

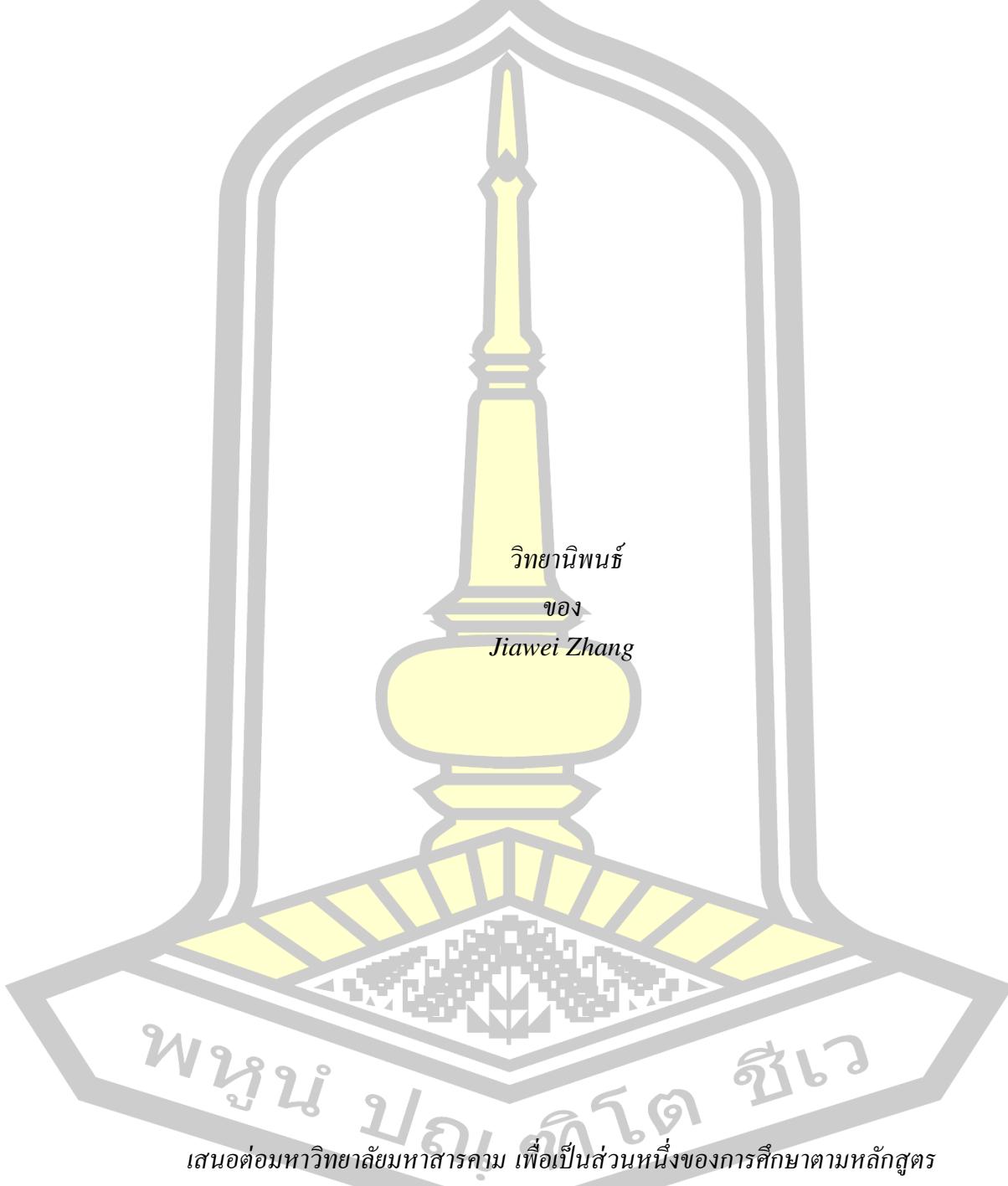
"Hanbadao" Chinese Jade Carving Art: Material Culture, Symbolic Interaction, And Innovative Design In The Context Of Inheriting Traditional Cultural Heritage.

Jiawei Zhang

*A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
October 2024*

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"ชั้นบ่าเดา" ศิลปะแกะสลักไทยกีน: วัฒนธรรมทางวัตถุปฏิสัมพันธ์เชิงสัญลักษณ์และการออกแบบที่เป็นนวัตกรรมในบริบทของการสืบทอดมรดกทางวัฒนธรรมแบบดั้งเดิม

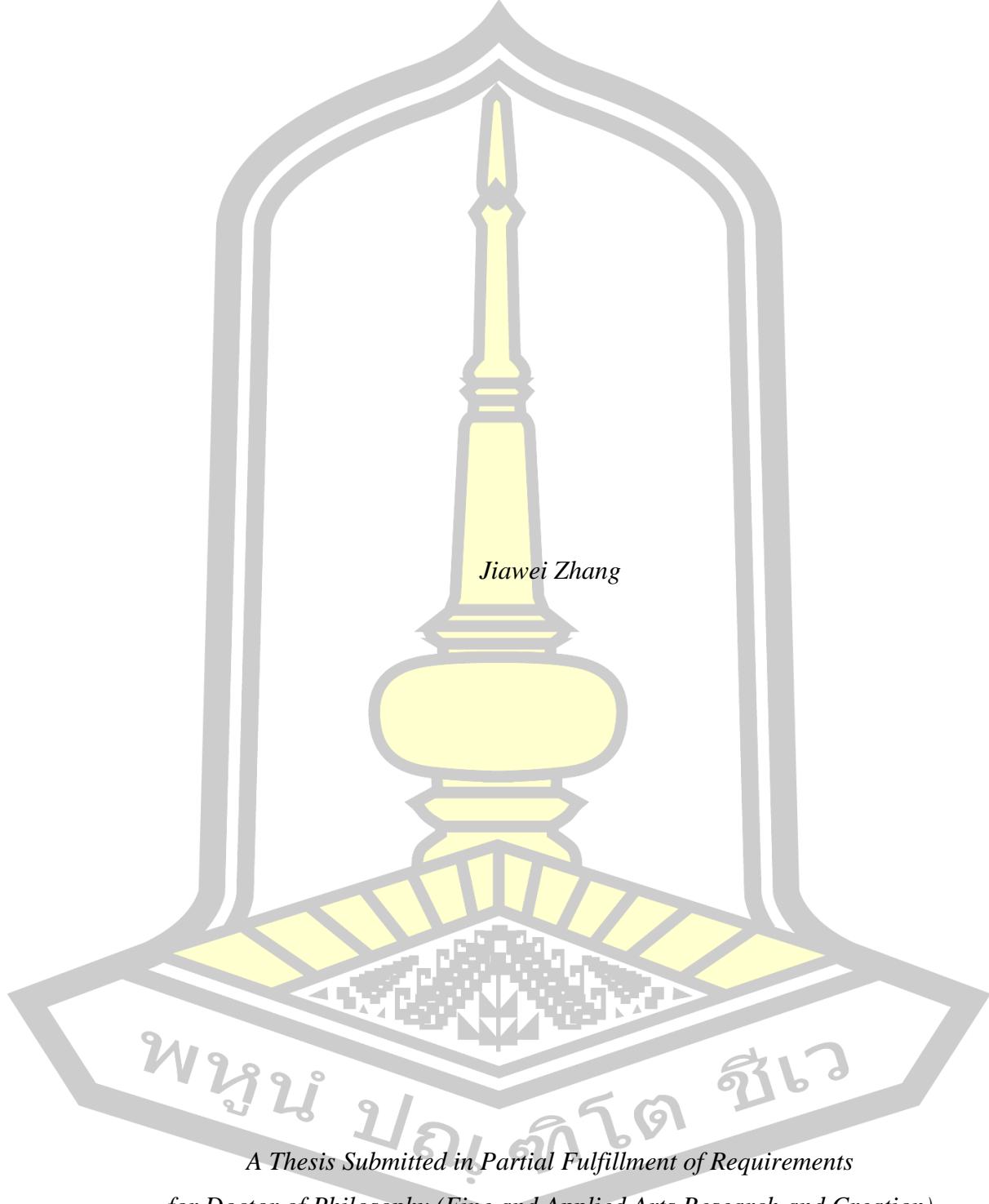


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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October 2024

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ABSTRACT

This research is innovative and adopts qualitative research methods. Starting from the cultural phenomenon of Chinese jade carving "Hanbadao", this paper studies the material culture, symbol interaction and innovative design under the background of inheriting the traditional cultural heritage. There are four research objectives: 1) The Historical and Social Processes Related to the Art of "Hanbadao". 2) The Historical and Social Processes Related to the Art of "Hanbadao". 3) The Material Culture of the "Hanbadao" Art . 4) the innovative design of the "Hanbadao" art under the background of inheriting the traditional cultural heritage.

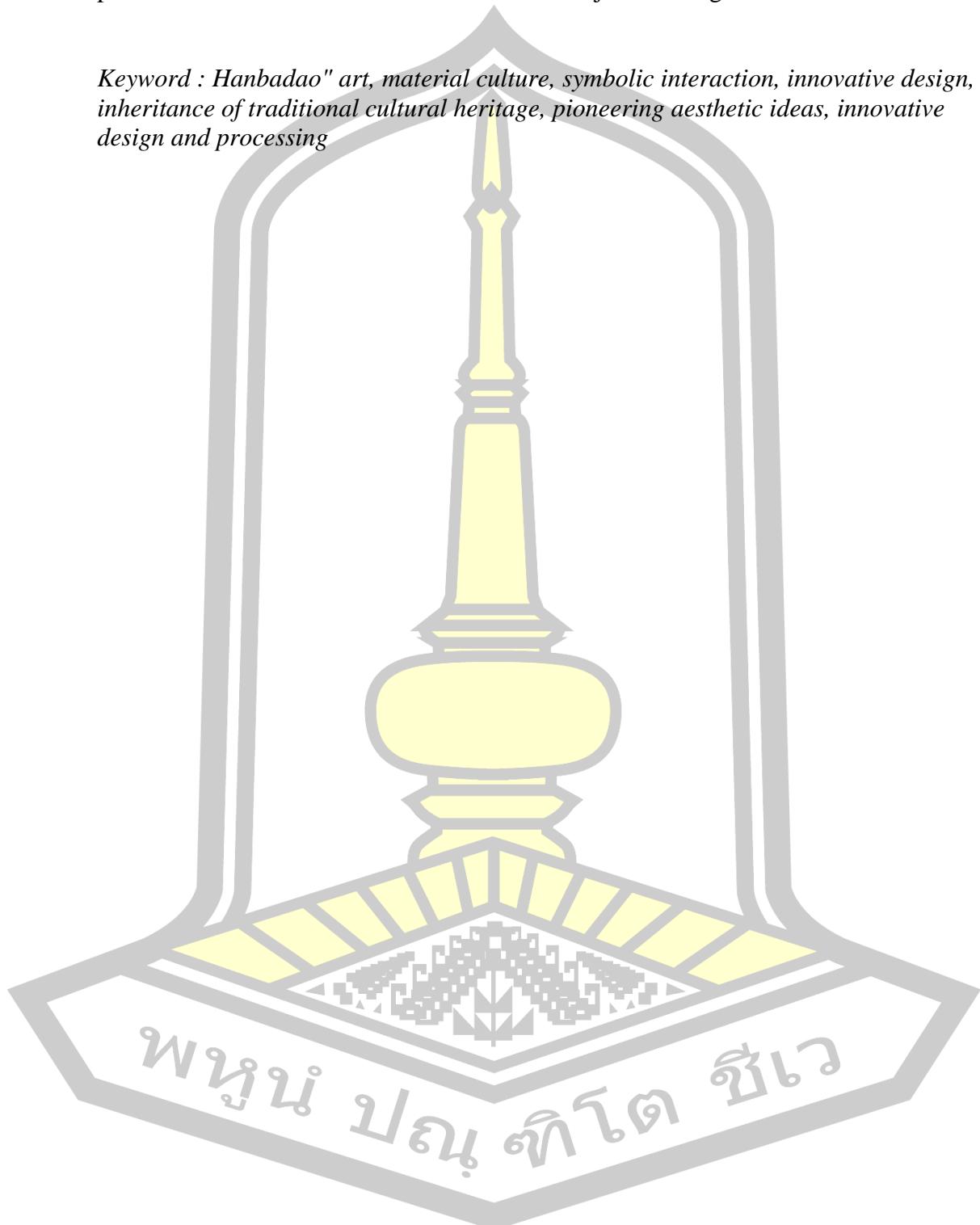
The results show that "Hanbadao" art is the representative of Chinese jade culture, and its unique abstract expressionism has become the source of artistic aesthetic consciousness and the inheritance symbol of contemporary innovative design spirit under the background of inheriting traditional cultural heritage in the evolution of history and socialization. Through the rich elements of material culture, the art of "Hanbadao" is constantly adapting to the changes of the significance of various historical societies in the form of symbolic interaction in the activities of participating in the systematic construction of Chinese civilization. This sensitive and self-consistent cultural wisdom has become one of the most abstract expressions in this cultural symbol system, and also provides a strong traction for the innovative design of contemporary jade carving art, It also provides a new application model for the innovative design and processing of this research.

The most important academic value of "Hanbadao" art is that its unique pioneering aesthetic thought is not a simple art form problem, but a development problem in which aesthetic consciousness changes significantly when it challenges the law.

The research on the symbolic interaction and meaning change under the artistic material and cultural representation of "Hanbadao" will help to guide the

researcher's innovative design and processing, and help to further build a technical path tool for the theoretical research of Chinese jade carving art.

Keyword : Hanbadao" art, material culture, symbolic interaction, innovative design, inheritance of traditional cultural heritage, pioneering aesthetic ideas, innovative design and processing



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Jiawei Zhang

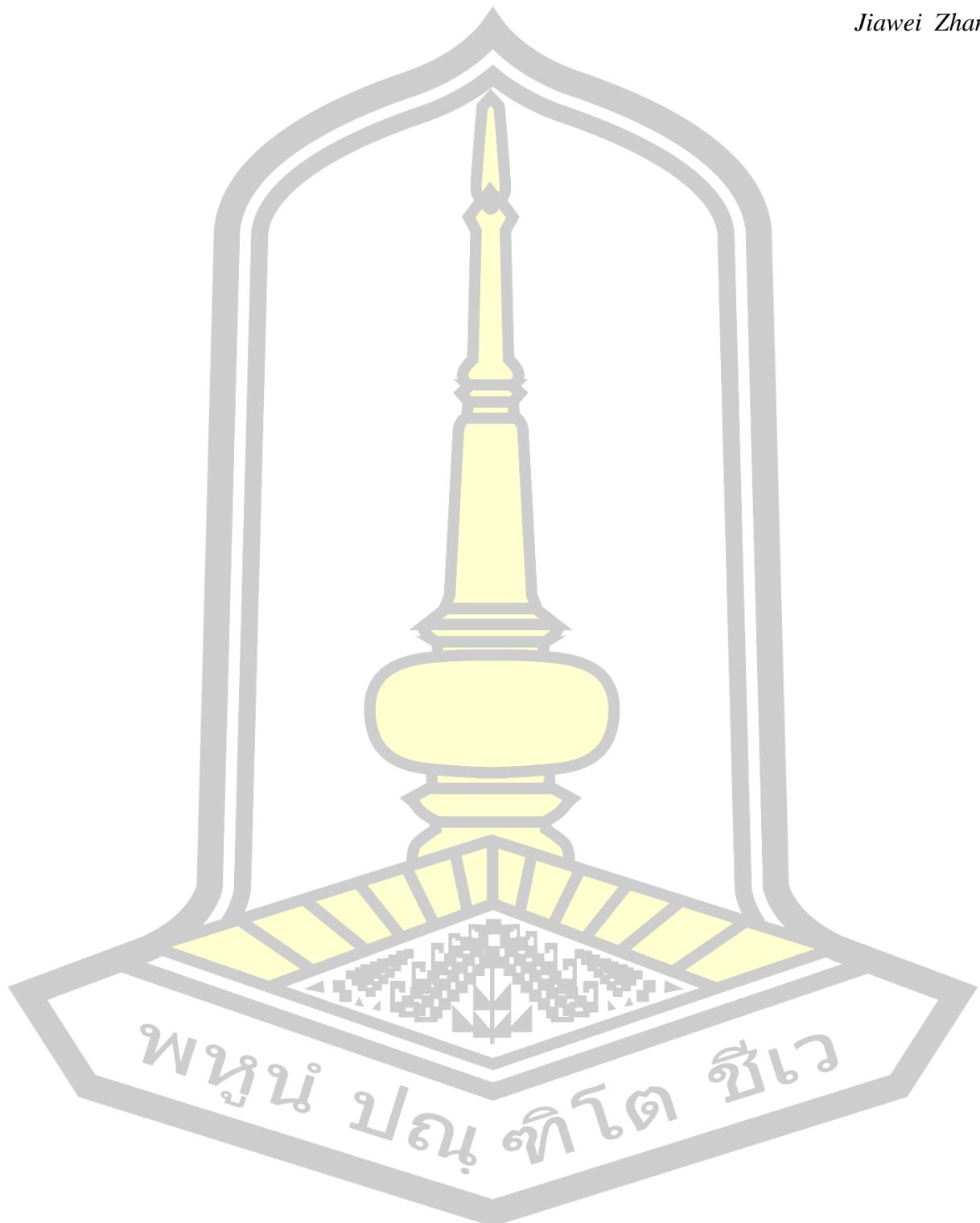


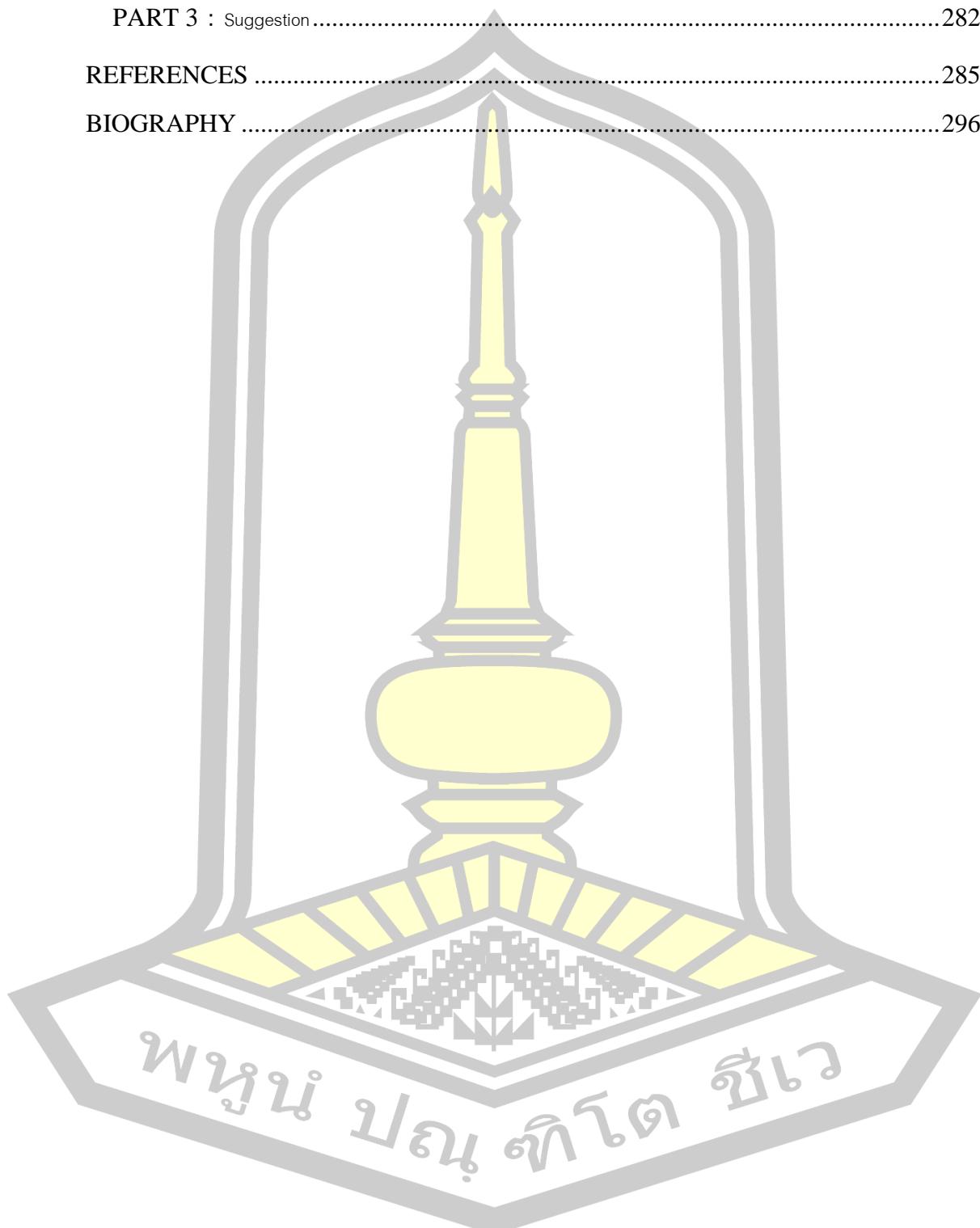
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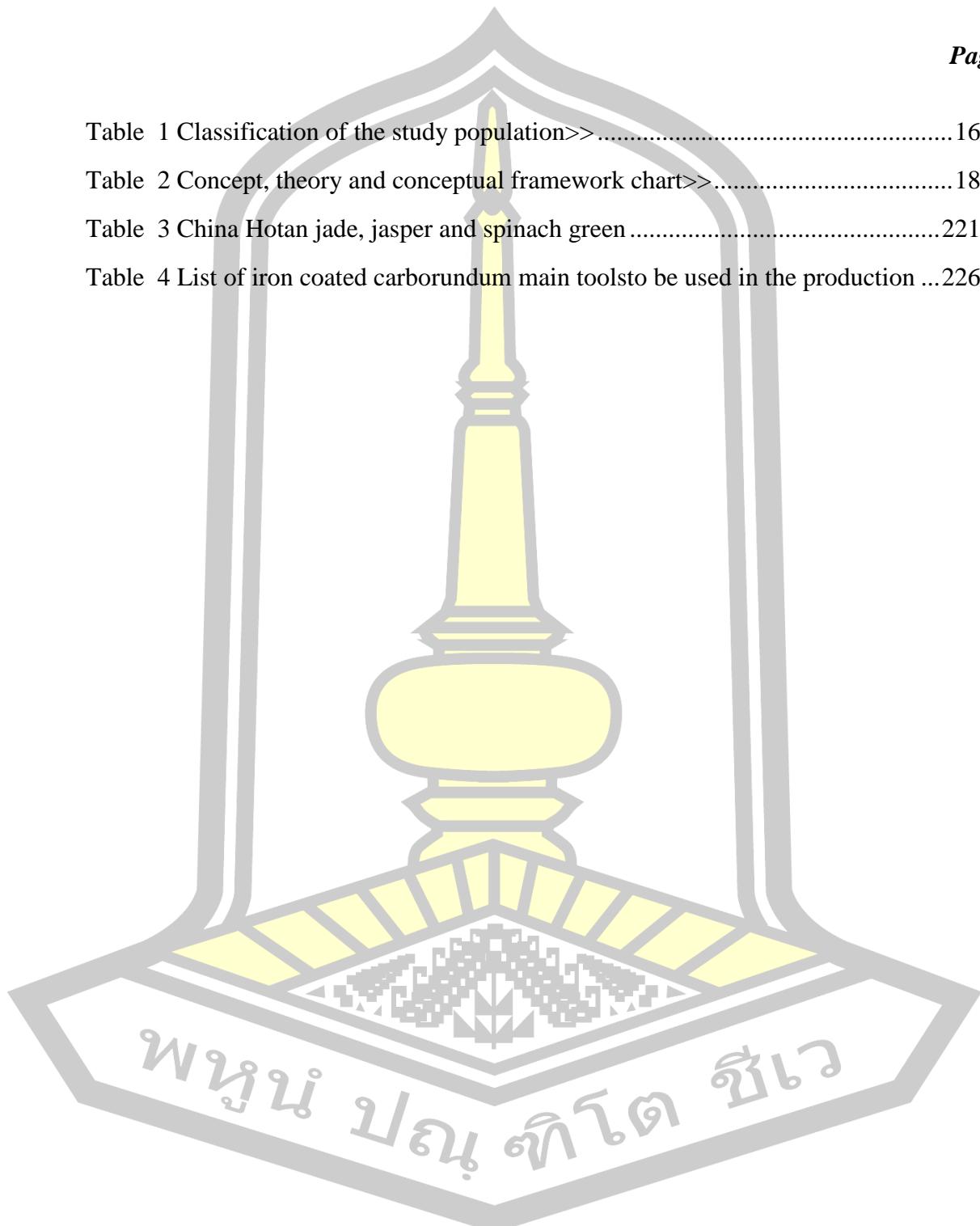
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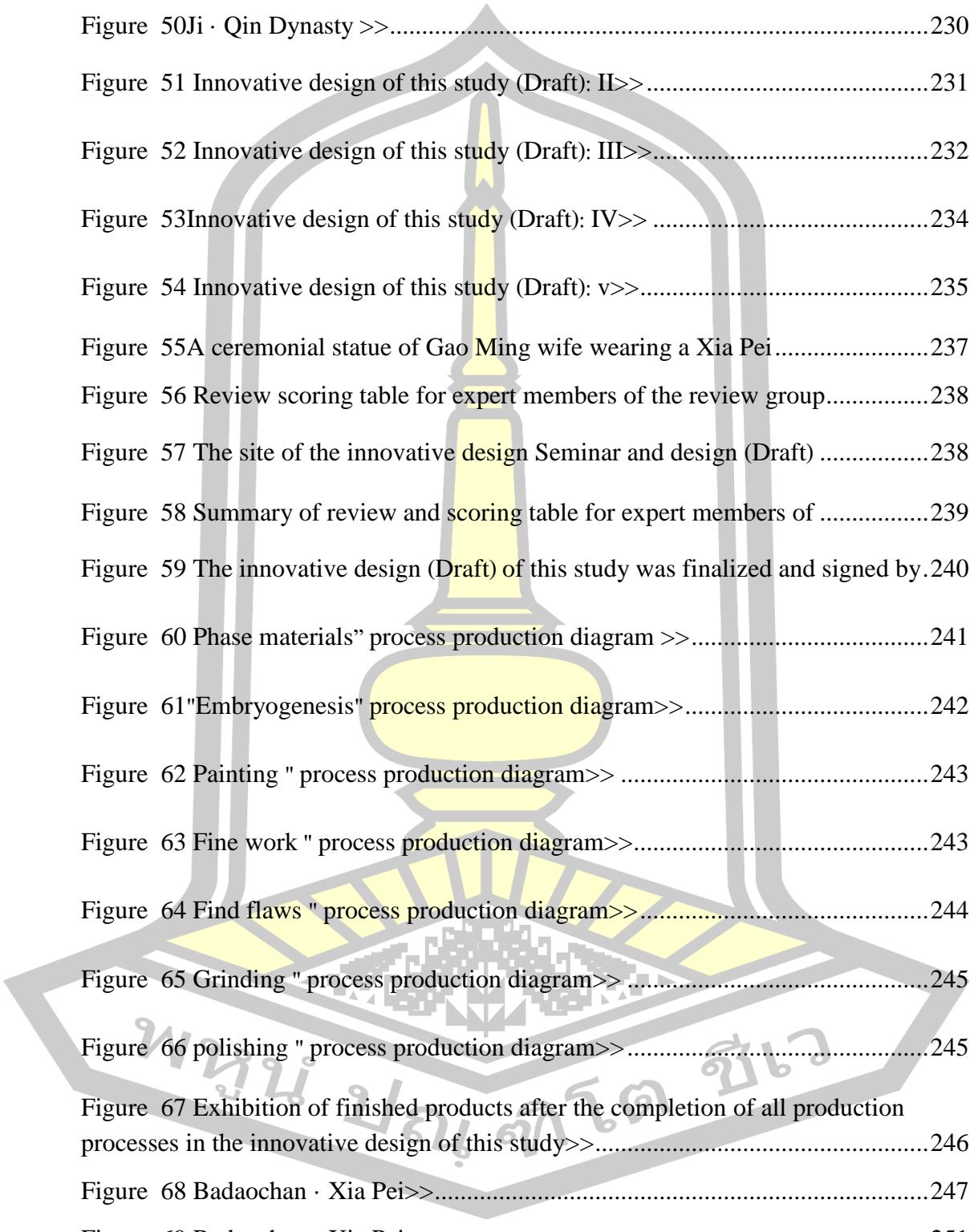
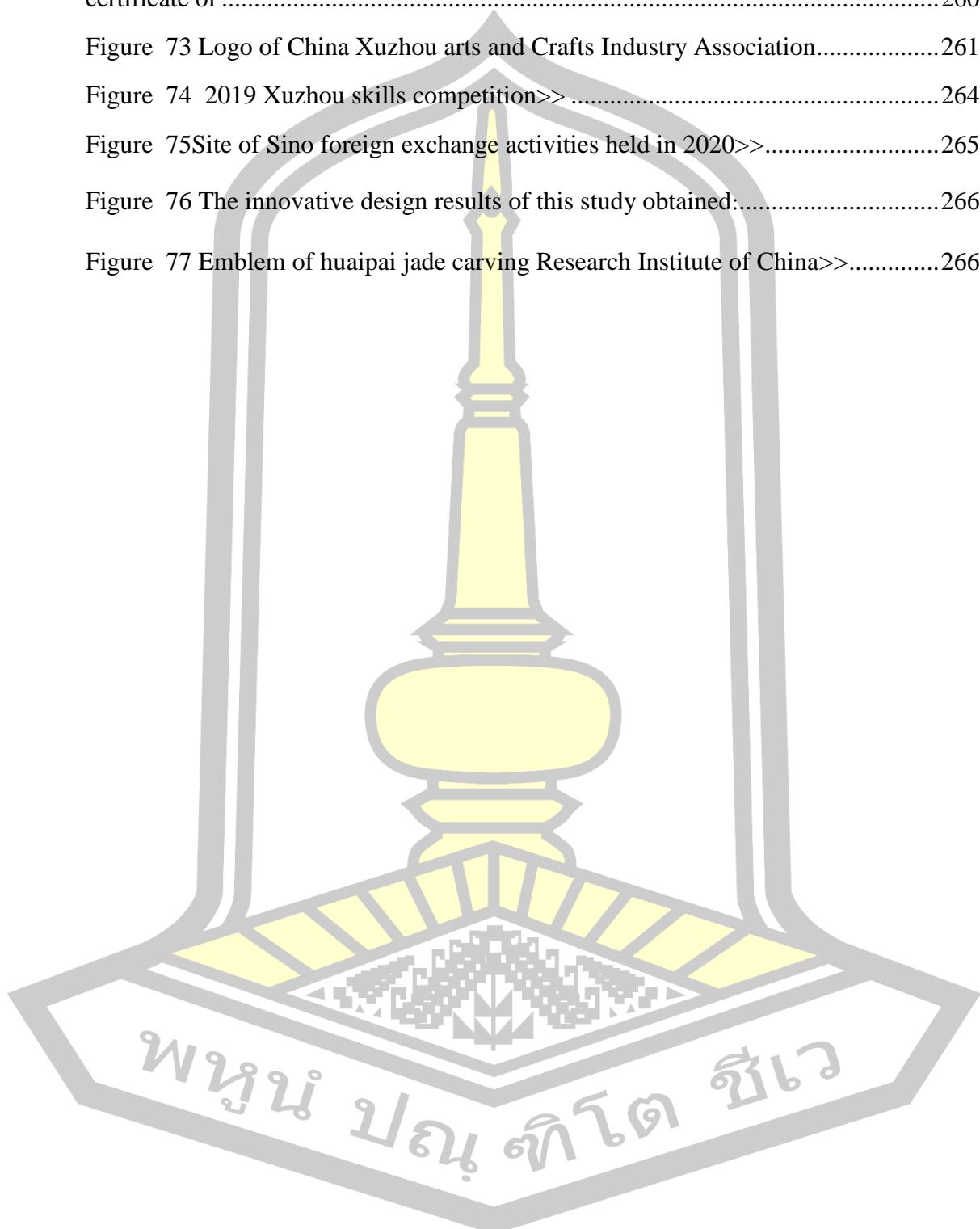


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CHAPTER I

INTRODUCTION

PART 1 : Background of Research

Chinese culture, or traditional Chinese culture, refers to the unique culture of China that has evolved and developed based on the Central Plains culture. Chinese culture includes opera, chess, tea ceremony, traditional musical instruments, jade culture, etc. In the long history of development, China has formed a diverse and integrated pattern of Chinese culture and a profound and extensive cultural charm. The charm of traditional Chinese culture lies in its long history, profound connotation, and unique style of inheritance.

1.1 In the long river of Chinese excellent traditional culture, there is a shining presence - jade culture. Mr. Ji Xianlin, a famous Chinese master of traditional Chinese culture and a lifelong professor at Peking University, said in the documentary <<The Origin of Civilization>> in the fourth episode of <<A General History of China>> in 2016: "If a material is used to represent Chinese culture, it is jade!"

Jade culture is an important component of traditional Chinese culture. The jade-centered jade culture runs through the entire history of Chinese civilization, deeply influencing the ideas of ancient Chinese people, becoming an indispensable part of Chinese culture, and also an important symbol of Chinese civilization that distinguishes it from other civilizations in the world.

Jade culture is a unique cultural phenomenon that has gradually evolved through various crafts and works made from jade and has continued to develop and sublimate through changes in function, aesthetics, and meaning. This phenomenon has been refined over time and continues to develop with the passage of time, which is inseparable from the persistence, inheritance, promotion, and innovation of jade carvers.

1.2 Chinese people have cherished jade for 8000 years. This national attachment to jade, which has been accumulated over thousands of years, comes from a unified cultural identity. This Chinese culture nurtured by the jade culture has become one of the symbols of Chinese people and culture in the context of modern society; The material culture of jade has also appeared on important occasions representing the national image or symbolizing the non-material cultural image with the significant improvement of China's economic strength and the need to showcase

its image to the outside world. For example, the 29th Beijing Olympic Games in 2008 used the "gold-encrusted jade" medals designed in the shape of Chinese "jade" plaques; The 19th Asian Games in 2023 also used the Chinese "yucong" shaped design called "Cong Cong" as the mascot for the Asian Games.....

Therefore, using the concept of "symbolic interaction" to further study and analyze the above issues in this study, it is not difficult to find that the Chinese jade culture has been continuously improved and strongly recognized in the process of its formation and development; this cultural recognition has also been perfected in the interactive progress of jade culture in various ages. Therefore, jade culture, based on the symbol of jade in material form, constantly interacts and changes with society, humanities, scenes, customs, rituals, etc. in different ages. This change, with the positive correlation between the two subjects, forms a different phenomenon, that is, the development process of Chinese jade culture is in a spiral ladder state, with each step interlocking and progressing. This phenomenon will guide the researchers in this study to innovate on the basis of inheritance, and also give a positive answer to the future innovators of jade carving art: to innovate well, you must first solidify your inheritance.

1.3 As early as 6000 BC, the Chinese began to use jade to make tools and decorations. From this perspective, it represents the sprout of the wisdom of Chinese ancestors. With the emergence of primitive religion in the Neolithic age, jade ware was gradually regarded as a gift given by gods, and then became a symbol of social status in the Shang and Zhou Dynasties when sacrificial rites developed. In the Han Dynasty, due to the prevailing concept of the existence of God and the concept of "treating death as life", people regarded jade as a symbol of eternal life. Although the art of jade making experienced a difficult period during the turbulent period from the Three Kingdoms to the northern and Southern Dynasties, in the Tang, Song, Ming and Qing Dynasties, with the restoration of peace in civil society, the art of jade making was revitalized, providing people with spiritual sustenance and allowing people to express their inner feelings. Jade is carved according to the unique nature of natural materials and integrates exquisite craftsmanship. It shines like a bright star in Chinese traditional culture in world history. (Ming Yu, 2011)

It can be seen that the Chinese ancients witnessed the sprout of Chinese civilization from the moment they tried to polish the first jade. With the continuous perfection of jade carving skills and the continuous refinement of jade carving symbols, Chinese jade culture has also opened its long-standing aging road. Therefore, Chinese traditional culture and Chinese jade culture are born and grow

together, and use thousands of years of history to understand, respect and depend on each other.

1.4 The foundation of jade culture is jade carving, which is based on materials, tools, and techniques. The carrier is the totem or symbol evolved under the nourishment of Chinese cultural identity.

1) First of all, this study will use the concept of "Material Culture" to study and analyze one of the foundations of jade carving, materials. In traditional Chinese culture, the quality requirements for jade carving materials are very strict, and the quality of a piece of jade is judged subjectively based on objective conditions such as color, clarity, density, and skin color. However, the ancients had a very broad definition of jade varieties, often using the "moderate" thinking of "beautiful stones are jade" to define what jade is, thus forming a broad sense of jade. Today, Chinese people use knowledge such as the classification of jewelry and the chemical composition of mineralogy to accurately define what jade is, thus forming a narrow sense of jade. Studying the material changes of this kind of jade through the concept of material culture will play a fundamental role in the future innovative design of researchers.

2) The second foundation of studying jade carving is tools. In the prehistoric period, humans learned to use tools, including wood, animal bones, and stones. Among them, stones have the characteristics of hardness and sharpness, making them the best choice for making weapons. Therefore, during the Stone Age, Chinese ancients used stones to make weapons or living tools, and discovered many beautiful and hard stones. In order to transform the shape of these stones to achieve their desire of decorating themselves, they began to study the processing methods of these stones through continuous research and opened the bud of the study of jade carving tools and techniques. After trying various methods and materials, the Chinese ancients chose wear-resistant animal skins to rub into long strips and dipped in river sand, grinding the desired lines on these hard stones bit by bit. The creation of this line means the beginning of a great art. From this line to today, various intricate and exquisite jade carving works have been carved by various high-speed jade carving machines powered by electricity containing emery, and the Chinese people have experienced thousands of years. The jade carving culture of the Chinese people has never been interrupted, and the transformation of jade carving tools has never been slackened. In the future, under the background of globalization and intelligence, the Chinese jade

carving art will undergo earth-shaking changes driven by new generation tools such as 3D printing technology and AI intelligent technology. Therefore, in the context of globalization and intelligence, carefully inheriting the wisdom of the ancient Chinese people's iteration of jade carving tools in traditional Chinese culture will promote the further development of this ancient art of Chinese jade carving.

3) The third basic aspect of jade carving is technology. Since the ancient Chinese used animal skins and river sand to grind the first line on hard jade, they have continuously improved their methods to drill the first hole, shape the first form, create the first pattern, and express the first symbol on jade with animal bones and river sand. Each progress marks the development of productivity, which drives the ancient Chinese people's desire for beauty, their determination to conquer nature, and their pursuit and inheritance of jade carving skills. In this inheritance, Chinese jade carving skills have entered the era of manual craftsmanship. However, the conflict between the efficiency of computer carving machines and the commercial nature of handicrafts is becoming increasingly evident. In the future, the development of 3D printing and AI smart technology will also have an important impact on the development and inheritance of jade carving skills.

