather strict aesthetic criterion. In the past, Dong girls began to learn embroidery and brocade weaving after the rite of Tongdao, but today Dong girls are asked to "study hard and go to university" at the rite of Tongdao, and have no knowledge of the traditional elements of the rite of Tongdao in the past. "They know nothing about the

traditional rites of Tongdao in the past. The reason for this phenomenon is that society has changed, so the importance of family education for traditional skills has long been diluted; Secondly, school education for brocade culture with rich cultural heritage is not listed in any class curriculum, belonging to a blank. However, in the past, the village attached great importance to the education of traditional culture, in daily life, history, culture, ethics and morality, the elders through their own practice of oral transmission, the next generation will also be influenced and inspired by the influence of the ear, is a subtle education. Nowadays, this kind of education is called "hidden education", which is in fact an important part of quality education. In addition to "hidden education", the traditional society attaches more importance to the cultivation of traditional skills, so teaching women from childhood the skill of brocade weaving is the responsibility of the Dong tradition and enlightenment education.

But in recent years this fascinating folk art is gradually losing its rightful place. From the field research, it is found that the cultural symbols that contain the secrets of Dong brocade seem to exist only in the memories of a few old people over 60 or 70 years old. In other words, the young people of the Dong ethnic group hardly understand the richness and complexity of the Dong brocade culture. What is worrying is that the profound Dong brocade weaving skills are facing a serious crisis of being lost. Therefore, people of the Dong nationality realize that they must begin to explore and research deeply into this ancient and exquisite craftsmanship with its national aesthetic characteristics, in order to create opportunities for the transmission of this profoundly national Dong brocade weaving technique, such as the possibility of re-inventing the tradition.

In recent years, the phenomenon of the combination of Dong brocade culture and modern culture can be found in the Dong area, for example, the appearance of auspicious blessing sentences in Dong brocade, as well as some practical fashion elements. It is the Dong women's thinking that develops with the times, going out of the Dong village and contacting the outside world. At present, the local government has begun to pay attention to the cultural industry of ethnic minorities, and closely combine the national cultural heritage, especially Dong brocade, with the development of cultural industry.

3.1 Traditional mode of transmission

The bearers of intangible cultural heritage are an important carrier of folk art transmission. The profound cultural heritage and exquisite art are in the hands of the inheritors, relying on their inheritance, the intangible cultural heritage can be continued, and the inheritors are the decisive factor to make the inheritance of the intangible cultural heritage last or not. Therefore, in the process of continuing the inheritance of intangible cultural heritage, the inheritors are very important. However, human life expectancy is limited, and if the inheritor disappears, the intangible cultural heritage will also face the crisis of being lost. Feng Jicai, Chairman of the China Folk Literary and Artists Association (CFLA) , once said during the two sessions of the National People's Congress, "The inheritors of folk culture are passing away every minute, and folk culture is dying out every minute." (Feng Jicai and Bai Gengteng, 2007) This Tongdao illustrates the importance that has been placed on non-physical culture in China.

There are many traditional ways of passing on folk skills, including passing on between members of a family, passing on through apprenticeship, and passing on without a teacher in a certain environment. In the case of Dong brocade weaving skills, the traditional way of inheritance is based on the family unit, and the inheritance between members within the family is the main one, which then extends to the teaching and learning relationship between masters and apprentices, and there are also some craftsmen who master these memories by observing, consulting, self-study, and imitation in a certain environment.

3.1.1 Family inheritance

In the traditional villages of Dong nationality in the Tongdao area, family is the main place for the inheritance of Dong brocade weaving technique. Based on the family, there are some interactions and interactions between relatives with blood relationship, or between neighbors and friends without blood relationship, and it is this kind of interactions and interactions that promotes the inheritance of Dong brocade craft from generation to generation. Family inheritance is the most basic and important way to inherit the Dong brocade weaving technique, mainly among the female groups in the family, usually there are mothers with their daughters weaving, and grandmothers sometimes guide them, and the Dong girls grow up with the brocade weaving technique in the family environment. From a young age in the family environment, the Dong girls learn the art of brocade weaving by ear. The girls of the Dong ethnic group learn the art of brocade weaving from childhood in the family environment. Through the hand-to-hand teaching of elders, they gradually master this skill. The author of some of the traditional skills of ethnic minority areas for research found that some of the traditional skills of inheritance, the child can choose to learn or not according to their own interests, the elders will not be mandatory requirements of the child must learn, because these skills is not a family's main way of making a living, is only a supplement to the family's income, such as Nuo Nuo masks in the western region of Xiangxi, carving techniques and so on. Dong brocade weaving skills are different, in the era of scarcity of materials, Dong brocade is a Dong girl must master the craft, which is to meet the daily needs of a family's necessary skills, but also an important measure of a girl's talent. With the social and economic development, the Dong autonomous region and the outside world more and more exchanges, daily necessities can choose the scope is also more and more large, many Dong girls are not willing to learn the Dong brocade weaving skills, that this is not necessary, and now the bedding used in the wedding can go to buy branded, daily use of clothing do not need to make their own, the Dong brocade gradually lost to meet the daily life and the needs of the practical function of the Dong brocade, gradually evolved into a complementary household to increase income, the Dong brocade is the only way to meet the daily needs of the practical function of the Dong brocade. Evolved into a Tongdao to increase income to supplement the family, nowadays most of the teenage girls are studying in school, parents are concerned about their academic performance, whether they will weave the Dong brocade has become irrelevant, the author found in the research, born in the 1980s will be Dong brocade weaving skills of the Dong girls are not rare, especially a full set of skills can be skillful mastery of very few; born in the 1990s, many are still beginners, have just started to learn the

Dong brocade, the Dong brocade is the most important thing. Many of the girls born in the 1990s are still beginners and have just come into contact with the learning of Dong brocade weaving techniques. Most of these Dong girls between the ages of 20 and 30 only know how to weave tourist souvenirs of Dong wind and rain bridges, and they have difficulty in mastering the weaving of traditional patterns, and many of them start to learn Dong brocade weaving techniques only after they have reached adulthood. The learning of Dong girls starts from imitation, by learning the way of other people's brocade weaving, pointing out the same style and pattern, this imitation technique way becomes the most common teaching method in Dong brocade family inheritance, from the research we can easily find that family inheritance is a process of cultural immersion, in this process, both sides of pedagogy are living together, have deep contact every day, it is one-to-one Experiential teaching, and in this teaching process the party who teaches knowledge has absolute authority, these factors precisely to ensure the integrity and systematic transmission of content. Experiential teaching, emphasizing the importance of personal experience, the key to learning lies in the practice of the environment and experience pedagogy on both sides, in the process of long-term communication gradually formed in the family inheritance of the inheritance mechanism.

3.1.2 Master and apprentice transmission

Some scholars believe that there are four ways of passing on intangible cultural heritage, namely, group passing on, family (or clan passing on), social passing on and divine passing on. The so-called social inheritance, there are two kinds of cases, one is the master with apprentice way to inherit some kind of intangible cultural heritage, such as some kind of handicraft, such as opera and music; the second is not to worship the master, but often listen to and watch the artist or the style of singing, performance, operation, and learned without a teacher. (Liu Xicheng, 2006) Xu Yi B believes that the traditional inheritance methods of Chinese arts and crafts mainly include master-disciple inheritance, family inheritance, workshop (enterprise) inheritance and social inheritance. Social inheritance seems to be a synthesis of the first three modes of inheritance, but it is also based on the self-learning and comprehension of the inherited person, and there are generally two ways: one is for those who do not have a master or have not gone through the formal ceremony of worshipping a master, by watching more of the artist's operations and analyzing the skills of the work. Thus, the memory is learned without a master; one is the way of inheritance by multiple nominal masters to multiple apprentices. (Xu Yi B, 2009)

In the general sense of master and disciple inheritance, which is what we often call "apprenticeship", the first step is to establish the relationship between the master and the disciple, which is mostly introduced by acquaintances, and after the ceremony of paying homage to the master, the master and the disciple relationship is established before the formal entry into the process of learning the skills. The master-disciple inheritance of Dong brocade weaving skills is different from the social inheritance mentioned earlier, in fact, there is no real master worship ceremony, but there is a master-disciple relationship. The master-disciple inheritance referred to here is a way of inheritance other than the intergenerational inheritance of immediate family members, and the two sides of teaching and learning are not immediate family

members, which can be a one-to-one inheritance, as well as mutual learning between relatives and mutual advice between friends, with the meaning of "those who can do it are the masters". Of course, there are also examples where there is no clear master, but rather the skills are acquired through learning and consulting from multiple people, coupled with one's own continuous practice. During my research, I met several aunts born in the 1950s, who learned the art of Dong brocade weaving from the girls in the village. At the beginning of the first learning to weave cloth, cloth are uneven, after slowly practicing, more and more skillful, picking flowers can also be familiar with, the production of backpacks is very beautiful.

The transmission of a form of memory from one generation to the next is by no means a simple transfer of property, and people always have to maintain a dynamic and creative attitude when mastering their skills. Because the process of human memory is an internalized and strengthened process of organization, synthesis and repetition, a large number of emotional factors intervene in the process of "imitative memory" of ethnic minority women in this dynamic memory activity. (Yang Changguo, 2000) In the process of learning to weave Dong brocade, in addition to the guidance of their immediate family members, the Dong girls will also ask their aunts, uncles, aunts and other female relatives or female companions of similar age in the village for advice and learning, and they will exchange brocade weaving techniques and pattern matching together, and discuss with each other to push forward new ideas. This also shows that the cultural inheritance of each generation is actually not static; it is characterized by development and mutation, and full of succession and turnover.

In the Tongdao Dong brocade craft of master and apprentice inheritance, the most representative when the provincial representative inheritor Wu Nian Ji on the municipal inheritor Wu Cailu of the training. Wu Cailu was born in 1984, is Wu Cailu teacher's niece, able to master all aspects of the traditional movement Dong brocade weaving techniques, in this age group is rare. Her learning of Dong brocade can be divided into two stages, weaving white cloth and such basic operations were inculcated by her mother, brocade weaving, picking these complex skills are learned along with Ms. Wu Nian Ji. Although there is a kinship between the two, it is also a teacher-pupil relationship.

When I was small, I didn't really learn from my mom, I just watched my mom where they were weaving, and then I knew that weaving white cloth is the most basic steps, I played with my companions, we are holding the grass to weave dumplings, those adults are around to weave, the basics of it all learned. I junior high school to Shuangjiang (Tongdao County) to study, Monday to Friday to live in the school, Saturday, Sunday ran to my aunt's house, picking flowers I learned from her, then I felt very fun, good-looking and fun, I saw my aunt there to pick, and then change a flower, I feel very interesting, I want to learn from her. After learning for a while, I knitted a piece out, and then she sold the one I knitted. Later, when my aunt opened a store, I wove in her store, and in 2012, I was named a representative inheritor of Huaihua City. Now it's my mom's generation that weaves, but in our generation, there are more people who study, and when they finish their studies, they go out to work, and there are very few people who weave brocade.

In the research, Wu Nianji teacher told reporters that now there are some young people want to learn brocade with her she is welcome. He said as long as you have time, just which to come, learn as you go. With the development of tourism and economic development in Tongdao County, many young people working outside the home town also returned to their hometowns to take care of their families more conveniently, but also need to seek Tongdaos of work in the local area, Wu Nian Ji teacher in the county store is often asked to ask her to accept apprenticeships.

Character Case 1: National Inheritor of Dong Brocade--Su Tianmei

Su Tianmei was born in 1964 in Fengxiang Village, YaTunBao Town, Tongdao County, Hunan Province, three groups, from a young age in the mother Su PeiXian, and the old man in the village under the guidance of the twelve-year-old began to learn brocade weaving skills. 15 years old can independently complete the entire weaving process and technology. 16 years old to master the complex "eighty-eight yarns" weaving technology , become known as the "skillful weaver". The "skillful weaver" (see Figure 118). (See Figure 118.) "Eighty-eight yarns" is a set of delicate and complex Dong brocade weaving techniques, which can produce solid and rich Dong brocade patterns.

Su Tianmei brocade road is not smooth sailing, in the early 1980s, because of the Dong brocade weaving skills, she was Tongdao weaving factory recruited as a technician, life has relied on. 1987 Tongdao weaving factory closed down, she and her fellow workers back to the original life of the cottage. She and her fellow workers returned to the small cottage where they used to live. The "Xiongguan Dong Brocade Workshop" was once founded, and struggled for a while due to poor sales. Since then, small jobs, stalls, but no matter how busy and tired, every night she habitually sat in front of the loom, grinding yarn, line, string figure, but also to train a number of batches of apprentices. Despite the difficult life, but she has not given up the Dong brocade weaving skills, she also studied hard to improve the original brocade weaving techniques, so that the pattern becomes more vivid, image, innovative will be the Lusheng, drum tower, wind and rain bridges and other Dong cultural elements into the Dong brocade, opened a window for the world to understand the Dong brocade and the Dong township. With the expansion of the influence of the Dong brocade, Su Tianmei took the Dong brocade to Beijing, Shanghai, Chengdu, Seoul, South Korea, into the Shanghai World Expo, so that more people pay attention to, understand the Dong brocade. 2014 December, Su Tianmei and the villagers spent more than five months hand-woven 82.17 meters long, 0.47 meters wide "China Dream - Dong brocade love! "created a new world Guinness record.

In 2016, Su Tianmei set up the largest "China Dong Brocade Inheritance Base" in Wenpo Village, Tongdao County, and trained more than 3,000 "weavers." (See Figure 119.) Under her leadership, the per capita net income of Wenpo Village increased from more than 500 yuan in 2011 to 3,500 yuan in 2016. (See Figure 119.) Under her leadership, the per capita net income of Wenpo Village increased from more than 500 yuan in 2011 to 3,500 yuan in 2016. Between 2014 and 2016, she succeeded in lifting 119 households and 529 poor households out of poverty in Wenpo Village, reducing the incidence of poverty by 17 percentage points. She impressed everyone with her sincerity, and finally identified Dong brocade weaving as a new way for the whole village to get rid of poverty and become rich.In 2018, the

village's one-year Dong brocade output value reached more than 5 million yuan, and the per capita net income increased a lot, especially to drive the rapid development of Dong brocade industry in the whole county, the whole county only engaged in the transformation of creative products of the Dong brocade weaving technology reached a rapid reach of five enterprises, forming a virtuous circle of Dong brocade industry in the whole county to develop an Dong brocade industry chain.

Su Tianmei with his life's work to care and inheritance of copper brocade weaving skills, unreservedly passed on to her people, she often said: "Dong brocade weaving is the craft left behind by the ancestors, can not be lost, I have the responsibility to let more young people like it, to carry it forward." She used the Dong brocade "weaving" out of a poverty-stricken village.

Su Tianmei is a business card of the non-heritage sector in Huaihua, she has been named as one of the top ten news people in Huaihua, "China's outstanding brocade craftsmen", "China's master brocade craftsmen", "Hunan Provincial Labor Model", "Hunan's most beautiful grass-roots cultural people" nomination award. ", "Hunan Province, the most beautiful grass-roots cultural people" nomination award. Become a legacy, Su Tianmei's life is more busy, at home and abroad where there is a show, the government and culture and other related departments where there is a need, she is not saying anything, actively participate in the protection of the inheritance of the Dong brocade weaving technology, she has trained more than 1,000 trainees, the Dong brocade heirloom by him to bring out of the Dong brocade, production of Dong brocade are also a steady stream of transmission to all parts of China, in order to ensure that this superb handicraft skills inheritance In order to ensure that this exquisite craft skill is passed on.



Figure 133 Su Tianmei, National Inheritor of the Dong Brocade
 Source: Liu Qiong, photographed on April 1, 2023 at the base of Dong brocade in Wenpi Village, Tongdao County



Figure 134 Comprehensive base for Dong brocade production in Wenpo village
 Source: Liu Qiong, photographed on April 1, 2023 at the base of Dong brocade in
 Wenpi Village, Tongdao County

Character Case 2: Dong brocade provincial inheritor--Wu Nian Ji

Wu Nianji was born in 1962 in Dong Autonomous County, Hunan Province, broadcasting Yang town Chen Tuan village, Wu Nianji followed her main mother to learn weaving from a young age, at the age of 12 will be weaving with cotton threads, at the age of 15, began to go out to work with the adults to earn money to support their families, during the day, she and the people together to go up to the mountains to cut firewood, and then at night set up the loom will begin to weave the Dong brocade, at the age of less than 16 years old, mastered the basic skills of the "eighty-eight yarns" At the age of less than 16, she mastered the basic skills of "88 yarns". There is a local saying that "Eighty-eight yarns are spun by skillful hands, and when you marry a wife, you should marry a Chen Tuan family (Chen Tuan village)." That is to say, the young men in the Dong villages around Tongdao County regard the ability to spin the "88 yarns" of Dong brocade as an important indicator of whether a girl is capable of doing the job or not.

In 1983, Wu Nian Ji came from the countryside of Podgyang Township to the county town of Tongdao in search of a new job, entering the Tongdao Weaving Factory . However, soon in the tide of the market economy, in 1987 the Tongdao weaving factory closed down, after Wu Nianji played small jobs, stalls, but no matter how busy she insisted on brocade weaving. 2002 in the Tongdao under the support of the government, Wu Nianji founded the "Tongdao Dong brocade workshop", fortunately caught the cultural tourism of the era of the express train, she in the handmade brocade weaving skills heritage and industrialization road wider and wider. In November 2006 Wu Nianji and Su Tianmei also by the China Arts and Crafts Association brocade will be named "China's outstanding brocade craftsmen", in 2008, the Dong weaving technology project was successfully selected as the second batch of national intangible cultural heritage list, Wu Nianji was also recognized as "provincial-level national intangible cultural heritage" by the relevant departments. Recognized as "provincial national intangible cultural heritage inheritor", "China's outstanding brocade craft inheritor", during the period she also created a lot of Dong brocade works, was in the first Dong brocade cultural exhibition won the first prize,

and now she and Su Tianmei are the only important representative of the Dong brocade inheritor in Hunan. Now she and Su Tianmei are the only important representatives of Dong brocade inheritors in Hunan.

Character Case 3: Yang Pingji

Yang Pingji is the winner of Hunan May Day Labor Medal, Dong brocade non-legacy project is quite representative of the inheritor, 25 years, her life and the Dong brocade has never been separated.

Talking about and Dong brocade bond, Yang Pingji said it is also from her childhood with younger siblings to start. When she was young, Yang Pingji's family had four siblings, because the family was poor, as the eldest sister of the family, she was 12 years old after graduating from elementary school, she took a break from school to help her parents to find material for her younger siblings at home. In that year, in the era of women's weaving, whenever her father went out to busy farming, she and her younger siblings guarded in front of their mother, watching her mother weaving into the Dong brocade. Accompanied by the loom "clunk, clunk, clunk" light and rhythmic sound, looking at the shuttle in the ancient loom back and forth, or white or blue or blue and white cloth slowly out, she and her younger siblings can always be mesmerized, in the mother's inculcation, Yang Pingqi also slowly fell in love with the craft. Yang Pingji told reporters that she has always loved Dong embroidery, but after marrying to give up for the sake of livelihood. Later, she and her lover did a clothing business, her clothing store to help people sell embroidery, to see the embroidery embroidery is not in place, Yang Pingji always can not help but hands to help modify. 2017, Hunan Province to carry out the "Xiang font" traditional skills artisan competition, Huaihua counties (cities, districts) were to carry out selection, Yang Pingji in the persuasion of friends, participated in the township competition and won the first prize. Yang Pingji was persuaded by his friends to participate in the township competition and won the third place. This achievement made Yang Pingji heart ripples, in order to represent Huaihua to the province to participate in the competition, she practiced diligently, in the city and county trade unions at the two levels of care and concern, and ultimately she became the only award-winning contestants in Huaihua, and won the "Hunan Provincial May Day Labor Medal" and "Hunan Embroidery She also won the titles of "Hunan May Day Labor Medal" and "Excellent Craftsman of Hunan Embroidery". After the award, Huaihua University Dong brocade research and training class and a school in the Tongdao to contact her, let her go to the students on the Xiang embroidery class, Yang Pingji said, now every day is very busy, in addition to the school to let her go to be a "teacher", she also opened her own studio, will be around the embroidery of people who are good at work gathered in her studio, in addition to the Dong Embroidery Dong brocade, is hoping to pass on the traditional crafts. In addition to Dong embroidery and Dong brocade, she hopes to pass on the traditional craft.