4) The last point is the important carrier of studying jade culture, symbol: Chinese jade carving did not appear as a technology at the beginning, its origin was art, because this impulse of expression reflected the cognition and awakening of the beauty of the ancient Chinese people and expressed the observation and self-awareness of the ancient Chinese people on nature. Therefore, Chinese jade carving not only focuses on the aesthetic of culture, but also on the aesthetic of form. This aesthetic highly summarizes nature, emotions, phenomena, objects, thoughts, etc., and condenses them into symbols through subjective judgment. Symbols, which initially created as a form of recording life, have been constantly summarized, developed, and passed down from a point, a line, and a surface, and later became a desire to express one's heart to the greatest extent. Correspondingly, with the improvement of jade carving skills and the expansion of abstract thinking and modeling abilities, symbols have become beliefs. This symbolized belief has been created by the Chinese people according to different usage scenarios and rituals, and the most similar symbols to beliefs have been created. This symbol is the carrier of the Chinese cultural system, and also the material embodiment of Chinese traditional culture and thought.

1.5 Researchers have gradually elaborated on the background of traditional Chinese culture, Chinese jade culture, and Chinese jade carving art, and used the

research tool of "material culture" to explain the foundation (materials, tools, techniques) and important carriers (symbols) of Chinese jade carving one by one.

1) "Material Culture" refers to the way in which social practices are expressed and carried out through the material objects that humans create and use. These material objects are not just practical tools, but also carry cultural significance and social relationships. When analyzing the art of Chinese jade carving "Hanbadao", we can explore how it reflects historical, social, and cultural identity from the perspective of "Material Culture". Therefore, the production of jade carving is not only a technical activity, but also the transmission of cultural and historical knowledge. Each piece of jade carving is the crystallization of craftsmanship, aesthetic concepts, and cultural traditions. This process of inheritance shows that material culture is not only stored in the objects themselves, but also reflected in the skills and practices related to their production.

2) In Chinese history, jade has often been associated with power, social status, and spiritual pursuit. Those who own and use jade often enjoy a higher social status. This state and the use of symbols demonstrate the role of "material culture" in social structure and personal identity construction. The "moderation thought" of the physical definition of jade in Chinese people shows the inclusiveness and diversity of a culture. Different types of minerals and materials can be regarded as "jade", which reflects a cultural identity and aesthetic diversity. This not only demonstrates the "diversity" of "material culture", but also emphasizes the "dynamic nature" of culture in the process of constantly changing and adapting to new situations.

3) In the long formation and evolution of Chinese jade culture, the choice of jade not only reflects the wisdom of ancient people, but also reflects broader socioeconomic relationships and historical backgrounds through the origin, mining, and distribution of jade. For example, "Hotan Jade" is precious partly because of its scarcity and difficulties in mining, which increases its economic value and cultural status. In addition, the preference and use of jade in different regions and times can also reveal the changes in trade networks, cultural exchanges, and political power at that time.

4) Therefore, Chinese jade carving has followed the principle of "adaptation to the material" since ancient times, mainly due to the respect for the natural object of "jade". This respect based on primitive worship stems from the respect for the physical

properties of jade itself (such as color, density, texture, etc.). These natural physical characteristics not only determine its aesthetic value and processing methods, but also represent the value of jade as a commodity. Moreover, in Chinese culture, these attributes are also associated with certain specific virtues and spiritual qualities. For example, the purity and transparency of jade are often seen as symbols of chastity and innocence. This combination of material and symbolic meaning demonstrates how material culture conveys abstract cultural and moral concepts through specific objects.

5) Through the above analysis, it can be seen that jade carving art, as part of material culture, is not only a collection of material objects, but also a carrier of history, social relations, cultural values, and aesthetic standards. Therefore, every piece of jade is a cultural product endowed with meaning through human activity, and they exhibit human thoughts, beliefs, and lifestyles in the form of material objects.

1.6) The art of Chinese jade carving "Hanbadao" is the most special and brilliant chapter in the history of Chinese jade culture. "Hanbadao" is a fascinating existence in the jade carving of the Han Dynasty. Throughout the history of Chinese jade carving art, there are many complicated and exquisite ones, and their design and production are exquisite and ingenious, but "Hanbadao" is distinctively different from other jade carvings of the same era with its concise and minimalist abstract art form. If we say that "any artistic work is the product of its time", then what factors of the time led to the emergence of this abstract art form in the Han Dynasty? What cultural connotations does it contain? What kind of interaction did the strong symbolism of "Hanbadao" have with the era in which it was created? "Hanbadao" provides us with an ideal perspective to explore the interaction and meaning change of symbols. (Wassily Kandinsky. 1910)

The "Hanbadao" technique, which uses only a few strokes to infuse jade with such vivid artistic tension, is a classic of Chinese jade carving art. In my 30-year practice of jade carving, I have discovered the academic issues of the "Hanbadao" technique as a research object itself. In the process of using academic concepts such as "material culture" and "body culture" to conduct research, I have gone from originally focusing on how the "Hanbadao" technique is done to later thinking and analyzing why it is done, achieving a transformation from a jade carver to a jade carving researcher.

1.7 The following will study the "Hanbadao" from different dimensions such as social background, cultural connotation, symbolic representation, and rituals.

1) From the early years of the Western Han Dynasty, the political situation gradually became stable, and the social economy gradually recovered. By the middle of the Western Han Dynasty, it had developed. At that time, Emperor Wu of the Han Dynasty strengthened the ruling power of the central government, deposed a hundred schools of thought and respected Confucianism alone. The Confucian thought of "gentleman valuing jade" in the pre-Qin period has been inherited and developed. It also advocates filial piety and other ethics, and the custom of heavy burial is very popular. People of the upper classes such as the royal family and nobles of the Han Dynasty wore jade before death and were buried with a large number of jade objects after death. Therefore, jade making in this period developed vigorously. The Han Dynasty used many kinds of jade as well as many quantities. In the previous dynasty, the ritual use of jade was gradually reduced, and new types of jade ware were created, such as jade sword ornaments, jade shaped pendants, and jade dancers with "upturned sleeves and folded waist" became popular. In particular, funeral jade increased significantly. At that time, Yu Yi, Yu Jiuqiao plug, Han Yu, wo Yu and jade ornaments were mainly used for funeral.

2) "Yu Yi" were the burial clothes worn by emperors and high-ranking nobles in the Han Dynasty when they died. Most of them are made of gold, silver and copper strands woven with jade flakes. According to the status of the deceased. Emperors and princes can use gold thread jade clothes; Below the princes, silver jade clothes and copper jade clothes can be used.

3) The "Yu Jiu Qiao Sai" is a jade object used to cover or fill the five senses, anus, genitals, etc. of the deceased. This type of jade object is generally simple in shape and plain without any patterns. The complete jade nine-orifice plug and the jade-clothed burial clothes were both used in the funeral of the royal aristocrats in the Han Dynasty.

4) "Han Yu" is a jade product contained in the mouth of the deceased, most of which are made in the shape of "cicada". The origin of "Han Yu" with "jade cicada" is very early, and it has appeared in the Western Zhou basic burial in Luoyang. This is probably related to the living habits of cicadas. The larvae of the "cicada" become

pupae after being buried in the earth, and then become "cicadas" after being unearthed, just as the soul of the dead will start its new life after leaving the body. Moreover, the jade cicada was carved into a wide and flat shape similar to the shape of the tongue, so that it could be stuffed into the mouth of the deceased. "Jade cicada" in the early Han Dynasty is very simple to do. It only has the shape of a "cicada", and has no details of the "cicada". Most of the "jade cicadas" in the middle and late Han Dynasty are lifelike: "cicadas" are wide and flat, with prominent eyes, and only a few engraved lines are carved with a knife. The blade technique is simple, rough and powerful. It carves the head, wings and abdomen of the cicada. This method of carving jade is called "Hanbadao" carving technique. Most of the "jade cicadas" of "Kou Han" in the Han Dynasty had no perforation. Most of the "jade cicadas" with perforations are used as Peiyu. Of course, the "cicada" used as Peiyu can also be used as "Han Yu". "Han Yu" of the Han Dynasty also has the shape of Jackie Chan. The jade cicada of Han Yu in the Han Dynasty is 6cm long and 3cm wide. The jade is made of high-quality lanolin white jade. The sabre technique is simple and powerful. With only a few sabres, the head, wings and other details of the "cicada" are carved out. The "cicada" is wide and flat without perforations on the head. It is a "Kou Han jade cicada" carved in the "Hanbadao" style.

5) "Wo Yu" refers to the jade articles held by the deceased. In the hands of the dead, there were things in the Neolithic age, but most of them held animal teeth and shells. "Wo Yu" in the Han Dynasty can be divided into Huang shaped jade articles and "Yu Xi", but the most common one is "jade pig", which is in the shape of a pig crouching on the ground. The head lies on its knees against the ground, with its thick hips cocked up. The carving technique is more freehand, with only a few simple Yin engraved lines, namely the technique of "Han Ba Dao", showing the five senses and four limbs to show the obesity and integrity of pigs. There is a small hole in the tail of the pig. Its function is to tie a string to the hands of the deceased without slipping. It can also be expressed as a pig tail. Some also wrapped a piece of gold foil in the middle of the body of the "jade pig". Some people who can't afford the "jade pig" use the "stone pig", which has existed in the Han Dynasty, and more after the northern and Southern Dynasties, and also use the "pottery pig".

6) Throughout the ages, the "Han Yu" and "Wo Yu" used in most cases were precious items with a strong and durable texture, especially gold and jade, which are stable and immortal substances. The concept of "if gold and jade are placed in the nine orifices of the dead, they will become immortal" was fully reflected in the tombs of the Han Dynasty. The "jade cicada" symbolizes "regeneration and resurrection"; the "jade pig" symbolizes the wealth of the deceased before death or the wealth that can bring to the family, making the family more prosperous and prosperous. The use of "Han Yu" and "Wo Yu" in Han Dynasty tombs was very common. (2000) · Yan Zhao Zhou.

7) In the Han Dynasty, the "Hanbadao" were not only a kind of "material culture" through the interaction of "body culture", but also a totem and "symbol", which carried people's cognition and expectation of life and death and gods. Therefore, it is important to study the symbolic and symbolic elements in the "Hanbadao" jade carving, and how these elements are related to traditional Chinese culture. Explore the interaction between symbols and culture, religion, social structure, etc., in order to reveal the cultural inheritance and evolution of the "Hanbadao" art.

8) In the interaction between the art of "Hanbadao" and society, when people wear or exchange jade in social activities, this behavior is not only the exchange of physical objects, but also conveys a cultural message or recognition of social status. For example, giving jade as a gift to relatives and friends may mean wishing each other health and peace. In the construction of reality with "Hanbadao", people form a common understanding of jade through communicating with others about their experiences and stories of jade. This common understanding once again strengthens the important position of jade in culture.

9) Using the concept of "material culture" to study the art of Chinese jade carving "Hanbadao" is an in-depth attempt that can help researchers understand the cultural, social, and personal values behind this traditional craft. It can also help researchers analyze in-depth the changes and continuities of ancient and modern jade carving techniques and styles. It can also promote researchers to further understand how modern technology can be combined with traditional "Hanbadao" jade carving

craftsmanship. It can also facilitate in-depth analysis of the challenges and opportunities faced by jade carving craftsmanship in modern society.

1.8 The study of the symbolic interaction of the "Hanbadao" art in the corresponding historical period has important implications for how to carry out research and innovation in modern jade carving in the contemporary context. In-depth analysis of how innovative design can be combined with traditional techniques to promote the development of the "Hanbadao" art while maintaining the integrity of its cultural tradition.

Studying and promoting the new interpretation and development of the "Hanbadao" art in contemporary design is not only a need for cultural and artistic heritage, but also an embodiment of modernization and innovation of traditional craftsmanship. The results of the research can consciously help contemporary designers and artists to integrate more modern elements on the basis of preserving traditional carving techniques, so that the new generation of works have both classical beauty and modern sense and innovative spirit. This will affect the new "meaning change" of the "Hanbadao" in the contemporary social context, attracting more attention to the diverse themes of "humanity, emotion, nature, etc. explored from the perspective of the "Hanbadao" art, so as to continue the spirit of artistic innovation represented by the "Hanbadao".

Studying the above background can help guide the research direction of this paper and can help further explore the importance of the "Hanbadao" jade carving art in terms of "material culture", "body culture", "symbolic interaction", "meaning change" and "innovative design", and link it with the inheritance and promotion of traditional Chinese culture. Finally, based on this research, it can propose how to maintain and develop the "Hanbadao" art craft in the 21st century, so that it not only retains traditional cultural values but also adapts to the needs of modern society, and helps all future researchers to comprehensively understand and evaluate the cultural value and influence of this specific art form.

Finally, there is another important background. The author has been engaged in the jade carving industry for more than 30 years, has rich practical experience, and has been recognized by the state. He has been rated as a representative inheritor of the national intangible cultural heritage jade carving skill project. At the same time, he plays an important role in the jade carving industry organization in China. Therefore, the author has a greater sense of mission in the study of the "Hanbadao" art of Chinese

jade carving: inheriting the material culture and symbol changes under the traditional cultural background and has a greater pursuit and desire for innovative design based on this research.

PART 2 : Purposes Of Research

This study aims to investigate the art of Chinese jade carving known as the "Hanbadao" and has four important objectives:

- 2.1 To study the historical and social process related to the art of "Hanbadao".
- 2.2 To study and analyze the material culture of the "Hanbadao" art.
- 2.3 To study and analyze the interaction and significance change of the artistic and cultural symbols of "Hanbadao".
- 2.4 To practice and analyze the innovative design of "Hanbadao" art under the background of inheriting traditional cultural heritage.

PART 3 : Research Questions

- 3.1 What is the history, social process and characteristics of Chinese jade culture? What is the history, social process and characteristics of the Chinese jade carving " Hanbadao "? What is the historical and social process of the " Hanbadao " art under the background of inheriting the traditional cultural heritage?
- 3.2 What are the material and cultural characteristics of " Hanbadao " art in terms of material selection, tool use and improvement, process technology and design concept? What are the differences and connections between the material culture of " Hanbadao " art in ancient and modern society?
- 3.3 What are the artistic symbols and meanings of the " Hanbadao " art in different historical stages? How does it interact with its culture, beliefs, customs and so on in different social situations? What kind of cultural identity and inheritance responsibility does the " Hanbadao " art have in the modern and contemporary social field?
- 3.4 How do contemporary artists add innovative elements while maintaining the traditional essence of the " Hanbadao " jade carving? In the face of modern market and cultural consumption, what new attempts have been made in the design and marketing strategy of " Hanbadao " art? Under the influence of globalization and

technological progress, what are the future development trends and opportunities of "Hanbadao" art?

PART 4 : Definition Of Terms

4.1 The "Hanbadao" art in this study is a special jade carving art, which originated from ancient China, and modern specifically refers to the "Yu Han", "Yu Wo" and other performance styles in the burial jade of the Han Dynasty.

4.2 The "jade carving art" in this study refers to the art created by carving, polishing and other means using jade as raw materials. Jade carving is not only the embodiment of technology, but also the carrier of culture, aesthetics, religion and philosophy.

4.3 The "material culture" in this study refers to the culture embodied in the "Hanbadao" jade carving art. These objects and their manufacturing techniques reflect the history, lifestyle and way of thinking of a country. In this study, we focus on the techniques, techniques, materials and cultural significance of the "Hanbadao" jade carving art. Importantly, material culture expresses the self-identity of each country and the collective memory of society.

4.4 The "symbolic interaction" in this study refers to the patterns, images and even the materials used in the "Hanbadao" art, which often bear specific cultural significance and historical connotation. What is important is that in the era of jade burial in the Han Dynasty, different jade carvings of "Hanbadao" art were placed in different parts of the deceased, with different symbolic meanings. With the development of the times, the significance of "Hanbadao" art has changed and has nothing to do with funerals. It has become an artistic symbol pursued by contemporary artists and has important aesthetic value.

4.5 The "innovative design" in this study refers to that under the social background of jade carving becoming China's national intangible cultural heritage, the provincial inheritor of jade carving should make new works that can represent China's traditional culture on the basis of a deep understanding of ancient jade culture and profound connotation.

4.6 Inheriting Chinese traditional cultural heritage in this study refers to the social background that the country listed jade carving in the representative list of China's national intangible cultural heritage after 2006. This context led to the mission of inheriting Chinese traditional culture when making jade carving design as a inheritor. In particular, the Chinese government has formulated a series of policies and laws on the protection of intangible cultural heritage, and the inheritors shoulder a more important mission of shaping fine art representing the national image. Through the promotion of the core values of Chinese traditional culture works to inherit Chinese traditional cultural heritage.

PART 5 : Scope Of Research

5.1 Research Area

This study defines two research areas:

1) Main locations: domestic and foreign museums related to Chinese ancient jade and "Hanbadao" jade carving works, as well as archaeological sites where ancient jade has been unearthed.

2) Sub-fields: The sub-fields of this research area refer to the fields that serve as interactive platforms for the "Hanbadao" jade carving art culture. For example, modern Chinese jade carving crafts master studios, jade carving national level inheritors studios, universities, research institutes, and jewelry design companies. It may also involve foreign museums and research institutions. I will choose to collect data on-site or through the Internet system.

3) The geographical location chosen by the researchers was Xuzhou, Jiangsu Province, China. Because Xuzhou is the ancestral court of the Han Dynasty in China, the origin of the culture of the two Han Dynasties, the birthplace of the famous "Tian Gong Han Yu" in history, the birthplace of the five major jade carving schools in China - Huaipei jade carving, and the location of the researcher's personal jade carving studio.



Figure 1 Geographical location of the study area

Source: www.baidu.com/index.htm

Xuzhou City, referred to as "Xu", was formerly known as Pengcheng. It is a prefecture level city under the jurisdiction of Jiangsu Province, a provincial deputy central city, and a national historical and cultural city, a national comprehensive transportation hub, and a central city in the Huaihai economic zone approved by the State Council of China. By 2023, Xuzhou has five municipal districts, three counties and two county-level cities, with a total area of 11765 square kilometers and a permanent population of 9.0185 million. Xuzhou is located in the southeast of the North China Plain and the northwest of Jiangsu Province. The Beijing Hangzhou Grand Canal runs through it. The two main lines of Longhai Railway and Beijing Shanghai Railway meet here. It is known as the "thoroughfare of five provinces". Xuzhou is an important gateway city in East China and an important economic, scientific, educational, cultural, financial, medical and foreign trade center in East China. It is also an important node city of the national "belt and road initiative", an innovation demonstration area of the national sustainable development agenda, a sub central city in the north wing of the Yangtze River Delta, and a core city in Xuzhou Metropolitan area. It is known as the "capital of construction machinery in China".

5.2 Research Time

This research plan	1. Chapter I: January July 2023 2. Chapter II: July August 2023 3. Chapter III: August September 2023 4. Chapter IV: September October 2023 5. Chapter V: October 2023- January 2024 6. Chapter VI: January March 2024
Innovative design plan for this research	1. From December 2022 to July 2023, the field survey will be completed. 2. From August 2023 to September 2023, the innovative design (Draft) will be completed. 3. From September 2023 to October 2023, the review and finalization of the innovative design (Draft) will be completed. 4. From October 2023 to November 2023, the manual production of innovative design schemes will be completed. 5. From November 2023 to December 2023, the achievements of innovative design will be displayed. 6. From December 2023 to January 2024, the feedback of innovative design results will be completed.

Figure 2 Schedule of this study>>

PART 6 : Research Methodology

Prior to this, according to the retrieval results of CNKI, there were 0 doctoral dissertations, 0 monographs and nearly 100 research literatures related to the art of "Hanbadao" (As of May 2022). In the above research literature, the discussion on "Hanbadao" art can be roughly divided into three categories: 1) explore the origin and causes of the appellation of "Hanbadao" art process. 2) This paper expounds the artistic and aesthetic characteristics of "Hanbadao" art with the research method of image chronicles. 3) The aesthetic and artistic characteristics of "Hanbadao" art are inferred from the perspective of sociology. All of the above studies are one-way extended from the ontology of "Hanbadao" art as a scholar, without practice and innovation.

This study is innovative research from the perspective of a Chinese jade carving artist, using qualitative research methods. This is an innovation based on existing values.

Collect research data through field research, literature research, jade carving artist group interviews, industry associations and other channels, sort and summarize the concepts of Humanities and Social Sciences, and then carry out descriptive analysis, attached photos, as well as the process display of innovative design schemes, and then the whole process display of manufacturing and processing, etc. Finally,

under the guidance of the research concept, the researcher personally produced and completed a "Hanbadao" artistic innovation jade carving to show the results. Explain the research methods as follows:

6.1 Population and sample

The research topic "Chinese jade carving 'Hanbadao' Art: material culture, symbolic interaction and innovative design under the background of inheriting traditional cultural heritage", including a number of research groups. They can be classified as follows:

Table 1 Classification of the study population>>

		Identity composition
Important information provider		Tian Jianqiao, member of the jury of the Chinese arts and Crafts Master jury
		Liu jiting, chairman of the jury of the "Hundred Flowers Award" of Chinese jade carving
		Hong Baozeng, a Chinese jade carving artist
		Zhang yufu, Secretary General of China Jade Culture Research Association
		He Guojuan (female), researcher of the Chu Mausoleum Museum in Shizishan, Xuzhou
		Yang xinshun, a senior collector of Chinese jade carving
		Zhao Mingqi, curator of Jiangsu Normal University Museum
		Identity composition
15 secondary information providers		Shi Jianjun, curator of Arts and Crafts Museum
		Xu xiao, editor of Henan jade shop
		Liu Ying, President of Henan jewelry and jade Research Institute
		Liu zheyu, editorial board member of Jiangsu Provincial Arts and crafts, market weekly
		Min qingxue, planning editor of China Jade Culture Research Institute
		Gao He, reporter of Shanghai Arts and crafts magazine
		Lu yingyi, curator of Suzhou yunmengze jade carving art museum
		Zhou kaixuan, editor of Jiangsu Intangible Cultural Heritage Protection Association
		Yin yunchen, member of Jiangsu Federation of culture and Art Circles
		Xu yangyang, curator of Xi'an Bolong Art Museum
		Huang lijuan, Deputy Secretary General of jade carving professional committee of China Jade Culture Research Association
		Li fengpei, vice president of Jiangsu Han Culture Research Association
		Qin jingtao, vice president of Henan Han Culture Research Association
		Du zhaocheng, Professor of Suzhou Vocational College of Arts and crafts
		Xue lei, deputy director of jade carving professional committee of China Jade Culture Research Association
		Identity composition
20 general information providers		Industry directors of municipal government departments,
		inheritors of intangible cultural heritage of jade carving at the municipal level, and jade carving art lovers

6.2 Equipment

- 1) Video equipment (camera), voice recording, on-site notebook
- 2) Relevant equipment for innovative design, manufacture and processing

6.3 Data collection

Fieldwork and data collection

- 1) Interview: formal interview, informal interview, focus group interview
- 2) Observation: formal observation, general observation, participatory observation
- 3) Collection: collection of documents and concept books, and understanding of basic and cutting-edge issues related to research.
- 4) Picture: collect and sort out the image data of "Hanbadao" art in the cultural relics unearthed in the Chinese Museum.

6.4 Data Analysis

- 1) Data synthesis: while collecting data based on the research conceptual framework, all information is screened and grouped, and continuously reviewed, updated and supplemented to meet the needs of research objectives in the research system.
- 2) Data analysis: collating and descriptive analysis of the content of all data such as field survey generated data, documents, interview and dialogue data, and related concept books, and data composition of the text based on the needs of the concept research of "Hanbadao" art and the corresponding four research objectives.

6.5 Research Presentation

- 1) A detailed high-quality academic paper integrating the development history of "Hanbadao" art and culture, technical characteristics, cultural significance, contemporary innovative design, etc.
- 2) It provides a supplement to the research model from the perspective of jade carving artists for the academic community.

3) It provides theoretical support and practical reference for the study of the modernization of Chinese traditional intangible cultural heritage jade carving technology.

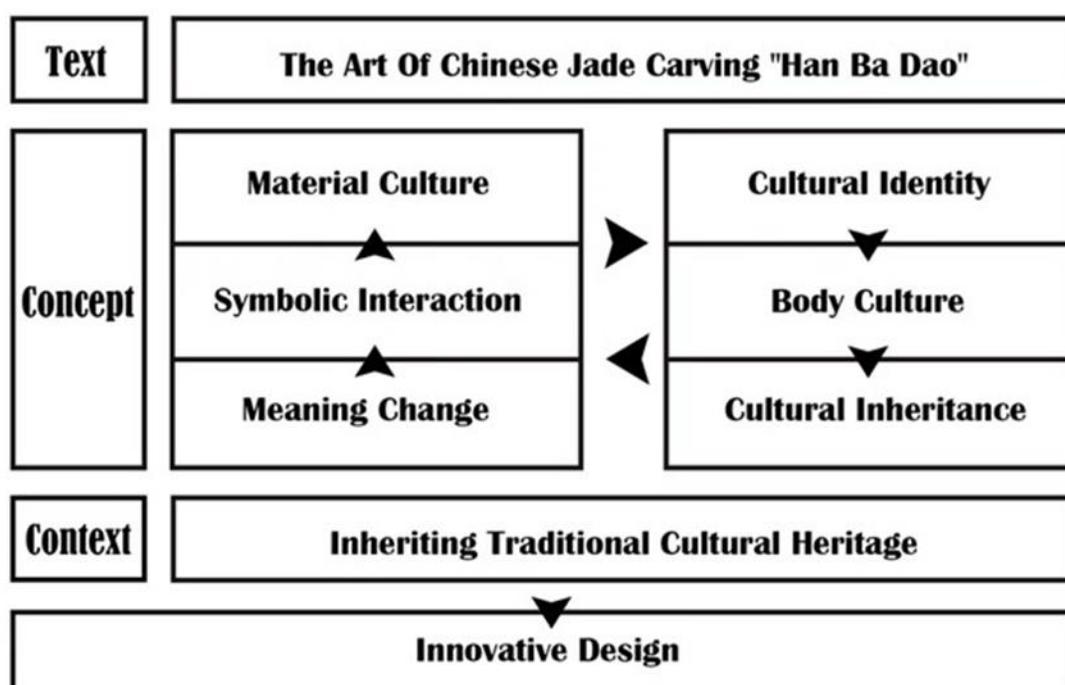
4) Build a tool path under the new conceptual framework for the innovative design of contemporary jade carving art.

5) Complete a "Hanbadao" art innovation design work under the guidance of the conceptual framework of this study, and disclose its process flow, equipment and tools, feedback and other information, so as to provide a new research model for subsequent researchers.

PART 7 : Concept, Theory And Conceptual Framework

The structure of the research conceptual framework in this study revolves around the research object, the Chinese jade carving art of "Hanbadao" and is based on the inheritance of traditional cultural heritage, using concepts such as material culture and symbolic interaction to analyze and innovate design. Based on the above-mentioned relational structure, I have designed a research conceptual framework as a thinking tool for research work, as shown in the figure below:

Table 2 Concept, theory and conceptual framework chart>>



My research framework is mainly divided into two parts: on the left is the construction of the cultural identity of "Hanbadao" jade carving art. Mainly through the concept of material culture to explain what is "jade" ? What is "jade carving" ? What is "Hanbadao jade carving" ? Then the concept of "symbolic interaction" is used to explain the social and humanistic changes constructed by the change of meaning. On the right, I want to express the "cultural identity" brought by Chinese jade carving culture in the demand of national image, and maintain a "ritual memory" or "symbol application" through the shape and ritual of body wear. Therefore, my innovative design is produced under the background of this cultural inheritance, so there is no fault, and the cultural affinity of the works will be formed.

PART 8 : Literature Review

8.1 "Chinese jade carving" Hanbadao "Art

1) As for the research on the jade carving technology of "Hanbadao", the origin of the name of "Hanbadao" has been verified in China. Xiao Yu pointed out that the ancient Chinese reader edited by Zhu Ziqing, Ye Shengtao and Lv Shuxiang reprinted by Shanghai Education Press included an article entitled "the painting of Xia GUI and Qiu Lin". The article mentioned "Hanbadao", and the editor added a note to "Yu Wengzhong", while the note to "Hanbadao" said: "we don't know. We once consulted an archaeologist, but we don't know." this is a rare annotation (Xiao Yu, 1982).

2) Shi Heping mentioned the "Hanbadao" annotation mentioned by Xiao Yuwen on page 121 of the first issue of reading. The works of several predecessors are indeed admirable. However, according to current understanding, the content of "Hanbadao" can be noted. This refers to the system of Yu Wengzhong. Experts studying ancient jade in China believe that in the human form of Wengzhong in the Han Dynasty, only eight knives were used to carve lines. In order to carve the

human form, a cylindrical jade material was carved with one knife on the left and right sides of the head, the left and right sides of the chest, both arms and legs, a total of eight knives, forming the image of Wengzhong. From the head to the foot or punch a small hole in the waist, the lanyard can be worn, and the ancients used it to bless peace (Shi Heping, 1982).

3) In his article "Hanbadao trivia", Long Dong also pointed out the relationship between the development background of Hanbadao's official script in Yuhan Dynasty and the process of establishing the writing method of official script in Han Dynasty in China. A writing method closer to today's writing, called "eight Fen character", appeared. "Ba" means "back", which means that the left and right strokes of some characters are separated from each other. He believes that the Ba of "Hanbadao" has nothing to do with the number. It should be the practice of the Han Dynasty to apply the technology only on the back of the cicada. He also pointed out that the word "Han" only refers to the complex accent of China, which means "Han". Finally, he concluded that "Hanbadao" is a misreading of "Hanbeidao". From the perspective of the existence of cultural relics, it will not be limited to the Han Dynasty. He believed that the cultural relics of each dynasty could not be called "Hanbeidao" no matter how succinct they were, but had the "Hanbeidao" style of burying jade cicadas. (Long Dong, 2010)

4) Wang Ningbang discussed the origin of the name "Hanbadao" in his article "Hanbadao". The name is not clearly recorded in the ancient literature, but there are three main versions of its origin: 1. "Hanbadao" refers to the multi blade craft on the back of the jade cicada in the Han Dynasty, in which "Ba" means "many", not the exact number; 2. "Hanbadao" refers to the jade carving method with the shape of "eight" on the jade surface, but this method has existed in early culture and should not be regarded as unique to the Han Dynasty; 3. "Hanbadao" refers to the concise and concise Sabre technique on jade articles of the Han Dynasty, but this definition is too broad to describe its characteristics. These three statements are controversial and inadequate.



5) Wang Ningbang believes that "Hanbadao" refers to the jade making process of the Han Dynasty, in which the jade material was formed after eight times of cutting and polishing. This concept is based on the production process of jade, in which "Han" represents the Han Dynasty, "Ba" refers to eight times of cutting, and "Dao" represents cutting and polishing. This craft makes the jade simple and angular, and embodies the aesthetic characteristics of simplicity. The emergence of this craft is the inheritance and innovation of the previous generation, especially the jade making craft in the Warring States period. The social background, cultural exchanges and the wide demand for jade in the Han Dynasty all promoted the popularity of "Hanbadao" craft. This production method not only improves the work efficiency and meets the needs of the society, but also reflects the pursuit of simplicity aesthetics in the Han Dynasty. He also pointed out that "Hanbadao" was a specific manufacturing process for Han Dynasty jades, and the original intention was to shape jades through eight times of cutting and polishing. With the passage of time, this process has also developed different varieties: 1. After the main body uses the eight-knife technique, it is processed by the arc knife process. 2. The number of knives is more than eight, but it maintains the original characteristics of knife technique. 3. Add decorative patterns to the basic "Hanbadao" jade. However, not all jade objects can be called "Hanbadao". The real "Hanbadao" jade ware is mainly made of Hotan jade, with specific lines, shapes and technological characteristics. There are many imitations in the market, but the authenticity can be identified by the characteristics of jade quality, appearance, technology and grain crack. The correct understanding and identification of "Hanbadao" is very important for judging the age and authenticity of Han Dynasty jade. (Wang Ningbang, 2013)

6) There are also many domestic scholars studying the tools and techniques of the "Hanbadao" process. Su Na mentioned various jade carving techniques in her article on the techniques of ancient jade carving, in which she mentioned that the word "Hanbadao" is a technique juxtaposed with other techniques such as engraving, gouging, hiding, and line relief. She notes that unique to the Han Dynasty, the jade carving can be formed only by "Ba Dao", which is called "Hanbadao", such as jade pig, jade cockroach, etc. (Suna.2000).

7) In his article on jade carving tools, Yang Boda mainly discussed that the important tool "mound machine" in jade culture and art has experienced five generations of evolution. It is pointed out that without the invention and improvement of "mound machine", jade workers cannot create a large number of exquisite jade articles, and the value of tools cannot be underestimated. Of course, in addition to this key tool, there are also auxiliary tools and materials such as sand, drill, saw, bow, diamond, gourd, and cooked skin that also play an important role. (Yang Boda, 2007)

8) He Zhanzhe pointed out that due to the long history and vast territory and other reasons, the jade making process from the Neolithic Age to the Han Dynasty was lack of physical research and historical records, and only indirect data could be used to infer the production of ancient jade. For example, by examining the traces on the surface of ancient jade, from the perspective of the shape of the traces and the composition of the jade surface, we can infer the types of tools used at that time, the direction of force application and the purpose of carving, and restore the tools and methods used by ancient jade workers in cutting, punching, hollowing out, carving and other processes. (He Zhanzhe, 2008)

9) Zhou Shuli briefly introduced the evolution and development of processing equipment, processing tools and grinding materials in the ancient and modern jade carving processing technology in the article on the ancient and modern jade carving process and techniques. At the same time, the whole technological process of modern jade processing from material selection, design, production to polishing and the technological techniques of different times are introduced. (Zhou Shuli, Zeng Weilai & He Tao. 2008)

10) Ding Zhe introduced in detail three important jade carving techniques in the Han Dynasty in his article "hairspring carving" , "Hanbadao" and "Maodaoke" techniques. He pointed out that the Han Dynasty was an important stage in the development history of ancient Chinese jade. The powerful national power of the Han Dynasty promoted the great development of jade making technology on the basis of the advanced technology of the Eastern Zhou Dynasty. Among them, "Hanbadao" , "You Si Mao Diao" and "Mao Dao Ke" are three distinctive carving techniques in the Han Dynasty. (Ding Zhe. 2012)

11) Liu Xifeng combed the jade carving techniques of the past dynasties in the article "Research on the jade carving techniques of the past dynasties in China", and roughly divided the jade carving techniques of the past dynasties into seven periods, namely: the Neolithic age, the Shang and Zhou dynasties, the spring and autumn and Warring States Periods, the Qin and Han Dynasties, the Wei, Jin, southern and Northern Dynasties, the song and Yuan Dynasties, the Ming and Qing Dynasties to modern times. He especially pointed out that the polishing technology in the Han Dynasty reached a very high level, and the surface of jade articles such as jade clothes pieces was polished as smooth as a mirror. Inlay technology was widely used in jade carvings of the Han Dynasty, including gold inlaid jade and jade inlaid gold. The craftsmanship of gold and silver jade clothes is amazing. The most prominent

sculptors are "Hanbadao" and "Shuang Gou Nian Fa" (also known as "You Si Mao Diao"), which reflect the succinct and crisp jade carving of the Han Dynasty, and also mark the victory of realistic art techniques. (Liu Xifeng, Su Dan & Lin Yuting. 2013)

12) There are also studies on the symbolic significance of "Hanbadao" works from the perspective of jade artifacts unearthed in the Han Dynasty. For example, the jade cicada and the jade pig are two classic cultural relics. Song Yanli combed their shapes and differences in detail in the article Pei Chan, Han Chan and Guan Chan in ancient Chinese jade. (Song Yanli, 1996)

13) Hu Changchun's essay on the "cicada shaped Kou Han" in the Han Dynasty is based on the "cicada shaped Kou Han" unearthed in the tombs of the Han Dynasty. Through the analysis and statistics of the unearthed materials, he reveals the shape characteristics, age characteristics and geographical distribution of the "cicada shaped Kou Han" in the Han Dynasty, and concludes that the idea of making "Kou Han" as a cicada originated in the Yangtze and Huaihe regions, and with the establishment of the Western Han Dynasty, it entered the Guanzhong region, and became popular in both places at the same time. This conclusion can reflect the origin and development of the ritual system in the Han Dynasty from one side. (Hu Changchun & Zhang Yun. 2007)

14) In the article "the symbolic meaning and characteristic identification of" Badaochan " in the Han Dynasty, Zhou Luxi analyzed the symbolic meaning and characteristic identification of" Hanbadao " jade Chan, and mentioned that the aesthetic significance of the jade cicada in the Han Dynasty was different from the past, and the image of the cicada became generalized, abstract and simple. It is pointed out that "Hanbadao" jade cicada has a certain identification standard. (Zhou Luxi. 2013)

15) Wang Yu pointed out in his research on the "cicada shaped Kou Han" in the Han Dynasty that the custom of containing objects in the mouth of the deceased had appeared in Yangshao culture at the latest from the existing archaeological materials. Although the nature and significance of these "mouthing" objects may be different (Li Chaoquan, 1995), they are undoubtedly the source of "rice contained" in later funeral customs. According to the literature, "Fanhan" seems to have two meanings, "Fanhan" mainly refers to grain, "Han" refers to beads, jade, bone, shellfish, etc. For example,

Xun Zi · Li Lun said, "rice is used to produce rice, and the bone is used to contain it." Zhou Li · Chun Guan · Dian Rui said, "in a big funeral, there are jade for rice, jade for inclusion, and jade for gift." Zheng Xuan's Zhu said, "jade for rice, broken jade for miscellaneous rice. Han Yu left and right of the column and in the mouth." some documents emphasize the hierarchical identity reflected by the type of food content. The article also describes in detail the shape, geographical distribution, utensil combination, use level and funeral function of "cicada shaped Kou Han" in different times with pictures and texts. (Wang Yu & Xie Yichen. 2017)

16) In the article "Research on jade cicada" unearthed from the tombs of the Han Dynasty, Zhang Jian pointed out that the "jade cicada" was a common jade object in ancient China, which had appeared since the Neolithic age. Initially, the "jade cicada" was a wearer to show his identity and status. With the evolution of history, up to the Han Dynasty, due to the influence of people's thoughts in the Han Dynasty and the characteristics of " cicada" which can transform and regenerate, the "jade cicada" gradually became a funeral jade object that embodied the "immortal soul and rebirth" of the dead. According to the current archaeological findings, there are "jade cicadas" unearthed in Han Tombs all over the country. Sorting out the "jade cicadas" of the Han Dynasty currently found in archaeology, they can be divided into three types: concrete, abstract and rough. The concrete cicada (also known as "Hanbadao" type) is the representative "jade cicada" of the Han Dynasty. By studying the significance of cicada and the classification and staging of "jade cicada", this paper summarizes the evolution law of " jade cicada" in the Han Dynasty, which has certain auxiliary significance for the archaeological dating of tombs and the identification of " jade cicada" in the Han Dynasty. (Zhang Jian, 2023)

17) There is also a study of "Hanbadao" craft from the perspective of social and cultural system: the influence of Jin Xi's social and cultural system in the Han Dynasty on the style of jade carving -- Taking "Hanbadao" as an example, this paper discusses why the Han Dynasty jade is so popular, and the relationship between the style of jade carving and the social environment at that time from three aspects. The first is the status and style of jade in the Han Dynasty, the second is the relationship between the ideological and cultural system of the social system of the Han Dynasty and the jade carving at that time, and the third is the specific impact of the social

system on the artistic style of the jade carving in the Han Dynasty, especially the "Han eight knives". (Jin Xi. 2013)

18) There are also many scholars studying the aesthetic value of "Hanbadao" burial jade. Li Xiaoshu pointed out that ancient Chinese jade is a high standard aesthetic object in the scope of art in his article "the aesthetic value of" Han Dynasty burial jade ". This paper discusses in detail the materials used in the Han Dynasty jade and the technology of jade treatment, and believes that the most stylized "Han Dynasty burial jade" and the highest artistic level should be reflected by Yu Han, Yu Sai and Yu wo. The works that best reflect the grandeur, nobility, simplicity, conciseness and virility of the Han Dynasty are Han and Wo, which are jade carvings commonly known as "Hanbadao". (Li Xiaoshu, 2007)

19) Sun Deming pointed out in his article on the aesthetic study of the design art of the "jade cicada" in the Han Dynasty, that in the jade art of the Han Dynasty, "jade cicada" was admired by future generations for its skilled carving and beautiful shape. Its various cultural functions and aesthetic ideas not only branded the design art of the Han Dynasty with culture, but also made the design art of the Han Dynasty have a broad and far-reaching impact in the history of Chinese design art. The most representative of the "Han Dynasty jade cicada" is "Hanbadao". Its lines are concise, rough and powerful. The blade is sharp, smooth and bright, with sharp edges and corners, and the wing tip can stab the hand. After the Han Dynasty, the jade cicada was decorated with elaborate patterns. Some of its wings were spread like flies' wings, and the edges and tips of its wings were ground into rounded corners, which had long lost the look of the jade cicada of the Han Dynasty. In view of the indelible important position of the art of "Han Dynasty jade cicada" and the spirit of the times and national aesthetics it has highlighted, the study of the design art aesthetics of "Han Dynasty jade cicada" is of great significance. He studied the design art aesthetics of "Han Dynasty jade cicada" from the aspects of the beauty of its materials, sculpture and function. (Sun Deming, 2012)

20) There is a wealth of research on ancient Chinese jade carving abroad. In Margaret Sax's article the identification of carving technologies on Chinese jade, the author found eight cultural relics in a study of Chinese jade carving technology (a tradition before the 5th century BC), which can be traced back to the Hongshan

Culture and Liangzhu culture of the Neolithic Age (4th-3rd century BC), and the western and Eastern Zhou Dynasties (11th-3rd century BC). It studies the 3rd century BC) and the Ming and Qing Dynasties (14th-20th century AD). At first, the materials of cultural relics were analyzed nondestructively using Raman microscope to confirm that they were nephrite. (Margaret Sax, 2004)

8.2 Material culture

- 1) Material culture is an important concept in the field of cultural anthropology and Social Sciences, which is used to describe and study the material aspects of a society or culture, including goods, tools, architecture, art, technology, clothing, etc. It focuses on how people produce, use, exchange and give meaning to objects and how these objects reflect social and cultural values, beliefs, traditions and social structures.
- 2) The study of material culture usually involves an in-depth analysis of the history, manufacture, function, symbolic significance, social status of objects and the relationship with other elements in society. By studying material culture, researchers can understand the lifestyle, social organization and cultural characteristics of a society, and how these characteristics change over time.
- 3) Material cultures: why some things matter (Daniel miller. 2001) is an important book on the study of material culture, which discusses how goods and substances play an important role in human life and why they have such an important impact on people's lives. The following is an overview of the main contents of this book:
 - 3.1) Importance of goods: the book puts forward a core view, that is, goods and material culture play an important social and cultural role in human life. The author emphasizes that objects are not only material entities, but also symbolic and social, which have a profound impact on the identity, values and social relations of individuals and society.
 - 3.2) Sociality of goods: the book discusses how goods are socialized and how they are related to people's identity, social status and cultural background. Goods are not just consumer goods, they are also part of social and cultural practice.
 - 3.3) History and inheritance of goods: the author studied the historical evolution and inheritance of different goods, and how they changed in different

periods and cultural backgrounds. This helps to understand how objects reflect the evolution of society and culture.