"I am wearing these are their own weaving, are our Dong living supplies, this is the face wash, this is the birth of a child head wrapping, this is the back of the child's back belt, this you carry the child cold weather will have to be used to cover the child outside, this is my favorite handmade embroidery, this flower is the sunflower, the sunflower means that you carry the child outside, the child grows happily like the sun, these paintings are happy and auspicious meaning. The child

grows up happily like the sun, and all these paintings have a happy and auspicious meaning." "After attending the workshop I opened a store in our hometown, many tourists come to us to buy Dong brocade, made out of clothing they also like, I also send them over the Internet, just want to let more people like our Dong clothing, so that more people understand our Dong culture." In the heart of Yang Pingji, Dong brocade weaving is the old ancestors left behind the craft, can not be lost, she has the responsibility to let more young people like it, to carry it forward. She is pleased that today the Dong brocade situation is good. Shawls, bedding, wall hangings and other woven products are exported to Singapore, the United States, Canada and other countries, welcomed by consumers. Tongdao Dong brocade as a traditional folk skills are mainly used for wear, hidden in the mountains for thousands of years in obscurity. But now add fashion elements, into the modern life of the Dong brocade made of tourists favorite cultural and creative products, but also weave out of the Dong family on the road to prosperity of the new Tongdao.

Character Case 3: Su Li Nong

Su Li Nong, a native of Di Ma Village in Ya Tun Bao Township, was well known in the area before enrolling in school, and has demonstrated Dong brocade weaving techniques live at large-scale exhibitions such as the 22nd Xi'an China International Advertising Festival, and the 13th Shenzhen International Cultural Trade Fair. The traditional color brocade is heavy and single-sided, resulting in the use of the brocade usually limited to some clothing and household items. She spent a year trying to improve her brocade technique from thick to thin, from rough to fine, and from single-sided to double-sided. After enrollment, her idea was supported and affirmed by the instructors and students of the same class, and in repeated experiments and improvements, she finally solved the major problem of traditional brocade thickness and single-sided flower starting, brocade thin weaving and double-sided flower starting process is a major breakthrough in the brocade weaving techniques. Her final work "phoenix sun" is novel in design, beautiful in layout, light and thin as paper, and the pattern on the front and back is equally delicate and vivid, and it got the highest score of the final works in the same period. Su Li Nong after graduation, spontaneous in the teeth of the town of Tunbao Di Ma village called the village in the village women to learn Dong brocade weaving skills, due to the lack of large public space, the walls of the first floor of the house torn down, with their own courtyard as a practical training site, to the young and middle-aged women at home with children as the focus of the training object, these women's Dong brocade weaving skills and the older generation compared to the existence of gaps, but there is a base, willing to learn, and make progress very quickly, under the guidance of Su Li Nong. Under the guidance of Su Linong, the skills of some of them reached the entrance requirements of the training class, and after screening, they became the students of the second training class. The works of these trainees also participated in the joint exhibition of non-heritage in four provinces, and received unanimous praise. Su Linong, who was previously a poor household in the town of Yatunbao in the Tongdao , has already participated in the first two popularization training courses on Dong brocade weaving techniques. Through the previous study, Su Linong organized more than 10 local weavers to undertake a variety of Dong brocade products such as incense bags, tea pillows, table flags and other Dong brocade products in the village.

"We make good Dong brocade, but we can't make good Dong brocade goods." Because of her excellent weaving skills and in-depth study of the technique, Su Linong was invited to be the practical training teacher of the "Dong brocade weaving technique training class of Huaihua University III, IV and V", and taught all her innovative techniques to the trainees. As a technique instructor, Su Li Nong came prepared, she wanted to use the knowledge she learned to practice and innovate Dong brocade products. Under her suggestion and campaign, Huaihua University signed a school-land cooperation agreement with the village committee of Di Ma Village, using the 200 square meters of the newly renovated drum tower as a protected production base for Dong brocade.

3.2 Innovation in the mode of transmission

3.2.1 General education in primary and secondary schools

Education has always been a human practical activity of passing down culture and imparting knowledge, which is in essence a mechanism of social heredity and regeneration of culture through the role of cultural humanization. (Zhang Yingqiang, 1999)

In order to implement the "Hunan Provincial People's Government Office on Strengthening the Protection of Intangible Cultural Heritage Opinions" (Xiangzheng People's Government [2005] No. 27), and to further strengthen the protection of intangible cultural heritage, the Cultural Affairs Bureau of the Tongdao County set up the " Tongdao County Intangible Cultural Heritage Protection Center" in April 2006, and established a special Intangible Cultural Heritage Protection Center Office (hereinafter referred to as the Intangible Cultural Heritage Office). Special intangible cultural heritage set up a special intangible cultural heritage protection center office (hereinafter referred to as the Office of Intangible Cultural Heritage), specifically responsible for the preparation of the county's intangible cultural heritage protection planning, organizing and carrying out the county's intangible cultural heritage of the census of the county's training and the protection of the project business guidance, publicity and other work. In order to make the Dong brocade weaving skills are effectively protected and inherited, the Tongdao County Intangible Heritage Protection Center and Yatunbao Town Secondary School, Yatunbao Town Central Primary School, Huangtu Township Central Primary School and other schools to establish the " Tongdao County Intangible Cultural Heritage into the classroom demonstration school", Tongdao Dong Autonomous County to set up the Dong brocade weaving skills Institute, the establishment of Yatunbao Town High School, Yatunbao Town Center Primary School, Huangtu Township Central Primary School and other schools to establish " Tongdao County Intangible Cultural Heritage into the classroom model school". The Dong brocade weaving technique training center was set up in the Tongdao Dong Autonomous County, and the extracurricular practice bases of Yatunbao Middle School and Yatunbao Central Primary School were set up to organize the inheritor to give lectures and carry out the activities of enriching the cultural heritage. The main purpose is to let the primary and secondary school students in Tongdao County understand the Dong brocade weaving technique, feel the artistic charm of Dong brocade, and inspire them to love the enthusiasm of their own culture.

3.2.2 Skills education in vocational colleges

Specialized skills training in vocational colleges is the second important part of teaching heritage. Vocational education for Dong brocade weaving skills is mainly based on Tongdao Vocational Secondary School. According to the Tongdao vocational secondary school enrollment brochure shows: the school is a public school, the campus covers an area of 118 acres, a total construction area of 35,000 square meters, the new campus built on the mountain, beautiful environment, faculty and staff a total of 97 people, of which 18 senior teachers, double teachers 27 teachers, enrolled in the student population of 1,200 people. The school mainly began to have automobile manufacturing and overhaul, clothing design and craft, tourism services and management, arts and crafts, electronic and electrical application maintenance, e-commerce, fruit, vegetable and flower production technology, computer application technology sports training 9 majors as well as counterparts to the college entrance examination class. Courses related to Dong weaving techniques are mainly for two majors, namely, Fashion Design and Craft and Arts and Crafts, and the provincial representative inheritor, Ms. Wu Nianji, is invited to be the teacher of the courses, which are held for two days every week. Although not a lot of class time, but some students are still interested in learning. Wu Nianji think this is also a good way of inheritance. At present, Dong weaving technology is only as an elective course, completed in several semesters, in addition to inviting representative heritage to the school lectures, the school has also hired the community's rich practical experience of designers and school art teachers to attend classes, focusing on the cultivation of students' practical ability, whether the students take this course, the school to take the principle of voluntarism, from the lower grades to cultivate the interest of students to start guiding the students. The school adopts a voluntary principle for students to take this course.

In 2015, in response to the schooling difficulties of schools located in impoverished areas, the Hunan Provincial Department of Education deployed a number of precise poverty alleviation twinning units. The counterpart to help the Tongdao Vocational Secondary Specialized School is Hunan Arts and Crafts Vocational School.

In order to better help the development of the Tongdao, Hunan Arts and Crafts Vocational College put forward the innovative idea of building a workstation for protection and research and development of traditional crafts of the Dong ethnic minority together with the government and the school, and helping the cultural and economic development of the Tongdao locally, which has been positively responded to by the committee and the government of the Tongdao county. According to the co-construction agreement, Tongdao County will grant about 15 acres of land for the construction of the workstation, and Hunan Arts and Crafts Vocational College will fully fund the construction of the workstation, with an estimated capital investment of about 10 million yuan. After the completion of the workstation, the school will fully preside over the work, from digital heritage protection, cultural research, tourism product innovation and research and development, social training, exhibition and marketing, dissemination and promotion, etc. to promote the inheritance and development of traditional crafts of the Dong ethnic minority, to promote the development of cultural and creative industries and tourism industry in the Tongdao

way, and strive to achieve win-win situation between the school running development and the cultural and economic development of the Tongdao way.¹¹

On May 9, 2017, Dong Autonomous County of Tongdao held "2017 Vocational Education Awareness Week" in Tongdao Vocational High School, and the principal of Hunan Arts and Crafts Vocational School led more than 30 people to participate in the activity. At the opening of the week, the inauguration ceremony of the production and training base of the clothing specialty was held. Through the form of counterpart support, Hunan Arts and Crafts Vocational School will bring guidance on professional construction, school-enterprise cooperation, teacher team building, innovation and entrepreneurship education, internship training and other aspects to the Tongdao vocational secondary school, which will bring some new ideas for the education and inheritance of the intangible cultural heritage of the Dong ethnic minority.

3.2.3 Integrated practices in local universities.

Local colleges and universities have unique conditions and advantages in the education and inheritance of intangible cultural heritage, and they play an important role in the inheritance and innovation of the outstanding culture of ethnic minorities on the basis of making full use of regional cultural resources. The "local colleges and universities" here mainly refer to the colleges and universities built in the minority areas in the western part of Hunan Province and the neighboring areas, and the local colleges and universities involved in this book mainly refer to Huaihua University.

The role of local colleges and universities in the protection and inheritance of non-heritage is embodied in basic theoretical research. Since the inheritance and protection of non-heritage needs a lot of basic theories and research to support, the scientific research teams of universities play a significant role in this regard. Take Jishou University as an example, ethnology, management, art and other disciplines pay attention to the protection and inheritance of non-heritage from different perspectives, and a number of relevant research results have been formed. Ethnology is one of the key disciplines with advantageous characteristics in Hunan Province, and more than 20 fieldwork bases have been established in Hunan, Guizhou and other provinces and regions, including several fieldwork sites in Dong Autonomous County of Tongdao. In addition to basic theoretical research, it also includes the practice of designing cultural creative products, extracting the elements of ethnic minority crafts, carrying out cultural creativity, and forming cultural creative products rich in ethnic characteristics, which provides ideas for the protection and inheritance of non-heritage.

Huaihua University Huaihua University is located in Huaihua City, Hunan Province, which is the city of "A Seed Changes the World", and is a local undergraduate college of applied sciences. The school was founded in 1958 as Qianyang Normal College, and in 1982, the former Hunan Agricultural College Qianyang Branch was incorporated into the school, and in 1983, the name was changed to Huaihua Normal College. In recent years, the school has also been awarded a number of honorary titles, such as National Advanced Unit of Spiritual Civilization Construction, National Model Unit of Energy Conservation in Public

¹¹ Li Guobin: "Hunan Arts and Crafts Vocational College icing on the cake Dong traditional crafts handsome", New Hunan News Client - Xiangjiang - Hunan Culture:
<http://hunan.voc.com.cn/xhn/article/201605/201605231924207468001.html>

Institutions, National Advanced Collective of Ethnic Sports, Hunan Civilized Window Unit, Hunan Civilized Colleges and Universities, Hunan Demonstration School for Party Building in Colleges and Universities, and Hunan Civilized Campus.

The university now has two campuses, covering an area of 1,158 mu, with a building area of 540,000 square meters; the total value of teaching and research instruments and equipment is more than 200 million yuan; and there are 1,277 faculty members, 126 with full senior titles and 253 with doctoral degrees. There are 23 functional departments and auxiliary institutions, 16 colleges (departments), and 48 undergraduate majors with enrolled students. There are Gardening, Social Work, Ideological and Political Education, Chinese Language and Literature, English, Mathematics and Applied Mathematics, Information and Computing Science, Biological Science, Material Chemistry, Chemistry, Physics, Elementary Education, Public Utility Management, Logistics Management, Tourism Management, Music, Preschool Education, Business English, Physical Education, Fine Arts, Mechanical Design and Manufacturing and its Automation, Optoelectronic Information Science and Engineering, Software Engineering, Cyberspace Security, Food Quality and Safety, Landscape Architecture, Bioengineering, Biopharmaceuticals, Cross-border E-commerce, International Economics and Trade, Law, Financial Management, Electrical Engineering and Automation, Communication Engineering, Electronic Information Science and Technology, Computer Science and Technology, Pharmaceutical Engineering, Web and New Media, Environmental Design, Product Design, Digital Media Arts, Dance, Visual Communication Design, Artificial Intelligence, Robotics Engineering, Data Science and Big Data Technology, History and other 47 majors for the country's 27 provinces (municipalities and autonomous regions) enrollment, there are 20,986 full-time students.

The university has 1 national characteristic specialty, 1 national comprehensive reform pilot specialty, 5 national first-class undergraduate major construction sites, 4 provincial characteristic applied disciplines, 1 provincial key specialty, 7 provincial characteristic specialties, 4 provincial comprehensive reform pilot specialties, 28 provincial first-class undergraduate major construction sites, 3 provincial teaching teams, 3 provincial scientific and technological innovation teams, 2 national first-class courses, Provincial first-class courses 56.

The university has built 16 practice (experimental) teaching centers, including 3 provincial practice teaching demonstration centers, 1 provincial demonstration laboratory for basic courses, 1 provincial virtual simulation laboratory, 17 provincial innovation and entrepreneurship education centers for college students, and 4 provincial innovation and entrepreneurship incubation demonstration bases (spaces) for college students; 246 off-campus practice teaching bases and talent training bases have been built, including 1 national off-campus practice education base for college students, 14 provincial cooperation bases for talent training (innovation and entrepreneurship education), and 8 provincial excellent internship teaching bases. There are 246 off-campus practice teaching bases and talent cultivation bases, among which there is one national off-campus practice education base for college students, 14 provincial school-enterprise cooperation talent cultivation (innovation and entrepreneurship education) bases, and 8 provincial excellent internship teaching bases. The university has 29 provincial (ministerial) level scientific research platforms, such as the Key Laboratory of Hunan Province for Research and

Utilization of Ethnic Medicinal Plant Resources, the Research Base of Chinese Ethnic Community in Huaihua University of the State People's Committee, and the Research Base of Folk Intangible Culture in Hunan Province, and two demonstration bases for cooperation between universities and colleges of Hunan Province in the field of production, learning and research in the fields of research and development of ethnomedicine and the quality control of traditional Chinese medicinal preparations.¹²

Located in the minority areas of the comprehensive local universities, has the unique advantages, in the long-term teaching practice, Huaihua University adhere to strengthen students' creative design thinking, training, as the main training concept, will be the traditional settlement space and the resource advantages of ethnic folk art, into the design of combining the professional teaching process, relying on teachers' projects and student projects, disciplinary competitions and practice projects in three dimensions, through the Resource chain curriculum, talent chain industry chain of four chain docking, creative construction of the design art professionals, a is a flat resource three dimensions, four links of talent training model. Culture College of Fine Arts Ceremony Technology College, in the construction of disciplines and specialties to actively create research and innovation platforms, such as Hunan Provincial Ethnic and Folk Culture and Art Research Center, Hunan Provincial Folk Intangible Culture Research Base, Wuxi Basin Ethnic and Folk Culture and Art Practice Center, to establish a combination of eight modules without the cultivation of eight modules, and then technically will be the innovation of the aircraft project as an entry point in the excavation of traditional ethnic minority arts and finishing protection and development to make some attempts to integrate ethnic folk art into teaching and practice, is the combination of professional course teaching and service local economy, on March 9, 2017 the Department of Intangible Cultural Heritage of the Ministry of Culture issued the General Office of the Ministry of Culture on the announcement of the 2017 annual participation in China. Intangible cultural heritage inheritance crowd, research training program college list at the same time, a total of 78 colleges and universities, Huaihua University listed among them, and is responsible for hosting the hole well manufacturing technology training course, China intangible cultural heritage heir Yan Pei research training, training program referred to as the research training program, is the innovation of talent training mechanism, to improve the level of inheritance of intangible cultural heritage is an important initiative, by the Ministry of Culture, Ministry of Education, jointly organized and implemented.2017 May Huaihua Institute of motion manufacturing and training courses 2017 4:30 start enrollment car project's is oriented to the majority of the general inheritance population, to help holders of intangible cultural heritage projects, practitioners of the population to mention, to improve their learning ability and inheritance awareness, through the research and study. Continuously improve the cultural self-confidence of the inheritance crowd, so as to promote the sustainable development of intangible cultural heritage.

¹² The official website of Huaihua University: <https://www.hhtc.edu.cn/xygk.htm>

3.2.4 Enterprise inheritance of Dong brocade weaving techniques

In 2008, the Dongjing manufacturing technology in Dong County, Hunan Province was selected as the 2nd batch of national intangible cultural heritage list. 2011 August 2, the Ministry of Culture announced the first batch of national intangible cultural heritage productive protection demonstration base list. The list involves a total of 35, national intangible heritage list items, 36 projects, enterprises or units in the project category list includes traditional skills, traditional arts, traditional medicine, traditional theater 4 categories, including 21 traditional skills, traditional arts 12, traditional medicine two, traditional theater of a mainly traditional skills and traditional arts-based, two total accounted for into. 92%, Hunan Province, China. A total of two units were selected, respectively, Longshan County, Hunan Province, Miaoer Beach Town, Liaohe Village, Tujia of the scene of the memory of the training center and Huaihua City, Hunan Province, Dong Autonomous County, the pressure of the fall of the master of the moving intention of the development limited company, the Tongdao natives accustomed to call it the moving scene of the company. Hereinafter referred to as Dynamic View Company

Ltd. (hereinafter referred to as the Dong brocade company) was established in November 2009, the company's existing management staff of more than 10 people, more than 300 brocade weaving workers. In recent years, the company has implemented the policy of "protection-oriented, rescue first, rational utilization, inheritance and development"; centering on the strategic goal of "ecological county, tourism county", according to the "company + base + farmers Focusing on the strategic goal of "ecological county, tourism county", according to the production mode of "company+base+farmers", the company has developed a series of high-end products of Dong brocade, which are unique and distinctive in Chinese market. The brand of "Yaloye Dong brocade" created by the company has become a famous trademark in Hunan Province; the production base of the company has been awarded as one of the first demonstration bases for productive protection of intangible cultural heritage by the Ministry of Culture of the People's Republic of China, which has led the development of China's "intangible cultural heritage" industry.