3.4) Consumer culture and material culture: the book also deals with the relationship between consumer culture and material culture. The author discusses how consumption affects people's perception of goods and how goods become part of cultural values and social identity.

3.5) National identity and goods: goods play a key role in building national and cultural identity. The book studies how objects in different cultures are related to national and cultural identity, and how they inherit and express cultural characteristics.

3.6) Methodology and practice: in addition to theoretical discussion, the author also emphasizes the methods and practice of material culture research. He introduced how to study material culture and how to use different methods to understand and explain the meaning of objects.

In general, this book provides an in-depth discussion of the theory and practice of material culture, emphasizing the importance of objects in society and culture and how they shape people's lives and identities. This is an important reference book for researchers and students in the fields of Social Sciences, cultural studies and anthropology.

The study of material culture can help reveal the relationship between society and culture, and how objects reflect people's identity, identity and social role. Research in this field has important applications in cultural anthropology, archaeology, history, art history, sociology and other disciplines.

4) The perspective of material culture can help us to further explain the Chinese Hanbadao jade carving process, including its materials, production technology, object functions and symbolic significance. The following are the key points to explain the Hanbadao jade carving process from the perspective of material culture:

4.1) Material selection and production technology: the material basis of Hanbadao jade carving technology is jade, which is a very important material in ancient China. Jade is favored for its hardness, luster and beautiful texture. From the perspective of material culture, we can deeply explore the use of different types of jade in the production process, as well as different production techniques and process traditions.

4.2) Function and use of products: from the perspective of material culture, we can also study the function and use of Hanbadao jade carving products. These products may be practical, such as knives, but they may also be symbolic and used for religious ceremonies, gift giving or decoration. By analyzing the functions of products, we can understand their roles and values in society.

4.3) Sociality and symbolism of objects: objects of Hanbadao jade carving technology, such as jade cicada, can be regarded as social and symbolic objects. This technological form is an example of the interaction between goods and culture. They are both jade works and cultural symbols. These jade cicadas play multiple roles in traditional society. They are not only used in production and life, but also convey cultural values, religious beliefs and aesthetics. These jade carvings are not only material entities, but also part of cultural practice and social interaction.

4.4) Symbolic meaning and cultural heritage: objects of Hanbadao jade carving process usually contain rich symbolic meaning. The perspective of material culture can help us analyze these symbolic elements, such as patterns, patterns and shapes of knives, in order to understand their specific symbolic significance in Chinese culture and history. These symbolic elements may be related to religion, spiritual beliefs, power, amulets or cultural values, reflecting the changes of society, culture and technology.

4.5) National identity and cultural tradition: Hanbadao jade carving process can be regarded as a part of Chinese culture and national identity. They reflect some values, aesthetics and beliefs in Chinese traditional culture. These jade carvings play an important role in Chinese history and culture, so they are of great value in maintaining and inheriting Chinese cultural traditions.

4.6) Changes of times and innovative design: from the perspective of material culture, we can also investigate the changes and innovations of Hanbadao jade carving technology in different historical periods. Over time, the production techniques, the use of materials and symbolic elements may change. This change can reflect the evolution of society, culture and technology.

4.7) Preservation and cultural protection: finally, the viewpoint of material culture also focuses on how to preserve and inherit the Hanbadao jade carving process. This includes the preservation of products, the collection of museums and the

inheritance of craftsmanship. Material culture research helps to promote cultural protection and ensure the preservation and inheritance of this important traditional art. In short, the perspective of material culture provides us with an in-depth understanding of the process, function, symbolic significance of "Hanbadao" art and important information related to cultural inheritance. This perspective helps to reveal the value and influence of Hanbadao jade carving technology in Chinese culture. "Hanbadao" jade carving process can be regarded as an example of material culture. It has an important position in Chinese culture. It is not only a practical object, but also a carrier of cultural heritage. This process reflects the close relationship between goods and culture, and how goods play a key role in the context of traditional cultural heritage.

8.3 Symbolic interaction

1) <<Semiotic Anthropology: a reader on the study of signs and meanings>> is an anthology edited by Janet L. Dolgin and David S. Kemnitzer. This book is a collection of papers and articles exploring the field of symbolic anthropology, focusing on symbols and their cultural significance in different societies. This book contains the contributions of famous anthropologists and scholars in this field, and provides different perspectives and methods for understanding the role of symbols in human culture.

2) In ancient China, jade was considered to have special symbolic significance. Jade is regarded as pure, noble and sacred. People believe that jade can ward off evil spirits and bless peace. Therefore, the status of jade in society is not only material value, but also the symbolic and cultural significance behind it. When people wear or exchange jade articles in social activities, this behavior is not only the exchange of physical objects, but also the transmission of a kind of cultural information or social status recognition. For example, giving relatives and friends jade as a gift may mean wishing each other health and peace. People have formed a common understanding of jade by exchanging experiences and stories about jade with others. This common understanding once again strengthens the important position of jade in culture. In some cultural backgrounds, owning and wearing jade may be related to personal self-identity. It may represent a certain social status, family tradition or personal beliefs.

3) In general, from the perspective of symbolic interaction, jade is not just an object. It is endowed with rich cultural and symbolic meanings in social interaction, which in turn affect people's views and use of jade.

4) According to the thinking tools provided by <<Semiotic Anthropology: a reader on the study of signs and meanings>>, we can explain the meaning of "Hanbadao" jade carving as a symbol from the following aspects:

4.1) Symbolic meaning of symbols: first of all, we can study various symbols and patterns used in the "Hanbadao" process, such as the shape of the knife, the decoration, the carving of animals and plants, etc. These symbols and patterns may represent different symbolic meanings, such as power, power, protection, luck, etc. By analyzing the meaning of these symbols, we can understand the information conveyed by the producers and users.

4.2) Cultural and historical background: Semiotics also pays attention to the influence of cultural and historical background on symbols. In the process of "Hanbadao", we can trace its historical origin and understand its evolution and inheritance in Chinese culture. This can help us understand why specific symbols and patterns are so important in this process.

4.3) Social identity and status: Semiotics also involves the role of symbols in society, including how they reflect the social identity and status of producers and users. In the "Hanbadao" process, different types of knives may be regarded as symbols of status, while specific patterns may indicate the social status of the maker or user.

4.4) Ritual and ritual significance: semiotics can also help us analyze the ritual aspect of the "Hanbadao" process. These knives may be used in ceremonies, weddings or other special occasions and have special ritual meanings. By analyzing these rituals, we can better understand the symbolic meaning of these knives.

4.5) Change and evolution of meaning: semiotics can also be used to study the evolution of "Hanbadao" technology. It is used to describe how symbols, symbols and cultural elements evolve and change with the change of time, culture, society and historical background. Over time, production technology and patterns may change, reflecting changes in society, culture and art. From the perspective of semiotics, we can track these changes and understand the reasons behind them.

In short, applying the concept of semiotics to the analysis of Chinese jade carving "Hanbadao" art can help us understand its cultural, historical and social significance. This analysis method can reveal the rich symbols and symbolic meanings contained in this ancient craft, so as to enhance the understanding of its value and importance.

5) In the study of culture, art, language, religion and social behavior, the analysis of the change of meaning can help scholars explain and explore the complexity of symbols and how social and cultural factors affect the interpretation and symbolic meaning of symbols. This concept helps to reveal the dynamics of symbols and culture, and how they adapt to different environments and periods.

The perspective of meaning change is a method to analyze how symbols and symbolic meanings evolve with the change of time, social and cultural background. Applying this perspective to the process of Chinese jade carving "Hanbadao" can help us deeply understand the historical evolution of this art form and the influence of cultural background.

"Hanbadao" craft has a long history, which can be traced back to ancient China. By studying the works of "Han Ba Dao" in different historical periods, we can observe the changes in the shape, decoration and use of the Dao. These changes reflect the influence of social, political, religious and cultural factors on the "Hanbadao" process. Cultural exchanges and integration have often occurred in Chinese history, and the influence of foreign culture will also lead to the changes of symbols and symbolic meanings in the "Hanbadao" process. For example, when contacting with other cultures, "Hanbadao" may absorb new patterns, technologies or meanings, and thus change.

Political and social changes can also lead to changes in the meaning of "Hanbadao" art. Under different regimes or social systems, "Hanbadao" may have different symbolic meanings. For example, the use and symbol of "Hanbadao" jade carving may be different in different dynasties.

In modern society, people's reinterpretation of traditional culture and giving new meaning will also affect the "Hanbadao" art. Artists and cultural researchers may re-explore the symbols and symbolic meanings of the "Han Ba Dao" art to meet the needs and ideas of modern society. "Hanbadao" art craft was widely used only in the social background of the Han Dynasty, and then disappeared in the long history of jade carving. However, contemporary jade carving artists have pushed the aesthetic significance of the "Hanbadao" jade carving craft to the peak of history, and they all

believe that the "Hanbadao" craft has high aesthetic quality. In this context, the change of the meaning of "Hanbadao" art and craft may involve the protection, inheritance and re-creation of the craft, so as to maintain its cultural value.

6) In general, from the perspective of meaning change of symbolic interaction, it can help us more comprehensively understand the evolution of "Hanbadao" craft in different historical and cultural backgrounds, and how symbols and symbolic meanings change with the change of time and social factors. This analysis helps to reveal the richness and diversity of "Hanbadao" craft and its far-reaching influence in Chinese culture.

8.4 Innovative design

1) The research on the innovative design of jade carving still needs to be strengthened. In his article << Practice and thinking of jade carving design into contemporary art and design education in Colleges and Universities >>, Chen Tongji pointed out that jade carving is an important part of Chinese traditional arts and crafts, and it is also an art form combining multiple disciplines, with unique language and type classification. With the vigorous development of China's cultural industry, local colleges and universities have incorporated the professional direction of jade carving into the art education system. In the formulation and implementation of talent training programs, it is particularly important to highlight practical teaching. Combined with modern design language, design thinking and design concept, this paper studies and explores the practical teaching link of jade carving design course, which has practical significance for the cultivation of regional characteristic talents and the promotion of the development of cultural industry. (Chen Tongji, 2011)

2) Gao Ying takes the integration of Chinese traditional cultural elements and modern art and design as the research object in her book << Research on the integration of Chinese traditional cultural elements and modern art design >> After a basic exposition of Chinese traditional culture and modern art and design, she studies their integration with Chinese traditional cultural elements from four aspects: modern environmental art design, modern decorative art design, modern animation art design and modern advertising art design. It has certain reference significance. (Gao Ying, 2022)

3) In the book << Research on the integration of modern art design and traditional cultural elements >> in 2022, the author expounds the specific design

techniques of combining modern art design theory with traditional jade carving art in combination with jade carving. (Zhang Jiawei, 2022)

8.5 Innovative design

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8.6 Chinese traditional cultural heritage

1) China is an ancient civilization with a long history and rich cultural heritage. Intangible cultural heritage is an important part of cultural heritage. It is the witness of Chinese history and an important carrier of Chinese culture. It contains the unique spiritual value, thinking mode, imagination and cultural consciousness of the Chinese nation, and embodies the vitality and creativity of the Chinese nation. Protecting and making good use of intangible cultural heritage is of great and far-reaching significance for inheriting and carrying forward the excellent national cultural traditions, enhancing national unity and safeguarding national unity, enhancing national self-confidence and cohesion, and promoting the construction of socialist spiritual civilization.

2) Jade carving is a traditional art item in the list of representative projects of China's international intangible cultural heritage. It is a traditional hand carving technique using jade as raw material. China began to make jade in primitive society. With the continuous development of society, jade making has gradually become an independent industry. In history, the needs of the royal family and aristocracy prompted the continuous development and maturity of jade carving technology. Due to the complexity and difficulty of making jade carvings, the quality of jade carvings is determined by the quality of carving and grinding process, image expression and form mastery.

3) In 2006, Yangzhou jade carving in Yangzhou City, Jiangsu Province and Xiuyan Jade carving in Xiuyan Manchu Autonomous County, Liaoning Province were selected into the list of the first batch of national intangible cultural heritage representative projects.

3.1) In 2008, Beijing jade carving, Suzhou jade carving, Zhenping jade carving, Guangzhou jade carving and Yangmei jade carving were selected into the list of the second batch of national intangible cultural heritage representative projects in China.

3.2) In 2011, Shanghai style jade carving was selected into the list of the third batch of national intangible cultural heritage representative projects.

4) Chinese jade carvings enjoy a high reputation in the world. There are also many foreign scholars studying China's jade culture. China's traditional cultural

heritage is broad and profound, and jade culture is undoubtedly the most shining pearl.

5) In his article <<Cultural heritage or cultural mainstream -- Some Thoughts on the fate of Chinese traditional culture>>, Ma Xin proposed that where should Chinese traditional culture go? Should it be reduced to cultural heritage like ancient Egyptian and Greek culture, or should it continue to maintain its vitality and independent development and survival? Or is there another destiny and choice? To answer this question, we must put Chinese traditional culture into the general trend of the development of human culture. Chinese traditional culture will become the main source of human spiritual community in the future. Of course, the humanistic spirit of other civilizations and cultures in the world will also be integrated into this common body, so as to jointly generate new humanistic culture belonging to the future society and build the common spiritual home of mankind. (Maxin, 2005)

6) In <<Protection of intangible cultural heritage and inheritance of Chinese traditional culture>>, Liu Yao analyzed the core role of intangible cultural heritage in the inheritance of Chinese traditional culture. Firstly, the article systematically expounds the basic concepts of intangible cultural heritage, which lays the foundation for further discussion. Then, through the thoughts of Confucianism, Taoism and Buddhism, this paper demonstrates how the intangible cultural heritage affects and continues the traditional concepts of loyalty and filial piety, etiquette, the unity of heaven and man, Taoism and nature, tolerance for good and tolerance for precepts in China through folklore, drama and other forms. The study emphasizes that the protection of intangible cultural heritage is not only related to the inheritance of national spirit, but also an important part of the construction of a harmonious socialist society. Strengthening the protection of intangible cultural heritage can promote the prosperity of national culture, enhance the comprehensive strength of the country, and help maintain social harmony. At present, there is not much research on the relationship between intangible cultural heritage and traditional culture inheritance. This paper fills this gap and puts forward the importance of deepening protection measures and carrying forward traditional culture. (Liu Yao, 2010)

7) Ming Yu pointed out in his book <<Chinese jade>> that Chinese people have cherished jade for more than 8000 years. Chinese jade art, with its mysterious veil and spiritual sustenance, is deeply rooted in Chinese traditional culture and plays a role unmatched by any other art form in Chinese social life. As early as 6000 BC, people began to use jade to make tools and decorations. With the emergence of primitive religion in the Neolithic age, jade ware was gradually regarded as a gift given by gods, and then became a symbol of social status in the Shang and Zhou

Dynasties when sacrificial rites developed. In the Han Dynasty, due to the prevailing concept of the existence of God and the concept of "treating death as life", people regarded jade as a symbol of eternal life. Although the art of jade making experienced a difficult period from the Three Kingdoms period to the turbulent period of the southern and Northern Dynasties, in the Tang, Song, Ming and Qing Dynasties, with the restoration of peace in civil society, the art of jade making was revitalized, providing people with spiritual sustenance and allowing people to express their inner feelings. Jade is carved according to the unique nature of natural materials and integrates exquisite craftsmanship. It shines like the bright stars in Chinese traditional culture in world history. In the past 8000 years, a unique Chinese culture has been created, in which jade has been respected from generation to generation, and the love for jade has been integrated into the heritage of the Chinese people. Jade culture is an inseparable part of Chinese civilization and plays a unique and important role in cultural history. (Ming Yu, 2011)

8) In the article <<The modernity transformation of Chinese traditional culture>>, Zhang Wei proposed that China's excellent traditional culture has been inherited and developed for thousands of years. Only by finding the correct path for the modernity transformation of traditional culture, arousing people's inner sense of identity and cultural pride for excellent traditional culture, and letting traditional culture escort the construction of socialism with Chinese characteristics, can we truly inherit Chinese traditional culture and promote the construction of socialism with Chinese characteristics. The excellent traditional culture of the Chinese nation is the cornerstone of the soul supporting the continuous progress of the Chinese nation. It not only has valuable cultural value, but also has theoretical guiding significance in the construction of socialism with Chinese characteristics. As the soul of Chinese excellent traditional culture, the Chinese national spirit is the Spiritual Banner held high by people in social practice. Combined with the spirit of the times characterized by innovation, it can effectively promote the construction of socialist culture in China and realize the modernization of Chinese traditional culture. (Zhang Wei, 2017)

9) In his article <<On the protection of intangible cultural heritage and the inheritance of Chinese traditional culture>>, Yan Jingbang pointed out that Chinese culture has a long history and contains the essence of historical civilization and wisdom. In the process of national development, the importance of culture has become increasingly prominent. At the same time, China's attention to intangible cultural heritage is also increasing. He mainly analyzes the value of the protection of

intangible cultural heritage and the inheritance of Chinese traditional culture, and explores the actual ways of protection and inheritance in detail. (Yan Jingbang, 2022).

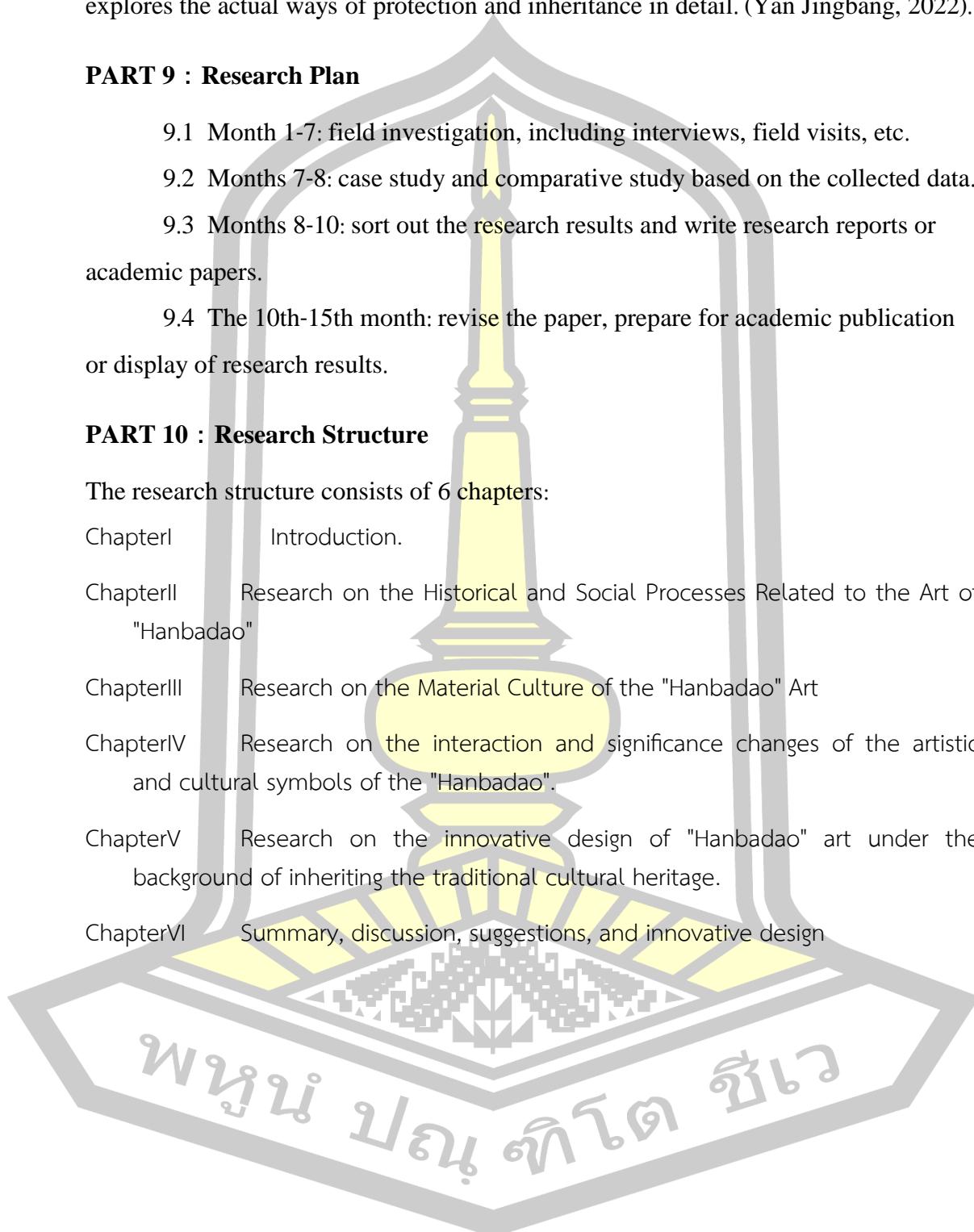
PART 9 : Research Plan

- 9.1 Month 1-7: field investigation, including interviews, field visits, etc.
- 9.2 Months 7-8: case study and comparative study based on the collected data.
- 9.3 Months 8-10: sort out the research results and write research reports or academic papers.
- 9.4 The 10th-15th month: revise the paper, prepare for academic publication or display of research results.

PART 10 : Research Structure

The research structure consists of 6 chapters:

ChapterI	Introduction.
ChapterII	Research on the Historical and Social Processes Related to the Art of "Hanbadao"
ChapterIII	Research on the Material Culture of the "Hanbadao" Art
ChapterIV	Research on the interaction and significance changes of the artistic and cultural symbols of the "Hanbadao".
ChapterV	Research on the innovative design of "Hanbadao" art under the background of inheriting the traditional cultural heritage.
ChapterVI	Summary, discussion, suggestions, and innovative design



PART 11 : Benefit Of Research

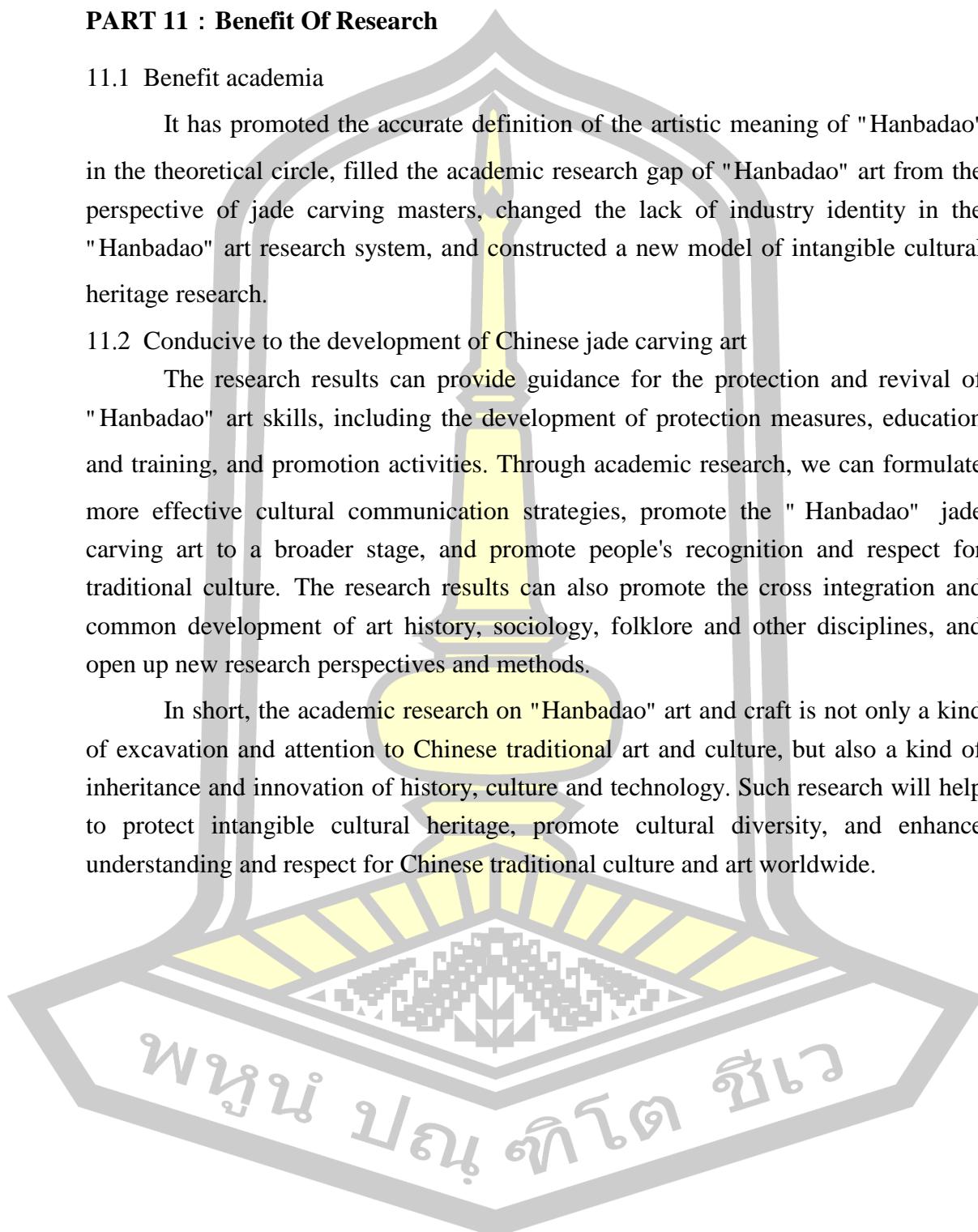
11.1 Benefit academia

It has promoted the accurate definition of the artistic meaning of "Hanbadao" in the theoretical circle, filled the academic research gap of "Hanbadao" art from the perspective of jade carving masters, changed the lack of industry identity in the "Hanbadao" art research system, and constructed a new model of intangible cultural heritage research.

11.2 Conducive to the development of Chinese jade carving art

The research results can provide guidance for the protection and revival of "Hanbadao" art skills, including the development of protection measures, education and training, and promotion activities. Through academic research, we can formulate more effective cultural communication strategies, promote the "Hanbadao" jade carving art to a broader stage, and promote people's recognition and respect for traditional culture. The research results can also promote the cross integration and common development of art history, sociology, folklore and other disciplines, and open up new research perspectives and methods.

In short, the academic research on "Hanbadao" art and craft is not only a kind of excavation and attention to Chinese traditional art and culture, but also a kind of inheritance and innovation of history, culture and technology. Such research will help to protect intangible cultural heritage, promote cultural diversity, and enhance understanding and respect for Chinese traditional culture and art worldwide.



CHAPTER II

The Historical And Social Processes Related To

The Art Of "Hanbadao"

INTRODUCTION

Jade is the essence of the flow of time. Jade is an important symbol of Chinese civilization. When this symbol gave birth to the fruit of culture, it condensed into the Chinese jade culture of more than 8000 years.

Jade culture is not only the unique expression of Chinese culture in aesthetics, but also shows the cultural pattern of pluralistic integration of the Chinese nation, highlighting the inclusiveness of Chinese civilization and the breadth and depth of the Chinese nation.

Jade, from the beginning of Chinese origin to the present jade and jewelry shops in the streets, from royal families and nobles to small people in the market, the preference of Chinese people for jade has never declined, and the cognition of this kind of aggregation of oriental aesthetics has never changed. Therefore, in this land of China, people's love for jade has nourished jade, and jade also affects people in the long-term company.

The soul of jade is jade carving. The soul of jade carving is to experience and record the society, humanities, scenes, customs, rituals, etc. in different historical periods through changing processes. This interaction between objects and society, society and history not only accompany the growth and maturity of China's excellent traditional culture, but also strengthens the backbone of Chinese character and aesthetic height.

The art of "Hanbadao" is the most special and brilliant chapter in the great poem of Chinese jade culture. It exists like a dream in the history of Chinese jade carving art. "Han Badao" art flourished in the Han Dynasty of China, but it is quite different from other jade artifacts of the same era. It is significantly different from the elaborate and elaborate jade artifacts of the Han Dynasty with its extremely concise and generalized abstract expressionism style. What kind of historical and social process is hidden behind this "born in the sky" jade carving art form? What are the historical and social conditions that led to the emergence of the new jade carving form of "Hanbadao" art with a highly abstract expressionist style in the Han Dynasty?

In this chapter, the researcher will answer the above questions from the perspective of historical and social process development.

PART 1 : The Historical And Social Process Of Chinese Jade Culture

Unique dominant features

1) China is the only country in the world where jade culture has no fault.

There are three major birthplaces of jade in the world. In addition to China, there are also two countries famous for jade crafts in the world, namely, the Mayan civilization of the Indians in Mexico in the Americas and the Maori civilization in New Zealand in Oceania. According to archaeological findings, the ancient Maya and Maori have both inherited jades making and used jade by local tribes. However, the jades produced in these two places are far inferior to Chinese Jades in terms of technology, shape, decoration, duration and quantity. Therefore, Chinese jade making technology occupies a very important mainstream position in the history of jade carving in the world.

As far as we know, the countries and regions in the world where jade artifacts have been found have also appeared in Japan, Siberia and the South Asian subcontinent, in addition to the three jade making centers of China, Mexico and New Zealand. However, judging from their historical remains, some of these jade artifacts that have appeared in these countries and regions have existed as early as the Neolithic age, but their survival is too short; Although some sporadic jade articles were found, they also appeared late; What's more, there are intermittent phenomena in the historical process of jade making and inheritance. From the overall situation, the jade wares of these countries and regions are small in quantity, backward in technology, crude in production, without too much cultural expression and aesthetic height, and have not formed their own corresponding jade culture system. What's more regrettable is that the jade carving art of the above countries and regions where jade artifacts or jade carving crafts have appeared has been basically interrupted (except for the Maori people in New Zealand who still have a few primitive jade carving crafts), so they are not known and noticed by the world. Only Chinese jade, which has a long history and has been handed down to this day, is exquisitely made, numerous in number and widely used. It has played a special role in politics, economy, culture, ideology and morality, religious beliefs, human relations and other aspects that cannot be replaced by other works of art, which also occupies a "unique" position among the splendid treasures of the world cultural heritage.

2) China is the only country in the world that inherits jade as a symbol of wealth and spirit.

China's "Xinglongwa civilization" more than 8000 years ago until now, the civilization history of Chinese jade has surpassed the history of Chinese civilization, which is even older than language and writing, which is extremely rare among the major civilizations in the world. The Chinese civilization is the only one among the four ancient civilizations in the world. Because of the four ancient civilizations: ancient Babylonian civilization, ancient Egyptian civilization, ancient Indian civilization and Chinese civilization, only the Chinese civilization has not been added

with ancient words, because the Chinese civilization in China has never been interrupted and has continued to this day. After making a horizontal comparison of wealth symbols and materialized symbols between the development history of ancient civilization in the world and the development history of ancient civilization in China, it is not difficult to find that one of the biggest differences during this period is that the other three civilizations all use gold and silver gems as wealth symbols, and all use gold and silver gems as wealth inheritance. Only the Chinese civilization collects jade, and continues to use jade as a national and family treasure, This is also one of the strengths of the Chinese civilization that has been able to go through trials and tribulations. Especially in the spring and Autumn period and the Warring States period, when Confucius, the great Chinese thinker and founder of Confucianism, combined jade culture with personal morality and used physical characteristics to represent or measure a person's character and behavior, jade in China is no longer a precious jewel and no longer just represents a person's wealth needs like gold, silver or other precious stones, And more of it represents a person's moral standards; This is a very important dominant feature that distinguishes Chinese jade culture from other cultures in other civilizations.

3) China is the only country in the world to "Rely on jade to establish trust".

Jade is used to construct the reputation system of a person, a group, a class, or even a dynasty and the belief foundation of the whole society; Using jade to exercise power, to confirm identity, to show dignity, and even to represent the country.....Coupled with the strict use system and strict production standards of jade, these all illustrate the uniqueness and uniqueness of the cultural tradition of "relying on jade to establish faith" in the history and culture of China and the world. One of the most typical representatives is the "jade seal" system in the era of Chinese feudal dynasties. According to the <<Du Duan>> written by Cai Yong of the Eastern Han Dynasty, "The emperor's seal is made of jade, and the tiger's button. Ancient people shared dignity and inferiority..... Since the Qin Dynasty, the emperor's seal has been called the seal only by seal, and also by jade, and no officials dare to use it." it can be seen that since the Qin Dynasty, the emperor's seal has been called "the seal" by special name, and also by jade quality, and is called "the jade seal". It has six sides, including "the emperor's seal", "the emperor's travel seal", "the emperor's letter seal" and "the emperor's seal" "The emperor's seal" and "the emperor's letter seal", among the emperor's seals, one of them is not within these six sides, which is "the imperial seal". The "national jade seal", also known as the "national seal", is a seal handed down by successive emperors after the Qin Dynasty. It was engraved at the order of the first emperor of Qin. It is four inches in diameter, with five dragons on it. On the front is engraved with the eight seal characters "under the command of heaven, i.e. longevity and Yong Chang" written by Lisi, as a keepsake of "divine power granted by the emperor and legitimacy". Later, emperors of all dynasties took this seal as a symbol, and it was presented as a rare treasure and an important weapon of the country. If you get it, it means that you are "under the command of heaven", while if you lose it, it means that you are "exhausted". As a result, those who wanted to seek great treasures

competed with each other, resulting in the repeated change of the master of the imperial jade seal, which has been in China for more than 2000 years. However, it has disappeared and has not been found so far. It is easy to sigh with regret. Its loss has become the most regrettable national treasure in Chinese <<Shi Ji>>.

Origin and characteristics

1) Origin

1) Origin of concept

In the remote era of famine, the power of nature was huge and mysterious. Chinese ancestors believed that all things have spirits. In the long exploration of survival, under the continuous observation of nature, they found that the tough and warm jade is not only a tool, but also a spirit that can talk with heaven and earth. This primitive subjective choice and definition of "beautiful stone" as "jade" also adds "spirituality" to it, which is the pan religious concept of "primitive sacredness". The germination of this "spirituality" is the conceptual origin of jade Chinese culture.

From another perspective, the concept of "primitive sacredness" did not exist in the earlier era when Chinese ancestors had no religious consciousness. There is no idea of sacredness, so it only retains the idea of decorations and practical tools for jade, so the commonsense definition that jade first appeared in the process of human history as an ordinary living appliance is the mainstream idea in the academic circles all over the world. On the basis of this view, Chinese ancestors must have transformed jade from a common tool myth into a religious relic through some force. It must also be through this force that Chinese ancestors' love for jade has been led for nearly 10000 years without decline. It must also be this force that prompted Chinese jade culture to continuously complete self-evolution and break away from the "cycle", and remain in the world. Is this power the production and growth of religious consciousness? The answer is No. for example, when the modern Australian Aborigines were discovered, they were still in the Paleolithic age of hunting and gathering, but they had primitive religious culture. This shows that the inheritance of Chinese jade culture is due to the unique self-concept parallel to the religious concept. This self-concept is the localized concept of "spirituality" extended by Chinese ancestors under the concept of "primitive sanctity". The material representative of this concept of "spirituality" is jade. Therefore, the origin and change process of the concept of "spirituality" of "jade" is the underlying logic of the origin of the concept of jade culture.

1.2) The origin of spirit

Without such "spiritual" traction and companionship, it is likely that the Chinese jade culture will be annihilated in the blend of "primitive sanctity" and "religious consciousness awakening", and stop at the first stage of its origin: concept. In the baptism after the birth of religious consciousness, Chinese jade culture has awakened the second stage of its origin: Spirit under the continuous strengthening of

"religious sacredness consciousness". The essence of this spirit shows the formation of religious consciousness, and the phenomenon is the generation of "taboo culture".

This "taboo culture" of primitive society is a phenomenon of the spiritual origin of jade culture, which is initially characterized by reverence for nature, ancestors, beliefs, rituals and props.

With the increasing religious beliefs and the influence of natural factors, this awe has prompted more and more people to choose to live in groups, and the ethnic culture that needs religious beliefs or rituals to continuously unite these people. The emergence of these phenomena and the urgent need to solve the allocation of resources between individuals and ethnic groups, beliefs and rituals have led to the material substitution of "taboo culture".

In their constant search, Chinese ancestors chose "tough and beautiful stones" as "Taboos", believing that these "tough and beautiful stones" could host the souls of their ancestors and had "aura", so they were defined as "jade". On the contrary, these jades are also called "spirit stones", as their name suggests: stones with "spirit". Reiki is the existence of personality consciousness. Therefore, they can consciously distinguish good from evil, bring blessings and ward off evil, and predict good or bad. That is, people believe that it can produce humanized interactive behavior with themselves, and the medium of this interactive behavior between people and jade is spirit.

Any "tough and beautiful stone" can be transformed into the idea of "spirit stone" in people's consciousness through subjectivity. When jade is given the definition of "taboo culture", it becomes the most advanced existence in the category of "Lingshi", which will lead to "taboo consciousness". This "taboo consciousness" is embodied in jade. Its main function is: as a place to rest the souls of ancestors, ancient Chinese ancestors have had spiritual sustenance since then.

Therefore, the religious beliefs of primitive society are mainly ancestor worship. When parents die, they are gods. This kind of social phenomenon, which takes the parents' souls in one's own consciousness home or in ethnic ancestral halls for worship, so that one can still be close to the parents' souls, is the ancestor worship culture of primitive religious beliefs. Through this behavior, relatives in the real world can not only realize emotional self-comfort, but also hope to get the protection of their parents' gods in the future. Therefore, jade, as a symbol of spirit, has been automatically endowed with "spirituality" since its birth: Healing spirituality and sheltering spirituality. This kind of consciousness is also the consciousness experienced by the ancestors of primitive society. Therefore, when the jade of the host parents' soul is brought home or the ancestral hall, this "taboo consciousness" that cannot be blasphemed will immediately emerge in the form of extremely strong emotions. It can be seen that the original origin of Chinese jade culture is actually the inheritance of the "spirit stone" culture of boarding ancestors' souls; Its sacredness comes from the taboo culture of ancestor worship; Its core is the spiritual effect of healing and shelter. It is also the continuation of the divine effect in the original

ancestor worship culture, and it is also the core of the concept and spirit of Chinese jade culture.

1.3) The Origin Of Culture

The origin of Chinese jade culture lies in writing. The word "Yu" first appeared in China's oldest characters are: Shang Dynasty oracle bone inscriptions and Zhongding inscriptions. In these ancient characters, the writing method of "Yu" is three horizontal and one vertical, which is the same as that of "Wang". When explaining the word "Wang" in <<Shuo Wen Duan Zhu>>, it said that "the world belongs to Wang". Dong Zhongshu, a Confucianist in the Han Dynasty, explained that "the ancient creator of literature, three paintings and one of them, is called the king. The three are heaven, earth and people. And the one who participates in and connects with, is also called the king." The meaning of this passage is: Wang is the object of the world. Dong Zhongshu explained that "in ancient times, characters were created, and the three paintings were connected by vertical lines, which is called the king character. The three horizontal paintings represent the way of heaven, tunnel and humanity, and the people who can access it at the same time are the king."

Therefore, it is no coincidence that the shapes of "Wang" and "Yu" are the same. This shows that at the beginning of the creation of Chinese characters, the ancient Chinese had a profound thinking and full summary of "jade", and through the creation of "jade" font, they systematically elaborated and defined the cultural attribute of "jade" for the first time, and endowed it with a lofty position. According to the records of various historical documents and archaeological excavation data in ancient China, as well as various myths and stories seen in history books and a large number of legends spread among the people, the researcher summed up four mainstream views on "jade" with great cultural attributes: in terms of status, jade is respected as the master of all things; In terms of the origin, jade is interpreted as the essence of heaven and earth; In terms of etiquette and justice, jade is advertised as a moral model; In terms of its main functions, jade can ward off evil spirits, eliminate gloom and prolong life. It can be seen that the original intention of the ancient Chinese to create the word "jade" was to sublimate and create around the above four spiritual cores. Therefore, "jade" has been endowed with multi-dimensional and rich cultural connotation since its own words. In addition, China has selected nearly 500 words from the radical of the word "jade", and countless words are composed of "jade", especially the words about treasures are mostly related to jade or directly used to describe it. It can be seen how strong the ancient Chinese thought of jade as a precious thing of auspicious.

2) Feature

2.1) Primitive worship in spirit

A large number of anthropological and archaeological materials have proved that prehistoric humans had "taboo consciousness" and experienced the era of "witchcraft" before the barbarian era entered the gate of the civilized era. From a historical point of view, "taboo consciousness" and "witchcraft" are illusory guesses about the unpredictable nature under the condition of extremely low, extremely childish but with a certain degree of self-consciousness. In essence, they control or influence the illusion of external things through specific subjective behavior. This can also be understood as a kind of ignorant expectation consciousness in the period of bowing to the apes. At that time, human beings attempted to help change the harsh living environment with the help of another force. Therefore, the emergence of "witchcraft" is undoubtedly a sign of social progress. Even later, ancient Chinese ancestors creatively added the spiritual core of "ancestor worship" on the basis of these primitive spiritual worship through the traction of "taboo consciousness" and the inspiration of "witchcraft".

2.2) Appearance of the concept of "jade"

In the middle and late Paleolithic age, Chinese ancients occasionally found some tough and beautiful stones in the process of constantly selecting beating tools and materials, which started the long process of searching and studying these stones. Until the early Neolithic age, people who were still in the ignorant period had basically understood these tough and beautiful jade stones, and used them to make tools, weapons, sacrificial utensils and simple decorations. From the perspective of spirit and primitive worship, they found the only material carrier that could be reposed. According to archaeological data and historical documents, the concept of "jade artifacts" has been the core of ideology in the "jade weapon era". For example, China's "Lingjitan cultural site" has a large number of jade tools and weapons. At the same time, "Lingjitan cultural site" and "Niuheliang cultural site", "Liangzhu Cultural Site" have altars. At this time, jade as a ritual vessel acts as a medium in witchcraft and primitive religion. However, the "jade pig dragon" and other animal shaped jade ornaments unearthed in the archaeological excavation of the "Hongshan cultural site" cannot be simply regarded as "jade gods" or "jade ornaments". Because this is the first time that the evidence of Chinese dragon totem worship has appeared in the form of physical objects, the appearance of the dragon image in the "Hongshan cultural site" marks the beginning of Chinese civilization and has officially become the symbol of the birthplace of the Chinese nation and the beginning of culture.

2.3) Appearance of aesthetic consciousness

When ancient Chinese met jade for the first time, they integrated the imagination and wisdom of beauty into it and created exquisite masterpieces, conveying the profound jade culture of the Chinese nation. It can be said that in the early Neolithic age, guided by the primitive beauty, the beauty of jade has been deeply rooted in the hearts of the people. Many jade jue used as earrings or

accessories have appeared in China's "Xinglongwa cultural site" more than 8000 years ago. With the passage of time, jade ornaments travel through time and space: from "Xinglongwa culture" to "Hongshan Culture" to "Dawenkou Culture" to "Hemudu culture" and then to "majiabin culture"..... Connecting the past and the future, and various decorative jade objects are not only limited to jade Jue, jade pendant, but also jade bracelet, ring pendant and so on. The love of beauty is the germination of human self-consciousness. Since then, the ancients in China no longer regarded themselves as a member of the flying kites and the galloping beasts. They were separated from the primitive life of drinking blood, and confirmed that although they stood alone between heaven and earth, they twinkled with spiritual glory. Aesthetic consciousness goes hand in hand with formal beauty, stripping away practical functions and promoting Huawei's spiritual wealth. Although many practical tools such as jade axes, jade knives and jade adzes will also appear at the same archaeological site, the emergence of jade Jue, jade pendant and other ornaments is a sign of "separation of body and use", and jade is also the core standard to reflect the beauty of Humanities and arts.

History and its characteristics

It is difficult to accurately express China's jade culture history of nearly 10000 years. When preparing this part of the chapter materials, the researcher found that Mr. Yang Boda, vice president of the National Palace Museum of China and an expert on Chinese jade culture, divided the history of the development of Chinese jade arts and crafts into six stages: gestation, growth, evolution, development, prosperity and prosperity in the article <<The development process of ancient Chinese jade>> combined with archaeological data; Later, in his <<Wu Yu Shen Fan Lun>>, Mr. Yang Boda put forward the conclusion that the development of Chinese jade culture has gone through three stages: Wu Yu (artifact), Wang Yu (Rui ware) and Min Yu (folk jade play). This conclusion has been widely recognized by the Chinese cultural, museum and academic circles. Therefore, this chapter is based on this, focusing on the function of jade in the development of human society, showing the three important stages of the development and evolution of jade culture in the past 10000 years, and combing out the evolution process of Chinese people's concept of using jade from ancient times to the present by means of time axis.

- 1) Wu Yu era-----prehistoric cultural period (about 8000 BC - about 1046 BC)
 - 1.1) Primitive society (about 8000 BC - about 2070 BC)

The earliest history of Chinese ancestors' use of jade can be traced back to the early Neolithic age. During the archaeological excavation at the "Xiaonanshan site" (about 9200-8600 years ago) in Heilongjiang Province, China, nearly 200 pieces of jade were unearthed, which is the earliest jade found in China so far. By the late Neolithic age, the production of jade was quite mature, which opened the first climax of the development of ancient Chinese jade culture. (during this period, many splendid tribal cultural relics were born, and the researchers sorted out the important prehistoric jade cultural relics in the form of charts. (See Chart Figure 2 For Details).

The jade production in this period, with the witch culture as the background, was marked with a profound brand of the times, and continued to the early Shang Dynasty, forming a distinctive "witch jade culture", which supported the "witch jade era" of more than 5000 years.

In the primitive society, women were called "Witches" and men were called "Wizards" who had the privilege of sacrificing gods and were able to serve gods. Witches are intermediaries to communicate with gods, responsible for divination, sacrifice and other rituals, praying for blessings and disasters, that is, the so-called "people who can subdue gods by dancing". <<Shuo Wen>> said: "spirit, spirit and wizard are also gods. Jade is the tool of witches and wizards to communicate with heaven and worship gods. In this period, jade ware was often designed, carved and used by them. When offering sacrifices, the wizard used the jade in his hand as a medium to communicate between heaven and earth and convey the will of God. Therefore, the jade was given a mysterious religious color in such a ceremony, as if it had a powerful supernatural ability and was generally worshipped by the people. Therefore, the power of the tribe was gathered, which enhanced the ability to adapt to the transformation of nature and promoted the development of prehistoric primitive society.

1.2) Xia and Shang Dynasties (about 2070-1046 BC)

This period is the chaotic period of the early state form after the disintegration of China's primitive society. During this period, the jade culture has not completely got rid of the strong witchcraft atmosphere and is still in the "Wu Yu era". It is recorded in the book of <<Li Ji · Biao Ji>> that "the Yin people respected God, led the people to serve God, and first the ghost and then the ceremony." a large number of oracle bones found in the Yin Ruins also reflect the custom of merchants' "everything must be honest". Witches have been in the royal family from generation to generation, which is an important helper for the Shang king to govern. The "Zhenren" in the inscriptions of bin group, Ji group, Li group, Zi Group and Wu group are the great Witches of the Shang Dynasty. There are also records of witchcraft and history (history is witchcraft) in the "Oracle words" and "golden inscriptions". The deeds of Wu Xian, Wu Xian and Wu Peng in the Shang Dynasty are found in the "Oracle words" in the literature. Therefore, the spiritual "witch jade" used by these prehistoric wizards should be favored, widely inherited and imitated. It is this sense of cultural identity that led to the emergence of a large number of primitive witch jade in the early Shang Dynasty and became an important tool for the royal family, nobles and witches to enhance their own spirituality and help them communicate with gods and humans. This phenomenon can be reflected in various artifacts of the Shang Dynasty, such as ferocious and horrible animal face decoration on bronzes, and the image of God and man combined with birds in jade. In the middle of the Shang Dynasty, with the development of slavery and the gradual concentration of royal power, the status of witches declined, and the "witch jade" era also declined with the rise of "Wang Yu".

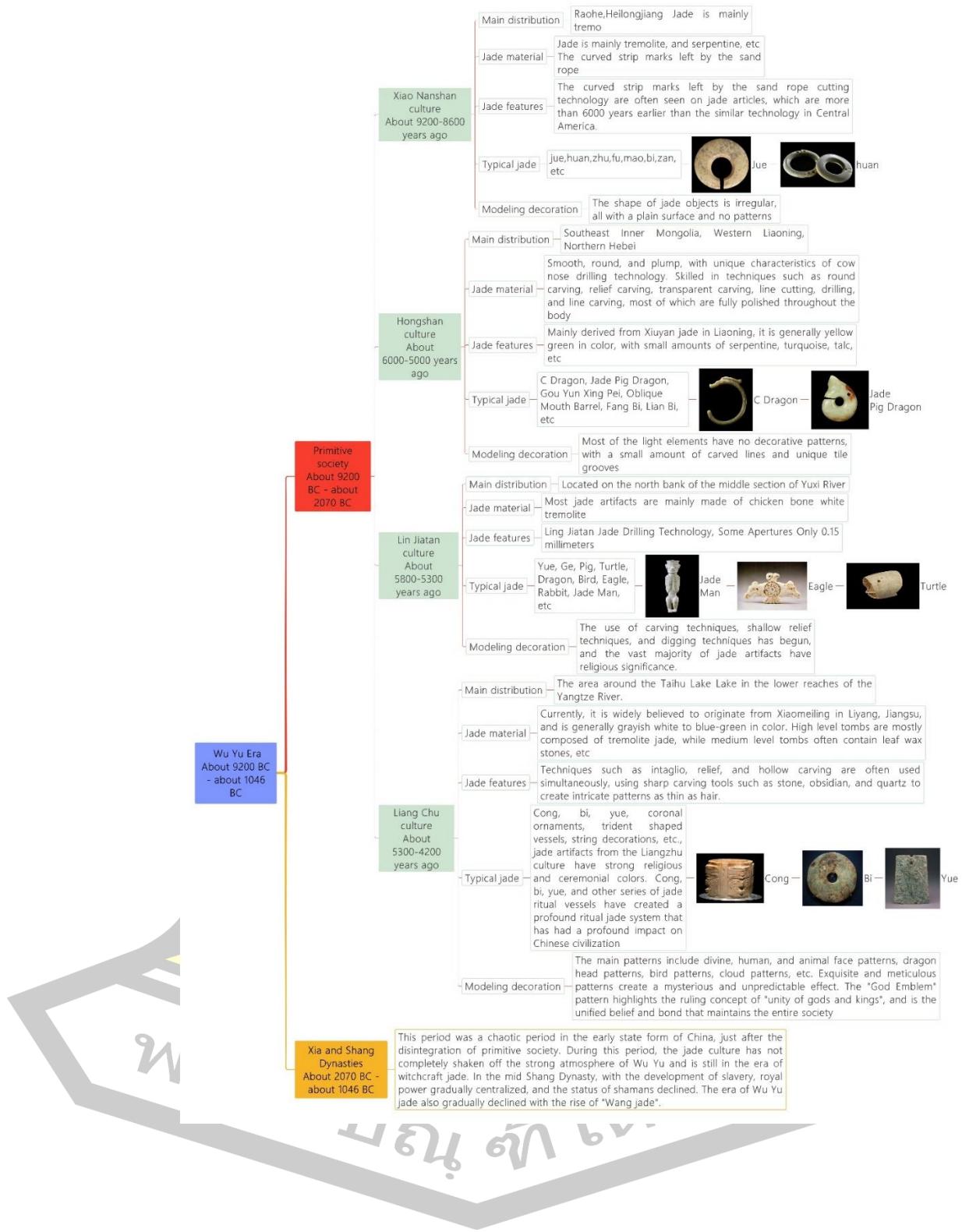


Figure 3 Representative illustrations of prehistoric jade cultural relics in China (Wu Yu era)>>

2) The age of Wang Yu-----The feudal dynasty, the period from the Zhou Dynasty to the Wei Jin Southern and Northern Dynasties (1046 bc-581 AD)

2.1) The Zhou Dynasty (1046-771 BC)

In the middle of the Shang Dynasty, the power of the king was gradually concentrated, slavery became more and more mature, and the "King" became the core of power. The noble jade gradually transferred from the hands of witches to the side of the king, and its symbolic significance gradually changed from the "witch jade" that communicated with ghosts and gods to the "Wang Yu" that represented rites and music. The Shang and Zhou dynasties were a society of rites and music. We know that what Confucius pursued all his life was nothing more than "Reviving rites" -- restoring the hierarchical and complex "rites and music system" with a strong sense of ritual in the Shang and Zhou dynasties. Rites and music are the symbol of royal power in the Shang and Zhou dynasties, and also a strong manifestation of social culture: the people of the Shang and Zhou dynasties began to pay more attention to personnel than gods and ghosts, "things and ghosts should be far away from gods, and close to people but loyal". The carrier of rites and music, in addition to the stylized activity criteria and complex ritual process, is all kinds of ritual vessels that appear in the ceremony. Ritual vessels were the main theme and purpose of jade carving in the Shang and Zhou dynasties. The Shang and Zhou Jade vessels generally had the shadow of ceremony, prayer and ceremony, which were closely combined with the royal power. Their main functions were ritual vessels, instrument sticks, tools, utensils, accessories and so on. According to the book <<Zhou Li · Chun Guan · Da Zongbo>>, "six auspicious things are made of jade (See Chart Figure 3 For Details), so as to wait for other countries. The king holds the throne, the Duke holds the Huan GUI, the Hou holds the letter GUI, the Bo holds the bow GUI, the son holds the Gu Bi, and the man holds the Pu Bi." during the pilgrimage, from the son of heaven to the princes, they hold different jade articles to show their status and identity. The ritual law of the Zhou Dynasty stipulated the texture, shape and specifications of jade used by all classes of the nobility, and the social ritual system with jade as the carrier was becoming more and more perfect. Compared with the "spirit" of the "witch jade" era, Shang and Zhou jades are more realistic, highlighting the archetypes of people and animals, and become a typical feature of the development of jade culture. For example, the jade figures of the Shang and Zhou Dynasties (See Chart Figure 4 For Details), most of the

facial features are clear and realistic, wearing hair crowns, in a sitting shape, and the clothing patterns are clear. Such a view can recall the spiritual outlook of the people of the Shang and Zhou *dynasties thousands of years ago*.



Figure 4 Ancient Chinese jade "Ritual Vessels" represent "Six Auspices">>>
Source: www.baidu.com/index.htm



Figure 5 Chinese Shang Dynasty · Yu Ren>>
Now stored in Nanjing Jade Road Art Museum
Source: www.baidu.com/index.htm

2.2) Spring and autumn and Warring States periods (770 – 221 BC)

In the spring and Autumn period and the Warring States period, rites and music began to collapse and the system of rites and music was unsustainable, but the jade, which symbolized the kingship, did not die with rites and music and still maintained its vitality. Confucius linked the beautiful jade with the good moral character that a gentleman should have, and endowed the unique humanistic significance of "a gentleman is more virtuous than jade". More advocate "gentleman

without reason, jade does not go body", promoted the popularity of Peiyu in the ruling class. The princes competed to wear jade articles of various types, including wrist ornaments, pendants, and pendants. The book of *<Shi Jing>* said, " the charm of smiling, the Nuo of wearing jade" , Zheng Xuanjian said, " Nuo is a matter of modesty". The book of *<Li Ji>* said: "when walking, there is the sound of wearing a ring". After wearing a jade, the noble should maintain a slow marching rhythm and appearance, not to mention engage in physical labor. Wearing a jade pendant not only shows the noble and elegant appearance of the noble, but also highlights their superior political status and supreme glory of social identity.

2.3) The Han Dynasty (202 bc-9 AD)

In the Han Dynasty, jade became more popular in the aristocratic class. The political unity and economic prosperity of the Han Dynasty provided an important premise for the development of jade culture. During the period of Emperor Wu of the Han Dynasty, Zhang Qian was sent to the western regions to facilitate trade in the western regions, which led to the massive exploitation of Hetian jade in the western regions and its entry into the Central Plains. The source of jade materials was sufficient, providing a guarantee for the prosperity of jade culture in the Han Dynasty. At the same time, Dong Zhongshu, a famous statesman and Confucianist in the Han Dynasty, proposed to "depose all schools of thought and respect Confucianism alone", which determined the dominant position of Confucianism in the field of political thought. Confucianism inherited Confucius' thought and respected jade as always. "Wang Yu" gained greater cultural space in the ruling class. At the same time, the ruling class of the Han Dynasty advocated filial piety, and the trend of thick burial rose. Jade was deified into an artifact that could keep the body immortal and the soul immortal, which promoted the formation of the system of jade burial and burial, and became an important part of social and political culture and etiquette culture. Burial jade became popular and developed to the extreme. These conditions jointly contributed to the prosperity of the jade culture of the Han Dynasty, and also achieved the aesthetic peak of "Hanbadao" art. (See Chart Figure 5 For Details)



Figure 6 Badaochan, the representative of Chinese "Hanbadao" Art>>

Source: www.baidu.com/index.htm

2.4) Wei, Jin, southern and Northern Dynasties (AD 25-ad 581)

In the Wei and Jin Dynasties, there were social unrest, wars and frequent regime changes. Affected by this, Wang Yu also declined, and the jade culture was temporarily silent. However, at the same time, the use of jade has been further popularized, and the use of jade by the public has been enlightened. However, jade is still precious and rare among the people, and has not been used on a large scale. At this time, the noble class used jade to express elegance. The cultural meaning of jade became stronger and stronger, and gradually replaced the political nature with artistry.

3) The age of folk Jade-----the period of people appreciating jade from the Sui and Tang Dynasties to the Ming and Qing Dynasties (AD 581-1840)

3.1) Sui and Tang Dynasties (581-907)

After the germination of the Wei, Jin, southern and Northern Dynasties, to the Sui and Tang Dynasties, the use of jade was more extensive, and the style of jade changed. The "Wang Yu", which represents the respect of the royal family, still existed, but at the same time, the "people Yu", which represents the market culture, also began to "fly into the homes of ordinary people". From a macro point of view, after the Tang Dynasty, jade was obviously secularized, and the mysterious atmosphere of ancient times disappeared. The people of the Tang Dynasty did not fall behind the old system and made bold innovations, creating a new era in terms of patterns and shapes. Auspicious animals, fruits and flowers, dance and music, and a number of decorative

patterns with rich connotations and a strong sense of life are common on jade artifacts of this period. Furnishings and decorations are everywhere. Engraving, round carving, high and low relief, and local fine line engraving are integrated. All kinds of jade articles with exquisite carving and beautiful shape are intended to express the superb technology, and even the design of the shape and decoration of the articles exceeds the practicality itself. Thus, the strong secular humanity of jade can be seen.

3.2) Song Dynasty (960-1276)

In the Song Dynasty, the citizen class was more open, the cultural atmosphere was stronger, the use of jade was more popular, and it was often made into daily necessities and stationery. The development of commodity economy in the Song Dynasty accelerated the secularization and commercialization of jade. In Kaifeng, Hangzhou and other big cities, there were "jade shops" integrating jade processing and sales, and jade ware was further integrated with the lives of citizens, resulting in many jade articles with humanistic interest. The book *<Dong Jing Meng Hua Lu>* mentioned that in the bustling city of Tokyo, the capital of the Northern Song Dynasty at that time, "the streets are opposite each other, and the Liangs' zhuzipu is opposite.". In the current context, there stands a "jade shop" called "Liang's jade and jewelry store" in the north of Tokyo's commercial street.

3.3) Liao and Jin Dynasties (1271-1368)

In the Liao and Jin Dynasties, as opposed to the Song Dynasty, jade making was also very common and full of artistic flavor of ethnic minorities. The most unique is the "spring water and autumn water" pendant popular in the Liao and Jin Dynasties. The engraving content of its pattern is mostly the scenes of northern minorities' fishing and hunting, such as the depiction of scenes such as "Uighur catching swans, tiger deer mountain forest", which reflects the political activities of "four seasons Nabo", and has a strong style and artistic characteristics of northern minorities.

3.4) The Ming and Qing Dynasties (1368-1840 A.D.)

In the Ming and Qing Dynasties, jade carving entered the popular period of auspicious themes. The creation and use of a large number of auspicious patterns are a major feature of the jade patterns of the Ming and Qing Dynasties. The auspicious patterns such as flower and bird patterns, child patterns, five sons ascending the throne patterns, and flower and fruit patterns not only reflect the real taste of market cultural life, but also use the means of pronoun, homophony, pictograph, etc. to express the popular market life and good wishes of the citizen class, with a strong flavor of folk culture. Such as lotus, pomegranate, baby play and other images

represent more children and more happiness; Bats, gourds, elephants and other symbols of luck and luck; Wheels, conches, umbrellas, Huagai, flowers, bottles, fish and dish length are eight kinds of objects symbolizing good luck in Buddhism. These objects appear in the picture, representing Buddha bless good luck. In short, vitality, cheerfulness and liveliness are the most basic style of Ming and Qing jade.

3.5) Zhenyu period (1949 – present)

China's jade culture has gone through the process of religiousness, artistry, politicization, philosophization, wealth and literariness, forming a cultural symbol system deeply embedded in Chinese thinking, production, life, belief and even civilization construction activities. It can be said that jade culture is the earliest and most universally recognized spiritual culture in China. Chinese jade culture represents the genetic self-confidence of this Chinese culture, ushering in its best era, attesting to the founding of the people's Republic of China. With the pace of reform and opening up, it has witnessed the strength of the country and the prosperity of the people. What's more, it has reached its highest moment: "Zhen Yu" period.

Recently, Chinese state leaders Xi Jinping general secretary spoke twice at the meetings of China's top decision-making body to highly recognize and praise the Chinese jade culture:

“September 28, 2020, Xi Jinping general secretary in the Political Bureau of the CPC Central Committee stressed during the 23rd collective study” : As we all know, the Chinese civilization has come down in one continuous line and has a unique significance for human history. The jade culture has the longest and uninterrupted history in Chinese civilization. Jade culture can best reflect the spirit, ideology, morality and sentiment of the Chinese nation.

“May 27, 2022, Xi Jinping general secretary in the Political Bureau of the CPC Central Committee pointed out at the 39th collective study” : The exploration of the origin and formation of civilization is a complex and long-term systematic project. It is necessary to organically combine archaeological exploration and literature research with natural science and technology, comprehensively grasp the factors such as material, spiritual and social relations, and gradually restore the development process of civilization from a trickle to a confluence of rivers. Taking a comprehensive view of the continuous development of civilization in China for more than 5000 years, the ritual cultural traditions that follow in one continuous line constitute one of the basic characteristics of Chinese civilization, and Chinese traditional jade is the value

symbol and cultural product that can best reflect the spiritual characteristics of Chinese ritual civilization.

PART 2: The social and historical process of Chinese jade carving "Hanbadao"

2.1 What is "Hanbadao" Art?

The definition of "Hanbadao" Art

The art of "Hanbadao" is the most famous representative of Chinese jade carving techniques. It is a craft style with concise Dao techniques. The characteristic of this style is to vividly depict the basic form and appearance of things through simple lines and arcs, as well as abstract forms of expression.

The art of "Hanbadao" does not refer to a specific jade work or the special name of the craft, but refers to the representative Sabre style used in the jade carving of the Han Dynasty. This style is famous for its simplicity, fluency and life like appearance. It can endow jade with rich vitality and strong artistic appeal with a few knives.

Specifically, the sabre technique of "Hanbadao" art is characterized by vigorous, rough and powerful. For example, the most typical representative of "Hanbadao" Art: "Badaochan" (a cicada carved with jade) is particularly prominent in the production. The "Ba phase separation back method" is adopted on both sides of the abdomen and back of "Badaochan", that is, the design of the left and right sides is symmetrical, forming a clear "Ba" shape knife effect. This process requires not only the simplicity of the cutting method, but also the symmetry of the left and right, so that the left and right raceways form a "Ba" shape. Therefore, the "Hanbadao" art is not limited to the use of knives, but also includes the process of early processing and soaking, deep marks with a hard knife, and subsequent careful thinking in the way of knife and grinding.

To sum up, the art of "Hanbadao" is not only a description of the specific knife style in the Han Dynasty jade carving, but also a process idea covering the whole production process from tool selection to the final product.

2) Interpretation of the name of "Hanbadao" Art

"Han" in "Hanbadao" refers to time, that is, the Qin and Han Dynasties in ancient China (221 BC-220 AD). The expression or positioning of "Han" here is not a definite concept of time, nor does it specifically refer to China's Han Dynasty (Western Han Dynasty: 202 B.C.-9 A.D., Eastern Han Dynasty: 25 A.D.-220 A.D.). The "Han" here represents a period of similar art between the Qin and Han Dynasties in ancient China. The generalization, description and special use of this time period are the general term for this specific artistic style by people after the Han Dynasty in China, especially for the time and type of minimalist jade carving style.

"Badao" in "Hanbadao" refers to a kind of craft style with concise knife technique, rather than only carving "Badao" according to the literal meaning. The word "Badao" here is not used as a quantifier, but as a specific adjective. Therefore, the word

"Badao" is used here to describe the simple, full and firm jade carving techniques and abstract expressionist style of jade. It specifically refers to a special kind of jade in the Han Dynasty. The jade carving art that depicts the basic form and appearance of things through the interlacing of simple straight and arc lines and the combination of abstract and generalized forms of expression is "Hanbadao".

"Hanbadao" art is the special reference of jade researchers, spectators, producers, collectors and other groups in various periods after the Han Dynasty to this "innovative" jade carving art form. It is the appellation of people after the Han Dynasty to this specific kind of jade.

There is an important and special reason for the origin of the name "Hanbadao". This is why the design and production of jades in the Qin and Han Dynasties has always continued the exquisite and elaborate luxury classicism style. Not only is the design exquisite, the patterns cumbersome, the production complex, and the process extremely exquisite, but the "birth of "Hanbadao" is a subversion of the jades of this period, showing a thick and broad, natural and bold, minimalist and extremely condensing Abstract Expressionist style. With the emergence of such highly contrasting jades, they are extremely loved and studied by later generations. Therefore, they are called "Hanbadao" by later generations. This is also the historical origin of the name "Hanbadao".

3) Characteristics of "Hanbadao" Art

3.1) Style Breakthrough

Since the Western Han Dynasty (102 BC) in ancient China, Chinese jade carving has entered a "self" stage, that is, on the basis of inheritance, it has been widely innovative, bold in form and different in style. In other words, as soon as Chinese jade carving art entered the Han Dynasty, it boldly created a unique carving style in addition to the same shape and system of some objects. First of all, it shows the unique "Han Dynasty knife technique", which is vigorous and powerful, rough and smooth; Secondly, the animals have beautiful shapes and orderly turns, which have a frightening potential, so they are also called "true relief". The "Han Dynasty knife technique" of "true relief" is particularly obvious in the expression of "Hanbadao" art, and the "eight Dao cicada", the representative of "Hanbadao" art, embodies the artistic tension of this "true relief".

3.2) Material Improvement

Chinese jade carving art has never stopped pursuing and exploring jade materials since its birth. At present, from the perspective of archaeology, it is found that there were many and miscellaneous jade carving materials before the Han Dynasty, including crystal, agate, turquoise, serpentine, etc. there was no distinction between primary and secondary, no hierarchy, and no universal values on the value or function of jade carving in terms of material. At the same time, the jade culture before the Han Dynasty did not grade the color of the jade material. Combined with the comparison of a large number of archaeological excavated objects, we can find the confusion and disorder of this point in the known remains of Chinese jade carving

culture. The colors of these jade materials include sapphire, topaz, green jade, brown jade, etc., and white jade is rarely seen.

When history advanced to the Han Dynasty, Emperor Wu of the Han Dynasty (156-87 B.C.) opened the western regions corridor and opened the jade road. With a large number of high-quality "Hotan jade" (tremolite) continuously paying tribute to the Central Plains Dynasty through the Silk Road, the "Hotan jade", known as the "king of jade", became the mainstream material for jade carving works in the Han Dynasty. From that time on, it was determined that "Hotan jade" was valued in white and the best was white.

3.3) Establishment Of Modeling

The Chinese jade carving art has been fully liberated due to the improvement of the material of the Han Dynasty jade carving and the blessing of the excellent gene of "Hotan jade". The shapes of Han Dynasty jade ware can be divided into two categories: geometric shape and figure and animal shape. Geometric shapes include Bi, Huan, Zhu, Guan, GUI, Ge, Cong, Zhang, etc.; The figures and animal shapes include dancers' wear, Phoenix shaped wear, dragon and Phoenix wear, dragon pattern wear, jade pig, jade cicada, jade horse, jade bear, etc. The animal jade carvings of the Han Dynasty show a vigorous, broad and natural artistic style. The art of jade making in this period has been freed from the shackles of the pattern art of the Shang and Zhou Dynasties and from the mysterious and majestic religious atmosphere. Hollowing out, relief and other techniques are widely used. Under the influence of realistic painting art, it has taken a new road of development. However, the jade modeling style of "Hanbadao" art, which appeared at the same time, represents another route for the development of "Hanyu" art. The attempt of this route is actually the greatest idea. Therefore, "Hanbadao" art is not only a great modeling attempt in the history of Chinese jade carving, but also represents the development logic of Chinese civilization and the quality of Chinese Romanticism.

3.4) Innovation Of Decoration

Jade patterns of Han Dynasty can be roughly divided into two categories: one is geometric patterns, and the other is animal patterns. The most common geometric patterns on Han Dynasty jade are vortex pattern, valley pattern and Pu pattern. Grain patterns and Pu patterns are mainly carved on jade walls, which are characterized by regular cloth arrangement and accurate carving. Some of the vortex patterns and the cirrus cloud patterns are developed from the coiling Cobra pattern, and some are decorative patterns from bronzes of the Shang and Zhou dynasties. Most of them are used in ornaments, which are characterized by vigorous and powerful, and strong visual impact. This awakening in pattern design and the establishment of self-innovation spirit are one of the basic characteristics of Han Dynasty jade.

The second type is animal print, which can be divided into realistic and patterned. The application of realistic animal pattern basically ran through the whole Han Dynasty, and its application was extremely extensive and lasting. The application

of patterned animal patterns appeared in the middle of the Han Dynasty, and gradually matured and developed in the use of jade decoration in the Han Dynasty.

The pattern design of jade carving in the Han Dynasty gradually got rid of the influence of traditional mode and began to form its own vigorous and bold style. Especially in this period, round sculptures in animal form, funeral jade and ornament jade were popular. Among the jade wares of the Han Dynasty, the ones with high artistic value should belong to the furnishing works of round carving and high relief. These works of jade are often of excellent quality, fine craftsmanship and beautiful shape, which occupy a very important position in the history of Chinese jade carving. Therefore, the emergence of "Hanbadao" art is the embodiment of this innovative spirit.

3.5) Unique Process

The Chinese jade carving art developed to the Han Dynasty. Due to the extensive use of iron, the jade carving technology was fundamentally improved, which made the jade carving technology extremely exquisite and cumbersome. This also contributed to the reason why the Han Dynasty jade carving technology was honored as the "heavenly Han jade", and also made "Han jade" a synonym for "good work" in the history of ancient Chinese jade. Among the carving techniques of Han jade, the most distinctive one is the "Hanbadao" art. The carving method of "Hanbadao" art is shallow in starting and deep in landing, concise and clear in lines, neat and neat, with forked edges and corners, symmetrical in expression method, and similar to fascination. Among them, "Badaochan" is the representative of "Hanbadao" art.

4) The Composition Of "Hanbadao" Art

The minimalist and concise style of "Hanbadao" art has three main forms: the first is "Badaochan", the second is "Badao Wengzhong", and the third is "Badao Yuwo". "Badaochan" and "Badao Yuwo" are both used for burial (without holes in the early stage). One is placed in the dead and the other is held in the hands of the dead. "Badao Wengzhong" is mostly used for living accessories (with holes) and is buried with the owner after his death. Among them, only the title "Badaochan" remains today and is widely used and produced by later generations. Neither "Badao Yuwo" nor "Badao Wengzhong" have inherited the title "Badao", nor are they known as "Badao Yuwo" and "Badao Wengzhong" in the mouth of later generations. Moreover, these two "Hanbadao" have both cultural faults and technological dating. So far, only "Badaochan" is still loved by the Chinese people after thousands of years of experience. This shows that the inheritance and development of "Hanbadao" art must be developed on the basis of cultural choice, must change with the changes of society, and must adapt to or fit the aesthetic and spirit of the Chinese people. This has historical inevitability and historical contingency.

4.1) "Badao Wengzhong"

4.1.1) History

The artistic form of "Yu Wengzhong" has character archetypes and Folklore: "Wengzhong" is actually a personal name. His surname is Ruan, and his name is Ruan Wengzhong. It is said that he is from Vietnam and is a fierce general in the period of Emperor Qinshihuang in Chinese history. He is tall and strong. He fights bravely and is invincible. The first emperor of Qin once ordered him to fight against the Huns. To commemorate him after his death, a bronze statue was cast and erected outside the Sima gate of the Xianyang palace to ward off evil. Since then, after the death of those who have gained some fame, the stone Wengzhong was carved in front of the tomb or on both sides of the tomb path. He became a symbol of calming evil spirits and exorcising demons to ensure peace.

Therefore, later people used the image of "Wengzhong" to ward off evil and drive out evil in order to enable the living and ordinary people to enjoy the righteousness and courageous power of "Wengzhong". In the Han Dynasty, jade craftsmen often used leftover materials to carve the image of "Wengzhong" into a small thumb sized jade piece (i.e. Yuwengzhong) and hung it around their waist for peace. Since then, it has been a folk custom for thousands of years.

For thousands of years, folk wearing exorcism ornaments has been very common, and there are many kinds, which is the inheritance of folk psychology. However, "Yu Wengzhong" is one of the three most popular exorcism accessories in ancient times. These exorcism ornaments, after thousands of years of spread and precipitation, are full of people's good wishes to pray for disease-free, disaster free, well-being and smooth.

4.1.2) Feature

In short, the "Wengzhong" type hat is low in the front and high in the back, with only three or five knives engraved on the face. It simply outlines the eyes and mouth, without a nose. He has a triangular beard under his head, wide sleeves and hands in front of his stomach. The neck and lower waist of "Yuwengzhong" in the Han Dynasty used the method of removing the knife, so that the neck and lower waist collapsed and formed a triangular oblique plane, so that the head was more obvious, the waist had a sense of contour, and the hem of the garment was in the shape of a chicken cage, which was the style feature of "Yuwengzhong" in the Han Dynasty. The whole body was made into a straight tube after the Han Dynasty. (See Chart Figure 5 For Details)



Figure 7 Yu Wengzhong in the Han Dynasty>>
Unearthed in 1956 at the site of "Shapo Han tomb" in Xi'an, China
(length, width and thickness: 2.9 x 1.2 x 0.3cm)

Source: www.baidu.com/index.htm

Simple white jade texture, round carving, full body polishing. Wear a round crown, braid it at the back of the head and tie it to the top of the head. The facial features are rough, with deep eyes, big nose, wide mouth and beard on both sides. He stood arched in long clothes with a through hole in his waist. In terms of shape, it was made from Xinmang to the Eastern Han Dynasty.