Dong brocade is China's national intangible cultural heritage and China's famous brocade. Since the establishment of the company, we have built up a design, production, processing and marketing team, and developed a series of specialty products for home, decoration, clothing, bedding and gifts, which have won frequent awards in the National Fine Arts Creative Competition. At present, the Dong brocade products produced by the company have been exported to more than 20 large and medium-sized cities in China, such as Beijing, Shanghai, Changsha, Huaihua and Guilin, as well as South Korea, the United States of America, Russia and other countries, and are highly favored by the majority of domestic and foreign consumers. The company in the development of products at the same time, but also has established the Hunan Dong brocade museum, YaWaPaWa Dong brocade workshop, Dong brocade workshop, Dong brocade training center, Dong brocade weaving skills training base, YaWaPaWa Dong brocade art troupe, etc., driving the county 3000 rural women to participate in the production of Dong brocade, training, publicity and research and other work. Through the yarrowye Dong brocade weaving development Co., Ltd. a few years of hard work, the development of Dong brocade industry has achieved remarkable results, not only so that the endangered "national treasure" Dong

brocade has been effectively protected, inherited and developed, but also for a large number of rural women to provide a doorway to employment without leaving the house, has produced good social and economic benefits. At present, the company has formed a "enterprise as the leader, base as a carrier, farmers as a link" radiation throughout the county territory of the Dong brocade production demonstration base. The Dong Brocade Company went to the villages to collect the old Dong brocades, took pictures and made video materials. Dong brocade workshops and Dong brocade art troupes were established. The Dong brocade company sends the designed product styles and raw materials to the weavers, and then centralizes them to the base for unified sales by the company after completion. The weavers are paid according to the piecework. The weavers who have cooperated with the company are mainly concentrated in some villages in the town of Yantunbao. These villages have always had people weaving Dong brocade and cooperated with the company very well, mainly concentrated in Fengxiang Village, Shutuan Village, Baohao Village, Yuanxin Village, etc. After cooperating with the company, the weavers are paid accordingly. After cooperating with the Dong brocade company, many women who work outside have come back to learn to weave Dong brocade, and the company's quality training not only teaches them how to weave brocade, but also tells them what the market needs now and how to innovate, and drives part of the people to participate in the protection of Dong brocade through the representative inheritor.

At present, the Dong brocade company in the research and development of new products at the same time, but also established a specialized sales team, relying on e-commerce platform to carry out the network marketing of Dong brocade products. In Changsha City, Huaihua City has opened stores, the next step is planned to do brand image stores in first-tier cities. In addition, the Dong brocade company led by the declaration of the "Dong brocade cultural industry ecological park" has been a project. The basic idea of the industrial ecological park is to Dong brocade as the core, the store planting, cotton planting, spinning, traditional dyeing and other links are presented, but also will be the Tongdao area of other non-heritage projects are also brought in. The production mode of the productive protection base of Dong brocade makes more and more young people pay attention to the protection and inheritance of Dong brocade weaving skills, so that this traditional folklore activity, back to the daily life of the Dong people. Ou Ruifan, head of the base, told the author:

Many young people have now returned, some are daughters and some are daughters-in-law. Some young people have their own children who are still so young that they leave them at home at the age of one or two, and they go out to work, so the problem of left-behind children is very serious. Not only have we passed on our valuable cultural heritage, but we have also helped many people to find employment. The old people at home are getting old and have fewer experiences, and some of them are sick, so it is very difficult for them to live at home, and the young people have gone out and can't take care of their children at home, but their hearts are very much worried about them, and now the young people come back to their homes, so that they have someone to take care of the old people and the children, and they can do all the cooking, housework, and farming. Many people are very grateful to us.

Ou Ruifan also has his own views on the inheritance mode of Dong brocade. If there is no commercial development, how can the Dong brocade be preserved and inherited? It is precisely because we have now developed products that the Dong

brocade is known. We have trained so many people and then arranged for these women to weave the brocade. It is for the sake of the better inheritance of Dong brocade. There are very few people weaving Dong brocade in the villages nowadays, because the brocade they weave cannot be sold in the market. What's the point of weaving brocade? But if no one continues to weave, the skill will be lost. I believe that the skill needs to be protected, inherited and developed in the development. When our company was not established, I was very worried about the loss of this culture of more than 2,000 years, and I did not want it to disappear in the hands of our generation. I then came out on my own to establish the company. After several years of development, we have proved that through our product development, we are indeed effective in protecting, inheriting and developing the Dong brocade technique. In the past, the scale of inheritance was very small in the family-type inheritance and the master-apprentice type inheritance. Now we train a few dozens or hundreds of people each time through company training. The speed and scale of inheritance is much more efficient compared to the traditional way of inheritance.

For some mechanical production of brocade works appearing on the market at present. We have mixed reviews each a dozen pieces, for Dong brocade products. Whether. Need to carry out. Improvement of the production process, take the Tongdao of mechanical production, Ou Ruifan said.

Like the case of mechanical production, many people have different opinions. Some people say that the inheritance of Dong brocade should stick to the handmade ones and not go to the mechanical production. But some people also say, why can't we use mechanical production, both ways to go, this is not good? I think the handmade brocade weaving can not be lost, we are now using the material, spinning and dyeing their own yarn, more original flavor. We in the Dong brocade weaving skills in the process of inheritance, from the protection side, it is indeed best not to use the machine to weave, but if you want to take the product to the market to develop more styles, produce more products, and want to let more people accept and understand the Dong brocade, then the machine production has certain advantages. Whether the need for machine production of Dong brocade, I also asked to consult a lot of people's views, now the basic situation is: do the work of scholars of national culture is very opposed to the use of machine weaving. Doing business with people will choose two steps, the problem is that with the machine weaving, the amount of people weaving brocade will inevitably be reduced, we are also thinking about trying to try to use a kind of what kind of way, so that the two forms of development can be coordinated.

3.2.5 Attempts at new access projects

Attempts of the new Tongdao project , there is a cultural and scientific and technological integration demonstration base in Hunan Provincial Department of Science and Technology, this demonstration base to the humanities tourism resources as the object, through digital means of cultural integration, through the technology and mode of innovation to promote the creative design of digital tourism arts and crafts and other related industries, cluster integration, in the promotion of the cultural and creative industries at the same time, to promote the development of the local community comprehensive development, from 2017 Started by the Ministry of Culture and Hunan Provincial Department of Science and Technology commissioned, Hunan Industrial Design Association jointly with Hunan University began, Hunan

regional culture and intangible cultural heritage for the eye of the sky survey, hair traversed Changsha, Zhangjiajie, Xiangxi State Huaihua City 30,000 kilometers, for the development of Hunan regional culture intangible cultural heritage digitization industrialization. During 2009~2011, we have joined hands with Nokia, Meike Meida and other famous enterprises to carry out the "New Tongdao Community Social Innovation Project" in Tongdao Autonomous County, Hunan Province. The "Dong brocade culture protection and creative design service platform" was set up under the "New Tongdao" project, which is mainly responsible for the design, development and promotion of the creative products of Dong brocade, through which the national intangible cultural heritage of Dong brocade weaving techniques have been effectively protected and promoted. Through this attempt, not only the national intangible cultural heritage of Dong brocade weaving techniques have been effectively protected and inherited, for the development of Dong brocade creative industry has played a positive role in promoting, but also for the innovation and development of Dong brocade to provide an open platform for the community. Through this platform can make the Dong brocade better integrated into the modern society and the life of modern people, and play an educational and guiding role for the younger generation of the public. The practice of the platform can make more social groups pay attention to the inheritance of Dong brocade, have a better understanding of Dong brocade, and also participate in its protection.

"New Tongdao" Project has strengthened the construction of the production base of Dong brocade of the Tongdao in the Dong Autonomous County of the Tongdao, and has put the main focus on the research and development of Dong brocade series of creative products and the implementation of the marketing aspects, with the help of market operation to expand the living space of Dong brocade. The construction of Dong brocade culture protection and creative design service platform is mainly centered on four aspects: cultural ecological research platform, design innovation platform, production training platform and dissemination and promotion platform. The platforms work together to form an overall network around the protection of Dong brocade culture and creative design, in which there is the collection of basic data, attention to the inheritance of the population, the development of design ideas, and the expansion of the market industry. In this network, many social resources are effectively integrated, including local craftsmen and production enterprises, as well as researchers, designers and consumers. The social innovation design of the "New Tongdao" project is, in terms of working methodology, a community innovation based on community and network. The key word is "reinvention". Re-creation" is not only about the re-creation of Dong brocade works, but also about the integration of cultural, social, economic and environmental aspects.

Professor He Renke of Hunan University, the leader of the "New Tongdao" project, gave a keynote speech on the topic of "New Tongdao Social Innovation Design" on November 28, 2015, at the "First Forum of Art Deans and Heads of Departments of Art Colleges in Hunan Province". Design":

Our ongoing research includes production and consumption, and this is done in conjunction with sociologists and anthropologists in this area. We pay special attention to the way they communicate, designing internal communication and designing external communication. We are based on the Web, and the Web offers us a

whole new way of communicating. The first thing we want to do is to digitize the heritage with cultural characteristics, and only by digitizing it can we preserve it in an orderly way. We have the experience that when we go this year, the founders of these national cultural heritages are still near, but the next time we go some of them may not be there, so what should we do? Nowadays, young people are reluctant to learn these traditional skills. There is a way to study it and preserve it by digitalization, which is the only way to preserve it in an orderly manner. This preservation includes various fields, including music, dance, movie, TV in our art studies as well as urban planning in our architecture, and also sociology and anthropology related research, so our team is a comprehensive design team. We have accumulated a lot of material, and the people are very willing to participate. These buildings in the local countryside are very distinctive, and we are now helping them apply for UNESCO World Heritage status, which is in progress, where we can find a large number of extremely rich cultural resources, and their lifestyles are very different from ours today. We hope to record them in some way and to be able to pass them on. These fine details are full of beauty, and it is not that there is no beauty in life, but that there is a lack of beauty, and as long as we look at it with the eyes of a designer or an artist, there are beautiful things everywhere. The Dong brocade weaving technique is also a national intangible cultural heritage, and the traditional material also provides us with a lot of inspiration for design. So our art must be grounded. Those of us who study design know the color composition and plane composition of the Bauhaus, and look at the craftsmen in the villages of the Dong ethnic group, who have not received any formal design training, and all they have is their cultural heritage. Such delicate geometric patterns are absolutely no less than Bauhaus compositions, very colorful and extremely creative. Our team also includes the planning, they do the architectural design of the people's indoor life and home to do some investigation, do some architectural design and planning, the people also have the right to enjoy the modern life, but the traditional architecture of some problems are very difficult to solve, such as the kitchen and bathroom, because of waterproofing problems. Some of our design solutions maintain the traditional culture and allow their local people to integrate with today's modern life, and we also do some interior design with local materials. We made a lot of websites to introduce their unique culture and attract tourists, and they made all these products, such as Dong brocade, which we made on the website, and now we advance these things to all over the world through e-commerce platforms. Of course, there are also innovative ways, we will use laser cutting, 3-D printing, to contemporaryize, internationalize, and then commercialize traditional things. Within this process, we also train local craftspeople who are able to carry out this production of today's designs. Now we have established a long-term studio here, and this approach will be promoted in various minority counties in Hunan Province, minority counties around the world to see the project is very interested in the construction of the new socialist countryside, and hope that our design to contribute to the Dong brocade is one of the most distinctive cultural products of ethnic minorities, we have a number of national projects to do to support the design team, as well as PhD, Masters, works have also been exhibited around the world, and the work is also the most important part of the design. We have several national projects to support, as well as doctoral and master's degree design teams, and our works have been exhibited all over the world.

New Tongdao 's project is an interdisciplinary cross-study that constitutes a sustainable lifestyle through the integration of solutions from multiple fields, building a network of systems that can meet the community's requirements. This system network includes many design works: tourism planning scheme, model house design, village landscape design, home service, design culture, product design, visual design, network and information service design, video design and music design, etc. The participation of the interdisciplinary design team corresponds to the simultaneous social needs, and in fact proves that interdisciplinary teams can work efficiently with each other, under the support of common needs and knowledge platforms. In fact, it also proves that interdisciplinary teams, under the support of common needs and knowledge platforms, are fully capable of efficiently cooperating with each other to form a more tense design and innovation network. (Jitie, 2012)

Shuttle Shuttle The brand was incubated from the "New Tongdao Social Innovation Project", which originated from the Tongdao , and is a creative brand of lifestyle clothing mainly focusing on the inheritance and innovation of Dong brocade culture. It is also a semi-public welfare brand. Every time we sell a product, we will donate 30 RMB to the cultural station of Pingtan Township in Tongdao County, which is used to rebuild the local children's singing team and painting class. Due to the closed transportation and single form of income in Dong Autonomous County, although the Tongdao has rich cultural resources and people's spiritual life is relatively affluent, the standard of living needs to be further improved. With more and more young people going out to work, the problem of left-behind children is becoming more and more prominent, and Shuttle said that the public welfare is concerned about these groups, and dedicates a piece of love for the children through the power of the brand. In the product package, some postcards are attached, the theme of these postcards are the old people and children living in the village, they are wearing Dong brocade, with different expressions. The postcards contain some basic information about them, including their names, ages, basic information about their families and their wishes. Those expectant or melancholic eyes go straight to people's heart, and those simple but brilliant wishes make people want to do something for them, so that the life of these old people and children left behind in the Dong village can be improved.

3.2.6 Expansion of the heir training and research program

In most areas of intangible culture, the transmission and development of leek heritage is mostly realized through oral transmission by groups of bearers, as is the case with oral literature, traditional skills and performing arts. In these intangible cultural heritage areas, the bearers are the important bearers and transmitters of the intangible cultural heritage, who, with superhuman talent and spirituality, store, master and carry the cultural traditions and exquisite skills of the relevant categories of the intangible cultural heritage, and who are both the living treasury of the intangible cultural heritage and the baton of the intangible cultural heritage passed on from generation to generation " "They are not only the living treasures of ICH, but also the "baton bearers" and representative figures in the contemporary starting point of ICH transmission from generation to generation (Liu Xicheng, 2006). (Liu Xicheng, 2006) This is also the key to the difference between intangible cultural heritage and tangible cultural heritage, as the former needs to be inherited and

protected in a "living" form, while the latter is preserved in a fixed form. Therefore, in the protection and inheritance of non-cultural heritage, it is particularly important to emphasize the power of human beings and adhere to the people-oriented principle. As long as these cultural heritage bearers are protected, the intangible cultural heritage will not disappear; as long as these intangible cultural heritage bearers are incentivized, they will continue to forge ahead and their products will become more and more refined; as long as these intangible cultural heritage bearers are encouraged to continue to recruit apprentices to teach, the intangible cultural heritage will continue to be inherited by successors." (Yuan Li and Gu Jun, 2006) This view is also proved in the inheritance practice of Dong brocade weaving techniques, where the inheriting population is the core force of non-genetic inheritance. Though such non-heritage items as the weaving technique of Dong brocade, before the formation of the finished product, it usually only exists as a kind of knowledge, technique or skill in the minds of the holders of the intangible cultural property. It is only when these craftsmen, artisans, or ordinary people reproduce, perform, or produce them in different ways that their existence is felt". (Yuan Li, Gu Jun, 2006)

At present, the Dong brocade weaving technique has national, provincial and municipal representative inheritors, in addition, there are a large number of weavers engaged in Dong brocade weaving in the Tongdao area, which is a group that should not be neglected. Inheritors at all levels play a leading role in the inheritance of Dong brocade weaving skills, they have exquisite skills, have a strong sense of responsibility, and always keep the responsibility of inheritance in their hearts in their daily lives. The "representative inheritor" is a special identity of them, the author in the exchange with several representative inheritors found that the representative inheritor of this identity allows them to have a sense of honor, but at the same time also brought them some pressure and sense of mission. Representative inheritor every year to submit a summary of the work, summarize some of the work done in the inheritance of skills.

The Fifth Plenary Session of the 18th Central Committee of the Communist Party of China (CPC) explicitly proposed to "build a system for the transmission of outstanding traditional Chinese culture, strengthen the protection of cultural heritage and revitalize traditional crafts". The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, in enumerating the various safeguarding measures to ensure the vitality of intangible heritage, specifically emphasizes transmission "especially through formal and non-formal education." The 2005 Opinions of the General Office of the State Council on Strengthening the Safeguarding of China's Intangible Cultural Heritage explicitly states that "Through social education and school education, the masterpieces of the intangible cultural heritage will be passed on to future generations"¹³. In order to improve the level of protection of China's intangible cultural heritage, enhance the vitality of inheritance, and carry forward China's outstanding traditional culture, the Ministry of Culture and the Ministry of Education, on the basis of a pilot project in the first stage, have decided to implement a program for the training of people who have inherited China's intangible cultural

¹³ Ministry of Culture Intangible Cultural Heritage Division responsible person on China's intangible cultural heritage inheritors training program for research and study to answer reporters, the Ministry of Culture: intangible cultural research and training to let the inherited crowd "know the art of knowing the defense", the people's network, <http://culture.people.com.cn/nl/2016/0222/c87423-28139886.html>

heritage to conduct training and study (referred to as the training program for training and study or the research and training program). On November 17, 2015, the Ministry of Culture, together with the Ministry of Education, issued the "General Office of the Ministry of Culture and the Ministry of Education". On November 17, 2015, the Ministry of Culture and the Ministry of Education jointly issued the "Notice on the Implementation of China's Intangible Cultural Heritage Inheritance Crowd Research and Study Training Program", which entrusted the relevant universities and design enterprises to carry out the education and training of intangible cultural heritage inheritance crowds, which will start from the inheritance crowds of traditional handicrafts, and gradually expand to various fields of intangible cultural heritage protection. 2015 began to formally implement the training program nationwide, and after strict selection and field investigation, the Ministry of Culture finally gave priority to the research and study training program. In 2015, the program was formally implemented nationwide, and after strict selection and on-site inspection, the Ministry of Culture finally prioritized 57 colleges and universities with strong professional strength and a good foundation for the protection of intangible cultural heritage as the first batch of participating colleges and universities in the training program.

In March 2017, the General Office of the Ministry of Culture announced the list of colleges and universities that participated in the research and training program of Chinese intangible culture into the production inheritance crowd in 2017, and there are 78 colleges and universities selected this time, and Huaihua University is listed among them. In addition to pay attention to the representative inheritor of the ladder to 1 construction, wait brocade weaving skills of the inheritance of the crowd of research and training has also kicked off. 2017 May, Huaihua University Dong brocade weaving skills training courses began enrollment, the first phase of the number of training 40 people, to take off-duty study centralized face-to-face teaching, tracking and guidance, exchange and investigation of the mode of cultivation.

In the first phase, 26 participants came from various townships in Dong Autonomous County, including 10 from Shuangjiang Township, 5 from Yatunbao Township, 4 from Pingtan Township, 1 from Longcheng Township, 1 from Baoyang Township, and 5 from Wanfoshan Township. The remaining 14 were from Liping County, Guizhou Province; Yousheng Village, Hongjiang City, Huaihua; Qitang Township, Xinshao County, Shaoyang City; Xinhuang Dong Autonomous County, Huaihua City; Jingzhou Miao and Dong Autonomous County, Huaihua City; and Loudi Lianyuan City. From the age structure, the average age of 38 years old, the oldest age of 65 years old, the youngest age of 16 years old, "after 00" there are 5 people. Among them, 40 ~ 49 years old age group has the largest number of people, a total of 17 people, 42.5% of the total number of ancient people, which is also the current Tongdao area Dong brocade weaving skills inheritance of the backbone of the crowd. It is gratifying that there are 19 students under 40 years old in this batch of students, accounting for 47.30% of the total number of students, and more and more young people pay attention to and want this traditional skill, which plays a positive role in promoting the inheritance of the skill. Among the students of the first phase, 19 of them are under 40 years old.