4.1.2) Type

"Yu Wengzhong" needs to be tied with beautiful ropes for easy wearing. There are mainly two kinds of piercing methods. One is the "Badao Wengzhong" piercing method in the Han Dynasty, which is to reserve the carving path of the hole in advance in the process of design and production: the "herringbone hole" piercing method, which is from the top of the head to the chest and abdomen and is divided into two ways, with each free cuff coming out. The "Badao Wengzhong" designed in this way can be tied with a rope from the top of the head to the abdomen, and then it can be separated into two routes from both sides of the waist. The "human" shaped rope is also tied from the head down to both sides of the waist, so that the Wengzhong people can stand up when hanging. The hanging waist shows the delicacy of the design and also reflects the unique beauty. The second is the imitated "Yuwengzhong" tying method after the Han Dynasty. The post imitated "Yuwengzhong" design is relatively rough, completely lacking the exquisite and unique design of "Badao Wengzhong". When making, it is very rough and runs directly through the head of "Yuwengzhong", and the hole is straight from top to bottom, which is called through hole; There are also inverted "t" shaped holes, that is, "Yuwengzhong" is perforated from the top of the head to both sides of the waist, which shows that the design and process of the second "Yuwengzhong" making and tying method is much rougher.

It can be clearly seen from the two kinds of opening and knot methods that there is a great difference between "Badao Wengzhong" and "Yuwengzhong" in terms of design attitude and process difficulty, so it is not difficult to see that "Badao Wengzhong" has its inevitable historical track in its gradual decline.

"Badao Wengzhong" has obvious differences in the content of character design in ancient China and the Han Dynasty. During the Western Han Dynasty (202-9 B.C.), most of the sculptures were young people, and the figures were all military generals. After the Eastern Han Dynasty (A.D. 25-a.d. 220), most of the sculptures were images of the elderly, and the figures were dressed as civil servants.

From the perspective of jade carving, it reflects or illustrates the great changes in society, humanities and politics of "Badao Wengzhong" in the eastern and Western Han Dynasties.

4.2) "Badao Yuwo"

4.2.1) History

In Chinese jade culture, Yuzhu was almost concentrated in the Han Dynasty, and the vast majority appeared in the form of "Yuwo". Jade carving craftsmen carved simple lines on the long cylindrical jade material. With a few knives, powerful and free flowing, they carved a piece of jade material into a lovely fat pig, which was amazing.

"Yuwo", one of the jade burial objects, mainly refers to the jade objects held by the deceased. The ancients believed that people should not go away empty handed when they died, should hold wealth and power, and should take all they had to go to another world to continue to enjoy, so this wish was placed on the artifacts of "Yuwo". Holding something in the dead's hand is not only a wish, but also a ritual. This ritual is very ancient in China, and it has existed in the Neolithic age.

In the Neolithic period, the ancients gave the dead more animal teeth in their hands; During the Shang and Zhou dynasties, the deceased held several shell coins because the ancients believed that shells were a symbol of wealth. In the Han Dynasty, "Yuwo" had "Huang" shaped jade articles and "Chen" shaped jade articles, but the most common type was Yuzhu.

In the Han Dynasty, the dead needed to hold a pig in their hands before being buried, which was related to people's view of wealth at that time. From the primitive society, pigs were the main livestock. Especially in the Han Dynasty, pigs were an important symbol of wealth and an indispensable animal in our lives. As one of the six livestock, pigs are particularly close to humans. Let's just look at the word "家" in Chinese: 家 (home) is composed of "宀" and "豕". In <<Shuo Wen Jie Zi>>, the interpretation: "宀 is the house", "豕 is the pig", and "宀" and "豕" are combined to form the word "家 (home)". It shows that raising live pigs is a sign of settling down and living. Only when pigs are raised in the house can we have a happy home. Therefore, the pig was selected as a form to make jade, which shows the degree to which it was cherished at that time.

4.2.2) Feature

"Wo Zhu", as its name implies, is a work of art carved from a hard material in the image of a pig and placed in the hands of the deceased (the ancients called the dead). However, due to the differences in the status of the deceased, the most precious

one is the "Yuwozhu" carved in jade, which is carved in stone and crystal. The more extravagant one will also cover the middle part of the jade pig with gold foil.

" Jade carving Wozhu" not only has a clear style, but also its design should meet the practical needs of the hand, so it will be carved into a cylinder. The image is a pig crouching on the ground. The shape is that the head is lying on the ground, with a thick hip cocked. The fat and honest Abstract pig is a radial cylinder with low front and high back.

" Badao Jade carving Wozhu" is also very distinctive in technology. The carving posture is more realistic, but the details are more freehand. It only uses a few simple Yin engraved lines to outline the typical characteristics of the pig, such as the nose kiss, the back big ears, limbs and so on. At the same time, it will leave a vigorous and symmetrical "Badao technology" on the back or limbs. In this way, a few knives will shape the image of the pig in such a vivid and full " Hanbadao" artistic style, which will bring people great artistic enjoyment. Since people have no strength in their hands after death, if only the "Yuwozhu" that fits the shape of their hands is placed in their hands, it is easy for the "Yu Wozhu" to slip off during various burial ceremonies, especially those involving the removal of the remains. For this reason, " Yu Wozhu" will specially carve tiny holes in the lower part of the nose and tail. These holes can be threaded and tied to fix "Yu Wozhu" in the hands of the deceased. And these tied ropes can be represented as pig tails in a freehand way. This design concept of ingenious combination of practical functions and abstract borrowing is very rare in the performance of jade carvings in the Han Dynasty.

4.3) "Badao Yuchan"

" Hanbadao jade cicada" is also known as " Badaochan". " Badaochan" is a classic of "Hanbadao", a classic of Chinese jade carving. During the fieldwork of this study, I came into contact with a large number of Han Dynasty " Badaochan" excavated from the tombs of aristocratic princes in Xuzhou, Jiangsu Province. This researcher was shocked by the minimalist lines of " Badaochan" , and was also impressed by the aesthetic height of the jade carving craftsmen of the Han Dynasty more than 2500 years ago. This piece by piece represents the fine art of China's excellent traditional culture, reflecting the era dimension of China's Han Dynasty's economic, social and cultural. The reason why the "eight sword cicada", which is rich

in Chinese cultural traditions and artistic wisdom, can get concentrated artistic rendering and creation with the insect "cicada" as the expression subject is mainly because " cicada" is a decorative symbol that Chinese ancestors attach great importance to, and it contains the meaning of rebirth and noble character. " Jade cicada" has been found in various periods of ancient China. From the perspective of category and aesthetic form, it has a complete set of characteristics. From the development of "jade cicada" after the Han Dynasty, "Badaochan" is an important turning point and model. After the Han Dynasty, all dynasties imitated "Badaochan". However, no matter in which period, the shape of "jade cicada" cannot surpass the art of " Badaochan" . The uniqueness of " Badaochan" lies in its highly concentrated abstraction and innovation. This concise expression, from the perspective of artistic ontology, has completed the transition from the "imitation" of natural realism to the "reproduction" of abstract objects. Throughout the Qin and Han Dynasties, all kinds of works of art and handicrafts are characterized by complex technology and time regardless of cost, while the minimalist abstract style of " Badaochan" is extremely rare, fresh and elegant, handsome and charming, surpassing the times. (see Figure 6 for details)

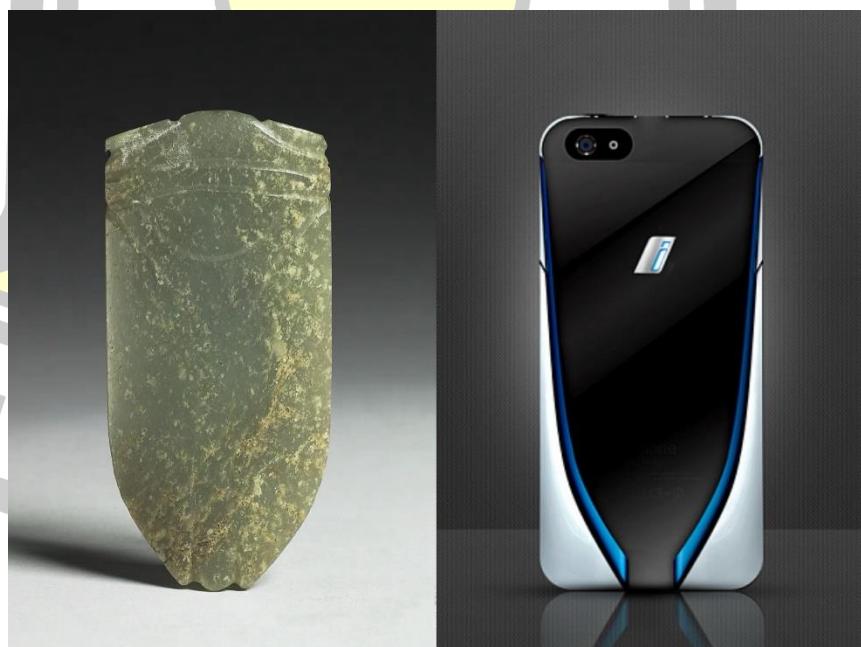


Figure 8 Comparison of "Badaochan" and contemporary art design application>>

Source: www.baidu.com/index.htm

The visual isomorphism of the two has spanned nearly 5000 years, using the image of objects to express the beauty and co-existence of two fields of a planet.

4.3.1) History

Throughout the history of Chinese jade carving, there were generations of techniques and expressions before the emergence of the "Hanbadao" art. In the Shang Dynasty (about 1609 BC -1046 BC), the lines carved were mostly straight lines, smooth and neat, and the patterns were simple, mainly Yin line carving and relief carving; In the Zhou Dynasty (1046-771 B.C.), the lines were curved, becoming more and more complicated, and the patterns were scattered at different levels. Many of them were engraved with Yin lines or bas relief, and the skills became more and more exquisite; In the Han Dynasty (202 B.C. -220 A.D.), due to the strength of the country and the stability of imperial power, jade ware began to be regarded as a symbol of imperial power, and jade carving was also accepted as an official work, which promoted the jade carving art to enter the era of full craftsmanship, laid the foundation for the jade carving craft to inherit the status of "ancestor" from the Han Dynasty, and created the first peak of the "era of imperial jade" in feudal society.

So, in the Han Dynasty, under such a humanistic environment, in the process of people using delicate and tough jade to carve into exquisite works of art, there was a unique and elegant jade carving style, namely "Hanbadao" art. The researcher firmly believes that "Hanbadao" art must have been created by accidental history in this special period of the Han Dynasty. This kind of thick and vigorous jade carving art style can be so dazzling, which also shows how successful the embodiment and attempt of Chinese unique humanistic spirit and romantic feelings in jade carving art are.

The expression form of "Hanbadao" art seems to be "out of place" in comparison with the mainstream art culture that China has always advocated as "exquisite and unmatched". This simple and general craft style has extremely collided with the old red tape and luxury in the Qin and Han Dynasties. People's interpretation and understanding of this "beauty" caused by this simple art conflict have been full of curiosity and controversy until now. Therefore, when comparing the abstract simplicity of "Hanbadao" art with other jade carving arts, it is not difficult to find that it has its own characteristics and has nothing to do with it. This is just like Chinese meticulous painting and freehand brushwork, which are meticulous and highly generalized. It is difficult to judge the level of art through different artistic styles. The art of Da Dao Zhi Jian's "Hanbadao" is equally precise in technology, as well as

excellent in workmanship. It's simple and generous. With a few knives, jade can be injected with life and come alive. That's why it can continue to shine for thousands of years after the Han Dynasty.

4.3.2) Characteristics

The form of "Hanbadao" art usually uses simple straight lines to show its morphological characteristics in an abstract way. Its characteristics are that each line is straight and powerful, like cutting out with a knife. A few knives can inject full vitality into the "jade cicada". In fact, "Hanbadao" art is not carved with a knife, but ground with a water mound.

"Hanbadao" art is one of the representative works in the history of Chinese jade, and "Badaochan" is the representative of "Hanbadao" art. Therefore, "Badaochan" has a high level of craftsmanship and artistic value.

"Badaochan" is mostly carved from Hotan white jade and sapphire. The material selection is exquisite, and the jade color is white. The shape is simple and vigorous, the patterns are concise and concise, the process is rough and straightforward, and the blade is peak.

"Badaochan" completely broke away from the traditional aesthetic view and sought to express strong feelings in spontaneous, individual and abstract forms, which is unique in the history of Chinese art.

4.3.3) Type

"Badaochan" can be divided into three types according to different usage scenarios and different cultural connotations:

The first kind of "cicada wearing": it is a jade cicada used as a decoration, with a knot hole on the top. From the ancient Neolithic period to today, Chinese people have hung and worn them. The "cicada wearing" has eyes on the top, which is convenient for wearing. Its main function is to ward off evil spirits, or it has the symbol of auspiciousness. For example, in today's northern provinces of China, there are still a large number of men who like to wear a jade cicada on their waist, which is homonymous for "Chan" in Chinese.

The second kind of "Guanchan": it is a kind of Hat Ornament with perforating holes at the top and bottom. It is mainly used for men. It is used by ancient dignitaries to decorate the crown, and it is also a symbol of power and status. "Guanchan" has been handed down from the Han Dynasty to the late Qing Dynasty (202 B.C. -1840 A.D.).

The third kind of "Hanchan": in ancient times, "Yuchan" was placed in the mouth of the deceased for burial. The knife work was more concise and there was no knot hole. The function is to suppress the tongue to ward off evil spirits and bless. Because "Yuhan" is in the shape of a cicada, it uses "the cicada's spring birth and autumn death, and repeated" as a metaphor for the cycle of life to give the dead a specific meaning, which means that after death, people can "cast off the cicada in the turbid dirt, float outside the dust, and become immortals".

Of the above three, the first two are for the living, and the third one is for the dead. Therefore, there is an old saying in China that "life is admiration and death is honor".

2.2 The historical causes of the art of "Hanbadao"

General Situation

The Han Dynasty (202 B.C. -220 A.D.) was the first unified dynasty in China after the Qin Dynasty. It can be divided into two periods: the Western Han Dynasty and the Eastern Han Dynasty. The thirteen emperors of the Western Han Dynasty lasted 210 years; The fourteen emperors of the Eastern Han Dynasty lasted 195 years. During the peasant uprising at the end of the Qin Dynasty, Liu Bang participated in the peasant uprising to overthrow the Qin Dynasty. After the fall of the Qin Dynasty, Liu Bang was named "king of Han" by Xiang Yu, and his capital was "Nan Zheng". He occupied the land of Ba, Shu and Hanzhong, and took "Han" as the national title. Then Liu Bang defeated Xiang Yu in the struggle between Chu and Han, and proclaimed himself Emperor in 202 ads, establishing a dynasty, but the national title "Han" still followed. Liu Bang, Emperor Gao Di of the Han Dynasty, established Chang'an as the capital of the Western Han Dynasty (202 B.C. -9 A.D.), also known as the former Han Dynasty (later historians did not recognize the legitimacy of Xinmang and Xuan Han, so they generally incorporated them into the history of the Han

Dynasty); Liu Xiu, Emperor Guang Wu of the Han Dynasty, established the Eastern Han Dynasty (A.D. 25-a.d. 220) with Luoyang as its capital, also known as the later Han Dynasty, the former and latter Han Dynasties are also known as the eastern and Western Han Dynasties, and the western and Eastern Han Dynasties are collectively known as the two Han dynasties, namely the Han Dynasty. During the Three Kingdoms period, the regime established by Liu Bei, the imperial clan of the Han Dynasty, was still known as "Han" and was historically known as "Shu Han", "Jihan" and "Xi Shu".

The rulers of the early Han Dynasty adopted the " Huang Lao technique" to recuperate and recuperate, resulting in the " rule of culture and scenery" . After Emperor Wu of the Han Dynasty ascended the throne, he strengthened the centralization of power internally, promoted the " order of pushing for grace" , "deposed a hundred schools of thought and respected Confucianism alone"; Attacking the Huns to the north, Zhang Qian was sent to the western regions to open up the silk road. In the late years of Emperor Wu of the Han Dynasty, the national strength declined and flourished again after the "rejuvenation of Zhao Xuan". At this time, the Western Han Dynasty set up the "western regions capital guard", bringing the western regions into its territory. In the late Western Han Dynasty, relatives were involved in politics and social contradictions were numerous. In A.D. 8, Wang Mang, a relative of the Western Han Dynasty, abolished the Han people and children and established the new Mang. The Western Han Dynasty perished. At the end of Xinmang, the " red eyebrow uprising" broke out in the green forest. Liu Xiu, the patriarchal clan of the Han Dynasty, rebuilt the Han Dynasty and made Luoyang its capital, known as the Eastern Han Dynasty in history. After Liu Xiu unified the world, he stopped his troops to support the people, and "Guang Wu resurgence" appeared; The two emperors of the Ming Dynasty were light corvee and light taxes, nurtured the people and strengthened the country, and created the " rule of the Ming Dynasty" ; After emperor Hanhe succeeded to the throne, he attacked the Xiongnu, sent banchao to manage the western regions, and expanded the "Silk Road", which made the national power of the Eastern Han Dynasty tend to be prosperous. In the late Eastern Han Dynasty, the disputes between Qi and officials were repeated, resulting in two disasters of Party imprisonment. After the " yellow turban uprising" broke out, the Han Dynasty declined. In 220, Cao Pi usurped the Han Dynasty and the Han Dynasty perished.

2) History

The Han Dynasty, the longest lasting feudal dynasty in China, is the most powerful era in the history of Chinese feudalism, and it is also the decisive period for the formation of the Chinese nation. It created a brilliant civilization and gave birth to a great nation. Together with the later Tang Dynasty, it is called "strong Han and prosperous Tang". The Han Empire, the Roman Empire and the Mauryan Dynasty in India were the most advanced civilizations in the world at that time. The social and political system established during the Han Dynasty lasted until the 20th century. Up to now, the Chinese still call themselves "Han people", and the Zhong Yuan tribal group, which is dominated by the Chinese, has gradually been collectively referred to as "Han people", its writing system is also called "Chinese characters", and its language system is called "Chinese".

The Han Dynasty is the second unified dynasty in Chinese history. It has a long history and far-reaching influence, and is considered to be one of the most important dynasties in Chinese history. During its reign, the Han Dynasty showed great strength in politics, territory, land, economy and population. These factors combined to make the Han Dynasty occupy an important position in Chinese history. The Han Dynasty not only made achievements in politics and economy, but also made remarkable achievements in culture and education. It is known as the "golden age".

The glory of the Han Dynasty not only played an important role in Chinese history, but also had a far-reaching impact on world history. The Han Dynasty witnessed the second most prosperous period in Chinese history, such as "the rule of literary scene", "the rule of Han Wu" and "the rule of Ming Dynasty". These historical, social and cultural achievements had a far-reaching impact on later generations, and also laid a solid historical cause for the germination and development of "Hanbadao" art.

The so-called "prosperous era" in history refers to the period when the country moved from chaos to rule and maintained prosperity for a long time. These "prosperous times" also have common characteristics: national unity, economic prosperity, political stability, long-term social security, strong national strength, cultural prosperity, etc. On the one hand, these "prosperous times" established the basic connotation of the traditional Chinese concept of "prosperous times", on the

other hand, they failed to avoid the end of "prosperity and decline", which left endless topics and thoughts.

2.1) The main reasons why the Han Dynasty was able to rule in a prosperous era for many times are as follows:

2.1.1) Learn lessons from the previous dynasty: the rulers of the Han Dynasty learned lessons from the death of the Qin Dynasty due to tyranny, so they adopted the policy of recuperation in the early stage to reduce the burden of the people and rest with the people in order to restore and develop the economy.

2.1.2) Governing by doing nothing: in the early Han Dynasty, the idea of "governing by doing nothing" was implemented, which promoted economic recovery by reducing government intervention and allowing people to develop freely.

2.1.3) Light corvee and low tax: the rulers of the Han Dynasty implemented the policy of "light corvee and low tax", which reduced the tax burden of the people and made the people have more resources for production and life.

2.1.4) Development of production: the rulers of the Han Dynasty paid attention to the development of agriculture, promoted agricultural production and improved people's living standards through the promotion of agricultural technology, the implementation of the "equal field system" and other measures.

2.1.5) Cultural unification: the Han Dynasty implemented the policy of "deposing a hundred schools of thought and respecting Confucianism alone", achieving ideological unification, which played a positive role in social stability and cultural prosperity.

2.1.6) Military expansion: during the period of Emperor Wu of the Han Dynasty, the Han Dynasty maintained the stability of the border and expanded the influence and international status of the Han Dynasty through military actions such as attacking the Huns in the north.

2.1.7) Social reform: through the reform of the administrative system, we have strengthened the control and management of the country, maintained the unity of the country and social stability, and carried out a series of social reforms, including pacifying the people, eliminating the powerful and powerful, and solving the problem of refugees, which have eliminated social barriers and strengthened agricultural production.

2.1.8) The imperial examination system: the Han Dynasty implemented the imperial examination system to select talents, increased social mobility, and made the society fairer and more stable.

2.1.9) National unity and national unity: the Han Dynasty was able to achieve national integration and national unity after a long period of division, which was an important basis for its long-term prosperity.

2.1.10) Inherit and carry forward traditional culture: the Han Dynasty changed with each passing day in culture and technology, forming a unique Chinese culture and Chinese character writing system, which had a far-reaching impact on future generations.

2.1.11) Actively develop foreign relations: the Han Dynasty through the "Silk Road" and other diplomatic means, with the civilization of other countries and regions Extensive exchanges have promoted their own economic development and cultural dissemination.

2.1.12) The rulers of the Han Dynasty attached great importance to culture and education, were good at employing people, and Encourage the subjects to put forward their opinions and suggestions.

2.1.13) Rectify the administration of officials and promote frugality: by rectifying the administration of officials, oppose extravagance and waste, advocate frugality, so as to reduce less social injustice and inequality.

To sum up, the rise and development of the Han Dynasty was the result of the joint action of many factors, including the comprehensive effect of politics, economy, culture and society.

2.2) Due to the comprehensive resonance of the above historical conditions, during the 405 years of enjoying the country in the Han Dynasty, six famous prosperous periods were created:

2.2.1) "Wen Jing Zhi Zhi" (176 BC-41 BC): it was jointly initiated by Emperor Wen of the Han Dynasty Liu Heng and Emperor Jing of the Han Dynasty Liu Qi, father and son. During this period, the policies of "light corvee and low taxes" and "rest with the people" were adopted, and the social economy was restored and developed, resulting in a stable and prosperous scene that has not been seen for many years.

2.2.2) "Hanwu flourishing age" (141-87 B.C.): During the reign of Liu Che, Emperor Wu of the Han Dynasty, the territory of the country was greatly expanded and connected to the western regions for the first time, opening up the "Silk Road", making the Han Dynasty the No. 1 overlord in Asia and the No. 1 empire in the world.

2.2.3) "The Reign of Zhao Xuan" (87-48 BC): also known as "the resurgence of Xiao Xuan". In the late years of Emperor Wu of the Han Dynasty, although there were some problems in the country, Emperor Xuan of the Han Dynasty Liu Xun solved the threat posed by the Xiong Nu to the Han Dynasty through reform and development, and the country entered a period of prosperity again.

2.2.4) "Guang Wu resurgence" (A.D. 25-a.d. 57): during the reign of Liu Xi, Emperor Guang Wu of the Eastern Han Dynasty, the founding emperor of the Eastern Han Dynasty, he took a series of measures to develop the economy, ease the social crisis, and make the Eastern Han Dynasty reach its peak.

2.2.5) "The Rule Of Ming Dynasty And Zhang Dynasty" (57-88 A.D.): jointly initiated by Emperor Ming and Emperor Zhang of the Eastern Han Dynasty, it inherited the policies of Emperor Guang Wu of the Han Dynasty, achieved economic development, social stability, and reached the peak of national strength in the Eastern Han Dynasty.

2.2.6) "The Rise Of Yong Yuan" (89-105 A.D.): it was a prosperous era created by Liu Zhao, the emperor of the Han Dynasty in the Eastern Han Dynasty. After the extermination of the relatives of the Dou family, Liu Zhao worked hard to promote the prosperity of the national power of the Han Dynasty, realizing "Liyuan Ning Kang, the harmony of the nations", which is known as "the rise of Yong Yuan". During this period, the population reached the peak of the Han Dynasty, reaching 53.25 million. In addition, it created the first largest Dynasty in Chinese history in terms of territory and Diplomacy: during the Yong Yuan period, Dou Xian defeated the Huns, ban Chao defeated the kusana Empire, pacified the western regions, and subjugated more than 50 countries in the western regions to the Eastern Han Dynasty. Even countries such as "Tiaozhi" and "pai'an" (the Parthian Empire), which were 40000 miles away from the capital Luoyang, were translated to pay tribute; Then Gan Ying sent an envoy to the "Roman Empire" to the east coast of the Mediterranean, which was unprecedented. So far away countries such as "Munch" (Macedonia) and "Dole" (tyre) all came to surrender, sent envoys to attach and pay tribute to the objects, and realized the first documented direct communication between Europe and China.

At this time, there were more than 180 tributary countries in the world, which was also the first time in Chinese history that "all nations came to Korea" in a real sense.

At this time, the Eastern Han Dynasty could be called the world overlord.

These periods, known as the six prosperous periods of the Han Dynasty by later generations, had a far-reaching impact on the development of the Han Dynasty and even Chinese history.

3) Politics

3.1) Central government system

"The Han Dynasty inherited the Qin system" and implemented the system of three officials and nine ministers in the official system. The prime minister, Tai Wei, and the censor doctor were called three officials. The prime minister was in charge of administration and was the head of civil service; Tai Wei is in charge of military affairs and is the head of military attached; The censor was in charge of supervision and assisted the prime minister in charge of political affairs. In the Han Dynasty, there was an unwritten rule that you must be a censor doctor before you can be a prime minister. Under the censor doctor, there was also the censor Zhong Cheng, who was in charge of the affairs of the palace. [citation 1] although the Tai Wei was equal to the prime minister, he did not know anything about politics except military affairs. Jiu Qing was Tai Chang (in charge of sacrificing ghosts and gods), Guang Luxun (in charge of the gate room), Weiwei (in charge of the guard), Tai Pu (in charge of the chariot and horse), Ting Wei (in charge of the law), Da Honglu (in charge of the protocol), Zong Zheng (in charge of the Royal genealogy), Da Sinong (in charge of the national economy), and Shao Fu (in charge of the Royal Finance). [citation 1] in the period of Emperor Wu of the Han Dynasty, in order to consolidate the imperial power, the imperial power began to expand greatly, and the position of the Shang Shu decree was greatly elevated. Emperor Wu of the Han Dynasty served his important ministers, such as Yan'an, Zhu Fuyan, and Zhu Maichen, as Lang Zhongzhong, and discussed military and state affairs with the order of the Minister of state, forming the Chinese Court (also known as the inner court). San Gong Jiu Qing, formerly headed by the prime minister, formed the foreign court. [citation 2] in the Eastern Han Dynasty, the three officials were Da Sima, Da situ and Da Sikong. After the provincial chief Sima, he also set up the Tai Wei, situ and Sikong as three gongs. When Emperor Xian of the Han Dynasty set up the great Sima, which was above the San Gong.

3.2) Official Selection System

The system of selecting officials in the Han Dynasty was the examination system, which was mainly based on local recommendation and supplemented by examination. Examination and recommendation were complementary. After recommendation, it needs to be reviewed by examination; Only those who pass the review can be employed according to their abilities. Whether it is to select the virtuous and upright, or to select Xiaolian and maocai at the age of (it was called scholar in the Western Han Dynasty, and changed to maocai in the Eastern Han Dynasty to avoid the name of Emperor Wu), it must pass the central reexamination. Imperial College was set up during Emperor Wu's time, which was the first public school in ancient China, specialized in cultivating talents and scholars. [citation 3] in the Eastern Han Dynasty, in order to correct the abuse of supervisors and recommenders, they began to pay attention to the examination, forming a system of selecting talents by combining the examination with the examination, and the composition of the examination increased day by day. Strengthening the examination on the basis of recommendation is a new trend in the development of the examination system in the Han Dynasty. The basic characteristics of the examination system in the two Han Dynasties are that recommendation is the main part, supplemented by examination.

4) Economic

4.1) Population

At the end of the Qin Dynasty and the beginning of the Han Dynasty, the population declined sharply due to the long-term war. When the Western Han Dynasty was founded, the population was only 13million [citation 4]. After the rehabilitation in the early Han Dynasty, the national population was about 36million in the first year of Yuan Guang (134 BC) of Emperor Wu of the Han Dynasty. In the later period of Emperor Wu of the Han Dynasty, the household registration declined sharply due to heavy corvee. As for the "household registration halved" in the *<Shi Ji>*, it was due to the population being unable to bear the burden of tax evasion, which led to the false population registration [citation 5]. Emperor Zhao of the Han Dynasty and Emperor Xuan of the Han Dynasty stopped their troops to support the people. By the end of Emperor Xuan (49 BC), the population had reached about 50million [Yin 4]. In the second year of the first year of the with 59594978 people and 8270536 hectares of reclaimed land, it is the largest in the two Han Dynasties. [citation 6] considering the hidden households and foreigners not included in the statistics, scholars believe that

the population at the end of the Western Han Dynasty should be nearly 60million. [citation 7]

Because the agricultural development in the early history of China was concentrated in the Yellow River Basin, the population density distribution in the Western Han Dynasty was extremely uneven. With the Huai He River and Qin Ling Mountains as the boundary, the population of the north is about 80%, and that of the south is less than 20%. The five prefectures of Si, Yu, Ji, Yan, Qing and Xu with a population of more than 5million are located in the middle and lower reaches of the Yellow River, accounting for 55% of the total population of the country. The population density around Chang'an, the capital, is about 1000 people per square kilometer [yin8]. The four prefectures with a population of less than 2million are Jiao Tong, Liang Liang, Bing He and Shuo Fang. The main population of Yangzhou, Jing Zhou and Yizhou are distributed in Chengdu Plain, Nanyang Basin, Tai Hu Plain and Ning Shao plain.

The outbreak of the Greenwood uprising at the end of Xinmang led to a sharp decline in population [9], and the population began to recover after the establishment of the Eastern Han Dynasty. In the second year of the Zhong Yuan era of Emperor Guang Wu (A.D. 57), there were 4279634 households and 21007820 people in China; In the 18th year of emperor Yongping of the Han and Ming Dynasties (AD 75), there were 5860573 households with a population of 34125021; In the second year of emperor Zhang He of the Han Dynasty (AD 88), there were 7456784 households with a population of 43356367; In the first year of Yuan Xing (A.D. 105) of emperor Han He, there were 9237112 households with 53256229 mouths, and the area of cultivated land reached 7320170, which was the largest in the Eastern Han Dynasty. [citation 10] to the third year of Yong Shou of emperor Huan of the Han Dynasty (AD 157), there were 10677960 households and 56476856 people across the country, which was the peak population according to official statistics. [citation 11] However, ancient and modern scholars considered that a large number of adherents, clans, guests, tribes, slaves and other people who were occupied or sheltered by powerful landlords at that time, as well as Xiong Nu, Qiang, Di and other people who moved to the Han region were not included in the household registration statistics [citation 12], so they believed that the peak population of the Eastern Han Dynasty reached 65million [citation 7] [citation 13].

The population distribution in the Eastern Han Dynasty changed again. In order to avoid the war, the population of the Central Plains migrated to the Yangtze River Basin, and the population of the South rose to 40% of the country. Henan, Jing Zhou, Yangzi and Yizhou have more than 5million people. The population of Jingyi and Yangzhou doubled, and the population of Yangzhou also increased by a quarter. While the population of the South increased, the population of most counties and countries in the North decreased. After the Warlord's scuffle in the late Eastern Han Dynasty, there were only 22.24 million to 23.61 million people in the early Three Kingdoms period, only 40% of the peak population in the Eastern Han Dynasty. [cit. 7] [cit. 14] in addition, the bamboo slips unearthed from the Heposuo site in Jin Ning, Yunnan Province, also contain descriptions of "Dian state", "Dian Prime Minister", "Dian Cheng" and "Dian court", indicating that the Han Dynasty established officials equivalent to Dian to govern Dian state. There are many household editions in the bamboo slips, which indicates that the Han Dynasty has implemented the household registration system of household registration in Yizhou county. [citation 15]

4.2) Agriculture

In the Han Dynasty, agricultural technology was greatly improved, and new irrigation tools such as water drainage appeared in the early Eastern Han Dynasty. The ownership of land in the Han Dynasty was the same as that in the Qin Dynasty. Land was privately owned and freely traded. The landowner shall pay the state land tax at the rate of 1/15 or 1/30 of the yield per mu. Population tax is divided into calculation tax and mouth tax. Tax calculation is based on Ding tax. Men and women aged 15 to 56 pay 120 yuan per year. The oral tax is the children's tax, and children aged 7 to 14 pay 20 yuan each year. During the Wenjing period, under the suggestion of Chao Cuo, the policy of "valuing millet" was changed, and the national grain reserves further increased, and the economy developed.

During the period of emperor yuan of the Han Dynasty, land concentration became increasingly serious, a large number of self-employed farmers went bankrupt and became tenant farmers, and the power of powerful manors became increasingly powerful. In the late Eastern Han Dynasty, this phenomenon was even more serious. During the Han Dynasty, cattle farming with iron farming tools was the most important production tool, and the most important plowing method was the two cattle

raising poles [Yin 16]. Some new farming methods, such as the substitution method and the district method, have been born one after another [Yin 17]. The state pays attention to the construction of water conservancy, especially in Guanzhong area. Famous canals include Cheng Guo canal, Liu Fu canal and Bai Qu canal. During the Eastern Han Dynasty, water conservancy tools such as overturning and thirsty Wu appeared [Yin 18], which increased agricultural production efficiency [Yin 17]. During the reign of emperor Cheng of the Han Dynasty, there was the book of Pan Sheng, which summarized the experience of agricultural production and operation technology in the Yellow River Basin. It recorded the methods of searching and farming in the field, and comprehensively recorded the selection of sowing date, seed treatment and operation technology. Although this book has long been lost, many relevant historical materials have been preserved in the Qi Min Yao Shu written by Jia Sixie of the Northern Wei Dynasty. The book of Pan Sheng played a positive role in agricultural production in the Han Dynasty and later.

4.3) Business

The development of commodity economy in ancient China reached a peak in the Western Han Dynasty. [Yin 19] the early Western Han Dynasty pursued the policy of emphasizing agriculture and restraining commerce, and the status of businessmen was low. During the period of Emperor Wen, under the policy of valuing millet, merchants competed for titles, expanded trade fields, promoted the rapid development of the national economy, and improved their status. [citation 21] the country is centered on commercial developed metropolises, forming several economic regions. These metropolises are distributed on the main traffic lines. Chang'an, the capital, has a population of 240000. There are nine cities in the East and West, which are prosperous and prosperous. Luoyang, Handan, Linzi, Wan Zhou and Chengdu are known as the "five capitals". Ji in the North (now Beijing), Wu in the Yangtze River Delta (now Suzhou, Jiangsu), and Pan Yu in the Pearl River Delta (now Guangzhou, Guangdong) are also important business centers. In the Eastern Han Dynasty, Luoyang replaced Chang'an as the largest commercial city. On the main traffic lines, there are posts passing through lop, cars and horses passing by, and there are endless exchanges. The southern region mainly relies on waterway transportation. At that time, the shipbuilding technology was very advanced, and it was possible to build large ships with dozens of cars and multi-storey building ships. [citation 19]

At that time, there were many business categories, and usury also became an important industry, known as "Ziqianjia". The market is rich in commodities, ranging from food and cloth to livestock, wood, copper and iron. Slaves were also sold in the market as commodities. In addition to the fixed market, market trade is an important form of rural trade. [citation 19]

After the middle of the Western Han Dynasty, foreign trade gradually developed, and the "Silk Road" from the Hexi corridor to Central Asia, West Asia and Europe was established, mainly exporting silk fabrics, importing mink and other wool fabrics, spices, jewelry, etc. Pan Yu has become an important foreign trade port, and the "maritime Silk Road" has begun to take shape. In the ninth year of the reign of emperor Huan of the Han Dynasty (AD 166), the merchants of the great Qin Dynasty came to the border of Da Ri Nan Jun (now Guang Zhi, Vietnam) to pay tribute to special products in the name of King Anton of the great Qin Dynasty. In the Eastern Han Dynasty, the circulation of money was less than that in the Western Han Dynasty, especially the large reduction of gold. People often used silk and grain for trade, and the color of natural economy was stronger than that in the Western Han Dynasty. [citation 19]

4.4) Handicraft Industry

4.4.1) Porcelain

The Han Dynasty is an important turning point in the history of Chinese ceramics, and it is also the earliest time when China invented porcelain firing. The shape of the ceramics in the Han Dynasty was thick and full. Many of the shapes imitated those of the bronze age. The surface of the ceramics was widely glazed and fired into medium temperature porcelain at 950 – 1000°C.

4.4.2) Smelt Iron

The Han Dynasty is a very critical period in the history of iron and steel smelting in China, and it is also the peak period of the development of metallurgical technology in ancient China. By the Han Dynasty, the production scale and production tools of the iron smelting industry had been significantly improved and updated, and the production efficiency had also been greatly improved. At the same time, a series of major achievements had been made in iron making technology and iron and steel technology. It not only invented the high-temperature furnace, but also mastered the use of solid fuel, making the iron smelting process more environmentally friendly and efficient.

In the early Han Dynasty, the "hundred steel making" technology and cast-iron decarburization technology rose, and in the middle of the Han Dynasty, the "steel frying" technology appeared one after another, which was another major breakthrough in the history of iron and steel smelting technology in ancient China after pig iron casting. In addition, the use of revolutionary inventions such as ball mill cast iron, "water drainage" equipment and blower equipment all promoted the outbreak of the steel industry in the Han Dynasty. It was precisely because of this high-level smelting technology that the quality of military equipment at that time was greatly improved, and the development of economy, society and other fields was essentially improved. Therefore, the iron smelting technology in the Han Dynasty was a unique social phenomenon, which reflected the characteristics of economy, politics, military, culture and other aspects at that time. It can be seen that it was essentially a "power with iron".

4.4.3) Textile Industry

The textile industry in the Han Dynasty was also a peak in Chinese history. In the Han Dynasty, China had many kinds of textiles with silk, Pueraria, hemp, wool and other raw materials. Taking silk fabrics as an example, there were many kinds of silk fabrics in the Han Dynasty, including plain weave yarn, silk and silk; There are also Sutra and Hualuo of twisted warp tissue; There are also colorful Qi and brocade with twill weave. The development of textile industry in Han Dynasty also achieved another peak of Chinese clothing culture: "Hanfu". So clothing is not only a warm and cold proof object, but also a "spiritual armor" for self-awakening after human beings enter a civilized society.

It can be seen that the prosperity of the traditional textile industry is inseparable from the economic and cultural prosperity of the feudal dynasty; It is because of the development of economy that people are qualified to pursue the beauty of dressing; It is also because of the prosperity of culture that people can combine costumes of different colors and patterns with traditional culture, so that textiles can record history in another form.

4.4.4) Jade Carving Industry

The Han Dynasty is a golden age in Chinese history, and it is also a period of prosperity and development in the history of Chinese jade. Jade culture is booming, and the jade carving industry is booming.

The progress of jade carving technology is always reflected in the innovation of tools to the greatest extent. The application of iron in the Han Dynasty is another

tool change for the jade carving industry. Although the use of bronze tools in the Shang and Zhou Dynasties was a major tool innovation compared with prehistoric times, and the emergence of various jade carving varieties was also the result of tool innovation, because the hardness of copper tools was not very high, cutting and grinding jade would also quickly wear the tool itself, which to some extent affected the fine processing and deep collision of jade, and also increased the consumption of cost. Although many processes, such as the movable chain, the movable ring, and the carving of jade dishes, have been invented, they are obviously very difficult to process and cannot be popularized and developed. It can be seen that the soft and hard tools still affect the production of jade. The Han Dynasty jade can achieve such high artistic achievements, and the jade carving industry can develop so prosperously, which is closely related to the use of iron tools.