People have a foundation, most of the young trainees do not have a foundation, and take advantage of the opportunity of this Jishen training to learn all the steps of the Dong brocade weaving technique from scratch.

The research and training program is a fundamental work in the cause of China's intangible cultural heritage protection, but also the strategic work of the current intangible heritage protection. Through such a form, the participating universities and non-genetic heritage people of the question produced a good interactive practice, at the same time, also strengthened the participation of colleges and universities in China's outstanding traditional culture community heritage, the implementation of three years since, has achieved good teaching results. Qiao Xiaoguang summarized the teaching tenet of the research and training program as "Three Knowledge", that is: to know, to know the art, to know defense , culture to know, skill to know the art, development to know the defense. To be informed is to let the inheritors realize the particularity and importance of the regional culture behind their own non-heritage categories under the double inspiration of theory and practice, and to be the "knower " and " holder of the culture", which is also the "knower of the art" and "knower of the defense". This is also the basis and premise of "knowing art" and "knowing defense". To "know the art" is to advocate that the inheritors maintain the level of exquisite traditional skills of the previous generation of inheritors, and to maintain the representativeness of the community's skills. "Knowing the defense" that is, on the basis of cultural holdings and skillfulness, in the face of the new period of community non-genetic inheritance and development, the sustainable path of inheritance and creation is approached dialectically. (Qiao Xiaoguang, 2016). Whether it is the representative inheritors named by the government or the inherited people in the private sector, it is a force that cannot be ignored, and this team should be fully emphasized and supported.

Goshi Flower Clothes Ethnic Minority Employment and Poverty Alleviation Workshop is a creative and innovative workshop for revitalizing the non-heritage ethnic cultural costumes of ethnic minorities in the Wuxi Basin with the power of modern fashion. It is a professional research institution specializing in the inheritance of traditional skills, the research and development of ethnic cultural products, the innovative design of ethnic clothing, the revitalization of the rural economy, and the precise alleviation of poverty. The project aims to build a platform for the disadvantaged groups in the minority regions of western Hunan as well as people working outside the region based on local needs, to protect the local traditional Miao embroidery "flower clothes" as well as design and create, and to build a database and practice base for the non-heritage clothing. Through the creation of institutions, the establishment of research centers, workshops, training centers and other platforms, the construction of regional brands and international cultural dissemination, the realization of Wuxi Basin minority traditional "flower clothes" intangible cultural heritage skills of living heritage and clothing industrialization development, and to solve the problem of the disadvantaged groups in the Wuxi Basin and the people working outside the home village entrepreneurial issues. 2016 Workshop In 2016, the workshop undertook the design and production of dance costumes for the "Feishan Art Festival" in Jingzhou Miao and Dong Autonomous County and the CCTV Sanya Miao Year "Heart to Heart" Gala. In 2017, under the

leadership of Hunan Provincial Economic and Trade Commission, we signed a school-enterprise cooperation agreement with social welfare enterprises Hunan Mangyi Temple Clothing Technology Co., Ltd. and Wanya Clothing Co., Ltd. in the form of technology shareholding, and designed and produced nearly 20,000 sets of costumes and accessories for the 30th anniversary celebrations of Jingzhou Miao and Dong Autonomous County, Zhijiang Dong Autonomous County, and Moyang Miao Autonomous County together with 58 disabled people and 56 non-heritage craftsmen. According to the production mode of "*self-supporting + design + production + sales*", the company has established a complete industrial chain from clothing creativity to value-added services, enhanced the value of non-heritage with design and branding, and researched and developed a series of original handmade high-grade products with special characteristics.

4. New thinking of revitalizing Dong brocade

After 2000, China began to pay attention to the development of national soft power, that is, cultural and creative industries, since then China has continuously launched a series of support policies for the cultural industry, but also because China itself has a wealth of factors of production, and the government to promote industrial policy, coupled with China's cultural and creative industries in the development of the dynamic advantages of the cultural and creative industries in China, so that in the past 15 years the cultural and creative industries in China to show certain achievements. The cultural and creative industries have shown certain achievements in China in the past 15 years.

China's protection of intangible culture has seen the emergence of a new industry - Cultural and Creative Industry (Cultural and Creative Industry). The 21st century is a process of both global integration and intensified competition in the design market, behind which is the competition of culture. First of all, the creative industry is mainly a new concept, trend of thought and economic practice that emphasizes innovation, individual creativity and the support and promotion of culture and art to the economy. It is an industry that promotes economic development through creativity, and its scope includes film, television, music, design, architectural design, animation, games and digital entertainment. The emergence of creative industries is, on the one hand, a general acknowledgement of the mechanisms, policies and operations of existing industries, and, on the other hand, a criticism of their lack of creativity. The fundamental concept of creative industries is to facilitate the reorganization and cooperation of different industries and fields through "crossover". By crossing borders, new value-added points can be found to promote cultural and economic development, as well as the reform and innovation of social mechanisms through the promotion of creative development in society as a whole.

From the literal meaning of cultural and creative industries, cultural and creative industries themselves have three concepts, firstly culture, then creativity, and finally industry, these three concepts represent different stages of cultural and creative industries, which are both different and related to each other, and the trinity constitutes a complete cultural and creative industry. Dong has rich traditional cultural roots, Dong intangible culture protection of cultural creativity needs to be in the perpetuation of traditional culture on the basis of new science and technology, combined with traditional culture, innovative new and in line with the development of

the times of the new form of content and innovation process, and the formation of national branding, industrialization, which will help to better continue the essence of traditional culture.

From the viewpoint of the characteristics of cultural and creative industries, it belongs to the knowledge-intensive industry, which is mainly to upgrade the traditional cultural resources through human imagination and re-creativity with the help of high-tech methods. The essence of the development of cultural and creative industries is mainly manifested in the innovative power of culture. The innovative power of culture includes the innovative ability of cultural content and form, which needs to have the inheritance power of national traditional culture and the absorption and reference to foreign culture, and then through high-tech and new technical means such as multimedia and virtual reality, the essence of national traditional culture is transformed into a new knowledge system, which is the development of the basic spirit of traditional culture in the times, constituting a new form of national culture, and bringing traditional culture into the market, and bringing traditional culture into the market, and continuing the development of traditional culture in an intact way. traditional culture into the market and continue the development of traditional culture intact.

The "globalization" of the 21st century has accelerated the collision and integration of cultures. With the arrival of the era of emotional consumption, consumers' requirements for commodities are not only satisfied with quality, price and brand, so "satisfaction" and "dissatisfaction" have become the criteria for consumers to buy. At this time, personalized consumption may be a good time for the present ethnic cultural heritage to go out of the ethnic areas and enter the mass consumption market. These products carrying traditional ethnic culture are meeting people's needs and thus re-entering the historical stage to continue its vitality.

American scholar Prof. E. Shils, in his monograph "Tradition" written after 25 years of dedicated research, believes that "Tradition is a way of doing things that has been passed down from generation to generation around different fields of human activities, a cultural force with a normative effect on social behavior and moral appeal, and at the same time the accumulation of creative imagination of human beings in the course of the long course of history". It is also the accumulation of human creative imagination in the long course of history. (E. Shils, 1981) Therefore, tradition not only belongs to history, but also to reality, not only to the past, but also to the present; the present is the continuation of the past, but also the starting point of the future; what is of universal significance can be manifested as national, but also as global, and even as the foundation of a foothold in the world. Nowadays, the influx of various art trends around the world has brought Dong traditional culture and art an unprecedented impact. In this situation, pure imitation and simple implantation of western modern art will make the oriental art lose its national individuality. The inheritance of traditional pattern art is necessary in art creation. The creation of any new thing needs to be built on the foundation of traditional culture. Dong brocade culture and art to come out of their own way, it is inevitable to build on the traditional foundation. However, inheritance does not mean sticking to the art treasures handed down from thousands of years and indulging in the traditional swaddling clothes; simply reproducing the traditional culture in the present design without injecting fresh blood will lead to the stagnation of the development of national art, and ultimately, it

can only make today's generation leave behind a large number of antique reproductions without any design to speak of.

How to make today's Dong brocade art reflect the deep national cultural heritage and distinctive features while avoiding rigidity will be a problem for the continued development of today's Dong brocade culture. It is necessary to respect the uniqueness of traditional art and show the aesthetic psychology of Dong people, but also to reflect the pursuit of the inner spirit of modern people. In the design of Dong brocade art, it is necessary to "search for the roots" and find the thinking advantage and unique style of Dong brocade culture which is inferior to other ethnic brocades. At the same time, we should focus on innovation and continuity of design.

Among the diverse cultures of the Dong people, those unique Dong brocade cultures are praised by the followers. Throughout the long history, Dong women have created the Dong brocade culture with their own ingenuity, which is extremely rich in content and highly demanding in skills. And in the process of creating Dong brocade, not only to adapt to the needs of contemporary society but also to retain its original local characteristics, it is necessary to go to innovation, and must not take the road of imitation. The unique style of the product will present a significant market advantage, and even "lead the new trend".

Dong brocade is the most exquisite craft product in Dong culture. Dong brocade has distinctive ethnic characteristics and national culture, which inherits and records the deep-rooted traditional culture of the Dong people. It shows the local religious beliefs all the time. Dong brocade has unique weaving techniques, colorful pattern symbols, harmonious and unique colors as well as deep cultural connotations, elegant and solemn quality and unique ethnic style, these characteristics are Dong brocade deservedly become one of the famous ethnic brocades in China. (Ma Li 2008) Simply put, Dong brocade is the hand-woven supplies of Dong women with ethnicity and artistry. And tourism souvenirs condense the culture, art, craft skills and material resources of a country or region. According to the data, in the international standard of national income, the sales of souvenirs account for 30% of the country's entire tourism industry income, and advanced Hong Kong can reach 60%, in mainland China is about only 20%, and most of the cities in less than 10%. (Zhou Chunmei, 2013) It can be said that tourism souvenirs are high value-added products in the tourism industry, and the development of innovative design of tourism souvenirs will become a key link for the Chinese tourism industry to be able to develop in depth and increase profit margins. Therefore, the combination of Dong brocade and souvenirs will certainly initiate the inheritance and protection of Dong brocade weaving technology and bring new vitality to the creation of Dong brocade culture.

4.1 Opportunity and value embodiment of Dong brocade into cultural and creative industries

In recent years, governments and local communities have made great efforts to promote the inheritance, protection and revitalization of cultural heritage, and cultural and creative industries have become one of the most important industries to be developed. The United Nations Educational, Scientific and Cultural Organization (UNESCO), the United Kingdom, New Zealand, Canada, and South Korea have all defined the term cultural industry. Although the definitions are slightly different, it can be roughly summarized that it is an economic activity that emphasizes the combination of culture, individual creativity, technology, talent, etc., which can be created through the protection and application of intellectual property rights. In China, there is no explanation for the cultural and creative industries, but most scholars have adopted the British explanation, which is "an industry that has the potential to create wealth and jobs through the invention and exploration of personal creativity, technology, and talent as the original concept, and through the invention and exploration of intellectual property rights" (Liu Dahuo, 2003). (Liu, 2003)

Cultural and creative industries are quite different from general manufacturing industries in terms of economic characteristics, which also makes their economic operation mode different from the established general industrial economy, such as cultural and creative industries have uncertain demand; creators attach great importance to their works; they need to utilize cross-disciplinary skills; and they are experiential products and differentiated products. (Caves, 2000) One of the purposes of the establishment of the Dong Brocade Company in Yaloye, Tongdao County, is to develop the cultural value of the new Dong brocade and the sustainable Dong brocade weaving techniques, and to emphasize the cultural significance of the Dong brocade products; from research, design, weaving to the completion of the products, it is necessary to combine different fields to produce new Dong brocade products with the unique culture of the Dong ethnic group. However, since the process from design to weaving is quite time-consuming for Dong brocade companies, and the creators have no way of knowing the evaluation of consumers during the process of creation, they are unable to correctly predict the market response or demand. On the other hand, since consumers do not buy cultural products based on physical or material needs, but rather on psychological needs; or a kind of rational addiction (Caves 2000), that is to say, indulging in the consumption of this creative product is often due to the belief that such consumption contributes to the ability to enjoy life. Therefore, consumers' perception of the product is quite crucial to the purchasing decision of cultural and creative products. However, according to the sales situation of Dong brocade in Tongtong County before 2010, because the designers of Dong brocade paid much attention to injecting cultural elements into their works, but the evaluation of Dong brocade products by consumers before purchasing was quite subjective, the designed Dong brocade products lacked the ability to anticipate consumers' reactions in a timely manner, which resulted in the inability of most of the products to positively increase the surplus.

Since most of the cultural and creative products are experience good (Caves, 2000), which means that consumers cannot confirm the quality of the products until they actually enjoy or appreciate them, it is important to refer to the word of mouth of others to make a decision on whether to buy or not. The purchasing choices of previous consumers will become the reference for the next consumers. For example, in the intangible cultural heritage of Dong brocade weaving technique in the Tongdao County, there are provincial and national inheritors, as well as general Dong village residents, in many activities where Dong brocade can be sold, because consumers have limited knowledge of Dong brocade culture, and the knowledge of Dong brocade weaving technique comes from the dissemination of the media, therefore, when consumers travel to the Tongdao County from abroad, they will refer to the reputation of national inheritors in the communication media to decide whether or not to buy the Dong brocade products. The exposure rate of national-level inheritors in the communication media is higher than that of provincial-level inheritors or general housewives, and they think that the weaving techniques of national-level inheritors must be of the best quality, and choose to buy Dong brocade products of national-level inheritors. That is to say, without considering the price, when consumers buy Dong brocade products, they will not choose Dong brocade products made by general Dong women if they have the opportunity to buy Dong brocade products made by provincial-level inheritors; when they can buy Dong brocade products made by national-level inheritors, they will not choose Dong brocade products made by provincial-level Dong brocade inheritors or general Dong women. This kind of behavioral imitation or viewpoint contagion from the crowd behavior is quite obvious in the cultural and creative industries, but also due to the information cascade (Crossland & Smith, 2002) star effect and so on, resulting in consumer herd behavior, rational herding (Devenow & Welch, 1996) behavior, and so on. Therefore, there is another property in the creative industry that is highly valued by the authors, which is the ranking of the creators, and the difference in the ranking will cause a huge difference in income and form a differential rent source of profit.

In the process of cultural and creative product design, the design pays more attention to enhance the humanistic value of the product emotion, pay attention to the human living environment and lifestyle, the spirit of the emotional and humanistic rise to a more important level. Let the product form, function, etc. and the perfect combination of culture and emotion so as to arouse the emotional resonance of consumers and the desire to buy. For example, the simple and rich style of Dong brocade is a tourist souvenir with rich local cultural characteristics.

Since the establishment of the Dong Brocade Company in Tongdao County, with the support of the government, the company has been cooperating with art colleges and design organizations to develop new products. During the interviews, the company is also aware of the many "traditions" and "reinventions" in the process of innovation.

1. The inheritance of technical design is opinionated and innovative. Dong brocade weaving technique requires dozens of complex processes, which is also its charm. At present, the purely handmade weaving has been gradually replaced by machine production in the outside world, and the traditional process has gradually declined because of the tediousness of the process, so the reasonable technical design is particularly important. In the innovative design of Dong brocade, the combination

of hand spinning and machine sewing is used to carry out the inheritance and innovation of technology, which does not affect the speed of weaving and at the same time carries on the inheritance of part of the handmade crafts.

2, Dong brocade pattern innovation must be its traditional cultural connotations for accurate positioning, refining, design, re-creation. Dong culture is the carrier of national spirit and emotion and the direct expression of national characteristics. The pattern innovation of Dong brocade needs to accurately position the traditional cultural connotation of Dong again in the multicultural background. On the basis of the original traditional cultural connotation pattern, adapt to the development of the new era, add new symbols and new moods, and develop, design and innovate a new pattern that is adapted to the development of the times.

As shown in Figure 138, a new product designed and developed in 2022 by the "My Xie Huayi Ethnic Minority Employment and Poverty Alleviation Workshop" led by students from Huaihua University, where I teach, is the Dong brocade DuoYe cell phone bag. The cell phone bag refines the "Doye pattern" of the traditional Dong brocade pattern and derives the male pattern and female pattern. The original Dong brocade pattern, which is arranged repeatedly with the same size in each row, is designed as a high and low pattern of a man and a woman holding hands, and then refines the mountain pattern and the water pattern in the Dong brocade pattern, so that the whole picture seems like a couple holding hands in the mountains and the water. The whole picture seems to be a couple holding hands in the mountains and water. According to this pattern, the author's team created a love story "Love you through mountains and water" and printed it on cell phone bags and packaging bags. Taking the traditional pattern as a prototype and combining it with others to form a new pattern and dig out a new story, it gives this cell phone bag a different meaning. This cell phone bag 2022 end of December is mainly sold in the Tongdao scenic spots, non-legacy expositions and online, and is very popular with consumers. Many tourists buy this cell phone bag for their wives or girlfriends, conveying strong love while giving their loved ones travel souvenirs. This is in the original Dong brocade traditional cultural connotation of the pattern on the basis of the development of the new era, adding new symbolism, new mood. The brand "Guxi Huayi" will be registered at the end of 2022, specializing in the research and development and design of Dong brocade products.

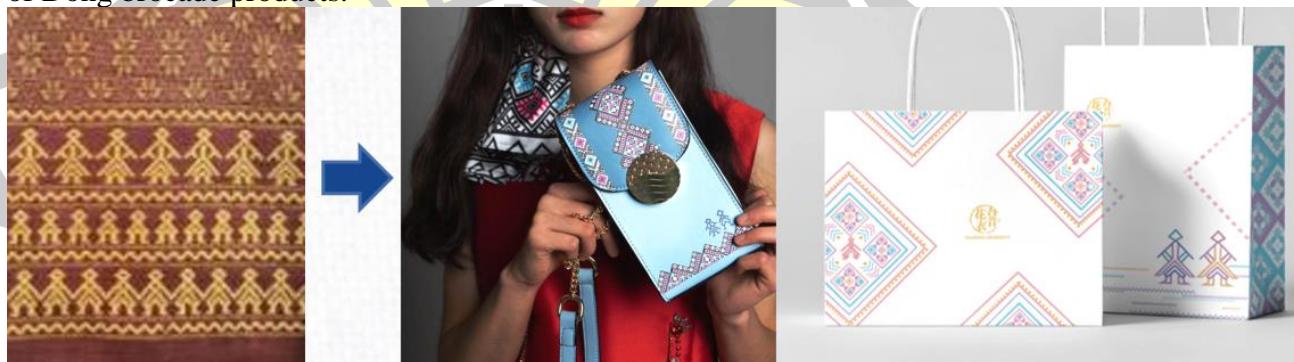


Figure 135 Huahua College students and faculty work "My old flower clothes" brand cell phone bags and handbags
Photo credit: Photo by Liu Qiong

3, the design style should be a bold breakthrough, and strive to pattern, color design and perfect integration of product categories. At present, the Dong brocade new emergence of many product categories, the designer also seeks to breakthrough in the design of patterns, colors and innovation.

Group Figure 139 is the Dong brocade R&D team of Huaihua University in the Dong brocade elements of clothing design, improve the Dong brocade color scheme, the original red and green complementary color matching to more adaptable to the clothing tweed fabric yellow matching, retaining the black and orange-red in the Dong brocade, will be a small area of the Dong brocade and the shoulders of the clothing, neckline combination, not only to retain the fashionable sense of fashionable and practicality, but also for the clothing to add the ethnic elements. Therefore, the products with Dong brocade elements should combine the patterns with the products when they are innovatively designed to realize the unity of ethnicity and fashion, so that each product is a unique and personalized design.



Figure 136 Teachers' and students' works of Huaihua University Dongjin element costume design

Photo credit: Huaihua University

4.2 The feasibility and value of Dong brocade used in modern tourism souvenirs

Many scholars have defined souvenirs, Graburn (1977) points out that almost no traveler returns home from a vacation without any object to show his or her travels, and by showing such activities as souvenirs, he or she expresses a higher social status in life. Gordon (1986) defines souvenirs as specific objects used to remind of a special event or tour, the existence of souvenirs helps travelers to seek explanations for their short-term travel experiences and to keep in touch. The presence of souvenirs helps travelers to seek explanations and maintain connections with their short-lived experiences, and tourists buy souvenirs as proof that they have been to the place they are visiting.

Regarding the influence of souvenirs' attributes on purchase intention, Littrell, Baizerman, Kran, Gahring, Nierneyer, Reilly and Stout (1994) showed that the characteristics of the souvenirs themselves will affect consumers' purchase intention, such as the uniqueness of the souvenirs themselves, which makes it easier for such goods to show their special attraction. The uniqueness of the souvenir makes it easier to show its special attraction; in addition, whether the souvenir meets the standard of aesthetics, whether it has texture whether it meets the principle of practicality, and its convenience (whether it is easy to carry in the process of traveling) and so on will affect the consumers' willingness to buy.

Tourists usually buy souvenirs for their own personal use. (Ruck, Kaiser, Barry, Brummett, Freeman & Peters, 1986) However, in a study of tourists in the Midwestern U.S., almost 70% of them purchased gifts for family and friends during their trip (Littrell et al., 1994). Consumer behavior research suggests that situational factors, such as gift giving, influence consumer decisions. There are inconsistent findings between gift-giving and buy-for-yourself studies. Ruck et al. (1986) noted that tourists buy for other people more often than they buy for themselves before making a planned purchase. Li Meng (2001) pointed out that the purchase motives of tourists can be generally divided into the following types: First, the memorial motive, that is, the pursuit of tourism and commemorative value of the memorial significance; Second, the gift motive, the purpose is to share the fun of travel with friends and relatives by souvenirs, contact friendship; Third, the new and different motives to meet the psychological needs of the pursuit of new and different, show personality; Fourth, the value motive, focusing on the quality of the goods and the value of the main purpose is to buy the real value of the goods. The main purpose is to buy genuine local specialty products; Fifth, cultural motivation, to meet the need for knowledge, improve artistic cultivation; Sixth, enjoyment motivation, the purpose is to pursue comfort, convenience, enjoyment, and increase the fun of tourism. When tourists make purchase decisions, the purchase motives they consider are mostly a combination of the above six. To summarize, purchase motivation is the cognition generated by the combination of consumers' intrinsic needs and extrinsic triggers, and among the types of purchase motivation proposed by Li Meng (2001), the three connotations of commemorative motivation, gift motivation, and value motivation explore the functions and values that can be conveyed by the entity of tourism souvenirs, which can reflect the intrinsic needs of tourists to purchase tourism souvenirs; the two connotations of novelty motivation and cultural motivation provide the symbolic significance attached to tourism souvenirs, which can reflect the intrinsic needs of tourists to buy tourism souvenirs. The two connotations of novelty

motivation and cultural motivation, on the other hand, are the symbolic meanings attached to tourism souvenirs, which can drive the tourists to satisfy their psychological level, and are the extrinsic triggers to inspire tourists to buy tourism souvenirs.

Under the consideration of for whom to buy, in fact, is often an important consideration for consumers whether to buy souvenirs, buy for themselves may be to buy less, most may be for others (family, friends) to buy the situation, the reason for their purchase of souvenirs is often to want to continue the feeling of this trip or to bring back to the family, friends, so this study is to explore the "for whom to buy" whether this factor and the amount of purchase correlation, in order to better understand the mindset of tourists to buy souvenirs and considerations. Therefore, this study examines whether there is a correlation between the factor of "for whom" and the amount of money purchased, in order to better understand the mindset and considerations of tourists when purchasing souvenirs. For those who think it is important to buy souvenirs for themselves and for friends, there is a positive correlation with aesthetic and added value motives, so souvenirs can be enhanced in terms of appearance and packaging design, or considered as gifts or for display. Considering the influence of product attributes and environmental attributes on the motivation to purchase souvenirs, it is found that the quality of the product attributes itself affects all types of motivation to purchase, and therefore the specificity of the product and local manufacturing are important.

From the point of view of tourists' demand for the use value of souvenirs. Use value is the attribute of commodities that can satisfy people's certain needs, and it is the material bearer of value. "There are no two identical leaves in the world", the principle of contradiction specificity requires us to do specific analysis of specific problems, which is the premise and foundation of our understanding of things. In the travel to the Dong Village in Tongdao County different tourists have different needs for the use value of souvenirs, there are mainly three kinds:

First, the demand for souvenirs to commemorate and collect, aesthetics and characteristics. The survey found that more than half of the tourists buy tourist souvenirs for the reason of "souvenir". It can be seen that the biggest characteristic of tourists' shopping is that they first buy those souvenir products, such as the souvenirs related to the architecture of Dong villages, Dong textiles, Dong specialty agricultural products and so on. The tourists with higher income, or some collection enthusiasts, pay much attention to the preservation value of the products when choosing tourist souvenirs in order to satisfy their collection needs. In addition, among the tourists interviewed by the author's sample, one-third of the tourists pay great attention to the appreciation value of souvenirs and have high requirements in terms of aesthetics. In addition to the pursuit of beauty, tourists also have requirements for the characteristics of souvenirs. In the large-scale festivals held in Tongdao County, 30% of the tourists in the author's sample interviews thought that the characteristics of tourism souvenirs in Tongdao County were general and featureless, but 40% of the tourists thought that the Dong brocade weavings were very distinctive, only that there were not many quantities and styles, and it was not possible to pick the right ones when shopping. In our survey, we did find that many Dong brocade artists tend to blindly sell all the Dong brocade weavings at home, and there are also a large number of Dong brocade souvenirs produced by machines, which makes it difficult to meet the tourists' demand

for specialties. In one of the busiest shopping streets in Tongdao County, there are more than 10 shops within a hundred meters with almost identical Dong cross-stitch insoles, the so-called "special Dong brocade products". A tourist from Guangzhou honestly said: "In fact, these things are also available elsewhere, but since we came, we will buy it." A Shandong tourists jokingly said: "to Tongdao travel the most money, want to buy tourist souvenirs there is nothing to buy."

Secondly, the demand for the contemporaneity of souvenirs. The epochal nature of tourism souvenirs is of great significance in the development and operation, which represents the economic development level of the Tongdao County and shows the sensitivity of the local Dong people in the Tongdao County to the epochal nature. When shopping, tourists hope that the tourist souvenirs are novel and can reflect the new flavor of the times. However, the Dong brocade tourist souvenirs in the streets of Tongdao County often ignore this point, according to a tour guide, the tourist souvenirs in Tongdao County in recent years are almost all "old faces". Therefore, if Dong brocade souvenirs can enhance the design, it may be able to expand the competitiveness of Dong brocade souvenirs in the modern tourism market.

Third, the demand for quality of souvenirs. Among the tourists interviewed one in ten emphasized that the quality of tourist souvenirs is the first thing they pay attention to, and four in ten put it in the second place. In other words, in the opinion of most tourists, tourist souvenirs should be well-made. However, most of the souvenirs that tourists see on the streets of Tongdao County, although not to the point of being shoddily made, are of poor quality but not low in price, and are even produced by machines as hand-woven Dong brocade weaving, which not only greatly reduces the tourists' desire to buy, but also directly damages the brand image of Dong brocade.

Finally, in the survey interviews, the most noteworthy phenomenon is that every tourist generally reflects the concern about the local characteristics and cultural connotation of tourism souvenirs, and hopes that the Dong brocade souvenirs of the Tongdao County make more efforts in this regard. Tourists come to travel to the Tongdao County, after the understanding of the local culture, but also recognize that the Dong brocade is a national intangible cultural heritage project, so for the hand-woven Dong brocade products, more want to know the moral story behind the Dong brocade weaving products; and whether the moral story and the tourists' original life field is linked to whether the gift to friends and family has the value of reaching the blessing.

As a matter of fact, Dong brocade is the tourism souvenir with the most local characteristics and cultural connotations in Tongdao County. Dong brocade culture is the essence of Dong culture, and products with national characteristics will surely become a major highlight in the development of modern society. Dong brocade is famous for its exquisite composition, diversified patterns, strong colors, exquisite craftsmanship, rich emotions and excellent quality. The Dong brocade, which is spun, woven and dyed by Dong women, has long been famous all over the world. At present, the Dong brocade has received great attention and promotion from various governments in the Dong region, and has a very good prospect for development. With the continuous exposure of the media and the deep excavation of the cultural people, more and more people begin to pay attention to the Dong brocade culture and research. It can be seen that the use of Dong brocade in modern tourism souvenir design has a certain feasibility, and has a certain tourism market competitiveness.

Although the current Dong brocade has been applied to a number of types of product design, but in general is still stuck in the adult products, the current actively strengthen the development and application of the development and design of children's products, such as toys, supplies, books, the number of design is not enough. Education should start from childhood, and the inheritance of national culture can also be influenced by the subtle influence of contacting local culture from childhood.

4.2.1 Highlight the cultural characteristics of Dong brocade innovation

Dong brocade is the carrier of Dong culture, and Dong culture is the soul of cultural creative products. Only based on the cultural characteristics of the Dong brocade, the design and development of products, through the rich cultural connotation, to enhance the taste of cultural and creative products, will have a strong vitality and good space for development. In the current trend of global economic integration, cultural creative product design around the world is to promote a so-called internationalization; but as a long history of the Dong culture, to ensure the inheritance of the intangible cultural heritage Dong brocade weaving skills and carry forward, the current design of Dong brocade cultural souvenirs must achieve the unity of the practicality and artistry, to enhance the emotional appeal of cultural and creative products, the use of the Dong brocade artistic characteristics, to show the Dong historical and cultural characteristics of the distinctive and good development of Dong brocade. Show the distinctive and eternal charm of Dong history and culture.

Modern industrial product design, Dong brocade company in the design through the shape, color and material and other design projects to express the "emotional" elements and cleverly integrated into the product, the design of the product allows users to deeply appreciate the emotional exchange between people and objects, and make people in the product to produce the corresponding feelings. In the design of tourism souvenirs, the integration of emotional color determines the taste of the souvenir's personality, and the symbolic meaning of the emotional color of tourism souvenirs has a direct impact on the value of the product itself in conveying psychological feelings.

Because the Dong brocade is woven by the line, unlike ordinary cloth that can be cut at will, and most of the layout of the pattern on the Dong brocade for the rectangle, diamond and so on in accordance with a certain law, so in the design must take into account the size of the material, the layout of the pattern, in order not to lose the "brocade" symbolism.

4.2.2 Meet the functional innovation of cultural creative goods

Cultural and creative products are products carrying specific meanings and functions, and their design should highlight their cultural remembrance and at the same time should have certain practical functions. Starting from the actual needs of users, the human-oriented design concept is carried through in the design. The functions of the products designed by Dong brocade are all based on meeting the characteristics of human needs as the starting point, which should also become the core concept of Dong brocade cultural and creative product design. At present, from the point of view of the design and application of Dong brocade cultural and creative products, it is still necessary to strengthen the practical function. If you can not adapt to the needs of the times, it will highlight the Dong brocade in the design of the

existence of dull, boring and impracticality. At the same time, the core of product innovation is to reorganize the resources, reorganize the knowledge structure, reorganize the cultural knowledge structure and the handmade industry chain, integrate the modern practical products with traditional cultural connotations, and combine the weaving methods of traditional culture with the modern way of life and needs, in order to produce real innovation.

The elements of Dong daily life permeate the spiritual and cultural consciousness of the people, and as a carrier of cultural manifestation, their patterns are of different shapes and rich meanings, which are closely related to the specific psychological needs and spiritual activities of the Dong people. For example, Dong brocade can be used as a love token to convey the love of Dong youth. Auspicious patterns realize their value by symbols and allegories. Designing Dong traditional patterns and auspicious patterns into tourism souvenirs, the rich shapes combined with the symbolic meanings of the patterns provide rich materials for the creation of modern tourism souvenirs.

Souvenirs are given as gifts, not to satisfy the desire of the other party or self-aggrandizement, but to express the feelings of the recipient. A good meaning will be appreciated and loved by everyone. All kinds of totem worship in "Dong brocade" represent good wishes and expectations. The good symbolism is integrated into the design of souvenirs, incorporating the love and infinite thoughts of the tourist places, so as to move the other party. On top of material satisfaction, this design also meets the deep spiritual and cultural needs of the users.

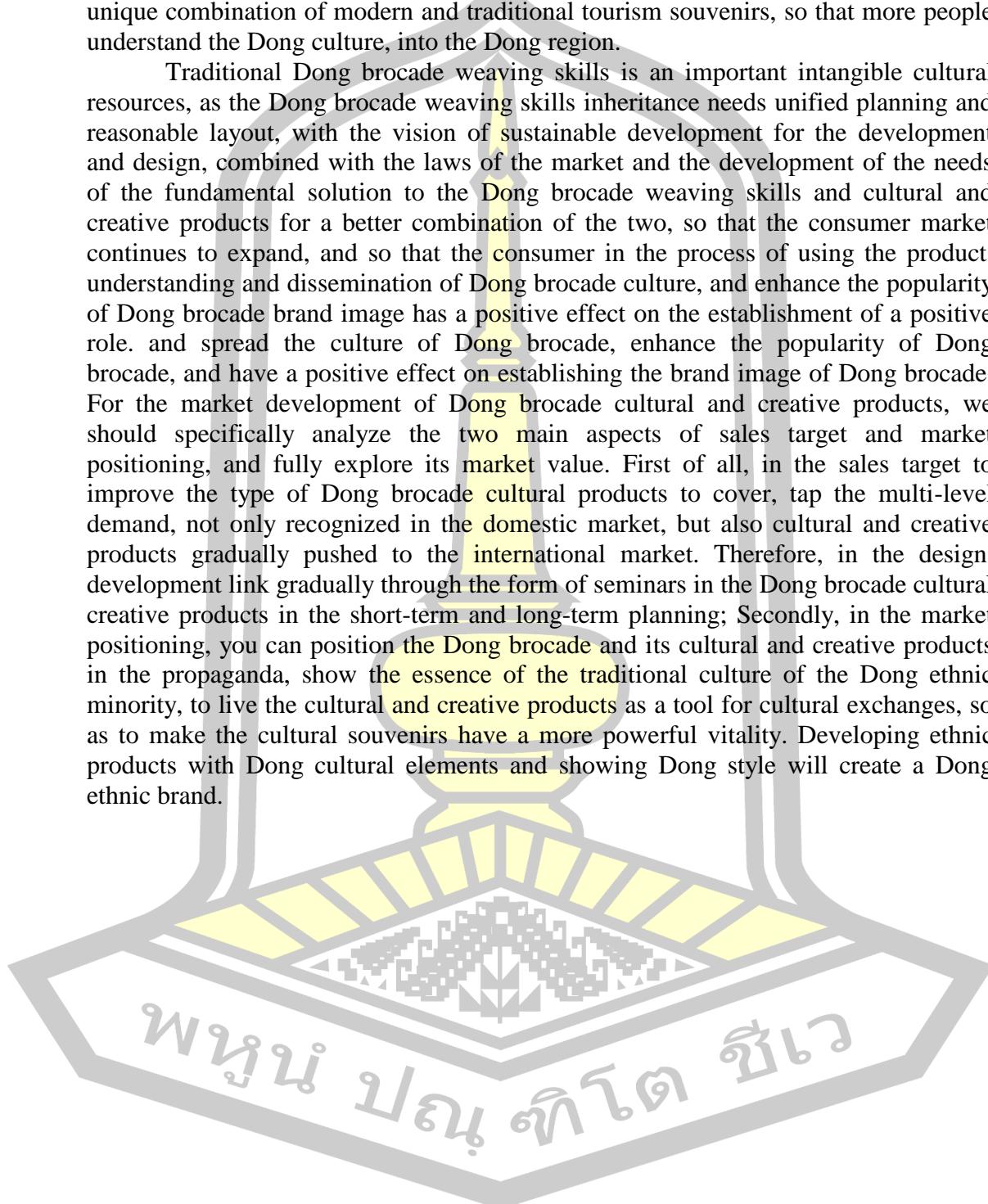
4.2.3 Innovation of Traditional Patterns of Dong Brocade

As one of the most important links in Dong brocade, through the development of regional characteristics in Dong brocade pattern design and composition there are many main pattern elements are widely used. First, the fish pattern, because of the rich Dong cultural characteristics, often in the Dong brocade pattern with the image of koi carp combinations to symbolize the yearly surplus, wealth and prosperity; Second, the phoenix bird pattern, which is the Dong ancestors left the valuable heritage of the clan. The dragon and phoenix products with phoenix and bird motifs as the theme elements are widely loved, and the third is the spider motif, which is used in many celebrations and important occasions to convey the meaning of blessing and auspiciousness from the ancestral spirits. These three main pattern elements have different combinations and modeling collocation, so that the Dong brocade products have more forms. Traditional Dong brocade products are mainly used in straps and bedding. Such as the popular Dong children's clothing, the rich variation of Dong brocade pattern makes different weaving products show a brilliant luster. Dong brocade bedding was the representative of luxury in that era, when every Dong family was proud of owning Dong brocade quilt covers. However, as time goes by and the age of the main consumers changes, many young people are not fond of these patterns and they want to show the characteristics and character of the younger generation. The diversity of pattern forms directly reflects the richness and colorfulness of Dong people's labor and life. Dong brocade patterns are skillfully applied to household accessories to add elements of interest. Designed sofa back cushion, sofa arm cushion, coffee table cushion, TV dust cover, air-conditioner dust cover and other home decorations containing elements of Dong brocade, all of which can be applied in life.