The Western Han Dynasty continued the characteristics of the Spring and Autumn period and the Warring States period, with little change. In the Eastern Han Dynasty, the tradition of jade ware in the Western Han Dynasty changed slightly, adding a strong decorative color, while the upright and vigorous work of the Western Han Dynasty has been difficult to reproduce. At this time, the jade wares engraved with Gangmao and Yanmao appeared. Chinese jades are rich in variety, numerous in quantity and exquisite in processing technology. According to their different social functions and uses, they can be divided into four categories: Ritual jade, burial jade, decorative jade and Chensheyu. In the Han Dynasty, the number of ritual jades decreased, while the number of decorative jade and burial jade increased greatly, and jade utensils also developed greatly. Among them, the burial jade and display jade can best reflect the characteristics and carving technology level of Han Dynasty jade. The world-famous gold thread jade dress is the so-called burial jade, while the display jade can better reflect the craft level of Chinese jade. For example, it was unearthed at the site of the <<Tombs of the King of Chu at Lion Hill>> in Xuzhou, Jiangsu Province (See Chart Figure 8 For Details) unearthed in the tomb of the King of Chu at Lion Hill in Xuzhou City, Jiangsu Province and extant in Xuzhou Museum is a typical three-dimensional carved display jade. The dignified and atmospheric shape of the jade leopard embodies the bold and unconstrained artistic style of the Han Dynasty. Jade carving techniques in the Han Dynasty became more and more diverse. The "hidden" and "hollow out" techniques were very skilled and common, and the "high relief" and "round carving" techniques were also widely used. The combination of thick and thin

lines is the characteristic of jade carving in the Han Dynasty. The transformation from Yin line carving to "hairspring carving" is an important symbol of jade carving in the Han Dynasty. "Hanbadao" is also famous for its concise carving style, especially the "Hanbadao" art represented by "Badao Wengzhong", "Badaochan" and "Badao Wozhu", which has become a major feature of jade carving in the Han Dynasty.

The jade of the Han Dynasty is also a peak in the history of Chinese jade manufacturing. On the one hand, it has a special aura of the times. The combination of Confucian culture and jade created an imaginary space for jade manufacturing; On the other hand, due to the triumphant return of the expedition in the western regions, the reserve of a large number of high-quality carving materials has been brought back, and the maturity of iron making technology has promoted the upgrading of jade processing means. The strength of the country has also promoted the employment development and innovation of jade. For various reasons, it has formed a technological model of jade in the Han Dynasty, which has also promoted the pursuit and imitation of jade in the Han Dynasty by the folk collection in the past dynasties.



Figure 9 Western Han Dynasty · Leopard Stone Town>>
Unearthed in the "lion mountain tomb site of the king of Chu" in Xuzhou, Jiangsu
Province, China/now stored in the Xuzhou Museum

(length, width and height: 23.5 x 13 x 14.5cm)

Source: www.baidu.com/index.htm

4.4.5) Other

The Han Dynasty also invented distillation method, hydraulic mill, reciprocating piston bellows for metallurgy, wheelbarrow, waterwheel, suspension bridge, compass and shipbuilding which appeared in the late Han Dynasty. Waterproof compartments, multiple masts and stern rudders have been adopted. Salt boiling technology has also been improved. At the same time, the Han Dynasty also invented distilled wine technology, which greatly improved the level of wine making in China.

5) Military Affairs

5.1) Military Establishment

The military establishment in the Han Dynasty was composed of Wuchang, Shi Chang, Dubo, Bai Ren Jiang, Ya Men Jiang, Qidu, Buqu Du, Sima (military SIMA), Du Wei (Qi Duwei), Xiaowei (but the five schools almost became noble military positions, Pian Wen), Zhong Lang generals (five officials, left, right, Huben Zhong Lang generals were similar to the five schools), general PI, Pian generals, miscellaneous generals (general PI and partisan generals were at the end of miscellaneous generals, which were different from the two character generals), four towns Front, rear, left and right generals, four expedition generals (East, West, North and South), general Wei, cavalry generals, Hussars generals, and senior general.

5.2) Conscription System

The conscription system was implemented in the early Han Dynasty. Men served for two years from the age of 23 to 56. He defended the capital for one year and was named zheng Zu; In another year, garrison the border counties, called garrison soldiers. The soldiers were divided into two groups. One was the southern army, guarding the palace city; The other is the northern army, which defends other parts of the capital.

6) Jade Road

6.1) The beautiful jade country "Western Regions"

In the early western regions, it refers to the area from Yumenguan in the east to Congling in the west, and later refers to Xinjiang and the area to the west of Congling. In the early Western Han Dynasty, all the ministers of the western regions belonged to the Xiong Nu [Yin 22]. In the period of Emperor Wu of the Han Dynasty, Zhang Qian was sent to the "Kingdom of Da Yue" in the third year of Jian Yuan (138 BC) to jointly attack the Xiong Nu [Yin 22]. Zhang Qian was once detained by the Xiong Nu on the road. After more than ten years, he escaped and came to the "Da Yue kingdom" through the "Dawan kingdom", but he failed to get a reply to attack the Xiong Nu [citation 22]. Later, Zhang Qian returned to the East and was detained by the Huns again. It was not until the third year of Yuan Shuo (126 BC) that he returned to Chang'an. In the fourth year of Yuan Shou (119 BC), Emperor Wu of the Han Dynasty sent him to the western regions for the second time to attack the Huns around the "Wu sun state". Although Zhang Qian failed to persuade the "Wu sun state" to attack the Xiong Nu, Zhang Qian and his envoys visited Dawan and other countries, and later returned to Chang'an accompanied by envoys from various countries. Since then, the Han Dynasty and the Xiong Nu repeatedly competed for [Yin 22] in the western regions. In the sixth year of Yuan Feng (105 B.C.), Emperor Wu of the Han Dynasty made peace with the Wusun kingdom as "Princess Xijun". After the death of "Princess Xijun", the Han Dynasty continued to marry as "Princess Jie You" in the fourth year of Tai Chu (101 BC). In the same year, the Han Dynasty broke the "Dawan state", and all the countries in the southern part of the western regions turned to the Han Dynasty [citation 22]. Emperor Wu of the Han Dynasty set up envoys and captains in "Wuli" and Tuntian in "Quli". In the second year of Emperor Xuan of the Han Dynasty (60 BC), he expelled the servant Duwei of the Xiong Nu stationed in the western regions, controlled the northern route of the western regions, set up the western regions' capital guard office, took charge of the affairs of the western regions, and also tunnel led fields in the area of Duchigu, the "Wusun state". During the reign of emperor yuan of the Han Dynasty (74 BC -33 BC), Wu Ji was added to garrison the fields in the former imperial court of the "Cheshiguo". At the end of the Western Han Dynasty, the western regions were divided into 55 countries. [citation 23] [citation 24]

6.2) Get through the road of jade

In the third year of Yong Yuan (A.D. 91) of emperor Han He (A.D. 79 – A.D. 106), Emperor Han He appointed ban Chao as the protector of the western regions [Yin 25]. In the sixth year of Yong Yuan (A.D. 94), ban Chao led his troops to break through the "Yanqi", "Yuli" and other countries and completely recover the western regions [citation 26].

With the gradual stabilization of the situation in the western regions, business travel has become increasingly frequent. The famous "Silk Road" was formed during this period [Yin 27], which is also one of the most important business routes in world history. Along this "Silk Road", China's products destined for the West are mainly silk, iron and lacquer; And the good horse (Dawan horse), jade (Hotan jade), camel, spices, grapes, pomegranates, alfalfa, flax, walnuts, peas and walnuts also continue to enter China [Yin 27]. Since the Han Dynasty, this trade route to the western regions has also been known as the "Jade Road". (See Chart Figure 9 For Details)



Figure 10 The war map of the central government managing the "western regions" in the Western Han Dynasty>>
(108-60 BC)

Source: www.baidu.com/index.htm

2.3 The social causes of the art of "Hanbadao"

1) General Situation

The Han Dynasty was the most advanced civilization and powerful empire in the world at that time. At its peak, the territory was extremely vast: Korea in the East, Vietnam in the south, Congling in the West and Mongolia in the north. Since the Han Dynasty, the Huaxia nationality in the Central Plains of ancient China has gradually been called the "Han nationality". In addition, the social and cultural environment of the Han Dynasty was also extremely developed, making great achievements in thought, history, literature, art, science and technology, medicine and other aspects. Confucianism was the only one, Buddhism and Taoism were side by side, "Han Fu" and "Yue Fu Poetry" flourished. *<Shi Ji>* and *< Hanshu >* created a precedent for biographical history books. The invention and improvement of papermaking, seismograph, compass and so on promoted the development of human civilization.

2) Culture

During the Han Dynasty, cultural science was very active, and foreign exchange was of great significance. The Han Dynasty further established the national culture of the Han nationality, and the Confucian culture respected by the Western Han Dynasty became the mainstream culture of the Central Plains Dynasty and East Asia at that time and in the future. Up to now, the "Han people" are still the self-styled of most Chinese people, while the Huaxia people are gradually called "Han people", and the Chinese characters are also named "Chinese characters". Emperor Wu of the Han Dynasty "deposed 100 schools of thought and respected Confucianism alone". Confucianism has become the ruling ideology of China for thousands of years, and first set up the "Tai Xue" in Chang'an, the capital, and began to advocate the Confucian classics. During the Guang Wu emperor of the Eastern Han Dynasty, the number of "Tai Xue" was as high as 30000. The Han Dynasty was a very brilliant period of technology and culture in Chinese history. The state also attaches great importance to education and knowledge.

3) Thought

3.1) Five Virtues Theory

The first year used in the Han Dynasty was "Jian Yuan". At the beginning of the Han Dynasty, according to the theory of "five virtues always exist", Zheng Shuo was defined as "water virtue". At the time of Emperor Wu of the Han Dynasty, Zheng Shuo was changed to "local virtue". It was not until Wang Mang usurped the Han Dynasty and established a new dynasty that Liu Xiang, Liu Xin and their father and son were adopted. They believed that the Han Dynasty belonged to "fire virtue". After the "resurgence of Guang Wu", this statement was officially recognized. From then on, the "zheng Shuo" of the Eastern Han Dynasty was established as "fire virtue". [citation 28] This statement was adopted in the history books of the Eastern Han Dynasty and later, such as the book of <Han> and the <Annals of the Three Kingdoms> [citation 29] [citation 30]. Therefore, the Han Dynasty was also known as the "Yan Han". It is also called "Liu Han" because the emperor of the Han Dynasty was surnamed Liu. [citation 31]

3.2) Respecting Confucianism And Upholding Law

In the Han Dynasty, the law of "governing by doing nothing" [citation 32] was used when the country was established. During the literary period, the "Huang Lao thought" was used as the main guiding ideology of the legal system, supplemented by "Confucianism" and "legalism". It not only emphasized inaction, but also paid attention to the role of "etiquette" and "morality". It not only recognized the importance of the law, but also insisted on "simplifying the law and ensuring the safety of the people" [citation 33]. After Emperor Wu of the Han Dynasty, the rulers established "Confucianism" as the orthodox thought, supplemented by "legalist thought" as the guiding ideology of the legal system, and its center is "morality first and punishment second", that is, moralization should be used first, and then punishment should be applied after moralization is invalid. This idea of combining hardness with softness became the guiding idea of the legal system of the Han Dynasty after the great Emperor Hanwu.

This thought has a great influence on the legislation of successive dynasties. Emperor Xuan of the Han Dynasty once famously said, "the Han family has its own system, which is originally based on the hegemonic way." this is an incisive exposition of this idea. Many documents and books [citation 33]destroyed by Emperor Qin Shihuang's "burning books and burying Confucians" have been reproduced through the unremitting efforts and excavation records of scholars in the Han Dynasty, including the ancient text *<Shang Shu>* in the five classics, which was excavated and sorted out at this time. After Emperor Hanwu adopted the opinions of Dong Zhongshu and Gong Sunhong to "depose a hundred schools of thought and respect Confucianism alone", the "Confucian classics" became the academic mainstream.

The "exclusive respect for Confucianism" strengthened and consolidated the feudal centralized politics of the Han Dynasty, which was conducive to social stability, national unity and unity, enhanced the cohesion of the people, and also played a great role in promoting the development and prosperity of politics, economy, culture, ideology, science and technology in the Western Han Dynasty. Due to the respect for Confucianism, the Confucians were put in important positions and trained, and their social status was improved, which played a great role in promoting the feudal cultural and educational cause. At the same time, Dong Zhongshu's thoughts and propositions such as the great unification of morality, the importance of the people and the appointment of sages adapted to the development of feudal society at that time and had its positive significance.

4) Historiography

The history of the Han Dynasty made brilliant achievements, and there appeared two historical masterpieces, Sima Qian's *<<Shi Ji>>* of the Western *<<Han Shu>>* and Ban Gu's *<< Hanshu >>* of the Eastern Han Dynasty. [citation 19]

4.1) *<<Shi Ji>>*

Sima Qian's first biographical general history of China, *<<Shi Ji>>* (formerly known as *<< Tai Shi Gong Shu >>*), includes 12 books, 10 tables, 8 books, 30 families and 70 biographies, with a total of 130 volumes and more than 520000 words. From the Yellow Emperor to the Emperor Wu of the Han Dynasty, the content involves all aspects of society. It is not false beauty, hidden evil, and free from the shackles of orthodox thoughts. It truly and vividly reproduces the history of 25600 years, and is known as the "true record". It combines the advantages of chronology

and Chronicle, and creates a new style of biography centered on characters, which is followed by the official history of later dynasties. [citation 19]

4.2) << Han Shu >>

Ban Gu spent more than 20 years compiling Han Shu on the basis of 65 pieces of Hou Zhu written by his father Ban Biao. After Ban Gu died in prison, his sister Ban Zhao continued to write eight tables, and Ma Xu completed Tian Wen Zhi, a total of 100. Han Shu's style is basically based on Shi Ji and slightly changed. It is not listed in the aristocratic family. The book is changed into a chronicle and created << Bai Guan Gong Qing Biao >>, << Xing FA Zhi >>, << Di Li Zhi >> and << Yi Wen Zhi >>. It is the first chronological history in China. But his view of history is deeply influenced by Confucianism, so his judgment is different from Sima Qian's. [citation 19]

In the Eastern Han Dynasty, there were 143 volumes of < Dong Guan Han Ji >, an official compilation of contemporary history, which is an important basis for future historians to write << Hou Han Shu >>. Currently, there are only 24 volumes of this edition. In addition, << Wu Yue Chun Qiu >> written by Zhao Ye and < Yue Jue Shu > written by an anonymous writer created a precedent for the local chronicles of future generations. At the end of the Eastern Han Dynasty, Xun Yue reduced Ban Gu's < Han Shu > to 30 volumes of << Han Ji >>. [citation 19]

Now, western scholars generally believe that the historiography standard created by the historians of the Han Dynasty has been ahead of the world until the 18th century. [citation 35]

5) Literature

The literature of the Han Dynasty mainly has three forms: Han Fu, Prose and Yue Fu Poetry. [citation 19]

5.1) Hanfu

Fu (i.e. HanFu) evolved from < Sao Ti > in the Warring States period, between verse and prose, and became popular in the Han Dynasty. In the early Western Han Dynasty, Jia Yi's < Diao Qu Yuan Fu > and < Peng Liao Fu > were the representatives of the Fu, which mostly borrowed things to express their feelings, and the words were simple. During the reign of Emperor Wu of the Han Dynasty, there were many famous Fu Writers, such as Sima Xiangru's << Zi Xu Fu >> and << Shang Lin Fu >>. "Da Fu" has been popular until the Eastern Han Dynasty. Yang Xiong in the period of Wang Mang and Ban Gu and Zhang Heng in the Eastern Han Dynasty have created famous "Da Fu" works. "Da Fu" is too much about writing and rhetoric, and its content

is mostly about emperors, cities, palaces and gardens, and its ideological content is poor.

In the later period of the Eastern Han Dynasty, there appeared the small lyrical Fu, which got rid of the extravagant and rigid style of the large Fu, and its style was fresh, but it still lacked exuberant vitality. [citation 19]

5.2) Prose

<< Shu Ce >> is the most famous prose in the Han Dynasty. Jia Yi's << Guo Qin Lun >>, << Zhu An Ce >> and Chao Cuo's << Lun GUI Li Shu >> and other political essays in the early Western Han Dynasty were generous in wording, profound in analysis and moving in style, which had a far-reaching impact on the prose of future generations. [citation 19]

5.3) Yuefu Poetry

The institution in charge of music in the Han Dynasty is called Yuefu. One of its duties is to collect folk songs from the folk and process music, which is called Yuefu Poetry. Yuefu Poetry began to flourish during the reign of Emperor Wu of the Han Dynasty. Yuefu Poems are mostly from the folk, rich in content, real and moving emotion, and have high artistic value. < Kong que Dong Nan Fei >, a masterpiece of Yuefu Poetry in the Han Dynasty (AD 196 – 220), is a masterpiece of Yuefu Poetry in the Han Dynasty. Under the influence of Yuefu Poems, five-character poems appeared in the Eastern Han Dynasty (AD 25–ad 220). For example, the verses in << Gu Shi Jiu Shou >> are simple and moving, with meaningful artistic conception, which can be comparable with Yuefu Poems. [citation 19] later generations' << Yue Fu Shi Ji >> and << Yu Tai Xin Yong >> also collected and collated many Yuefu Poems of the Han Dynasty.

6) Characters

During the Han Dynasty, the official script gradually replaced the small seal script as the main writing font, and the emergence of the official script laid the foundation for the structure of modern Chinese characters and became the watershed of ancient and modern characters. During this period, the rudiments of punctuation also appeared. [citation 36]

7) Carving

Brick (stone) carvings, stone carvings and jade carvings are typical art forms of carving in the Han Dynasty.

7.1) Brick (stone) Carvings

A large number of stone and brick murals were found in the tombs of the Han Dynasty. They are called stone reliefs or brick reliefs, and have been unearthed in the north and Sichuan. The most famous stone reliefs are the "Wenliang Temple" in Jiaxiang County, Jining City, Shandong Province, and the "Xiaotangshan Guoshi Temple" in Jinan City, Shandong Province. Its themes mainly include hunting, feasting, music and dance, war and other real-life content and historical stories. The composition is complex and exquisite, and the lines are strong and powerful. [citation 19]

7.2) Stone Carving

The three-dimensional sculpture art of the Han Dynasty is very important in the history of Chinese sculpture. Among the stone herds in front of Huo Qubing's tomb in Xingping City, Shaanxi Province, "Ma Ta Fei Yan" and "Ma Ta Xiong Nu" are the most famous. These two stone statues are carved from the natural form of local stone materials. They are simple, bold, and realistic. [citation 19]

7.3) Jade Carving

The Han Dynasty jade carving art in this most powerful era in Chinese history, the ancestor Dynasty of Chinese Han culture, as the origin of the unified empire of "Deposing hundreds of schools and respecting Confucianism alone", combined the theocracy, monarchy, patriarchy and husband's power to form the "Imperial theology" system with the Han Society for the first time. For the first time, the jade was classified and sorted out in the form of "Gentlemen don't leave the body for no reason", Sublimated to the dominant characteristics of the governance structure of human society, the jade carving industry was recognized as "state-owned" for the first time, and the craft of jade carving was designated as "Royal craft" for the first time. Since then, the jade carving of the Han Dynasty has had the reputation of "heavenly Han jade". The art of "Hanbadao" is the most eye-catching pearl in the bright galaxy of "Tian Gong Han Yu".

8) Religion

8.1) Buddhism

Buddhism was first introduced into China during the Western Han Dynasty. In history, there are such sayings as "Yi Cun Shou Jing" and "Yong Ping Qiu Fa". "Yi Cun Shou Jing" was a kind of Buddhist Scripture taught by diplomats from the western regions to the upper class at the end of the Western Han Dynasty. "Yong Ping Qiu Fa" is in the early years of the Eastern Han Dynasty, Emperor Ming of the Han Dynasty (AD 28 – ad 75) sent personnel to the west to seek the law. The White Horse Temple is the first Buddhist temple in China [Yin 37]. The first Chinese translation of Buddhist classics in China was <<Si Shi Er Zhang Jing>> translated by the White Horse Temple.

8.2) Taoism

Zhang Daoling, a native of Xuzhou, Jiangsu Province, founded the first primitive religion in Chinese History: Taoism (also known as Wudoumi Taoism) in the late Eastern Han Dynasty. Taoism was divided into two schools, one of which was "Tai Ping Taoism"; [citation 38] the other is "Tian Shi Taoism". [citation 39]

8.3) Belief

Under the influence of "Huang Lao thought" in the Han Dynasty, all emperors and generals were very eager to live forever, and their souls were immortal, which was a major event in their lives. The Emperors tried hard to find the elixir of immortality or ordered people to refine pills for health preservation. Even after death, they did not give up their desire for survival, hoping to continue to maintain the luxury life before death. According to the view of the ancients, after death, people will separate their souls, lift their spirits into the sky, and return their souls to the earth. But how can we make the soul Qi ascend to the sky and keep the spirit from corruption? Only with jade. They believe that jade is the essence of heaven and earth. It is cool and immortal. It has antiseptic function and can make the body immortal. So, they spent a lot of energy and money on making funeral clothes and decorations with jade.

In <<Li Ji>>, a Chinese novel, it is said that "a gentleman cannot go without a reason". Jade is not only worn alive, but also dead. Therefore, China has a variety of "burial jade". This trend began in the stone age. Thick burials were popular in the Han

Dynasty, and "jade burial" has formed a system since then. "Burial jade" is a jade ware specially used for the funeral of the dead. The ancients believed that jade had a special effect. When applied to all parts of the human body, it could protect the corpse and prevent decay. Ge Hong, a Taoist in the Western Jin Dynasty, said in <<Bao Pu Zi>>, "if the gold and jade are in the nine orifices, the dead will be immortal."

It can be seen that the germination and development of "Hanbadao" art was evolving in the social custom of "eternal life" belief in the Han Dynasty.

9) Science And Technology

9.1) Invention

Papermaking is one of China's "four great inventions" and the greatest technology of the Han Dynasty. Before the invention of paper, the main writing materials in ancient China were bamboo slips, wooden slips and silk. Bamboo and paperwork are bulky and expensive, so they are not suitable for large-scale manufacturing and use. In the Western Han Dynasty, plant fiber paper appeared, but it was not widely used in writing due to its immature technology. During the reign of emperor Han He, the eunuch Cai Lun improved his papermaking skills and used cheap materials such as bark, hemp head and rags to produce high-quality paper suitable for writing and promotion, which was called "Cai Hou paper". China's papermaking technology was gradually introduced into Korea, Japan and Central Asian countries, and then into Europe through Arabia, making great contributions to the development of world culture. [citation 40]

9.2) Astronomy

Astronomy was relatively developed in the Han Dynasty. The <Shi Ji · Tian Guan book> details the names and locations of the twenty-eight constellations. At that time, people could accurately calculate the twenty-four solar terms through the operation of the stars, and keep the observation records of solar eclipses and sunspots. Zhang Heng of the Eastern Han Dynasty made the greatest achievements in astronomy. He improved the "armillary sphere", connected the gear with the leaky pot, and observed the presence and absence of stars; The invention of the "waiting for the wind seismograph" to determine the earthquake direction is known as "making a good fortune" [Yin 41]. He is the author of Ling Xian, which explains the principle of the evolution of celestial bodies. The development of astronomy promoted the

improvement of the calendar. "Zhu Xu calendar" was used in the Qin and early Han Dynasties, with October as the beginning of the year. Due to its long history, the Han Dynasty was out of season. In the first year of the early Han Dynasty (104 BC), Emperor Wu of the Han Dynasty ordered Sima Qian, Deng Ping, Tang Du, Luo Xia Hong and others to write "Tai Chu calendar", with the first month as the first year of the year. "Tai Chu calendar" is the first calendar with complete records in China. In the second year of emperor Yuan, He in the Han Dynasty (AD 85), a more precise "Si Fen calendar" was used. [citation 40]

9.3) Mathematics

On the basis of *<Zhou Bi Suan Jing>*, the Han Dynasty's mathematics developed greatly. <<Suan Shu Shu>> of the "empress Lu period" unearthed from the "Zhang Jia Shan Han tomb" in Jiangling City, Hubei Province, laid the foundation for the " <<Jiu Zhang Suan Shu>>". <<Jiu Zhang Suan Shu>> is a summary of the development of mathematics during the founding and consolidation of ancient societies in the Warring States period, the Qin Dynasty and the Han Dynasty. It lists four calculation methods, including fraction calculation, the current method (called the three rate method in the West), square and cubic (including the numerical solution of quadratic equation), surplus and deficiency method (called the double method in the West), various area and volume formulas, the solution of linear equations, the addition and subtraction of positive and negative numbers, and the Pythagorean method, forming an independent system with calculation as the center and completely different from ancient Greek mathematics. [citation 42] <<Jiu Zhang Suan Shu>> marks the formation of ancient Chinese mathematical system. And great contributions to the history of mathematics in the world. [citation 40]

9.4) Medicine

The Han Dynasty was the foundation period of traditional Chinese medicine, and several TCM works appeared, which became the basic literature of traditional Chinese medicine in later generations. <<Huang Di Nei Jing>> is the earliest existing medical book in China, including <<Su Wen>> and <<Ling Shu>>. <<Su Wen>> expounds physiological and pathological phenomena and treatment principles, and <<Ling Shu>> describes acupuncture. <<Shen Nong Ben Cao Jing>>, written in the Eastern Han Dynasty, is the first complete monograph on pharmacology in China, including 365 kinds of drugs and prescriptions. [citation 40] a famous doctor in the

Western Han Dynasty: Chun Yuyi was good at diagnosing diseases. <<Shi Ji>> recorded his diagnosis and treatment of more than 20 patients, which is the earliest medical record in China. [citation 40]

At the end of the Eastern Han Dynasty, Zhang Zhongjing wrote a masterpiece of traditional Chinese medicine: <<Shang Han Za Bing Lun>>. According to the study and summary of the book "Shang Han Za Bing Lun" by later generations, it is divided into two famous works of traditional Chinese medicine "Shang Han Lun" and "Jin Kui Yao Lue" for the diagnosis and treatment of various miscellaneous diseases. Therefore, Zhang Zhongjing was honored as the "sage of medicine" by later generations [citation. 40]. Hua Tuo, a "miracle doctor", also invented "Mafeisan" for surgical operations in the Han Dynasty. He was the first doctor in the world to use general anesthesia [citation 43] [citation 44]. In addition, blood circulation was first discovered at this time.

10) Society

10.1) Language

The Han Dynasty was a peak in the research and development of ancient Chinese. The capital of the Western Han Dynasty was also in the Guanzhong area, so its "Putonghua" basically followed the "Ya Yin" of the Zhou and Qin Dynasties. <<Fang Yan>>, a realistic literary work written by Yang Xiong in the Western Han Dynasty, which focuses on the correlation between accent and geographical factors, is the first work in China to study the issue of accent in the form of a monograph, which truly records the standard accent of the Han Dynasty. During the Western Han Dynasty, the opening up of the western regions by the central government introduced many cultural and artistic achievements from Northwest China and Central Asia, enriched the language system of the Han Dynasty, and many foreign words and pronunciation styles were also integrated into the "Putonghua" at that time. The move of the capital to Luoyang during the Eastern Han Dynasty also affected the development of "Putonghua" to a certain extent. [citation 45]

10.2) Clothes

The clothes of the Han Dynasty are mainly Han clothes, including robes, Chan Yu (straight clothes), Ru (short clothes), and skirts.

In the Han Dynasty, because the weaving and embroidery industry was very developed, wealthy families could wear beautiful clothes made of precious textiles such as silk and satin. Ordinary people wear short clothes and trousers, while poor people wear short brown (short clothes made of coarse cloth). Women in the Han

Dynasty wore two-piece dresses as well as long gowns. There were many styles of skirts. The most famous one was "Liu Xian skirt".

10.2.1) Men's clothing

Dress: The sacrificial dress of the Han Dynasty inherited the abolishment of "Liu Mian" in the Qin Dynasty and used a coronal dress as the dress for sacrificing heaven and earth.

Coronal robe: It is the most noble sacrificial dress, which is worn by the son of heaven, the three princes and the officials when they sacrifice to the heaven and earth hall. Long crown clothing: For the master and Deacon officials, it is used for sacrificing the ancestral temple and various small sacrifices, such as sacrificing the five mountains, four desecrates, mountains and rivers, country and other ceremonies.

Weimao Guanfu: Equivalent to the Guanbian Fu of the Zhou Dynasty. It was worn when performing the big shooting ceremony for the officials of Gongqing and other princes at Piyong. Leather bow hat suit: When this kind of hat suit is a big salute, the Deacon wears it, and the clothes are linen clothes, soap leaders and plain clothes.

Court dress: Since the Qin Dynasty, robes have been used as court dress. In the Han Dynasty, robes have also been used as court dress by the emperor, even more humble officials, and are also the main regular dress. It is also a robe made of deep clothes, but it has different names because of the crowns worn by people of different identities. The color of the Han Dynasty's court clothes was in accordance with the five seasons, that is, spring green, summer red, autumn white and winter black. The court clothes are all lined with the middle clothes of the leaders of Gaoyuan.

10.2.2) Women's clothing

Temple dress: It is equivalent to the tuxedo of the Zhou Dynasty. It is the most noble kind of women's dress. Empress Dowager and Empress Dowager's clothes for entering the temple and Empress Dowager's clothes for visiting the temple are all under soap.

Silkworm clothing: Equivalent to the Ju clothing of the Zhou Dynasty. Every March, the queen leads the wives of princes to kiss silkworms.

10.3) Diet

The emperor of the Han Dynasty had the most complete food management system in the country at that time. Among the Shao Fu officials in charge of the emperor's daily affairs, Tai Guan, Tang Guan and Dao Guan are related to catering

activities, and they are respectively "Zhu Shan Shi", "Zhu Bing Er" and "Zhu Ze Mi" [citation 46]. This is a huge official system. Under the order of Tai Guan, there are seven Cheng, including Tai Guan Cheng who are responsible for offering food, senior officials Cheng who manage daily food and senior officials Zhong Cheng, etc. Tai Guan and Tang Guan each have 3000 slaves and maidservants, and they spend 20000 yuan a year on meals for the emperor and the harem. This expenditure is equivalent to the property of 20000 households of the average people in the Han Dynasty. The daily expenditure is 548000 yuan, which is equivalent to more than 2700 good rice on stone, or more than 91000 kilograms of good meat. The ritual system of the Han Dynasty stipulates that the emperor's "food must have the flavor of eight treasures." [citation. 47] "they" drink sweetly and taste all over the world. "[citation. 48]

During this period, the spread of Chinese food culture has also intensified. According to <<Shi Ji>>, <<Han Shu>> and other records [citation 48], when Zhang Qian was an envoy to the western regions in the Western Han Dynasty, he carried out economic and cultural exchanges with Central Asian countries through the silk road. Zhang Qian and others not only introduced walnuts, walnuts, coriander, flax, carrots, pomegranates and other products from the western regions, but also introduced the Central Plains' peach, plum, apricot, pear, ginger, tea and other products and food culture to the western regions. Today, among the cultural relics unearthed from the Han Tombs in the former western regions, there are wooden chopsticks from the Central Plains. There is a kind of "Zhi Dan Fa" in Chinese traditional barbecue technology, which also spread to Central Asia and West Asia through the silk road very early, and finally formed a popular roast mutton kebab in the local area. [citation 49]

The Southwest Silk Road, which is earlier than the northwest Silk Road, starts in the north from Chengdu, an important city in the southwest, and passes through Yunnan to Myanmar and India in the Indochina Peninsula. This silk road also played a role in disseminating catering culture in the Han Dynasty. For example, during the Jian Wu period of the Eastern Han Dynasty, Liu Xiu, Emperor Guang Wu of the Han Dynasty, sent Fu Bo General Ma Yuan on a southern expedition to Jiao Zhi (now Vietnam). At that time, a large number of officers and soldiers of the Han dynasty-built cities and lived in Jiao Zhi and other places, bringing the eating customs of eating zongzi and other food during the Dragon Boat Festival on the fifth day of the fifth lunar month to Jiao Zhi and other places. Therefore, Vietnam and Southeast Asian countries still retain the custom of eating zongzi. [citation 50] [citation 51]

At the same time, the Han Dynasty man Wei once claimed the throne in Korea. At this time, China's food culture had the deepest impact on Korea. North Korea is used to eating with chopsticks. The cooking materials used by North Koreans, as well as the collocation of meals, have obvious Chinese characteristics. Even in culinary theory, North Korea pays attention to China's "five flavors" and "five colors". [citation 51]

10.4) Pension

At the beginning of the Western Han Dynasty, the rulers issued an edict to provide for the elderly. For example, <<Han Shu · Xing FA Zhi>> recorded that emperor Jing Di of the Han Dynasty issued an edict to forgive the elderly three years after emperor Jing Di (141 BC). Emperor Jing Di of the Han Dynasty exempted the elderly and other weak people involved in prison from the binding of instruments of torture. In the fourth year of Yuankang (62bc), Emperor Xuan Di of the Han Dynasty issued an imperial edict to pardon the judicial responsibility of the elderly. In addition to bearing criminal responsibility in the cases of false accusation, murder and injury, the elderly are exempted from other criminal responsibilities. The "political" treatment of the elderly in the Han Dynasty was also reflected in the "Xing Chi Dao (exclusive road for emperors) Pang Dao". [citation 52]

10.5) Festival

The Double Ninth Festival began in the Han Dynasty and became popular in the Wei and Jin Dynasties. It is said that in the Eastern Han Dynasty, there was a man named Huan Jing in Runan County. A major plague suddenly occurred in his place, and his parents died. So, he went to an ancient mountain to learn martial arts. After learning, Fei Changfang, a fairy in the mountains, gave him a green dragon sword to subdue demons. One day, Fei Changfang asked him to return home and wait for September 9 to eliminate the plague. Huan Jing returned to his hometown with a green dragon sword, a bag of cornel leaves and a bottle of chrysanthemum wine. On September 9, he led his fellow villagers to a nearby mountain for shelter. He gave everyone the cornel leaves and told everyone to take them with him, so that the plague would not dare to come near. Everyone drank another sip of chrysanthemum wine to avoid catching the plague. He fought with the plague devil himself, and finally killed the plague devil. Since then, on September 9, people have climbed high, drunk chrysanthemum wine and wore dogwood, which has become a festival custom. [citation 53]

PART 3: The historical and social process of Chinese jade carving "Hanbadao" art under the background of inheriting traditional cultural heritage

The process of "Hanbadao" art in contemporary historical stage

1) Status

Rich jade materials, fertile environment, broad humanistic mind, and profound and simple customs and customs have bred generations of famous jade carvers and masters. After the Wei and Jin Dynasties, wars continued frequently, and the tradition of "official making of Chinese jade" gradually disappeared, while the imperial capital economy also declined rapidly. Only then did the jade carving craftsmen rush to the north and south of the river and integrate into various cultural cities that came from behind. Their works gradually attached the flavor of the market, and also mixed the shapes and patterns of other art products around the world. As a result, the single service object of "Tiangong Chinese jade" was displaced, and the jade carving process was "bottom-up". The integration of the two left a window of the times for the emergence of various schools and unique skills.

It has been 75 years since the founding of the people's Republic of China in 1949. During this period, the Chinese people's great economic development initiative of "reform and opening up" has further confirmed the great success of the "political road of socialism with Chinese characteristics". These fruitful achievements in the past century have promoted the essential changes in the structure of Chinese society in the fields of economy, humanities, society, spirit and so on, and also imperceptibly affected the social evolution process of jade culture which has been inherited for more than 8000 years. Especially under the background of China's high recognition of its cultural vitality and firm confidence, and the policy of advocating the inheritance of China's excellent traditional cultural heritage, Chinese jade culture has received unprecedented attention, and the art of "Hanbadao", the treasure of Chinese jade culture, has gained unprecedented prosperity.

The application scene of "Hanbadao" art in modern and contemporary China has undergone qualitative changes, and the identity representation has changed from the single expression of "Zang Yu" and "Shi Yu" to one of the excellent representatives of Chinese traditional culture. At this stage, "Hanbadao" art has not only completed the transformation of the ideographic function of feudal superstitions such as "the spiritual sustenance of immortality" and "highlighting the superior

identity nameplate" which were originally used by the ancient Chinese, but also sublimated into a proof of the aesthetic height of Chinese excellent traditional culture. It has also become an important part of the research in the field of modern and contemporary art and design. At the same time, it continues to conquer this era with the iterative aesthetics of thousands of years ago in the integration with contemporary design concepts.

2) Evolution Of Cultural Nature

"Hanbadao" art began in the Han Dynasty. In the Han Dynasty, morality, values, and outlook on life and death, which were composed of social structures such as science and technology, economy, and humanities, were the necessary factors to promote its formation. Therefore, using the current perspective to examine the social thoughts at that time in parallel, has a directional effect on the value judgment of "Hanbadao" art, and is also the key factor to objectively evaluate its cultural nature. At that time, people in the Han Dynasty generally believed that the quality of jade was innate, and people's morality was acquired. Therefore, the most exquisite jade was used to mark people's morality to regulate people's thoughts and behaviors, which also reflected the Confucian "Qin Qin Wei Ren" thought and moral norms. Under the influence of the bottom gene of feudal superstition and driven by the permanent interests of the feudal dynasty to the imperial power, jade, as the image representative serving the ruling class, determines its cultural nature.

"Hanbadao" art has developed to the present. Originally as a symbol of serving the feudal ruling class to "enjoy wealth forever", it has stepped into the open and open 21st century in the change of years. Its cultural nature has also undergone qualitative changes with the development and progress of the times, and its cultural nature has also undergone different leaps in iteration and sublimation. Especially now that China advocates the protection and inheritance of traditional culture, the nature and energy of its cultural noumenon, based on China's national conditions, has also become one of the material manifestations of the aesthetic height and innovative spirit representing China's cultural gene with the change of definition. This evolution in cultural nature is the best destination of "Hanbadao" art after 3000 years of circulation, and it is also the respect and recognition that "Hanbadao" art should receive today.

Just as there is a passage in the book <culture, science, stories, sub-tribes, natural history of knowledge and innovation>: "knowledge that belongs to a group belongs to a larger" we "group after integration. In this process, the meaning changes, and it migrates to a new reference, which is more complex and refined; As a conquest of cooperation, the complexity has increased. It is easy to see such changes in technology and voice, and it can also be seen in trade. " [citation 54]

3) The Evolution Of Ideographic Function

The art of "Hanbadao" sprouted from totem culture in ancient China and evolved into a materialized symbol of funeral customs in the Han Dynasty, which is its main ideographic function. The singleness of this ideographic function service also shows its independence and limitations as a cultural individual. "Hanbadao" art is the product of exclusive class: Ancient Chinese funeral culture includes many aspects, including thick burial. However, due to the particularity of funeral culture, there are few cultural relics unearthed from the civilian class, and most of the tombs are difficult to preserve until now. Even now, it is difficult to reflect the characteristics of thick burial through burial objects. Therefore, the funeral culture embodied in the form of thick burial is concentrated in the emperor's aristocratic class. Among them, "burial jade" is a product under the influence of thick burial, and "Hanbadao" art is the best representative of this product. It can be seen that the historical ideographic function of "Hanbadao" art is mainly reflected in the symbol of expressing the belief culture of the times and highlighting the identity of ancient emperors and nobles when they were buried.

At the same time, in the Han Dynasty of China, the spiritual props created by borrowing the physical characteristics of jade, adding humanistic spiritual color, supplemented by artificial artistic exaggeration, and serving the people's psychological fear of death at that time were also the historical mission of "Hanbadao" art.

In modern and contemporary China, the application scene of "Hanbadao" art has undergone profound changes, and its ideographic function has also undergone essential changes. It is no longer a symbol of wealth and nobility, which was provided to emperors and nobles in the past. "Hanbadao" art has not only been limited to the production of traditional handicrafts, but also exists in the field of various cultural consumption in contemporary society. In many museums, art exhibitions and cultural

activities, we can see the exquisite skills and unique artistic charm of "Hanbadao" art. At the same time, "Hanbadao" art has also become an important medium for contemporary artists to express their thoughts and emotions. They use this ancient craft to create works with modern sense and characteristics of the times, so that traditional culture and modern aesthetics are integrated, and the ancient "Hanbadao" art is full of vitality.

With the evolution of ideographic function, the cultural position of "Hanbadao" art has also changed. In ancient times, it represented the spiritual interests and cultural background of the aristocracy, and now it represents a traditional aesthetic discipline, guiding people to deepen their understanding of the laws of artistic creation and emotional recognition.

The process of "Hanbadao" art in contemporary society

1) New uses of aesthetic function

1.1) Expound Chinese Aesthetic Views

As a treasure of Chinese traditional culture, "Hanbadao" art has been more and more applied in contemporary design. This behavior that is valued or applied is a new interpretation and development of "Hanbadao" art, and is also a modern elaboration of Chinese aesthetics. This is not only the need for cultural and artistic heritage, but also the embodiment of the modernization and innovation of traditional crafts. Modern design tends to be simple and smooth lines and dynamic and abstract forms, which is consistent with the original concise style of "Hanbadao" art. On the basis of retaining the traditional carving skills, the designer added more modern elements to make the works have both classical beauty and modern sense. In addition to the traditional religious and philosophical themes, the modern "Hanbadao" art jade carving pays more attention to the exploration of diversified themes such as human nature, emotion and nature, making the works richer and more three-dimensional.

1.2) Deep Integration With Contemporary Design

Modern jade carving, using modern carving technology and tools, such as laser carving and 3D printing, not only improves the fineness of jade carving, but also greatly shortens the production time, enabling contemporary jade carving craftsmen to achieve more complex and refined design in their works. In addition to traditional jade, contemporary jade carvers also try to use synthetic materials, colored glass, metal, etc. these new materials not only enrich the color and texture of the work, but also provide more possibilities for artistic expression.

1.3) Provide Ideological Basis For Contemporary Design Concept

"Hanbadao" art has attracted the aesthetic attention of contemporary people with its concise, smooth and vivid style. It focuses on the overall shape and charm of the performance, conveying a simple and elegant aesthetic concept. This aesthetic concept is consistent with the trend of pursuing simplicity and fashion in

contemporary society, which makes "Hanbadao" art highly recognized in contemporary society and become one of the inheritance bases of contemporary design. (See Chart Figure 10 For Details)



Figure 11 Comparison of the application of "Badaochan" and
contemporary art and design>>
Source: www.baidu.com/index.htm

When these two "things" of different times are facing each other in the same frame in the text of this study, all viewers should applaud the respective times represented by these two "things", and should applaud the "spirit of the Tao" expressed by these two "things"!

អនុនា បាន ឬ ទៅ ខ្សោយ

2) New Uses Of Cultural Functions

2.1) Research Value

Studying the expression of Oriental minimalism in "Hanbadao" art thousands of years ago has profound guiding significance for contemporary design concepts. The artistic tension of "Hanbadao" in China is very consistent with the popular concept of abstract expressionism. Therefore, this mysterious collision between Chinese and Western cultures over a time span of nearly 3000 years is of great academic significance and profoundly reflects the research value of its artistic theory.

2.2) Academic Value

The uniqueness of "Hanbadao" art lies in its highly condensed abstraction and innovation. This concise expression, from the perspective of artistic ontology, has completed the transition from the "imitation" of natural realism to the "reproduction" of abstract objects. Throughout the history of Chinese art and Chinese arts and crafts, whether it is jade carving, bronze ware, lacquer painting, silk painting, or even architecture and calligraphy, it is characterized by its overall complexity and delicacy. However, the abstract expressionist style of "Hanbadao" art has completely overturned the mainstream of the times. This pioneering aesthetic thought has high academic value.

2.3) Promoting Development

With the accelerated pace of social life, the information age has had an impact on China's jade carving industry. Once excellent works appear, they are widely copied and imitated. Therefore, the lack of originality of works will inevitably affect the development of modern jade carving. Therefore, an in-depth study of the emergence and development of the "Hanbadao" art innovation mode is of guiding significance to promote the high-quality development of the ancient art of Chinese jade carving in the new era.

3) New Uses Of Cultural Identity

3.1) Innovative Spirit

The study of "Hanbadao" art is not limited to the "Shi Gu" of ancient masterpieces. Its real practical significance lies in thinking about the inspiration and influence of the innovative spirit of "Hanbadao" art on contemporary jade carving creation. "Hanbadao" art does not tell us how to use abstract art to deal with all innovations, but

should stimulate everyone's innovative spirit and pioneering consciousness in the field of contemporary art and design.

3.2) Cultural Responsibility

Culture is not only a form of spiritual pleasure and wealth, but also contains ideological standpoint and confidence. The independent spirit of "Hanbadao" art is very worthy of respect. The tenacity of this cultural responsibility is also an important reason why it can be inherited for thousands of years.

3.3) International Exchange

"Hanbadao" art also plays an important role in international exchanges. It not only represents the essence of Chinese traditional culture, but also shows the innovative spirit of contemporary Chinese artists. In many international art exhibitions and cultural exchange activities, "Hanbadao" art is indispensable. It has become a bridge for cultural exchanges between China and foreign countries, allowing the world to better understand the charm and value of Chinese traditional culture. (a paragraph is omitted from the middle)

To sum up, the "Hanbadao" art continues to expand in contemporary application scenarios, has a positive impact on contemporary society and aesthetics, and continues to innovate in protection and inheritance. At the same time, "Hanbadao" art, as an important representative of Chinese traditional handicrafts, plays an important role in international exchanges. In the future, China should continue to strengthen the protection and inheritance of "Hanbadao" art and other traditional crafts, promote their innovation and development in contemporary society, and make greater contributions to cultural exchanges between China and foreign countries.

SUMMARY

The researcher systematically and profoundly expounds the process background of "Hanbadao" art from the multidimensional perspective of history and society, and sorts out the glorious history of Chinese jade culture for nearly 10000 years in the form of ladder structure, and explains the core relationship among Chinese traditional culture, Chinese jade culture and Chinese jade carving "Hanbadao" art with the logic of cultural blood. This has also yielded such a phased achievement: jade and jade articles have gone through the process of religiousness, artistry, politicization, philosophizing, wealth and Literariness in China, forming a cultural symbol system deeply embedded in Chinese thinking, production, life, belief and even civilization construction. It can be said that jade culture is the earliest and

most universally recognized spiritual culture in China. Among them, "Hanbadao" art is the most abstract way to express the most realistic Chinese spiritual and cultural emotions in this set of cultural symbol system.

Through combing the historical process of each period, the researcher emphasized that among the art treasures of China's excellent traditional culture, those who have lasted for nearly 10000 years since ancient times are jade artifacts; Jade is also the one closest to people's spiritual life. Those who embody imperial power and nobles are jade objects; It is jade that praises the beautiful recorder; Those who express the sincere and kind character of the Chinese people are also jade..... Jade has been deeply integrated into the temples of traditional Chinese culture and the customs of the masses, playing a special role, playing a role that cannot be replaced by other arts and crafts, and bearing the brand of politics, religion, morality and culture. What's more, it has cast a mysterious veil on the aesthetic height from the East, It also provides spiritual evidence of the virtue of "benevolence and righteousness" for the Chinese idea of "a community with a shared future for mankind" in today's society.

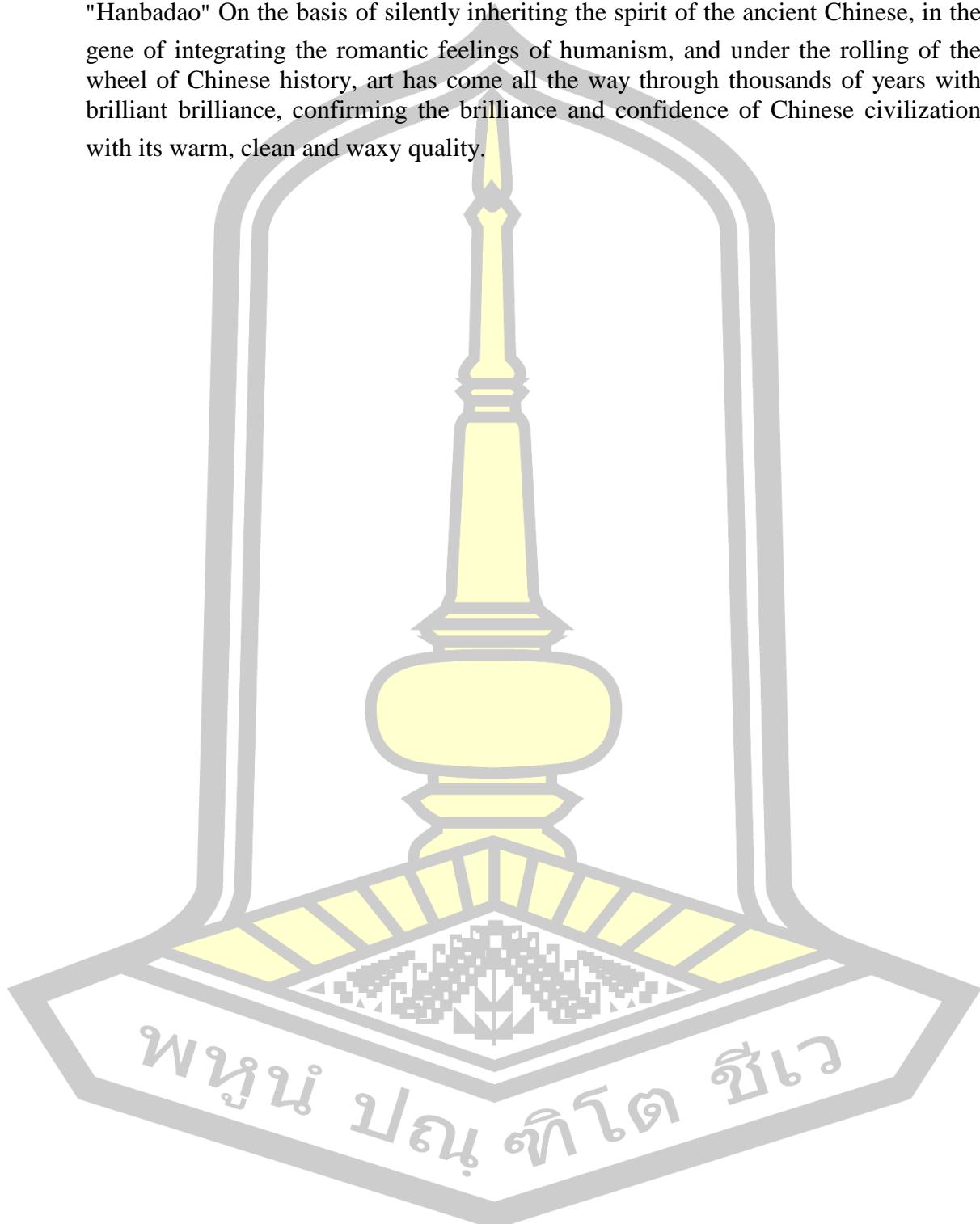
Through combing the social processes in various historical periods, the researchers emphasize that jade culture is an important part of Chinese traditional culture. Jade culture, with jade as the central carrier, runs through the whole history of Chinese civilization, deeply affects the ideas of the ancient Chinese, becomes an indispensable part of Chinese culture, and is also an important symbol of the difference between Chinese civilization and other civilizations in the world.

Through the in-depth elaboration and analysis of the history and society of the Han Dynasty, the researcher focuses on the blood relationship between the cultural inevitability and aesthetic contingency of "Hanbadao" art. This paper preliminarily explores the aesthetic thought contained in the "Hanbadao" art and the cultural value hidden in the social and historical process of the Han Dynasty.

Through the research and understanding of the artistic process of "Hanbadao" under the background of inheriting the traditional culture, the researcher focuses on thinking that "Hanbadao" art should not only unilaterally define its artistic value, but also face up to its profound humanistic spiritual value. Because "Hanbadao" art is not a simple art form problem, fundamentally speaking, it is an aesthetic problem in which the development of art and aesthetic consciousness change significantly when challenging the internal law.

The researcher nourishes the inner subjective emotional love for "Hanbadao" art through objective research and analysis. Through the research process of this chapter, I witnessed the brilliance and magnificence of Chinese jade culture once

again, and felt the charm of "Hanbadao" art again. I was deeply impressed by "Hanbadao" On the basis of silently inheriting the spirit of the ancient Chinese, in the gene of integrating the romantic feelings of humanism, and under the rolling of the wheel of Chinese history, art has come all the way through thousands of years with brilliant brilliance, confirming the brilliance and confidence of Chinese civilization with its warm, clean and waxy quality.



CHAPTER III

The Material Culture of the "Hanbadao" s Art

INTRODUCTION

<<Material culture>> is an important concept in the field of cultural anthropology and Social Sciences, which is used to describe and study the material aspects of a society or culture, including goods, tools, architecture, artwork, technology, clothing, etc. It focuses on how people produce, use, exchange and give meaning to objects and how these objects reflect social and cultural values, beliefs, traditions and social structures.

The study of "material culture" usually involves an in-depth analysis of the history, manufacture, function, symbolic significance, social status of objects and the relationship with other elements in society. By studying material culture, researchers can understand the lifestyle, social organization and cultural characteristics of a society, and how these characteristics change over time. The study of "material culture" can also help reveal the relationship between society and culture, and how objects reflect people's identity, identity and social role. Research in this field has important applications in cultural anthropology, archaeology, history, art history, sociology and other disciplines.

Using the concept of "material culture" to study the art of Chinese jade carving "Hanbadao" is not only an attempt from a new perspective, but also a deep excavation under the framework concept. It can help us understand the interaction, sublimation and value between the culture, society, spirit and material behind this traditional craft. The existence of "Hanbadao" art as an abstract expressionist style in the Han Dynasty of China shows that this is not the "sprout" of new art, but "subversion", indicating that the art of the Han Dynasty has reached a height that is difficult for future generations to reach in another direction of the "red tape" of the old art style. Through this small jade carving object, we can witness the aesthetic breakthrough and achievement of the Han Dynasty, and the diversity and greatness of the art of the Han Dynasty.

PART 1 : Concept Research

Material Culture: Why some things are important>

This book is edited by Daniel Miller, a famous anthropologist. He is especially famous for his study of material culture and consumption. This book, published in 1998, is an in-depth study of material culture, collected from various authors. Daniel Miller believes that object and material culture are essential for understanding human beings and their relationship with the world around them. He stressed that our property is not just passive and inert things; They have played a positive role in shaping our lives and experiences. By studying material culture, people can have an in-depth understanding of various social, cultural and personal phenomena.

There are several key points in the research conclusion of this book:

The importance of objects: objects are not just passive entities. They are meaningful, historical, and can affect human behavior and emotions.

The relationship between people and objects: how we interact with objects, use and understand objects can reveal our values, beliefs and identities.

Cultural differences: different cultures may use or understand the same object in different ways.

Objects and memory: material objects can recall memories, whether individual or collective, and play a role in how we recall and understand the past.

Daniel Miller also emphasizes the diversity and complexity of material culture. For example, the same object may have different meanings and values in different cultural, historical or geographical backgrounds. This makes material culture a rich and colorful research field.

In addition, Miller also emphasized the importance of objects in daily life. Many studies tend to focus on expensive, rare or symbolic items, while Miller's research focuses more on items in ordinary people's daily life, such as household items or personal accessories. This approach reveals how these everyday objects affect and shape an individual's identity, relationships, and experiences.

1.2 Ancient Chinese material culture>>

This book introduces the material culture in ancient China. But its scope is too wide and there are too many problems, which are related to both production and life; It is difficult to elaborate on the myriad of things. For example, in terms of jade, jade is a microcrystalline aggregate composed of tremolite and actinolite. It has an interwoven fiber microstructure, fine and warm, and high hardness. Its Mohs hardness is 6-6.5 degrees. There are ten grades of Mohs hardness, including 1 degree for talc and 10 degrees for diamond. But the hardness difference of Mohs is not equal. Quartz is 7 degrees, but the hardness of quartz is 3500 times higher than that of talc, and the hardness of diamond is 1150 times higher than that of quartz. Although the hardness of jade is less than that of quartz, it is already considerable. The hardness of jade like stones is much lower. For example, amber is only 2.5 degrees, Xiuyu and serpentine

are 4.5 degrees, and pine is 3-5.5 degrees. Compared with jade like stones, jade is also called true jade. However, there is also Cuiyu with higher hardness, whose Mohs hardness is 6.5-7 degrees. Compared with jade, jade is also called nephrite, and jade is jadeite. Emerald is the silicate of pyroxene group minerals. So, in terms of composition, jade is also called flash jade, and emerald jade is called Huiyu. Because of the high hardness of jade and the difficulty of processing, it took a long time to make a jade in ancient times and grind it repeatedly. [citation 58]

PART 2 : "Material" in the concept of "material culture"

Raw Material

Studying the materials used in the "Hanbadao" art and their historical evolution in the production process can be reflected in the use of different materials, the Chinese people's understanding and observation of nature, the development of craft skills in the process of equipment renewal and creation of jade carving art from different angles, and the symbolic significance and historical changes of materials in culture and society from the perspective of material culture.

Jade culture relies on jade carving, which is based on materials, tools and technology. First of all, this study will use the concept of material culture to study and analyze one of the foundations of jade carving, material:jade.

What is jade

In China's traditional culture, the requirements for jade quality of jade carving materials are relatively strict, and the quality of a piece of jade will be judged subjectively based on objective conditions such as color, clarity, density, skin color, etc. At the same time, the Chinese people have a "friendly" definition of the variety of jade, and always use the "golden mean" idea of "the beautiful stone is the jade" to define what is jade. Since ancient times, the jade in the hearts of the Chinese people can be divided into broad and narrow senses.

1.1) Jade in a broad sense

Jade in a broad sense, that is, jade in the cultural and chemical sense, covers a wide range, including not only nephrite (Chinese Hetian jade), jadeite (Myanmar Jadeite), but also crystal, agate, serpentine, white marble, turquoise, lapis lazuli and other varieties.

1.2) Jade in a narrow sense

Jade in a narrow sense refers to jade in the sense of modern mineralogy, that is, jade defined by modern scientific mineralogy, jewelry science and other disciplines. In the category of modern Chinese jade culture, jade in this narrow sense is divided into nephrite (China Hotan jade) and jadeite (Myanmar Jadeite).

1.2.1) Jadeite

It refers to jade with Mohs hardness between 6.5-7.5 in general, and now refers to jadeite. Jadeite, also known as Jadeites, jadeite and Myanmar jade, is a kind of jade. The correct definition of jadeite is a fibrous aggregate composed of pyroxene minerals

dominated by jadeite minerals. Jadeite is a stone polycrystalline aggregate of jade grade formed under geological process, which is mainly composed of jadeite or jadeite, sodium (sodium chrome pyroxene) and sodium calcium pyroxene (omphacite), and can contain amphibole, feldspar, chromite, limonite, etc. Jadeite is mainly produced in menggong and Myitkyina of Myanmar, which is only 150 kilometers away from the border of Yunnan, China. During the Wanli period of the Ming Dynasty, this place was under the jurisdiction of Yongchang prefecture (now Baoshan City, Yunnan Province, China). Due to historical reasons, the original jadeite stone, known as the "oriental treasure", was imported into China through border cities such as Tengchong and Ruili in Yunnan Province. Jadeite was not widely used by Chinese jadeiters until the middle and late 18th century, so the vast majority of ancient Chinese Jadeites were nephrite products.

1.2.2) Nephrite:

China is one of the major jade producing countries in the world. It not only has a long history of mining, but also has a wide geographical distribution and rich reserves. In China, the jade ore belt can be divided into three plates: first, Northeast China and Inner Mongolia extend to Russia; The second is from Jiangsu and Zhejiang provinces to Taiwan; Third, Xinjiang and Qinghai. Hotan in Xinjiang, Dushan in Henan, Xiuyan in Liaoning and Lantian in Shaanxi are also called the four major jade producing areas in China. Among them, "Hetian jade" produced in Xinjiang is the best material for jade carving, so "Hetian jade" is also called "real jade" by ancient Chinese. Hetian jade is a metamorphic rock formed by the contact metasomatism of magnesian marble and intermediate acid magmatic rock, containing tremolite, amphibole, actinolite and other multi mineral aggregates; The chemical composition is hydrous calcium magnesium silicate.

1.2.3) Hotan jade:

Known as the "king of nephrite" is China's Hotan jade. Hetian jade is one of the four famous jades in China (the third is Lantian jade in Shaanxi, Xiuyu jade in Liaoning and Dushan jade in Henan). In a narrow sense, it refers to the jade produced in Hotan, Xinjiang, and is famous for Hotan "ziliao"; Hetian jade series in a broad sense refers to nephrite. Although Hotan jade is named after Hotan, Xinjiang, it is not a regional concept in itself. It does not refer specifically to the jade produced in Hotan, Xinjiang, but the name of a class of products. In China, stones with tremolite composition accounting for more than 98% are named Hotan jade, which are all within the scope of the national standard.

When the first emperor of Qin unified China, Hotan jade was called "jade of Kunshan" because it was produced in Kunlun Mountain, and later it was called "Khotan jade" because it was located in the territory of "Khotan state". It was not until the establishment of Hotan Zhili Prefecture in the ninth year of the reign of Emperor Guangxu of the Qing Dynasty (1883) that it was officially named "Hotan jade". The famous product of Hotan Yuzhong is the "Queen's seal", a national treasure of the Western Han Dynasty, which is stored in the Shaanxi History Museum. Its texture is

Xinjiang Hotan suet jade. It is the only queen's seal of the Han Dynasty so far, and is one of the first batch of cultural relics forbidden to be exhibited abroad. [citation 59]

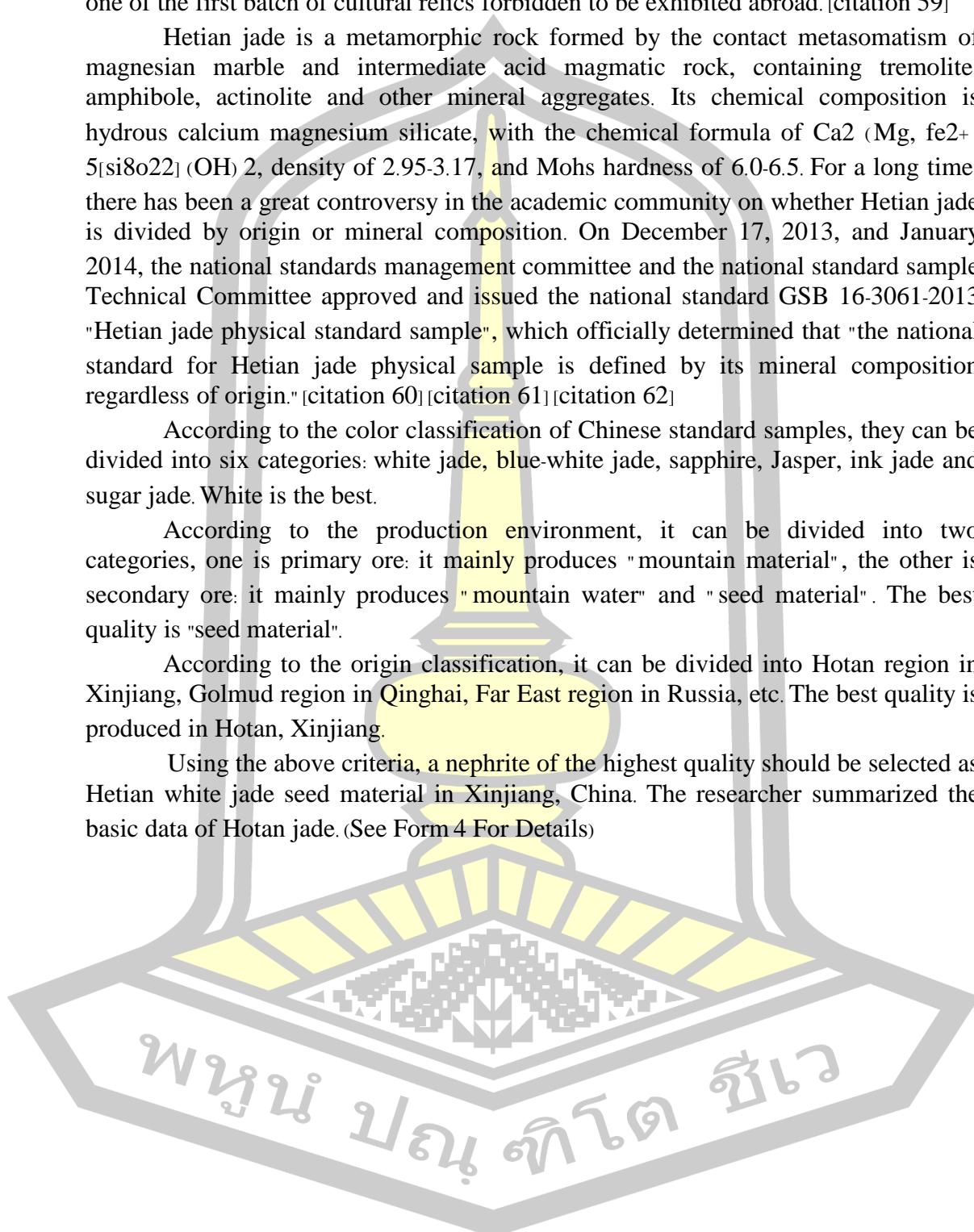
Hetian jade is a metamorphic rock formed by the contact metasomatism of magnesian marble and intermediate acid magmatic rock, containing tremolite, amphibole, actinolite and other mineral aggregates. Its chemical composition is hydrous calcium magnesium silicate, with the chemical formula of $\text{Ca}_2(\text{Mg}, \text{fe}^{2+})_5[\text{si}_8\text{o}_{22}](\text{OH})_2$, density of 2.95-3.17, and Mohs hardness of 6.0-6.5. For a long time, there has been a great controversy in the academic community on whether Hetian jade is divided by origin or mineral composition. On December 17, 2013, and January 2014, the national standards management committee and the national standard sample Technical Committee approved and issued the national standard GSB 16-3061-2013 "Hetian jade physical standard sample", which officially determined that "the national standard for Hetian jade physical sample is defined by its mineral composition regardless of origin." [citation 60] [citation 61] [citation 62]

According to the color classification of Chinese standard samples, they can be divided into six categories: white jade, blue-white jade, sapphire, Jasper, ink jade and sugar jade. White is the best.

According to the production environment, it can be divided into two categories, one is primary ore: it mainly produces "mountain material", the other is secondary ore: it mainly produces "mountain water" and "seed material". The best quality is "seed material".

According to the origin classification, it can be divided into Hotan region in Xinjiang, Golmud region in Qinghai, Far East region in Russia, etc. The best quality is produced in Hotan, Xinjiang.

Using the above criteria, a nephrite of the highest quality should be selected as Hetian white jade seed material in Xinjiang, China. The researcher summarized the basic data of Hotan jade. (See Form 4 For Details)



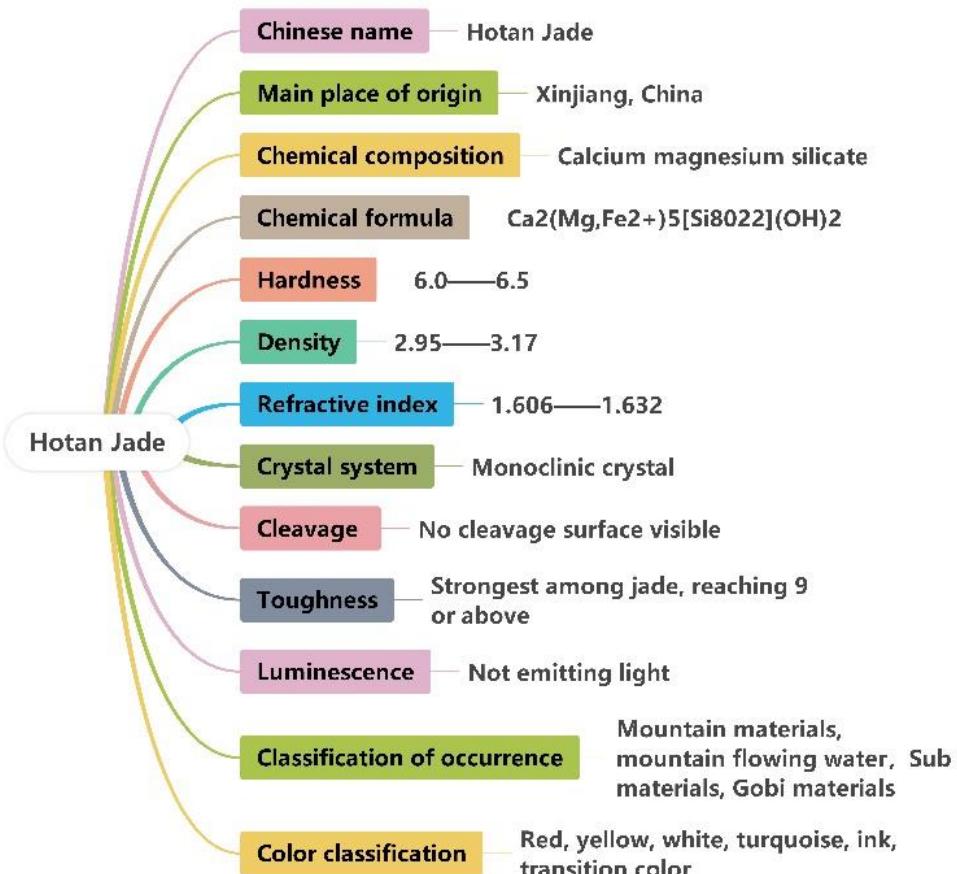


Figure 12 Basic characteristics of Hetian jade in China >>
Source: www.baidu.com/index.htm

Mineralogical characteristics of Hetian jade

2.1) Physical and chemical properties

2.1.1) Mineral composition

Hetian jade belongs to tremolite jade. Tremolite belongs to the calcareous amphibole subfamily of amphibole group minerals, and is a member of tremolite iron actinolite series minerals. Its chemical formula is $\text{Ca}_2(\text{Mg}, \text{Fe}^{2+})_5[\text{Si}_8\text{O}_{22}](\text{OH})_2$. Magnesium and iron can be replaced by complete isomorphism.

2.1.2) The main characteristics of Hetian jade in mineral composition are:

Tremolite mineral is more than 95%. Among them, 99% is white jade, 98% is blue-white jade, and 97% is blue jade (95-99%). The content of tremolite in similar tremolite jade and Tianyu is higher.

Few impurities minerals. It is generally 1% -3%, mostly about 1%. There are diopside, epidote, clinopyroxene, forsterite, coarse crystalline tremolite, dolomite, quartz, magnetite, pyrite, mafic spinel, apatite, etc. there is no actinolite, which is different from tremolite jade produced in ultramafic rock.

Very fine mineral particle size. It is micritic and cryptocrystalline. Tremolite minerals are fibrous, needle like and leaf like under the polarized light microscope, and long columnar, short columnar and fibrous under the transmission electron microscope.

The structure is typical of felt shape. The grain size is uniform and woven into felt blanket. This is an important reason for the fine and dense texture, which is rare in other jades.

2.1.3) Chemical composition

Tremolite is an aqueous calcium iron magnesium silicate. Because the mineral of Hotan jade is basically composed of tremolite, its main chemical composition is close to the theoretical value of tremolite content: SiO_2 253.34% - 57.60%, MgO 21.30% - 24.99%, CaO 11.33% - 17.41% (the theoretical value of tremolite is SiO_2 259.169%, MgO 24.808%, CaO 13.805%, and white jade is closer to the theoretical value, with less minor component content). Generally speaking, FeO is less than 2%, Fe_2O_3 is less than 1%, Na_2O and K_2O are less than 0.3%, Al_2O_3 is less than 2%, H_2O is less than 2%, and FeO content increases with white jade to sapphire. Average value: 0.72% for white jade. Sapphire is 1.94%.

The chemical composition of tremolite jade in Hetian jade and mafic ultramafic rock is mainly different. The former is low, and the latter is high. For example, the FeO of tremolite jade (Jasper) in Russia, Canada, New Zealand and other countries is 2.93% - 5.44%; The second is the difference of trace elements, the latter includes chromium, nickel and so on, while the former does not. [citation 63]

Today, the name of Hotan jade does not have the meaning of origin in the national standard, that is, whether it is produced in Xinjiang, Qinghai, Liaoning, Russia, Canada, South Korea, its main component is tremolite, which can be called Hotan jade. [citation 64][citation 65][citation 66][citation 67]

2.2) Mineralogical characteristics

2.2.1) Crystal system

The main constituent minerals of Hotan jade are tremolite and actinolite, both of which belong to monoclinic system. The common crystal forms of these two minerals are columnar, fibrous and leaflike, and Hetian jade is the aggregate of these fibrous minerals.

2.2.2) Structure

The main structure of Hetian jade is variable crystal structure, including felt cryptocrystalline structure, microfiber cryptocrystalline structure, microfiber variable crystal structure, micro sheet cryptocrystalline structure, micro sheet variable crystal structure and micro radial (broom) variable crystal structure. Secondly, it includes the uncommon remnant structure and metasomatic coronal structure; Although the mineral particles of Hetian jade have certain directionality, they are not strong, and occasionally have wavy extinction and plastic deformation. All these indicate that the stress intensity of the metamorphism is within the elastic limit of the mineral; The main structures of Hetian jade include massive structure and sheet structure, and the massive structure is more common.

2.2.3) Mineral composition characteristics

Hetian jade is basically composed of tremolite microcrystal cryptocrystalline aggregate. According to the mineral composition and its manifestation, it can be divided into three parts: micro fibrous tremolite, lamellar tremolite and impurity minerals.

The microscopic fibrous linear tremolite part accounts for the vast majority of the composition, and the content is generally 80% -90% or higher. The higher the content, the finer and uniform the structure.

Cryptocrystalline part:

The particle size and morphology of tremolite cannot be distinguished under the microscope. It exists in the form of matrix, with obvious polarization phenomenon, low interference color, and interwoven into felt shape and lump shape.

Undirected felted microfibril scale:

An aggregate of undirected tremolite microfibrils, whose size cannot be measured under the microscope, but whose shape can be roughly distinguished according to the extinction phenomenon.

Radial (broom like) fiber cluster:

Cluster like fiber tremolite is distributed radially, with weak wavy extinction. Schistose tremolite generally appears as a single schistose tremolite, with a length of 0.05-0.20 mm, a width of 0.01-0.02-0.05 mm, and sometimes larger. The length width ratio of schistose tremolite is about 3:1-5:1. It is often not the main component in Hotan jade, accounting for about 10-20%. When the content is high, the homogeneity and transparency of Hotan jade are weakened or destroyed. When the naked eye observes Hotan jade, it can see that there are opaque and slightly milky mottled objects with different shapes on the transparent and semitransparent uniform substrate, that is, large particles of lamellar tremolite, which is like the boiled rice particles seen in the condensed rice soup, which is commonly known as "soup" or "stone" in technology.

The proportion of impurity minerals is very small, generally occurring individually, and the total amount is not more than 1%. The occurrence also has certain regularity: in the white jade, there are apatite, magnetite and a small amount of eaves stone. The particle size of apatite is generally about 0.025 mm, and that of magnetite is about 0.01 mm. The size of cupboard stone varies widely. Under the microscope, apatite can be seen in its typical hexagonal column cross-section shape, which indicates that the degree of self-shape is good. Magnetite is euhedral or subhedral. Tung stone is brown, yellow under single polarized light, with weak polychromes and poor self-shape. Under orthogonal polarized light, the interference color band mineral has its own color, and the content is generally several grains. In

addition to apatite and magnetite, the impurity minerals in sapphire also have tetrahedrite and trace graphite. The impurity minerals in sapphire and white jade are mainly the same as those in white jade, sometimes with mineral impurities of sapphire.

2.3) Characteristics of rock structure

Hetian jade has the following six main structures:

Felted cryptocrystalline crystalloblastic texture:

This is the most typical texture of Hetian jade, which shows that the tremolite particles are very fine, and the particle size cannot be distinguished under the optical microscope. The size is uniform and interwoven into felt shape. Hetian jade with this structure is fine and dense, which is the characteristic of high-quality Hetian jade. This structure can be seen in white jade, blue-white jade, blue jade and black jade, which is closely related to the quality of Hotan jade.

Microfiber cryptocrystalline metacrystalline structure:

Refers to the structure composed of fibrous tremolite and cryptocrystalline tremolite, in which fibrous tremolite is weakly oriented.

Microfibril crystalloblastic structure:

Tremolite is mostly fibrous aggregation, roughly parallel distribution.

Microscopic lamellar cryptocrystalline metamorphic structure:

Refers to the structure mainly composed of lamellar tremolite and cryptocrystalline tremolite, in which the content of lamellar tremolite is not high and has weak directionality. When the hand specimen was observed by naked eye, the flaky tremolite showed speckled impurities; If there is a large amount of jade, it will affect the quality of the jade, which needs to be removed during cutting, so the texture of the jade with this structure is generally poor.

Micro lamellar crystalloblastic structure:

Tremolite particles are distributed in a leaf shape, and the jade with this structure is generally coarse in texture and even has no economic value.

Radial or broom like crystalloblastic structure:

This structure is less in Hotan Yuzhong, and is another form of fiber crystalloblastic structure, which is manifested by the aggregation of tremolite fiber particles into broom shape, accompanied by weak wavy extinction. It is inferred that under the condition of thermal metamorphism of gas-water solution, tremolite grew rapidly around the center and crystallized radially.

In addition, Hetian jade also has the following unusual metasomatic residual structures:

Remnant texture:

Remnant minerals wrapped in variable phenocryst or variable crystal tremolite are intermittently connected with the same kind of residual minerals in the matrix along the residual bedding. This structure indicates that the metamorphism of Hetian jade was formed under the environment of weak stress and insufficient reaction, which provided effective evidence for the analysis of the metamorphic environment and conditions of Hetian jade.

Metasomatic coronal structure:

It shows that the lamellar tremolite is regularly arranged along the crystal edge of the metasomatized dolomite debris, which proves that dolomite forms nephrite through metasomatism between crystal particles with the participation of hot water solution, that is, dolomite+5102+hzo (steam)+tremolite.

2.3.1) Structure:

The structure of Hetian jade refers to the size, shape, spatial relationship and coordination of its mineral aggregates. As for the structure of Hotan jade, it was called "dense with chestnut" in ancient times, which is the same as the modern "dense and consistent". The structure of Hotan jade can be divided into two categories:

Massive structure:

Hotan jade is the most common structure. Hotan jade is a compact block with uniform structure. The Hotan jade with this structure has felt like microstructure, fibrous crystalloblastic structure and lamellar crystalloblastic structure.