4.2.4 Market value of Dong brocade cultural and creative products

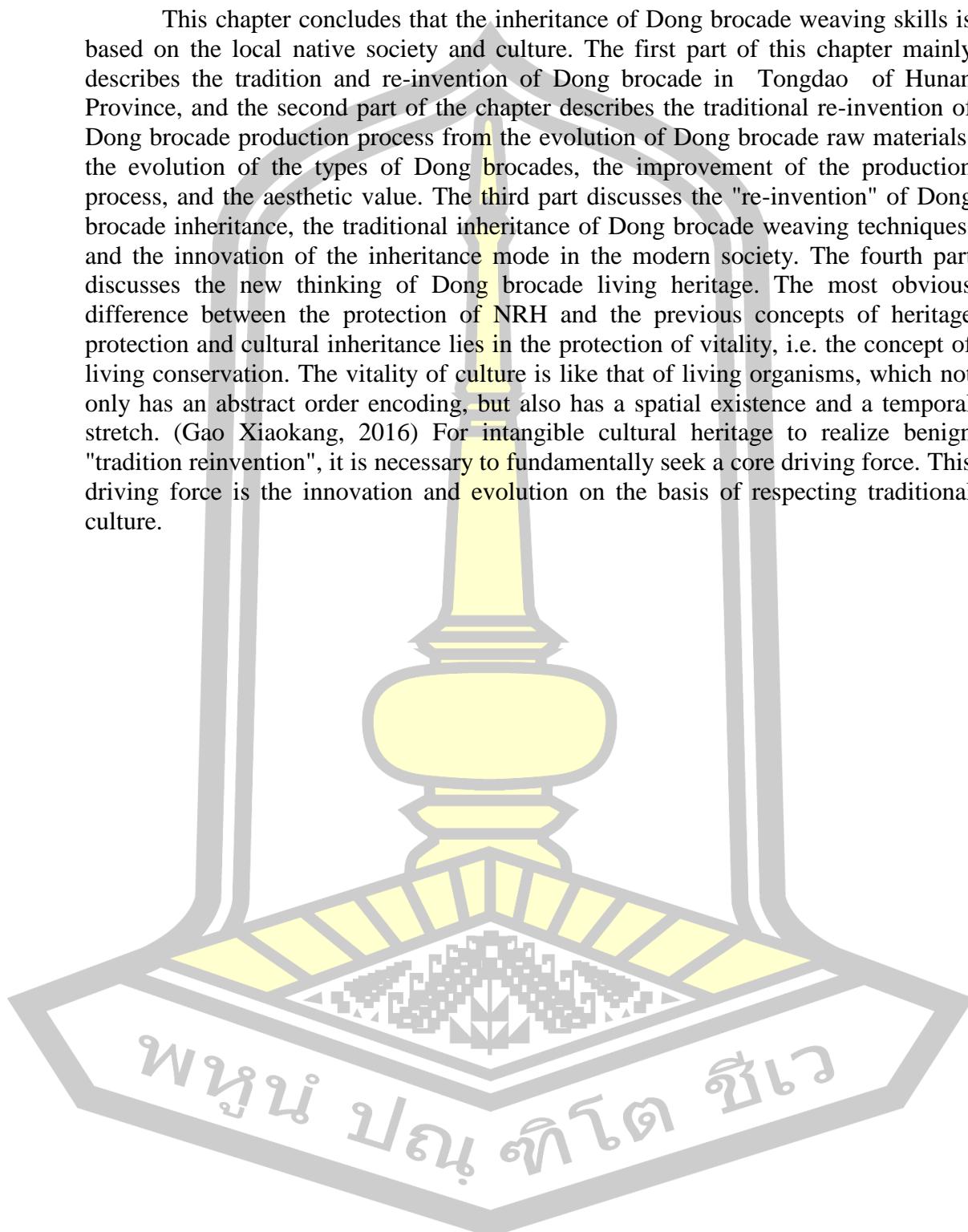
In the use of Dong brocade elements, to avoid copying and imitation, a layer of the same, must be refined, give full play to innovative thinking, in order to create a unique combination of modern and traditional tourism souvenirs, so that more people understand the Dong culture, into the Dong region.

Traditional Dong brocade weaving skills is an important intangible cultural resources, as the Dong brocade weaving skills inheritance needs unified planning and reasonable layout, with the vision of sustainable development for the development and design, combined with the laws of the market and the development of the needs of the fundamental solution to the Dong brocade weaving skills and cultural and creative products for a better combination of the two, so that the consumer market continues to expand, and so that the consumer in the process of using the product, understanding and dissemination of Dong brocade culture, and enhance the popularity of Dong brocade brand image has a positive effect on the establishment of a positive role. and spread the culture of Dong brocade, enhance the popularity of Dong brocade, and have a positive effect on establishing the brand image of Dong brocade. For the market development of Dong brocade cultural and creative products, we should specifically analyze the two main aspects of sales target and market positioning, and fully explore its market value. First of all, in the sales target to improve the type of Dong brocade cultural products to cover, tap the multi-level demand, not only recognized in the domestic market, but also cultural and creative products gradually pushed to the international market. Therefore, in the design, development link gradually through the form of seminars in the Dong brocade cultural creative products in the short-term and long-term planning; Secondly, in the market positioning, you can position the Dong brocade and its cultural and creative products in the propaganda, show the essence of the traditional culture of the Dong ethnic minority, to live the cultural and creative products as a tool for cultural exchanges, so as to make the cultural souvenirs have a more powerful vitality. Developing ethnic products with Dong cultural elements and showing Dong style will create a Dong ethnic brand.



5. Conclusion

This chapter concludes that the inheritance of Dong brocade weaving skills is based on the local native society and culture. The first part of this chapter mainly describes the tradition and re-invention of Dong brocade in Tongdao of Hunan Province, and the second part of the chapter describes the traditional re-invention of Dong brocade production process from the evolution of Dong brocade raw materials, the evolution of the types of Dong brocades, the improvement of the production process, and the aesthetic value. The third part discusses the "re-invention" of Dong brocade inheritance, the traditional inheritance of Dong brocade weaving techniques, and the innovation of the inheritance mode in the modern society. The fourth part discusses the new thinking of Dong brocade living heritage. The most obvious difference between the protection of NRH and the previous concepts of heritage protection and cultural inheritance lies in the protection of vitality, i.e. the concept of living conservation. The vitality of culture is like that of living organisms, which not only has an abstract order encoding, but also has a spatial existence and a temporal stretch. (Gao Xiaokang, 2016) For intangible cultural heritage to realize benign "tradition reinvention", it is necessary to fundamentally seek a core driving force. This driving force is the innovation and evolution on the basis of respecting traditional culture.



CHAPTER VI

Safeguarding the Intangible Cultural Heritage of Dong Brocade

At present, the safeguarding of intangible cultural heritage in China has entered a concrete implementation phase, with the safeguarding projects having been approved by the State as "projects" and entered into a working procedure of implementation and concrete operation. Since the entire project has been unevenly distributed among all provinces and regions from the very beginning, it has become very important to provide specific guidance to all pilot projects while repeatedly raising awareness of the significance of safeguarding the intangible cultural heritage in all regions. Strict and effective management and standardized operational procedures have become the most urgent task in promoting effective progress. How to implement strict and effective management and standardized operational procedures will be discussed in this section.

The first part understands the process of the world from tangible cultural heritage protection to intangible cultural heritage protection. Part II to understand China's intangible cultural heritage safeguarding policy.

In short, the first is the need to draw on the successful experience of international protection of intangible cultural heritage; the second is the need to closely link to the Chinese national situation, in particular, combined with the survival of China's intangible cultural heritage in a variety of interstate circumstances to forge lessons learned on cultural protection. In the following, we will discuss the relevant experiences of several countries in the international community in the intangible cultural heritage, as well as China's role in the intangible rain storm culture in the cliff.

1. From tangible to intangible cultural heritage protection.

Since early 2003, the Chinese Government has launched a national project for the protection of ethnic and folk cultures and a nationwide effort to safeguard intangible cultural heritage, which is an important part of the global project for the protection of the cultural heritage of mankind initiated by UNESCO in the past 30 years or so.

The concept of intangible cultural heritage and its safeguarding did not come out of thin air, but the development of modern human civilization, through profound reflection and scientific attempts over the past 30 years, has led to the creation of one of the new concepts and initiatives that have spanned the century. It has spanned the rapid development of modern civilization and has vigorously promoted three major landmark cultural initiatives in succession, which have led to today's great achievements in the protection of the world's cultural heritage.

The term "intangible cultural heritage" comes from the fact that in the 1960s, the construction of large-scale projects, tourism and the renovation of old towns led to the large-scale destruction of many cultural objects and monuments, partly as a result of disrepair and decay, and partly as a result of the rapid changes in social and economic conditions, which worsened the situation and caused irreparable damage or destruction. This has resulted in irreparable damage or destruction. Considering that any loss or loss of natural or human heritage has serious consequences in terms of the depletion of the world's heritage. Looking at the world, many of the efforts to

safeguard this type of heritage at the national level are not well developed today, mainly because they require considerable financial and intellectual investment, and because the vast majority of the countries in which the heritage is situated that are listed as objects of safeguarding are developing countries and regions, which do not have sufficient economic and scientific and technological power. For example, the United Nations Educational, Scientific and Cultural Organization (UNESCO) has recognized and given practice to the intangible cultural heritage. It has gone through different stages.

As early as 1950, UNESCO started to record and protect the traditional cultures of the indigenous peoples of Africa and the Americas, the main purpose of which at that time was to record and protect the inherent cultures of the aborigines in a timely manner before the massive invasion of foreign cultures, so as to prevent their cultures from changing or even disappearing under the influence of foreign factors. In the same consideration, since 1955, a four-year survey and research work on traditional culture has been carried out in India, Myanmar, Indonesia, Pakistan, and other countries in South and Southeast Asia, which was initially listed as a project of the United Nations Educational, Scientific and Cultural Organization (UNESCO) for research in the humanities, and later included in the project of preserving the cultural heritage of mankind, and then African culture also became a project of anthropology and ethnology. In 1961, when the research project on regional culture was established, the protection and development of the cultural heritage of regions such as Asia, Africa and Latin America, which were undergoing changes, became the focus of the work. 1972, UNESCO adopted the Convention Concerning the Protection of the World Cultural and Natural Heritage, which put forward the concept of "World Heritage", and initiated the development of the concept of "World Heritage". In 1972, UNESCO adopted the Convention Concerning the Protection of the World Cultural and Natural Heritage, which introduced the concept of "world heritage" and started the project of world heritage protection. The requirement for countries to expand the protection of monuments and cultural relics mainly put forward two important considerations. Firstly, in view of the scale and seriousness of the dangers threatening this type of property, the international community as a whole has the responsibility to participate in the protection of cultural and natural heritage of exceptional value through the provision of collective assistance, which will certainly effectively complement the protection adopted by the countries concerned, and secondly, in view of the necessity of establishing a permanent and effective system for the collective protection of cultural and natural heritage of great universal value through the adoption of a formal convention. a permanent and effective system for the collective protection of the heritage of cultural and natural objects of great universal value, in the form of a formal convention, the purpose of which is to identify and protect the natural and cultural heritage of the world of mankind which is of special interest, in other words, to establish such protection as an international shared responsibility.

Subsequently, in 1989, UNESCO promulgated the Recommendation on the Protection of Folklore Creation, which introduced the concept of folklore creation (or folk culture) and launched the project for the protection of folklore creation. The General Conference recommended that Member States implement the provisions of the Recommendation for the Safeguarding of Folklore through such legislative measures or other steps as may be necessary, in accordance with their constitutional

provisions, in order to give effect in their territories to the principles and measures set forth in the Recommendation. The General Conference recommended that Member States should inform the authorities responsible for the protection of folklore of the Recommendation, reminding them of its importance, and that they should encourage contacts with the various international organizations concerned. Among the preservation aspects is the preservation of traditional materials relating to folk culture, the purpose of which is to make the materials accessible to researchers and disseminators of folk culture, and Member States are requested to establish national archives of folk creations, to collect and store materials on folk creations and to make them available to the general public to establish museums, or to add a section on folk culture to existing museums, in order to display exhibits on folk traditions. As for protection, which is mainly directed at folklore traditions and their transmitters, the main argument is that, since the population has the right to enjoy its own culture, but its bond with that culture is gradually being weakened by the spread of the media and the influence of modern popular culture, it is necessary to take measures to safeguard the status of folklore traditions, both within the group that possesses them and externally, and to ensure that they are economically supported. It is also important to make people aware of the value of folk culture and the importance of preserving folk creations in the process of wide dissemination, and to avoid any distortion in order to maintain the integrity of the tradition.

In January 1997, the 29th General Conference of the United Nations Educational, Scientific and Cultural Organization (UNESCO) adopted a resolution establishing the Representative List of the Oral and Intangible Cultural Heritage of Humanity, and in 1998 promulgated the Regulations of the Representative List of the Oral and Intangible Cultural Heritage of Humanity, which formalized the concept of the juxtaposition of the oral and intangible heritage of humankind and initiated the task of nominating the Representative List of the Oral and Intangible Heritage of Humanity. Intangible cultural heritage refers to "the practices, performances, expressions, knowledge and skills, as well as the instruments, objects, artifacts and cultural spaces associated therewith, that are recognized as part of the cultural heritage of communities, groups and, in some cases, individuals" (UNESCO, 2003). (UNESCO, 2003) i.e. the collective creations of a cultural community, which are related to the foundations of the tradition, including all its forms, which are transmitted orally, through imitation and other means, as expressions of cultural and social identities, norms and values, in the form of language and oral literature, music, dance, games, games, myths of athletic competitions, as well as customs and habits, handicrafts, architecture and other arts, in addition to traditional forms of transmission. It also includes traditional forms of communication and information.

In November 1999, the 30th Representative List of the Intangible Cultural and Oral Heritage of Humanity was established, and after 2000, the United Nations Educational, Scientific and Cultural Organization (UNESCO) formally initiated the establishment of the Representative List and the nomination process, formulated the guidelines for the nomination regulations, and started to establish the first batch of masterpieces after 2001, followed by the publication of the second batch of masterpieces from 2003 onwards.

These mean that the intangible cultural heritage has officially begun to be accepted by the international community, i.e., people's experience of safeguarding the intangible cultural heritage has evolved from spontaneous to conscious, from individual participation to national participation. This process of development, which has been brought under the unified leadership of the United Nations, serves as the basic basis for international joint implementation and recognition of the intangible cultural heritage.

2. China's Intangible Cultural Heritage Safeguarding Policy

The principles of safeguarding intangible cultural heritage in China are "government-led, social participation, clear responsibilities, formation of joint efforts, long-term planning, step-by-step implementation, and combination of point and surface, and the pursuit of practical results."

From a political point of view, the safeguarding of intangible cultural heritage is a public matter in society. As Aristotle said, "The public things which belong to the majority are often the least cared for, and men care for their own things to the exclusion of the public things; and of the public things he pays attention at most to those which are of more or less personal interest to him. If a man thinks that a certain thing has been taken care of by another, he no longer pays attention to it, in his own mind. It is not that he is particularly negligent of that thing." Regarding the government's involvement in public affairs, Chinese scholars believe that there are usually three scenarios: overrunning, non-intervention, and government-led. In the so-called "underwriting," the government carries out a comprehensive intervention to handle public affairs as a manager; in the so-called "non-intervention" form, the government does not participate in or does not establish a systematic and formalized institutional system at all. In modern countries, in addition to the government's inability to participate in the management of public affairs, there is generally no form of non-intervention. Government-led is the boundary between the two, talking about "something to do, something not to do". Of course, "something to do, something not to do" means that there is a "degree" of existence, or there is a boundary. (Mou Yanlin and Wu Anxin, 2008) It is undeniable that the administrative power possessed by the government has a certain degree of expansiveness and a certain degree of coercion, and the government-led safeguarding of intangible cultural heritage is built on the basis of the government's power. And all people with power are prone to abusing their power, and people with power use it until they meet the boundaries before they stop. Franoise Benhamou (2003) has pointed out that: "Cultural heritage or relics have a value that is passed on to the next generation and can be equally beneficial to those individuals who did not produce or safeguard them. In other words, by rescuing and safeguarding intangible cultural heritage, the government not only enables the precious intangible cultural heritage resources themselves to be better protected and passed on, but also benefits every member of the society; it not only enriches the spiritual and cultural life of the people, but also enhances national pride and cohesion as well as the country's cultural soft power. Therefore, governments have the responsibility and obligation to safeguard ICH. The safeguarding of intangible cultural heritage is a large-scale task, which requires a large amount of human,

material and financial resources, and is a systematic project related to the common development of all mankind. Whether it is the formulation of policies, the establishment of safeguarding systems, or the implementation of policies and measures, it needs to be undertaken by a State with considerable authority. Moreover, in the course of safeguarding intangible cultural heritage in countries around the world, it is in the State-led social public sphere that the values of safeguarding intangible cultural heritage have gained universal cultural recognition, and the rituals and crafts of representative items have been preserved and continued.

Therefore, the Chinese Government believes that the governmental rescue model for safeguarding ICH is efficient and the result of an efficient choice. In other words, the national government should assume the responsibility of meeting the needs of society and providing public goods to society, so the government has the ability to play a leading role in the safeguarding of intangible cultural heritage and to prove that the national rescue model is the basic model of effective safeguarding indeed.

2.1 Principles of Safeguarding Intangible Cultural Heritage in China

2.1.1 Adherence to core technologies.

Productive protection of non-heritage can not be blindly expanded to various categories, not to mention the simple implementation of uniform industrialization, should be adapted to the item, the different cultural phenomena to take different specific measures for the productive protection, such as the Dong brocade weaving difficulty, exquisite skills, fine workmanship, a small piece of Dong brocade can be completed in a few days, if the implementation of mechanized production will make a big discount on the traditional skills. It can be seen that the productive way to protect is to stick to the core technology and basic procedures on the basis of not violating the production laws of traditional skills and their own mode of operation, to introduce them into the production field, into the life of contemporary society, so that modern people can fully enjoy this valuable wealth left to us by our ancestors, so that it can produce better social benefits. Craft process and core art are important matters related to the survival of traditional skills, the productive way of protection should always adhere to the principle of protecting the core technology, under the premise of preserving the authenticity of the skills, the life of traditional skills can be permanently extended. Yandiyer.Pamela.B proposes that the intangible cultural heritage of handicrafts can be reproduced by restoring lost crafts to reproduce its cultural charm, on the basis of its artistic value [8]. Pamela.B suggests that based on its artistic value, the intangible cultural heritage of handicrafts can be reproduced by restoring the lost crafts to its cultural charm [8], so the core technology of handicrafts should be guarded all the time, and the key steps should not be replaced or ignored.

2.1.2 Overall cultural and ecological protection

Productive conservation should adhere to the principle of wholeness, and in actual conservation, the conservation of intangible cultural heritage, especially traditional handicrafts, should pay attention to holistic conservation, preventing the conservation of mere cultural fragments. The protection of cultural fragments is to dismantle a culture that was originally in a state of wholeness into a fragmented state.

If a part of the whole culture is preserved as a type of cultural heritage, it may be formally protected, but in fact it has destroyed the original overall appearance of the culture as well as the value of the heritage. For example, Dong brocade culture is inextricably linked to Dong dress culture and Dong folk culture, so if Dong brocade is regarded as a traditional handicraft in isolation, it is impossible to understand its value in the overall culture of the Dong. The concept of "cultural ecology" was first proposed by Julian Steward, a neo-evolutionary anthropologist, with the aim of exploring the origins of special cultural features and patterns with regional characteristics [9]. He believes that the characteristics of culture and its changes are the result of the influence of the environment, and at the same time, the diversity of the environment brings about the diversity of culture, and the two influence each other. Cultural ecology emphasizes the symbiotic relationship between the subject of culture and the environment, and the environment here includes both the natural and cultural dimensions. According to cultural sociologist Mr. Sima Yunjie's model of the structure of the cultural ecosystem, the cultural subject is influenced by the overall environment formed by natural factors as well as cultural factors such as values, social organization, economic system, science and technology, and at the same time reacts to the environment, thus forming a dialectical relationship of interdependence and a dynamically balanced ecological system.

2.2 Current Problems of Safeguarding Intangible Cultural Heritage in China

As an ancient country with a history of five thousand years of civilization, China possesses a rich and varied intangible cultural heritage, and this rare intangible cultural heritage not only embodies the profound cultural heritage of the Chinese nation, but also carries the genes of Chinese national culture. The protection of ICH in China started in 2003, and in the last five or six years, ICH has gradually become the focus of social attention from an unfamiliar term. Throughout this process, the government, scholars, and the general public have given great support to the safeguarding of China's intangible cultural heritage. In the current protection of intangible cultural heritage, taking effective measures to protect the endangered intangible cultural heritage is a major issue that should not be delayed, and at the same time, the destruction of the cultural ecology triggered by the protection should not be ignored. The current state of affairs is that people on the periphery of culture want to enter the internal development, using the characteristics of intangible culture to obtain benefits, people in the environment of intangible culture and the outside world of modern culture, want to get rid of backwardness, have to go out of their hometowns, the inheritance of the lack of successors, and the excessive intervention and development of the outside world are the problems that need to be solved.

2.2.1 Loss of cultural identity

First of all, Dong brocade culture is in a weak position, and even the people of this ethnic group are extremely lacking in cultural self-awareness, which refers to the fact that people living in a certain cultural and historical circle are self-aware of their culture and have a full understanding of its development history and future. The position of Chinese culture in the context of Western cultural hegemony is already quite embarrassing, and the younger generation's worship of Western culture is deepening [31]. Living culture has been impacted and has a low status in the

mainstream culture. Traditional handicrafts compatible with farming culture have received a serious impact from industrial civilization. Holders of their own culture do not truly recognize their own cultural values and lack the motivation to pass on their culture, coupled with the spread of popular culture, the intrusion of foreign and alien cultures, and inter-ethnic cultural exchanges and integration.

All of them have brought a strong impact on the normal continuation and development of their national culture and art. In addition to the impact of external culture, the Dong brocade has little influence in the local Dong community compared with the famous architectural art of drum towers and wind and rain bridges as well as the musical art of Dong songs. The research and promotion of Dong brocade is still far from enough. During our visit to the Tongdao, we found that few people know the origin of the ethnic group and the source and meaning of the Dong brocade pattern, only the old people in their fifties and sixties can still vaguely recall it, and few people realize the preciousness of this craft, and do not see the cultural value behind it, so naturally there is no incentive to learn and pass it on. Cultural self-awareness is an arduous and long-term process. Only on the basis of a deep understanding of one's own culture and in-depth understanding of and contact with various cultures can one gain a foothold in this multicultural world, and then independently adapt to other cultures according to the characteristics of one's own culture, complementing the strengths of other cultures and establishing a set of multiculturalism coexisting harmoniously, each displaying its own strengths, and joint development of the cultural preservation and ecology.

2.2.2 Lack of inheritors

The core of the protection of intangible culture is the protection of the inheritors. At present, most of the inheritors are already very old, and they may have passed away before they have had time to pass on their skills; once the inheritors have passed away, their skills will also go with them, and their inheritance will be at stake if they are no longer able to carry on their work. There are many reasons for the lack of inheritors: first of all, the influence of globalization and modernization, many people in remote and closed areas end their isolation from the world in the past, and modern culture and modern lifestyle break the original traditional life, and when they find that traditional skills can not make them live a modern life, their enthusiasm for inheriting skills will diminish, so they will also be very enthusiastic about inheriting skills. Secondly, some of the traditional skills are hundreds or thousands of years old, and it is difficult to master them, requiring the inheritor to have a high level of personal understanding, which makes them difficult, intense and time-consuming to pass on to the inheritors. Finally, the intangible cultural heritage is subject to the constraints of feudal inheritance ideology, and many inheritors treasure the skills passed down from their ancestors, and the skills they have mastered are the guarantee of their survival, and in order to survive their uniqueness, most of them have established strict inheritance rules, which has also created a great obstacle to the inheritance of the intangible cultural heritage and the dissemination and learning of the intangible cultural heritage.

There are many reasons for the lack of successors to the Dong brocade inheritance, first of all, the change of lifestyle has changed the learning environment of brocade weaving skills, once, in the Dong area, the mastery of Dong brocade weaving skills as a sign of "family education", the Dong girls in the female elders of the teaching and inculcation, from the age of seven or eight years old to learn to weave and embroider, in addition to necessary production and life time, all the time and wisdom are devoted to the art of weaving and creation, nowadays, girls at the age of six or seven began to enter the school, the limited spare time can no longer carry on the heritage and creation of the art of weaving. In addition to the necessary time for production and life, all the time and wisdom have been invested in the inheritance and creation of the art of weaving and embroidery, nowadays, girls start to enter the school at the age of six or seven years old, and it is impossible to carry a lot of weaving and embroidery work in their limited spare time, the modern Dong girls have been detached from the traditional environment of weaving and weaving of Dong brocade since childhood, and they have to go out to work to earn money after they become adults, so there are fewer and fewer people mastering the craft of Dong brocade, and they are not willing to stay in their hometowns to inherit the Dong brocade art. to pass on the Dong brocade skill. In the new social environment, the inheritance of Dong brocade lacks a good dissemination system and education system. In the past, the skills were taught by elders by heart and mouth, relying on the accumulation of experience, and most of the weavers did not have any cultural foundation, so they relied on their heart to memorize all kinds of complicated patterns, and the picking of hundreds of bamboo sticks was memorized by heart to form a body memory, and then they continued to consolidate and innovate in the weaving practice over time. For the new generation of Dong people born in the modern environment, facing the complex social things, the time is scattered, the past learning mode has been gradually unable to adapt to, but there is no new system appeared, so it causes a lack of successors. At the same time, the economic return of Dong brocade weaving is low, and the Dong brocade inheritors work in the same way as female factory workers, weaving according to the given design.

However, compared with mechanized production, the inheritors are themselves from the cotton and dye plant cultivation, cotton thread and dye production, dyeing to weaving brocade this series of processes are purely handmade. From the economic point of view, the labor time paid by the inheritors is not proportional to the economic returns, which discourages people from inheriting this ancient craft.

Finally, the development and utilization of the Dong brocade craft is still in its infancy and has not formed a complete and mature system. The pursuit of economic benefits makes this traditional handicraft too market-oriented. Dong brocade training courses to train weavers, just as the standardization of factory machines, batch production of Dong brocade, the pursuit of efficiency, resulting in today's decline in the quality of Dong brocade, the problem of rough workmanship, but reduce the value of Dong brocade craft. In order to cater to the tourism market, the production of tourist souvenir products to give up a lot of centuries of inheritance of the exquisite traditional patterns, replaced by some secular gas market breath rich patterns, completely lost the original cultural nature of the Dong brocade, but also abandoned the Dong people's aesthetic traditions. Under the impact of marketization, the pursuit

of economic benefits, so that the Dong brocade as a traditional craft of artistic value is slowly reduced, the most obvious performance is the traditional patterns on the Dong brocade, some of the classics are slowly being washed with the Tongdao of time [32]. Intangible cultural heritage is a fine product precipitated by history, and if it is blindly industrialized on the basis of not understanding its cultural uniqueness, the fine product will be made into a cheap commodity on the street.

2.2.3 Lack of awareness of protection

As far as the current status of intangible culture protection is concerned, society as a whole still lacks active awareness of protection, and the degree of attention is far from adequate. It is necessary to set up a complete awareness of intangible culture protection from the protector, the inheritor to the society at large. First of all, the conservation awareness of the conservator greatly determines the effectiveness of the conservation work. The government should organize relevant cultural conservators to study and train through education and training means, so as to improve the conservator's theoretical quality as well as the professional level of the living conservation of intangible cultural heritage. Inheritors should be consciously trained, mainly to raise their awareness of the importance of their skills, to make them realize the value of their skills, and at the same time, to develop the inheritor's management ability and sense of self-reliance as appropriate. The protection of intangible cultural heritage is a difficult and long-term process, which cannot be carried out by the inheritors or the protectors alone. Only through the joint efforts of all citizens, raising the awareness of protection to the height of the common concern of the social groups, and awakening the sense of national responsibility of every member of the society can we ensure the smooth progress of the work.

3. Intangible Cultural Heritage Protection of Dong Brocade in Tongdao of Hunan Province

3.1 Protection of inheritors

Traditional handicrafts are often oral family heritage, is the result of continuous practice and understanding, these experiences and skills gained through the accumulation of experience and skills can hardly be separated from the inheritor and passed on; and some folk activities, festivals and rituals, etc., even if they can rely on public participation and existence, in fact, only those who know the way of inheritance really understand and master the exact content and method, therefore, the core of cultural heritage is "people-oriented", and the protection of the inheritor. Therefore, the core of cultural heritage is "people-oriented", protecting the inheritors. Protecting the main inheritors of culture has two meanings: on the one hand, it is to protect the few skilled inheritors; on the other hand, it is to explore new inheritors, and to cultivate new inheritors in the face of the extreme scarcity of inheritors.

First of all, to protect the existing inheritors, the inheritors of the intangible cultural heritage have more and richer, more in-depth and more comprehensive systematic knowledge and skills than ordinary people, and they are the "living" treasure trove of the intangible cultural heritage. There are two main aspects for the protection of the inheritors, i.e. life and skills inheritance; in life, certain living

subsidies, medical insurance, pension insurance, etc., to establish a good living environment is conducive to improving the enthusiasm of the inheritors to inherit the skills, and at the same time, can also promote the development and innovation of the skills; for the protection of skills inheritance is mainly embodied in the two aspects of the static and dynamic, static refers mainly to the collection and collation of information, especially for those who have the skills to inherit the intangible cultural heritage. For the protection of the inheritance of skills, it mainly embodies two aspects, static and dynamic, static mainly refers to the collection and organization of data, especially for those who are old, their skills should be recorded in books, images and other ways as soon as possible. In terms of static protection, scholars conduct research from the perspectives of oral history, university archives, cultural identity and so on. Since most of the inheritors

Being older and less educated, they seldom use words to record their life experiences, difficulties in the learning process, the inheritance of their skills, and the dilemmas they face, and so on. Scholars collect such information through interviews, record their life history, describe their exquisite skills and the stories behind the skills, and establish archives for the inheritors, which are not entities attached to various storage places, but a cultural expression full of meaning. Live protection includes the establishment of inheritance bases and subsidies for apprenticeships, etc. In terms of the protection of living culture inheritors, the experience of many developed countries is worth learning from, such as Japan, where they regard non-genetic inheritors as intangible cultural property, and recognize inheritors with outstanding skills as "national treasures on earth", enjoying a high social status; and the South Korean government grants living allowances to learners of non-genetic heritage to encourage them to develop their skills, and to provide them with incentives. In Korea, the government grants living allowances to learners of non-heritage skills, which incentivizes the public to learn folk skills, and requires learners to study with the inheritor for more than six months and work in the relevant field for more than one year, all of which are conducive to the living conservation and transmission of non-heritage culture.

While protecting the core inheritors, new inheritors should also be explored and nurtured. If an intangible culture relies only on a few skilled core inheritors without the active participation of the general public, it will not be able to be passed on in a lasting way. For example, in the case of Dong brocade, if no one appreciates it or buys it for use, then the passion of the creator will gradually decline, and the fruits of creation will not be returned, and in the long run, the passion and motivation for creation will be lost, not to mention that the future generations will not be willing to learn to inherit the handicraft, and the inheritors will not have the confidence to encourage the future generations to continue to pass it on. From this point of view, the inheritor of intangible culture is not an independent individual, but should form a "group", which can be divided into tiers according to the degree of mastery of skills: core inheritors, key inheritors and general inheritors. The learners of the skills can also become the inheritors of the skills, and the flexibility and diversity of the main body of the inheritance is more conducive to the transmission of living culture from generation to generation. The focus of the training of the inheritance "group" for living conservation should be young people, especially children. In the process of

living conservation of culture, we should strengthen the "children's consciousness", let them contact culture from childhood, plant culture in their hearts, recognize the value of culture, and not only superficially operate the skills. They should not only focus on the superficial operation skills, but should also understand the national sentiment, religious beliefs and aesthetic interests contained in the culture, and firstly recognize its valuable value, enhance their interest, and then begin to learn the skills. Culture is the most fundamental thing about people, and only when a person truly understands the local culture and has feelings for it will he or she be able to protect it. In order to keep young people, they must be nurtured from an early age, so that they understand what their culture is, how it has changed over the generations, and how it will develop in the future, and so that they know that the first thing that they will earn from working in culture is people's respect. Many people at a young age feel that things with a local flavor are earthy, and it is only after they grow up that they have a kind of psychological return, and only by recognizing it can they really understand it in a rational and artistic way. In addition, in addition to the introduction of traditional culture into the classroom, the combination of cultural heritage and industry, directed to train professional and technical personnel, to solve the actual employment problem, such as "Yixing alabaster production technology" as a national non-heritage projects, was introduced into the Wuxi Craft Vocational and Technical School and Yixing Dingshu Vocational High School, opened into a professional, directed to train technical personnel, not only in the industrialization of this non-heritage culture, but also in the industrialization of the local culture of the local culture. This non-heritage culture is not only well inherited in the process of industrialization, but also its economic benefits will help the non-heritage culture to carry forward better.

The designated intangible cultural heritage inheritors of the Dong brocade weaving techniques should be fully considered as the important representatives of the Dong brocade weaving techniques. When selecting the inheritors of Dong weaving techniques, the main consideration is the Dong brocade weaving technicians in the Dong villages, rather than selecting the artisans who buy and sell the Dong costumes. The main reason is that the former is the symbol of Dong dress culture, while the craftsmen are only the new symbol of Dong industry nowadays, which lacks the historical connotation as the symbol of national culture and has not been integrated into the Dong culture. From the point of view of the distribution of social and cultural resources and the living condition of the inheritors, the inheritor of Dong brocade weaving skills in Tongdao County, who learned the weaving skills from his mother, relatives and friends when he was a child, and recognized the meaning of the symbols from the experts and scholars who studied the symbols of the Dong brocade, has continued to carry forward the Dong brocade weaving skills in his hands, and has become an outstanding inheritor of the Dong brocade weaving skills.

Since the inheritor is the key link in the continued development of intangible culture, it is necessary to give appropriate protection to the inheritor in legislation. However, relying entirely on the government budget, its financial resources are limited, Hunan Province, drawing on the successful experience of Japan and South Korea, in order to encourage social forces to participate in the model. The government of Tongdao County has formulated a series of preferential policies on financial support and tax reduction and exemption based on the Measures for the Recognition

and Management of Representative Inheritors of Intangible Cultural Heritage Programs in Hunan Province.

3.2 Strengthen the museumization of Dong brocade construction

At present, the protection of the intangible culture of Dong brocade in China is still led by the government with the participation of a wide range of social sectors, and museums have a unique advantage in a variety of intangible culture protection measures. Historically, in the development of Chinese museums, the government has always played a guiding role behind the scenes. The general functions of museums, such as research, collection, collection and exhibition, are most often attributed to education and promotion. When Mr. Zhang Bairu joined the Culture Museum of the Tongdao, he paid attention to the culture of Dong brocade at a very early stage and actively conducted field surveys, collecting and organizing data on Dong brocade patterns with a forward-looking vision. After the National Museum of China hosted the first exhibition of China's intangible cultural heritage in the early spring of 2006, the public became more and more concerned about "intangible cultural heritage". Moreover, with the in-depth study of museum theory, the connotation of "cultural identity" has been expanded and deepened, and intangible cultural heritage has been included in the scope of museum protection.

In February 2008, the Dong brocade weaving technique was listed on the national intangible cultural heritage list. In November 2009, under the support of the Culture Bureau of Dong County, the Dong brocade weaving technique development limited company was established, and in August 2010, the Dong brocade museum of Hunan Province was set up in the Huangdu Culture Village of Dong County, and the Dong brocade training center of Dong Autonomous County of China was established.

In the process of researching the museumization of intangible cultural heritage items, the government of Tongdao County mainly applies two-way thinking, on the one hand, it is to "revitalize the cultural heritage of Dong brocade", and at the same time, the "revitalization" is not only for the intangible cultural heritage of the weaving skill items, the museum also adopts various forms of conservation work to adapt to the ecological needs of the intangible cultural heritage items. On the one hand, it is to "revitalize" the Dong brocade cultural heritage", and on the other hand, "revitalization" is not only for the ICH weaving techniques, but also for the museums, which have adopted various forms of conservation to meet the ecological needs for the conservation of ICH items. Therefore, the essence of musealization contains two meanings: one is to create diversified safeguarding measures for ICH items in order to adapt to the existing system of museum-style safeguarding; and the other is to enhance the concept of safeguarding cultural heritage in museums, and to strengthen the museum's function of displaying and promoting education in order to realize the "revitalization" of ICH items. The first implication is that it applies to the protection of weaving techniques that are old, lost or have complex skills. It relies on the main functions of traditional museums in collecting, organizing and collecting collections to temporarily store the old Dong brocade, waiting for experts, scholars and inheritors to transform and apply the Dong brocade to contemporary textiles according to its

patterns and symbols in the future. The second meaning is to apply the patterns of Dong brocade, which are still frequently used by Dong women, and to practice the protection of intangible cultural heritage weaving techniques by displaying and promoting education, which is to realize the "revitalization and protection" of intangible cultural heritage. This process is mainly based on various types of modern museums, including community-based museums, cultural ecological pilot zones, and demonstration bases for Dong brocade weaving techniques in general, in the case of Tongdao County. It can be said that "museumization" is one of the practical ways for intangible cultural heritage weaving techniques to temporarily get rid of the crisis of cultural loss, and to operate in a culturally sustainable way. This is not only a task within the Dong ethnic group itself, but also needs to be addressed at the county, municipal and provincial levels, as well as in the overall environment and culture.

3.3 Development of the "company + base + inheritor" model

For Dong brocade, which is still in demand for use in real life, and whose traditional techniques are more complex, there is a strict

Requirements, intangible cultural heritage that must be carried out in accordance with the traditional process, must maintain its core technology, and cannot blindly carry out mass production. For Tongdao County in Hunan Province, to protect and pass on the traditional weaving techniques of Dong brocade, take the way of organizing training courses, so that the inheritors can teach the experience to the Dong brocade enthusiasts, to maintain the authenticity of the traditional techniques, to attract more people to devote themselves to the brocade weaving industry, to set up the inheritance bases of Dong brocade techniques, to organize the learning of Dong brocade techniques by Dong women, and for the skills training for the general practitioners, to unite the company and the training bases as the partners, and to organize the training centers with the joint company and the training base are the partners, organizing a training center with the core of handicrafts inheritors. On the one hand, through training, general practitioners can obtain basic Dong brocade weaving skills, and product samples of innovative designs can be proliferated to provide conditions for large-scale production. On the other hand, it increases employment opportunities, attracts migrant workers to return to their hometowns for employment, and solves the problems of left-behind children, women and the elderly.

Live demand and stabilize social capital. This way of expanding production by increasing the number of practitioners without changing the traditional process and core technology maximizes the retention of the core technology of Dong brocade, and at the same time injects fresh blood into the inheritance of Dong brocade, allowing more people to participate in the inheritance of skills. Now most of the Dong youth forced to survive the pressure to leave their hometowns to go out to work, their own cultural foundation is weak, there is no skill, doing the hard work of the lowest level, with a meager salary, young and strong are working outside, the countryside is now everywhere are some left-behind children and lonely elderly, in fact, this is far from home and relatives is not everyone is willing, mainly in their hometowns less opportunity, but also a lack of development platform. The main reason is that there are few opportunities and lack of development platform in their hometowns. If we can set up a training course for Dong brocade, provide professional brocade weaving

skills training, and train brocade weaving craftsmen, then we can point out the direction for young people to find jobs and provide more employment opportunities. Or give entrepreneurial support, young people will be more willing to stay in their hometowns to inherit the Dong brocade culture. If the young people of the Dong ethnic group can find living resources in their hometowns, I believe that no one is willing to endure the pain of being away from their relatives and homeland for a long period of time, and leave their hometowns and trek to work outside. I believe that as long as the clansmen, the carriers of the culture, stay, the preservation and inheritance of the culture will be hopeful.

From the cultural and tourism department of the government of Tongdao County, it is understood that by 2023, the Dong brocade industry in Tongdao will rely on the construction experience of sustainable development, integrate the advantages of resources, carry out cultural innovation, and gradually form a new type of cultural industry integrating "base+design+sales+service". At present, more than 30 varieties of Dong brocade weaving technology derived from pillows, pillows, tea coasters, wall paintings, cell phone bags, backpacks, wallets, trinkets and other products are widely favored by consumers at home and abroad. In the process of innovation there is a change and unchanging thinking. When carrying out traditional invention, we focus on 1. the inheritance and innovation of traditional weaving techniques. 2. the accurate positioning of traditional culture again, 3. the refinement, design and innovation of traditional Dong brocade patterns. 3. the bold innovation in design style. Although the art of Dong brocade has been used in various product designs, the brand awareness of Dong brocade is not enough, and the product development is not enough, but also the product design of Dong brocade elements can be derived into more products, such as baby products, youth stationery, etc. Especially in the era of new media, if you take advantage of the way that young people are more receptive to the culture of Dong brocade, it will be spread to more and farther away, and make more people can accept Dong brocade.

The significance of cultural identity and traditional re-invention of Dong brocade fully demonstrates that the influence, cohesion and inspiration of a regional culture is the manifestation of the cultural soft power of a place and a nation. For the leadership of the Dong brocade related traditional reinvention decision-making, how to promote the innovation of Dong brocade, create the design miracle of Dong brocade in the Tongdao, but also through the designer's point of view, to clarify the current Dong brocade innovation and design of the current problems, can be summarized into three aspects. 1) Hunan for the Dong brocade industry in the Tongdao county to promote, need to participate in a large number of scholars and design team. 2) Hunan needs to promote the value of traditional reinvention of Dong brocade in the Tongdao county. 2) Tongdao County needs the value of traditional reinvention, and the value of design needs to be utilized. 3) The global market of transnational competition is needed for cross-regional and cross-cultural design. The purpose of design is to improve the quality of human life and enhance the cultural level of society.

The traditional re-invention of Dong brocade in the Tongdao needs to create more new products with the times, to enhance the value of the products, really Dong women engaged in brocade weaving activities at home can also improve the family's economic situation, drive the development of the industry, drive the development of the regional economy, the situation of the countryside revitalization, and in the new era, so that the Dong brocade weaving culture continues to inject new value.

3.4 Expand school-local cooperation to broaden the target of inheritance

For the inheritance of intangible cultural heritage should always adhere to the folk spontaneous inheritance of the main, other outside forces are only auxiliary, and can not replace the main position of folk inheritance. But the actual situation is nowadays rapid economic development, transportation is more and more convenient, the communication between people and the outside world has become simple and unimpeded, the past social ecology has been destroyed, the closed state of the cultural inheritance system has been broken, in this case, in order to adapt to the development of today's society, the author believes that in the context of the modern society, the Dong brocade culture should be in the context of always adhere to the family folk inheritance is the main at the same time, supplemented by other inheritance modes. In order to adapt to the development of today's society. At the same time of insisting on family-type folk inheritance, the social inheritance mode should be developed. Intangible culture can not survive without the mother body of society, and the active participation of the public is the soil for its survival. Adhering to social inheritance, we should strengthen the contact between the inheritors of intangible culture and the outside world, broaden the inheritance objects, and include the public of different educational levels into the scope of inheritance, such as scholars engaged in national culture research, artwork producers, folk culture enthusiasts, designers and so on, all of whom can become learners and inheritors of living culture. To develop social inheritance, implement the "school-local cooperation" model, introduce traditional folk culture into colleges and universities, especially those in art-related fields, and let professional students go out of schools and into bases, so as to give full play to the respective advantages of schools and bases, and realize the docking of faculties and staff of colleges and universities with non-genetic inheritors and masters of folk skills, so that students can receive tutoring by professional teachers and training by non-genetic inheritors simultaneously. The students can receive the counseling of professional teachers and non-genetic inheritors of the skills taught, professional teachers, inheritors and students face-to-face communication between the three more comprehensive and efficient traditional cultural heritage, for the inheritance of such handicrafts as Dong brocade, hands-on weaving experience. Experience is very important in the learning process, Dong brocade pattern and Dong brocade weaving process has a close relationship, the process of hand weaving is also the process of continuous familiarity with the technology, for modern students, due to the design education system, industrial design environment and other factors, generally lack of such a physical experience and knowledge connection, in the development of related cultural derivative products is easy to stay in the visual elements themselves, while ignoring the process behind it, culture and other factors. ignore the inner factors such as craftsmanship and culture behind them. "

The advantage of the "school-local cooperation" mode is to combine the advantages of cultural bases and schools, and the two jointly exert their respective advantages to promote the living inheritance of non-heritage culture. The school-local cooperation mode encourages the inheritors to go out and broaden the objects of inheritance. The inheritors enter the colleges and universities to communicate directly with the school teachers and students, and demonstrate in person, so that the inheritance effect will be better; at the same time, the students and teachers are also encouraged to enter the bases, and are placed in the generative environment of the culture.

3.5 Strengthen artistic innovation, create Dong brocade brand culture

In the future, the development of non-heritage should not remain in the state of being supported and "blood transfusion", but should enhance the ability of "blood production", that is to say, to find a direction of development that is truly suitable for this skill. The protection and inheritance of traditional culture is not just about theory or skills, but also about the degree of coordination with the pace of modern society, so creativity, value-addedness and utilization are the directions that must be considered. On the basis of the original ecological model to explore the corresponding forms of expression and technical methods to explore the varieties and properties of raw materials, improve the scientific and technological content of the material, in order to enhance the quality of the Dong brocade to adapt to the high requirements of modern people's taste for life. The author believes that the inheritance of Dong brocade culture should retain the traditional core skills, pay attention to the lifeblood of the culture itself, respect the wisdom of the predecessors, seek common ground in the inheritance, and maintain uniqueness. Retain the traditional original aesthetic interest of Dong brocade and superb craftsmanship, award the close integration of national characteristics and the development needs of the times in the innovative design and development of products, inherit the core skills, and seek breakthroughs in the expansion of types, rich varieties, and the use of materials [35]. On the one hand, the survival of the national spirit of Dong brocade, on the other hand, in the traditional Dong brocade into the aesthetic elements of modern consumption, and gradually broaden the scope of application of Dong brocade product design. Shape the cultural industry with local characteristics of the Tongdao, and finally realize the unique aesthetic value of Dong brocade. Inherit living culture, on the one hand, folk tourism is to protect and develop tourism products with the traditional customs of the region or specific ethnic groups as resources. In order to effectively pass on and protect the "intangible" intangible cultural heritage, it is necessary to conform to the trend of contemporary society and integrate it into modern production and life style while maintaining its distinctive cultural personality. For some traditional handicrafts which are more difficult to produce, while keeping the traditional essence intact, it is more necessary to innovate the products, design and produce the products with more reasonable functions and modern aesthetics, and ultimately form the product series with both traditional Chinese cultural characteristics and functionality.

CHAPTER VII

Conclusion

The Dong people developed from the ancient Baiyue tribe, which belonged to the "Luo Yue" tribe. The formation of a single ethnic group is probably in the period of Sui, Tang and Song, the Dong began to depend on the central dynasty in the Tang Dynasty, and in the period of Northern Song Dynasty, the Dong clans successively attached to the feudal dynasty and paid tribute to the imperial court for local specialties, in order to obtain the hereditary sergeant, and completed the self-management of the clans; and in the Yuan Dynasty, the conquest of "Nine Streams and Eighteen Dongs" still followed the policy of "tie-up". The policy of "tie up" was still followed in Yuan Dynasty. The Ming Dynasty adopted the "tie-up" policy in the Dong area, and set up military institutions such as guards, houses, cantons and forts to rule the Dong people in a feudal way. Cross-analysis of the literature and Dong epics and genealogies confirms that during the Hongwu period of the Ming Dynasty, the Dong joined a group of ancestors who, due to the fierce wars and flight, migrated from Wushu or Ji'an, Jiangxi Province, and settled in the border areas of Hunan-Guangzhou-Guizhou, where they mingled with the local Dong and became the dominant ethnic group of the border areas of Hunan-Guangzhou-Guizhou nowadays.

The Dong region belongs to the central subtropical monsoon mountainous climate zone. Through generations of experience, they have built up a system of knowledge to maintain ecological resources. In order for the clans to survive and develop, the Dong people put their hope in heaven and earth, pursuing the integration and harmony between human beings and nature, and forming an integrated whole of drum towers, wind and rain bridges, and footstools, which have become the characteristics of the villages of the Dong people.

Entering into the rice culture society of the Dong people, all the resources of life rely on nature, forming her love of nature and the feelings of interdependence and integration with nature, the Dong people simulate the sound of plants and animals in nature, the environment to produce the music from nature - Dong Da Song. The Dong people's understanding and imagination of nature and their attitude of living in harmony with nature are also expressed in their costumes and the patterns of Dong brocade. Because of the intermingling of the Dong with other ethnic groups, the ancestors of the Dong people strengthened their internal unity and interaction by formulating the internal law "Dong Terms". This spirit and consciousness constitute an important value for the harmonious society of the Dong people nowadays, which maintains the long-term stability and development of the Dong people, carries out internal self-governance, regulates the conflicts and guarantees the interests and power of the Dong people, and safeguard the interests and power of the Dong people from being violated.

Dong brocade weaving is an important cultural expression of the Dong tradition in China, and has a deep cultural identity significance for the Dong people. As a traditional handicraft skill, brocade weaving has a long history and has been passed down from generation to generation in the Dong community, carrying a rich history, folklore and way of life. In the Dong society, brocade weaving is not only a craft, but also a symbol and a cultural icon. Through brocade weaving, the Dong

people express their aesthetic concepts, values and understanding of nature and life. The patterns and colors of brocade usually reflect the unique cultural elements of the Dong people, such as their beliefs, traditional stories, and normal life. The color of Dong brocade can be divided into plain brocade and colored brocade, and according to the purpose, it is mainly divided into daily brocade, birthday brocade and legal brocade. The weaving process of Dong brocade is complicated and time-consuming, whether it is the selection of cotton, spinning, dyeing and counting or brocade weaving.

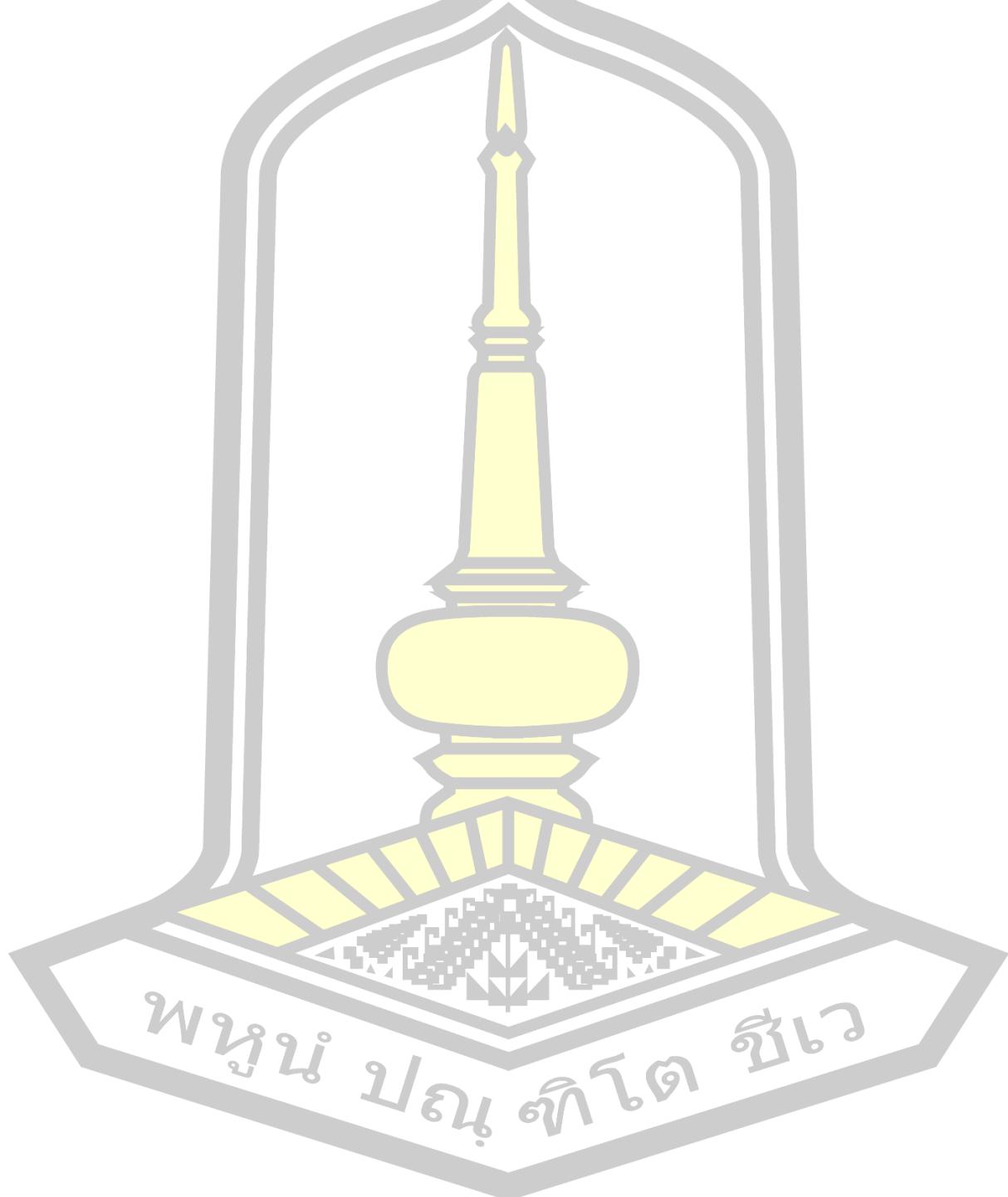
The pattern of Dong brocade is supposed to be greatly associated with the creation and survival environment of the early pictorial patterns of the Baiyue ethnic group. The creators do not pursue the authenticity of the image, the pursuit of some kind of interest and imagery behind the image, these geometric lines, seemingly crisscrossed, its treasure have a depth of aesthetic connotation, seemingly ancient and mysterious, to maintain a distinctive national style, so that in the brocade greed is unique in the unique style.

The patterns in Dong brocades from Tongdao County are richly varied to enhance the sense of dynamism without losing the sense of stability and equilibrium. Dong brocade is not only used to keep warm and remove the cold, but also reflects the aesthetics of Dong life. From the research, it is found that Dong brocade has several social functions for the Tong people; firstly, Dong brocade making is a time-consuming and labor-intensive work, which in a way demonstrates the industriousness of the Dong women; secondly, the spinning tool used before Dong brocade weaving has the function of transmitting the love, i.e., transmitting the love by bamboo pipes. In addition to the spinning car, the young girls will also use the sound of the loom's press to express "We are waiting for you to come and sing to each other" when weaving Dong brocade. Thirdly, Dong brocade is used for gift exchange. Dong brocade is not only used in living customs, but also reflects the rich multiculturalism of the Dong people and their folk beliefs of honoring ghosts and gods.

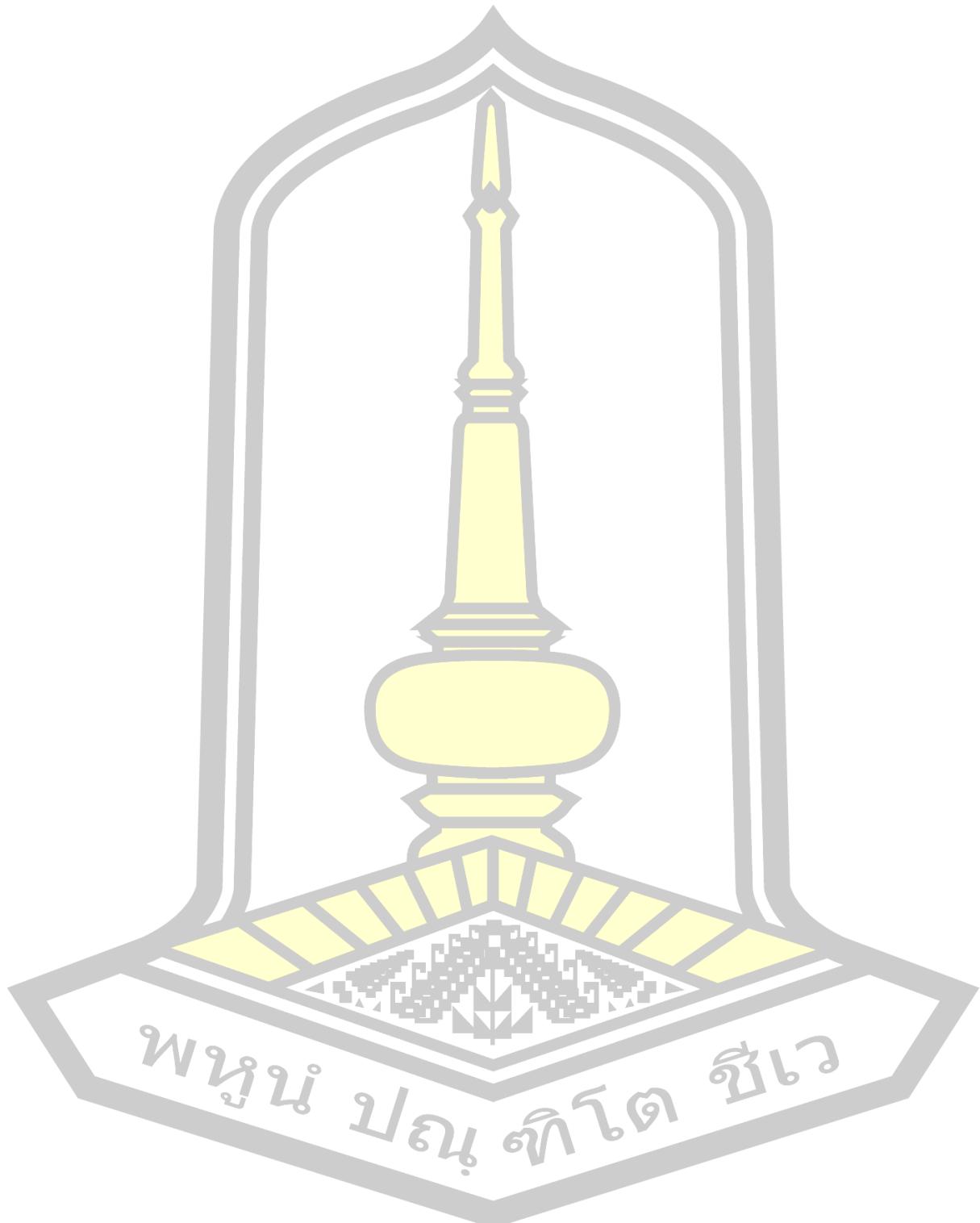
In 2008, the "Dong brocade weaving technique" of Dong Autonomous County in Hunan Province was selected as one of the second batch of national intangible cultural heritage.¹⁴ Although the traditional Dong brocade has been gradually replaced in the daily life of the Dong people with the impact of the commodity economy, the national and local policies for the protection of intangible cultural heritage and the promotion of tourism and cultural creative products have brought new opportunities for the development of Dong brocade. The traditional reinvention of Dong brocade revives and develops Dong brocade through innovation and modernization. This kind of reinvention aims to combine traditional brocade with modern society, with in-depth innovation in the use of raw materials, production processes and product development, and breaks the previous traditional way of passing down Dong brocade skills, intervenes in the power of schools, government and enterprises, develops a new way of thinking about the living development of Dong brocade, which is a combination of Dong brocade with tourism souvenirs and cultural and creative products. Make it more adaptable to contemporary needs and markets, while continuing to inherit and carry forward the unique cultural identity of

¹⁴ In 2008, the State Council approved the inscription of the second national list of intangible cultural heritage, No. VIII-104.

the Dong ethnic group, ushering in a new opportunity for the inheritance of the Dong brocade culture to flourish, and studying the ways and means of intangible culture protection in China, which is of great significance to explore the integration of Dong brocade with regional culture and the inheritance of national traditions.



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