Flaky structure:

Hotan jade is flaky, which is formed by late tectonic stress. Most jade with this structure cannot be used.

2.3.2) Optical properties:

Color:

Hotan jade is very rich in color, including white, cyan, gray, light to dark green, yellow to brown, ink, etc. When the main component mineral of Hotan jade is white tremolite, Hotan jade is white. Because the chemical composition of Hotan jade contains mg, with the isomorphic substitution of Fe for Mg in tremolite molecules, Hotan jade can be green in different shades. The higher the content of Fe, the deeper

the green of Hotan jade. When tremolite in Hotan jade contains fine graphite, it becomes graphite jade.

Gloss:

It is the reflection ability of jade to light. Due to the different texture, hardness, absorption and reflection of light, the luster of various jade is also different. Hotan jade can be oily, waxy or glassy. The grease luster is very soft, not strong or weak, making people feel comfortable and moist. Generally speaking, jade has pure texture and good luster; If there are many impurities, the gloss will be weak. Generally, the glossy and oily ones have higher value, while the glossy and dry ones have lower value.

Transparency:

It refers to the expression of light intensity. Hetian jade is translucent to opaque, most of which are slightly transparent, and a few are translucent. There are three factors that affect transparency: the intensity of light, the thickness of jade, and the absorption of light by jade.

Refractive index:

The refractive index of Hotan jade is 1.606-1.632 (+0.009, -0.006). Because it is a mineral aggregate material, it is rare to read two values at the same time. Usually, a fuzzy shadow boundary can be seen at 1.60-1.61 of the refractometers by point measurement. Optical characteristics: heterogeneous aggregate.

Absorption spectrum:

Hotan jade has very few absorption lines, which can have blurred absorption lines or absorption bands at 500 nm, 498 nm and 460 nm; There is an absorption line at 509 nm; Some Hetian jades have double absorption lines at 689 nm.

Luminosity:

Nephrite is fluorescent inert under ultraviolet light and generally does not emit light.

2.3.3) Mechanical property

Density:

Generally, 2.95 (+0.15, -0.05) g/cm³.

Hardness:

Hardness refers to the ability to resist external indentation, engraving and grinding, and is one of the important signs to identify Hotan jade. If the hardness is large, the jade has good polishing property, good brightness, and can be preserved for a long time. The Mohs hardness of Hetian jade is 6.0-6.5, which will change due to different structures. Generally speaking, the hardness of sapphire from the same origin is slightly higher than that of white jade. In the past, the hardness was an important indicator in the division of low-grade and high-grade jade in the craft industry. Generally speaking, the hardness of high-grade jade was larger than that of low-grade jade. The Mohs hardness of the glass is 5-5.6. Hotan jade will leave obvious scratches on the glass, but Hotan jade will not be scratched at all. This is also an important feature of Hotan jade identification.

Toughness:

It is the ability of an object to resist abrasion, tension, compression, etc., which can also be called the ability to resist rupture. The so-called high toughness means that the object is difficult to crack and wear-resistant. Among all gemstones in the world, Hotan jade has the highest toughness, second only to black corundum, which is the highest among common gemstones. Hetian jade has such great toughness and its unique felt like structure is inseparable.

Cleavage (fracture):

Under the action of external force, the crystal splits along a specific crystallographic direction (generally parallel to the crystal plane) into a smooth plane property, which is called cleavage, and the smooth plane of its split is the cleavage plane. According to the difficulty of forming cleavage in gemology and the development characteristics of cleavage plane, cleavage can be divided into four categories: extremely complete cleavage, complete cleavage, medium cleavage and incomplete cleavage. Tremolite has two groups of complete cleavage. Because Hetian jade is a mineral platform, there is no cleavage surface, and the fracture is uneven. The popular understanding is that when people collect jade, they will find that there are many cracked textures on the surface of jade. The professional terminology says that a cracked texture of jade is cleavage surface. Due to the influence of crystal anisotropy, the jade has uneven cracks, which affects the carving of jade. The cleavage surface is not a broken surface, and there is no certain direction and rule for

breaking, while the cleavage surface regularly splits along one or several directions, and the surface also appears flat and smooth.

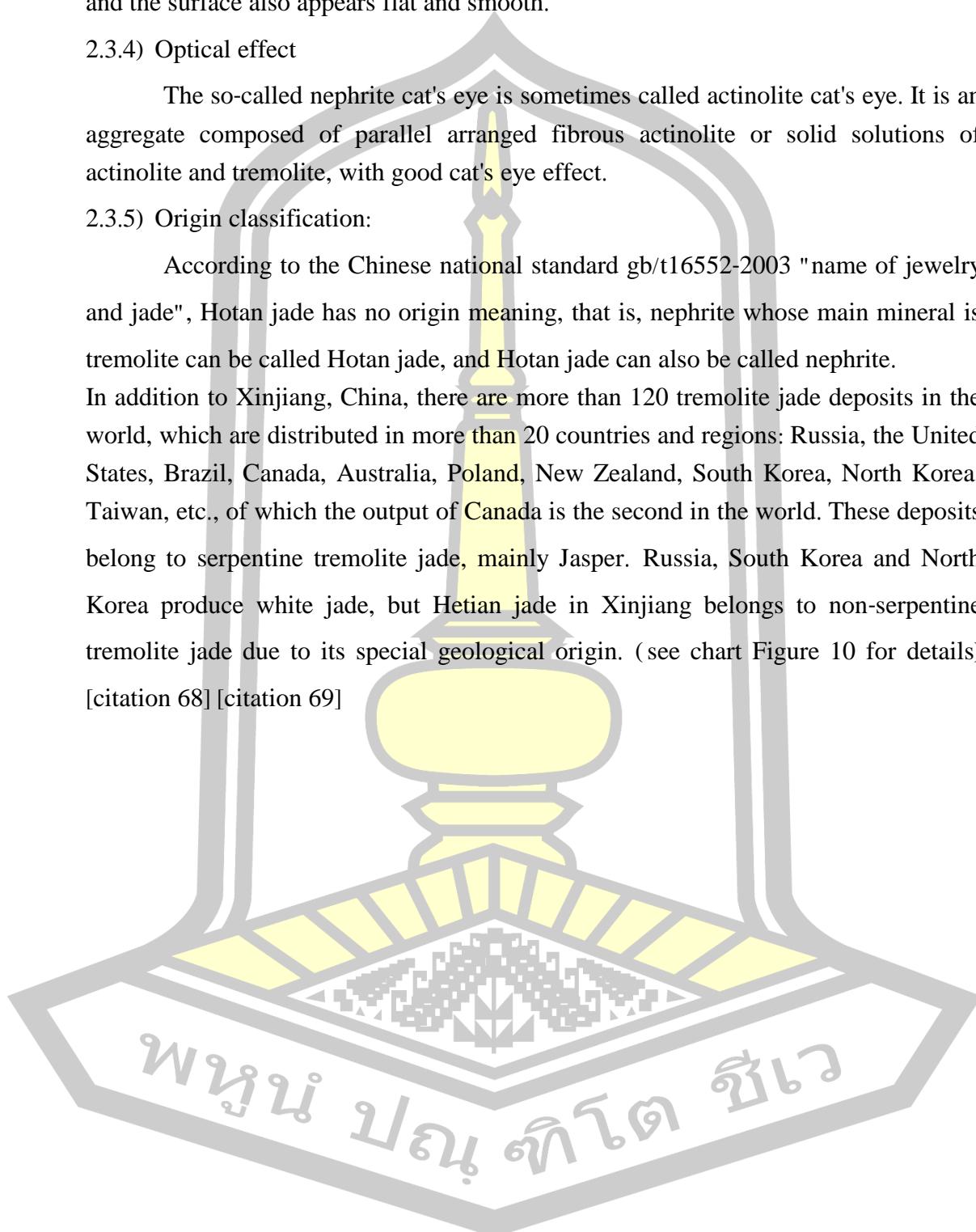
2.3.4) Optical effect

The so-called nephrite cat's eye is sometimes called actinolite cat's eye. It is an aggregate composed of parallel arranged fibrous actinolite or solid solutions of actinolite and tremolite, with good cat's eye effect.

2.3.5) Origin classification:

According to the Chinese national standard gb/t16552-2003 "name of jewelry and jade", Hotan jade has no origin meaning, that is, nephrite whose main mineral is tremolite can be called Hotan jade, and Hotan jade can also be called nephrite.

In addition to Xinjiang, China, there are more than 120 tremolite jade deposits in the world, which are distributed in more than 20 countries and regions: Russia, the United States, Brazil, Canada, Australia, Poland, New Zealand, South Korea, North Korea, Taiwan, etc., of which the output of Canada is the second in the world. These deposits belong to serpentine tremolite jade, mainly Jasper. Russia, South Korea and North Korea produce white jade, but Hetian jade in Xinjiang belongs to non-serpentine tremolite jade due to its special geological origin. (see chart Figure 10 for details) [citation 68] [citation 69]



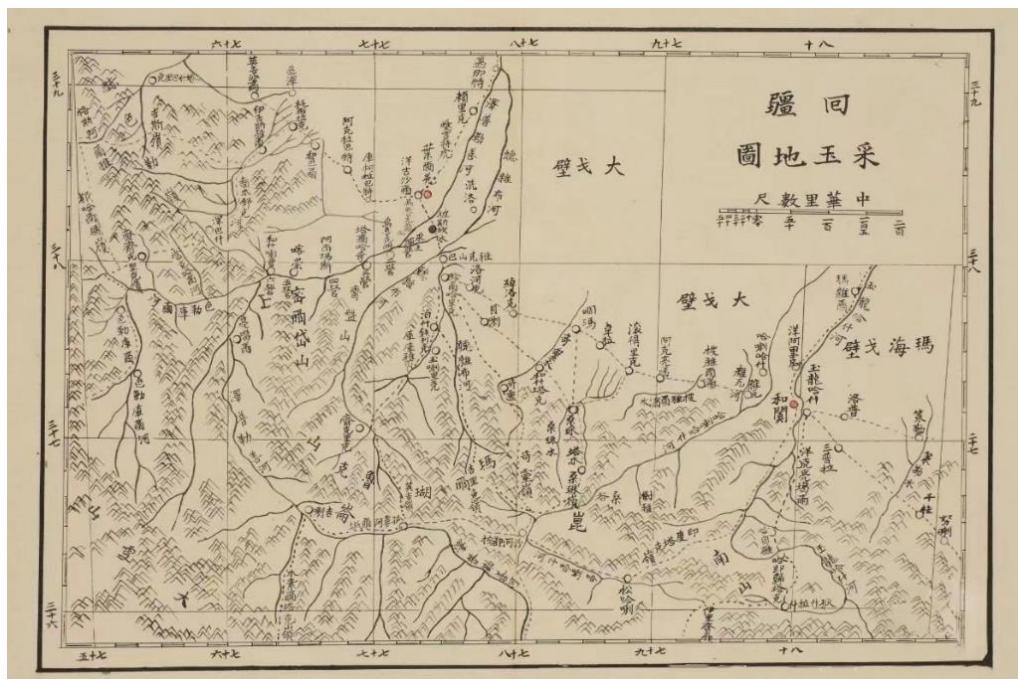


Figure 13 Historical mining map of Hetian jade in Xinjiang, China >>
Source: www.baidu.com/index.htm

2.3.6) Occurrence classification

2.3.6.1) Output environment

Hetian jade can be classified into primary ore: mountain material; Secondary minerals: mountain water, sub materials, Gobi materials. [citation 70] the production environment of different producing areas has its own characteristics, so the quality of Hetian jade will be different. Under the same level, Ziyu has the best quality and the highest value, followed by shan, liu, shui. (see chart Figure 11 for details)

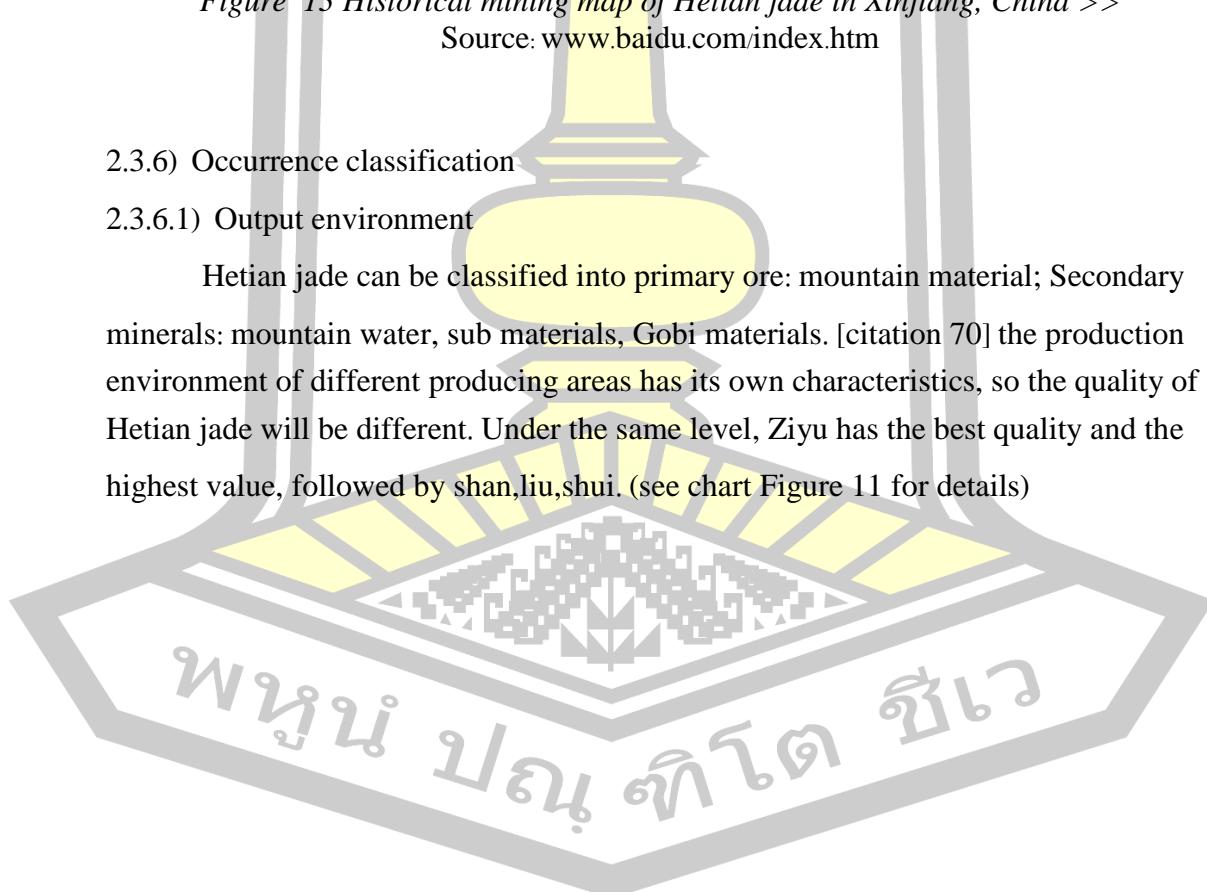




Figure 14 Distribution map of Hetian jade output in China >>
Source: www.baidu.com/index.htm

2.3.6.2) Color and pattern

Compared with nephrite from other regions at home and abroad, Hotan jade has more colors and forms its own series; Secondly, Hotan jade has the rare white jade in the world, especially the white jade with the color of goat fat, which is unique to Hotan jade and is extremely precious; Again, Hotan jade has skin color. Many jades in the world have skin color, but it is not as beautiful as Hotan jade. Ancient China attached great importance to the color of Hotan jade, which was not only an important symbol of quality, but also contained a certain ideological connotation. The ancients may have been influenced by the theory of five elements. They distributed five colored jades according to the four directions and the center. The East is green, the south is red, the west is white, the north is black, and the center is yellow. In ancient times, the five colors of green, red, yellow, white and black were used as normal colors, while others were used as intermediate colors, so jade was also divided into five colors. However, Hotan jade actually has only four main colors: white, blue, ink and yellow. In addition, Jasper is also produced in the Kunlun Mountains and Altun Mountains. In Hotan jade, white jade is the most precious, and the best white jade is lanolin white jade, which is the top grade of jade. Lanolin white jade is characterized by whiteness, transparency, fineness and smoothness. Because topaz is rarely produced, the pure and moist chicken oil yellow is not worth less than white jade.

[citation 71]

According to the color classification of national standard samples, Hotan jade is divided into six categories: white jade, blue-white jade, sapphire, Jasper, ink jade and sugar jade, and each category has a reference standard. [citation 72] [citation 73]

According to the traditional classification, Hotan jade can be divided into eight categories: white jade, blue-white jade, sapphire, Jasper, topaz, ink jade, sugar jade and flower jade. (see chart Figure 12 for details)



Figure 15 Color classification of Hetian jade in China >>

Source: www.baidu.com/index.htm

2.4) Jade quality characteristics

2.4.1) Texture

Texture is the comprehensive performance of jade quality, including shape, moisture level, cracks, impurities and so on. The mineral composition of Hetian jade determines its excellent texture.

2.4.1.1) Because of its very fine grain size, it has a very fine texture, which is what the ancients called "meticulous and chestnut", which is inferior to other jade.

Warm and moist. That is, it has grease luster and gives people a sense of moisture and softness. The ancients called it "warm and moist", and lanolin jade is famous for its moisture like lanolin.

2.4.1.2) Moderate transparency. That is, "good water head", which is slightly transparent. The carved jade piece looks watery and lively.

2.4.1.3) Few impurities. Some of them are flawless, and they are consistent inside and outside, which is what the ancients called "flaws do not hide the virtue".

2.4.2) Hardness

Hardness is one of the important signs for identifying Hetian jade, which refers to the ability of minerals to resist the invasion of external mechanical forces (such as engraving, pressing, grinding, etc.). The Mohs hardness commonly used in Gemology refers to the engraving hardness. In the jewelry industry, hardness is generally regarded as an important symbol to distinguish gems and jades. The hardness of gemstones is generally above 7 degrees of Mohs, that of jade is generally 4-7 degrees of Mohs, and that below 4 degrees of Mohs is usually called colored stone or carved stone. It has high hardness and good polishing property, which can make the jade shiny, and it is also convenient for long-term preservation. The Mohs hardness of Hetian jade is 6.5-6.9, which is relatively large and slightly different from different varieties. Generally speaking, the hardness of sapphire is slightly higher than that of white jade.

2.4.3) Toughness

Toughness is usually the internal binding ability of jade, that is, the resistance to external pressure or crushing force. The characteristic of high toughness is that it is not easy to break and wear. Nephrite has great toughness, which is not found in other jades. It can be used as a fine craft. Among the common gemstones, the toughness of black diamond and corundum is 10, tremolite jade is 9, jadeite, ruby and sapphire are 8, diamond, crystal and aquamarine are 7-7.5, olivine is 6, emerald is 5.5, topaz and Moonstone are 5, opal is 3, fluorite is 2. For example, the toughness of tremolite jade is 1000, and the relative toughness of other jade or minerals is: jadeite 500, serpentine (such as Xiuyu) 250, quartzite 10-20, quartz 5, corundum 2-3, mica 2. It can be seen that the toughness of tremolite jade is the largest among jade, and its compressive strength can exceed that of steel. According to scientific tests, the compressive

strength of medium carbon steel is 1600 kg/cm², while the compressive strength of Hotan jade can reach 6541 kg/cm². Hetian jade has such great toughness and its unique felt like structure is inseparable. If it is tough, it is not easy to break, and it is worn resistant. It is of great benefit to the artistic modeling and fine carving of jade. This is an important factor for Hotan jade to be listed as the elite of jade groups.

2.4.4) Color

Color is not only an important standard to evaluate the quality of Hotan jade, but also the main basis for the classification of Hotan jade. Compared with nephrite from other regions at home and abroad, Hotan jade has more colors and forms its own series. Tremolite jade in the world is basically white, blue, yellow, black and green, and there are also some intermediate transitional colors. Due to the low iron content, Hotan jade is basically the first four colors, while tremolite jade in ultramafic rock has high iron content and is basically green, that is, Jasper. According to the color, Hotan jade is divided into four categories: white jade, sapphire, topaz and graphite, which can be further divided. For example, white jade includes lanolin jade, white jade, blue-white jade, etc., and Jasper also occurs in Kunlun Mountains and rivers, but the primary ore belongs to ultramafic rock type, so it should not be included in Hotan jade. In and Tian Yuzhong valued white jade and topaz. The ancients said, "yellow as steamed millet, white as cut fat, and black as pure lacquer, which is called Jade talisman." especially, Hotan Yu Zhong's lanolin white jade is rare. It is only produced in Xinjiang. In ancient times, people believed that "Khotan jade has five colors, and white jade with crisp color is the most expensive".

Another feature of Hotan jade is that it has a simple jade. The ancients attached great importance to it. Song Yingxing, a scientist in the Ming Dynasty, said: "the skin of any jade stored in a simple jade is called Jade skin, which is taken as an inkstone holder. It is of little value. The jade in a simple jade has a vertical and horizontal ruler and is not flawless. The ancient emperors took it as a seal. The so-called jade of Lian Cheng is not easy to get, Those whose vertical and horizontal dimensions are five or six inches flawless can be treated with a cup, which has become a treasure." according to the characteristics, the skin of Hotan jade can be divided into three categories: color skin, sugar skin and stone skin. The color skin is the skin of jade, which has a layer of yellowish brown or very brown. The thin skin

(about 1mm thick) is caused by oxidation. From the skin color, we can see the quality of jade, such as autumn pear, tiger skin, deer skin, etc., which are often superior white jade. The outer skin of sugar jade is thick, such as brown sugar color. There is such jade in Qiemo jade mine, including white jade or sapphire. The stone skin has stony surrounding rock on the outer layer, so we can get jade only after removing the surrounding rock. For example, Heshibi is "managing its skin to get treasure". [citation 74]

2.4.5) Transparency

Transparency is the degree that jade allows visible light to pass through, which is mainly related to the light absorption of jade. Mineralogically, it is generally divided into transparent, translucent and opaque. To identify the transparency, the jade should be polished, and the situation of other objects should be viewed under a certain thickness. There are four levels: transparent body, translucent body, micro transparent body and non-transparent body. Hotan jade is a kind of micro transparent body. Under the general aggressiveness, it can penetrate light, but it cannot see through the image. Generally speaking, the one with high transparency is also called " shuitouzu" . Although " shuitouzu" can set off the texture and color of jade, not all the ones with high transparency are good jade. Hotan jade is translucent - slightly transparent in general thickness. Although it can penetrate light, it can-not sees clearly. This transparency enhances the warm and moist feeling of Hotan jade luster, so it is not suitable to carve Hotan jade too thin.

2.4.6) Gloss

Luster is the ability of jade to reflect light. Hotan jade luster belongs to grease luster, which is very soft, neither strong nor weak, that is, there is no crystal inspiration of strong light, nor wax feeling of weak light. The ancients called Hotan jade "warm and moist" , that is, its luster has a special fat nature, giving people a feeling of moisture. In particular, Hotan jade's lanolin jade is famous for its moist luster like sheep's fat. Gloss is an important basis for evaluating the quality of Hotan jade. Generally, the value of those who are glossy and oily is higher, while the value of those who are glossy and dry will be lower.

2.4.7) Sound

The sound made by jade after being hit was an important property of ancient jade identification. The jade chime made of Hetian jade makes a clear and long sound when it is knocked, like the golden chime, which rises again after being knocked. The residual sound is deep and far away, and slowly ends. This is what Yu Dezhong said: "when it is knocked, the sound is clear and long, and it will eventually appear." This property is superior to other non-tremolite jade. [citation 74]

2.5) Historical characteristics of Hetian jade

2.5.1) Overview:

Xinjiang jade is one of the best in Chinese jade group, and Hotan jade in Xinjiang is the most famous. *<Qian Zi Wen>* said that "gold begets Lishui and jade comes from Kungang". Kungang jade refers to Hotan jade. From the Shang Dynasty to the early Han Dynasty, the jade materials came not from Hotan, Xinjiang, but from the Qilian Mountains, which were called the "Kunlun Mountains" in ancient times. The exact time when Hotan jade from Xinjiang entered the Central Plains was the middle of the Western Han Dynasty. The discoverer of Hotan jade seed material was Zhang Qian, an envoy of the Han Dynasty. The Hotan jade seed material was developed in the Ming Dynasty.

2.5.2) Ancient times: (about 6000 BC)

The unearthed cultural relics in China have confirmed the existence of jade in all aspects of people's life in the Neolithic age. However, the artistic value of jade artifacts unearthed from archaeological excavations is not high. It may be that people were inexperienced in making jade artifacts at that time, so the shapes of jade artifacts are very simple. In addition, the technology and tools for carving jade artifacts are limited, so most jade artifacts themselves are not decorated. In the Neolithic age, colored stones produced in the mainland and even in the local area were used as raw materials for jade. It is mainly represented by the "Hongshan Culture" in the north, the "Liangzhu Culture" in the south, and the "Beinan culture" in Taiwan. The main jade materials are quartzite, siliceous rock, tremolite, serpentine, etc.

Dozens of jade artifacts were unearthed from the "Xinglongwa cultural site" in Aohan banner, Chifeng City, Inner Mongolia, and the "Chahai cultural site" in Fuxin City, Liaoning Province. Most of these jade artifacts are Hetian jade, which is the earliest cultural relic related to Hetian jade in China so far.

At the Loulan site in Lop Nur, Xinjiang, China, archaeologists in Xinjiang have found Neolithic jade axes made of Hotan goat fat white jade. Some jade axes are made of Hotan sapphire, which is as large as an iron axe, and the jade is fine and smooth. Hotan jade is not only widely used in Xinjiang, China, but also continuously disseminated and transported to the Central Plains, becoming the main treasure of trade exchange. Hotan jade was unearthed in the Yangshao cultural site in Guanzhong area, which is more than 6000 years ago. It can be seen that Hotan jade had been transported to Shaanxi Province, Gansu Province and other places at that time.

2.5.3) Shang and Zhou Dynasties: (about 1600 BC -771 BC)

In the Shang and Zhou dynasties, jade became a symbol of ritual and political status, and its shapes and patterns were gradually enriched.

As the development of jade has gone through a period of time, the manufacturing technology of jade has been improved. Coupled with the development of culture, people's ability to appreciate art has also been greatly improved, so they have a deeper understanding of how to beautify jade itself. For example, jade products in the Shang and Zhou dynasties are more likely to be carved with patterns, such as dragon patterns, phoenix patterns, cloud patterns and so on.

2.5.4) Spring and autumn and Warring States Period: (about 770 BC -221 BC)

Hotan jade was more used in the Zhou Dynasty, especially in the spring and Autumn period and the Warring States period. Examples can be found in the Western Zhou ruins at Zhang Jiapo, Jinxi, Shaanxi Province, the tomb of Marquis Yi Zeng in Suixian County, Hubei Province in the early Warring States period, and the jade artifacts unearthed from the tomb of the king and nobles of Zhongshan in Pingshan, Hebei Province during the Warring States period. The Warring States period was another peak in the development of jade. Ancient books of the pre-Qin period, such as <<Shang Shu>>, <<Le Ya>>, <<Guan Zi>>, <<Lvshi Chunqiu>> and <<Jiu Zhang>>, recorded the beautiful jade produced in Kunlun. The Goulian jade lantern collected in the Forbidden City is a standard Hotan jade. At this time, the Confucian scholars combined the study of rites with Hotan jade and used Hotan jade to reflect the thought of rites. In order to adapt to the rulers' psychology of loving Hotan jade, the Confucian traditional concepts of benevolence, wisdom, righteousness, propriety, music, loyalty,

faith, heaven, earth, and virtue were compared with the various characteristics of the physical and chemical properties of Hotan jade, and then the theory of "gentlemen compare virtue to jade" emerged, including five virtues, nine virtues, and eleven virtues. "Extracting the attributes of jade, endowing it with philosophical thought and moralization; arranging the shape of jade, endowing it with Yin-Yang thought and religion; comparing the scale of jade, endowing it with rank and politicization, which was a high theoretical generalization of the study of etiquette and jade at that time. This is the enduring theoretical basis of Chinese jade carving art and the spiritual pillar of the 7000-year-old jade loving fashion of the Chinese people.

During the Spring and Autumn period and the Warring States period, jade has been the carrier of the spread of Confucian thought and culture. There were many kinds of jade articles in this period, including Bi, Cong, GUI, Jue, Pei, Huang, Guan and Zhu. According to their uses, some scholars divided them into four categories: Ritual jade, funeral jade, decorative jade and practical jade articles. In this period, the jade production was more exquisite and exquisite, and the grasp of the type was more skilled. Both the shape of the jade and its cultural value were further enriched.

2.5.5) Han, Wei, Jin, Southern and Northern Dynasties: (about 202 BC -581 BC)

According to the biographies of <<Shi Ji· Da Wan Lie Zhuan>>, "The Han envoy was poor in the source of the river. The source of the river came from Khotan, and its mountains were full of jade and stones"; According to the book of the <<Han Shu· Xi Yu Zhuan>>, "Shache is a state-owned iron mountain and produces sapphires." <<Hai Nei Shi Zhou Ji>> written by Dongfang Shuo, a writer of the Western Han Dynasty, once praised Hetian Yu as "the essence of white jade".

The history that Hetian jade in Xinjiang really became the mainstream jade in China's upper-class society began with the introduction of foreign trade jade from Khotan in the western regions after Emperor Wu of the Han Dynasty opened up the Silk Road in Central Asia. Sima Qian of the Western Han dynasty recorded in the <<Shi Ji· Da Wan Lie Zhuan>>: "The Han envoy was poor in the source of the river, and his mountains were full of jade." the word "poor" fully explained that it was not easy to find high-quality Xinjiang Hotan jade in the Han Dynasty. In other words, before the Han Dynasty, the proportion of Xinjiang Hotan jade in China's official jade use was very small due to the scarcity of jade materials. Generally speaking, the jade articles of the Wei, Jin, Southern and Northern Dynasties are far inferior to those of

the Han Dynasty. During the Wei, Jin, southern and Northern Dynasties, the Chinese jade culture was in a transitional period from classical to medieval. Jade articles of this period gradually focused on decorative jade and practical appreciation jade. Jade articles began to move towards the folk. Their carving style was characterized by simplicity, simplified use and simple decoration [citation 75]

During the Three Kingdoms period, due to the impact of war, the development of jade entered a low tide. When the Jin family crossed south, the transportation between the Central Plains and the western regions became more difficult, which also hindered the export of Hotan jade. However, the use of Hotan jade has not been interrupted. Among the royal family, "the noble, the wife and the third wife of the noble funeral wear Khotan jade" [citation 76]. At that time, it was a common practice for people to take medicine, mainly taking Wushi powder, but also taking jade scraps. Taking the scraps of Hotan white jade as the top priority, Gehong said, "jade is also a fairy medicine, but it is rare to hear... When you get a pure jade, you can use it, and Khotan white jade is especially good. [citation 77]" In the third year of Yongming Dynasty (AD 485), Emperor Qiwu of the Southern Dynasty "sent Qiu Guanxian, the first envoy to Henan Province, and sent Ruirui envoy. It was returned in the sixth year of Yongming Dynasty, and the jade was three feet two inches long and one foot one inch thick. [citation 78]" it took three years for the envoys of the Southern Dynasty to pass through the area controlled by Tuyuhun before they obtained a large Hetian jade. As for some separatist regimes in Northwest China, jade materials continued to be imported directly from Hotan. When Lu Guang established the post Liang regime in Gujian (now Wuwei City, Gansu Province), he sent envoys to buy jade from Hotan. "Lu Guang is the king. He sent six city seals to Khotan, and jade arrived in June." [citation 79] [citation 80]

2.5.6) Sui and Tang Dynasties: (581-907 AD)

During the Sui and Tang Dynasties, with the transformation of historical background and the entry of culture and art from Central Asia and West Asia into the Central Plains, jade gradually faded from the mysterious and sacred aura and entered the homes of ordinary people. Since the Tang Dynasty, Hotan jade has been mostly used in jade selection. At this time, the jade patterns were more complete, and the carved lines were also very delicate and distinctive. At this time, the flower patterns were used on the jade, and the carved flowers were similar to real objects. [citation 81]

2.5.7) Five Dynasties period: (907-960 AD)

During the Five Dynasties, the separatist regimes in Northwest China, such as the GUI Yi army occupying Guasha Prefecture, the Tibetan remnants occupying Liangzhou and other places, and the Xizhou Uighurs and Khotan occupying Xizhou, all exported Hotan jade to the mainland. Among them, Ganzhou Uighurs who occupied Ganzhou (today's Zhangye) paid tribute more often. According to the statistics of <<History of the Old Five Dynasties: biography of the Uighurs>> and <<Ce Fu Yuan Gui>>, they paid tribute to jade 16 times in more than 30 years from the second year of Tongguang in the late Tang Dynasty to the sixth year of Xiande in the Later Zhou Dynasty (924-959 A.D.). The jade materials paid by these regimes are generally measured in the unit of "Tuan", which is often directly referred to as "Yutuan", and there is an example of a group of jade weighing eight kilograms. [citation 83] at that time, the output of Hetian jade was large. Ganzhou Uighur tribute jade is often counted in tens or hundreds of regiments, and Khotan King Li Shengtian even sent a thousand jin of tribute jade [citation 84]. In the past, the government monopolized the trading of Hetian jade. In the first year of Guangshun (AD 951), Taizu of the Zhou Dynasty opened this trade. "Since the Jin and Han Dynasties, Uighur people have been forbidden to trade in private markets whenever they came to the capital. All their precious goods have been sold to the palace, and those who trade in private markets are guilty of it. So Taizu of the Zhou Dynasty ordered to remove the old law, and every Uighur who came to listen to private transactions should not be banned from the government. Therefore, the value of jade has lost sevenoreight out of ten. [citation 85]", The jade trade became active. Although the central government tried to monopolize the trade in the Ming and Qing Dynasties, it failed. This is of great significance to the entry of jade into the homes of ordinary people and the commercialization of jade production.

2.5.8) Northern and Southern Song Dynasty: (960-1276 AD)

The scale of using Hotan jade in Song Dynasty exceeded that in Tang Dynasty. According to the records in the history of the <<Song Shi Yu Tian Zhuan>> and the <<Song Hui Yao Ji Gao Fan Yi Si>>, Khotan not only often paid tribute to song, but also ranked first among the tributes. According to the fifth volume of Zhang Shinan's <<You Dan Ji Wen>>, "Khotan jade was mostly used as the sacrificial vessels and Chengyu costumes of the national Dynasty", indicating that the ruling class used Hotan jade.

Zhang Shinan also recorded the import ways and classification of Hotan jade in the Song Dynasty: "most of the treasures in this world are from Mount Wutai of Xi Xia, a tribe in the northwest. Khotan jade is divided into five colors... Only the green jade is the highest and the lower is the most, and the white paste is divided into nine grades." Hotan jade was imported into the mainland by the northwest separatist regime, especially Xi Xia, in addition to relying on the direct tribute from Khotan. ". According to the <<Song Shi Yu Tian Zhan>>, Kucha, Gao Chang, Ganzhou and Sha Zhou Uighurs along the silk road once paid tribute to the Song Dynasty. In the third year of Jing, You in the Northern Song Dynasty (1036), Yuan Hao attacked the Uighurs in the west, occupied the Hexi Corridor, and took control of the silk trade. Hetian jade was imported into the territory of Song Dynasty through Xi Xia and the route of entering Shaanxi through Tibetan ruled areas such as Qing and Tang Dynasties (now Xining).

The Liao and Jin Dynasties, which successively ruled northern China, inherited and developed the tradition of using jade. Not only did the upper rulers follow the ritual system of using jade in the Central Plains, but ordinary people can also use jade spitting Uygur (i.e. jade belt) to dress, and elderly women use jade pieces to decorate their headscarves, which is called "jade carefree" [citation 86]. In order to protect their own privileges, the rulers prohibited "common people" from decorating the harness with jade, but jade was no longer the exclusive use of aristocratic bureaucrats at this time. This undoubtedly promoted the export of Hotan jade. According to Volume II and VI of <<Qi Dan Guo Zhi>>, Gao Changguo offered jade to Qidan once every three years. The trade between the Western Xia Dynasty and the Liao and Jin Dynasties mainly used jade. In the 12th year of Dading (1172 AD), the emperor Shizong of Jin criticized this: "the Xia state used pearls and jade to exchange silk and silk, which was useless and useful." [citation 87] [citation 88]

2.5.9) Yuan Dynasty: (1271-1368 AD)

Jade in Yuan Dynasty was developed on the basis of inheriting the jade in Song, Liao and Jin Dynasties. The materials are mainly Hetian white jade and blue-white jade, and the typical processing technology is multi-layer hollow out. In the Yuan Dynasty, the multi-layer hollowing technique has been brought into full play. In addition to carving double-layer patterns on the plane, it can also carve multi-layer patterns on the jade material, with up to five or six layers of flowers, and each layer

has a clear layer, with a strong perspective effect. [citation 81] [citation 89][citation 90]

In the early Yuan Dynasty, the central government directly controlled the exploitation of Hetian jade. Jade mining households gather in the Fanlisha (today's Xiladi East) in the upper reaches of the Ka La Ka Shi River, making a living by scouring jade, and are known as "Tao Hu". The jade they collected was transported from the release station to Dadu. In the 10th year of the Zhiyuan era (1273), the emperor Shizu of the Yuan Dynasty ordered Li Xiucai, a jade miner, to go to Hotan to collect jade. The following year, he ordered that Tao Hu officers be relieved [citation 92]. After the middle of the Yuan Dynasty, the Chagatai Khanate controlled today's Xinjiang, and Hotan jade was either sold into the mainland by Hui merchants or paid tribute by the Northwest Zongwang [citation 93]. There were also many jade carving craftsmen in the Yuan Dynasty. There were more than 100 households living in Nan Cheng alone. "Go to Erli outside Zhangyi gate in Nan Cheng, and there are more than 100 households in the south, all grinding jade workers. It is called the jade grinding Bureau." [citation 88] [citation 94]

2.5.10) Ming Dynasty: (1368-1644 AD)

In the Ming Dynasty, the jade producing areas of Hotan and Shache were successively ruled by the eastern Chagatai Khanate and the Yarkant Khanate. The primary channel for the export of Hotan jade to the mainland was still the tribute trade. In the "pearl jade" volume of <<Tian Gong Kai Wu>> by Song Yingxing of the Ming Dynasty, the history, characteristics and mining methods of Hotan jade are vividly summarized.

In the first year of Hongwu of the Ming Dynasty (1368 AD), the emperor Taizu of the Ming Dynasty wanted to make a jade seal. At that time, traders from the western regions contributed Hetian jade from Haidao. In the fourth year of Yongle (1406 AD), ten thousand households in Turpan sent envoys from Sain Timur to pay tribute to Yrupu [citation 96]. Since then, there have been many people paying tribute to jade and stone from western countries in history. According to the <Ming Shi Xi Yu Zhuan>, Khotan, Samarkand, besi Bali, Helou, and badansa successively paid tribute to the Ming Dynasty, especially Hami and Turpan. These jade materials were all from Hotan. In the middle of the 15th century, the number of tribute jade increased greatly, and the quality of tribute jade became inferior. Due to the great disparity in

the quality of jade, the reward method formulated in the third year of Hongzhi (1490 A.D.) had to stipulate that one piece of silk per kilogram of jade and one piece of silk per four kilograms of jade [citation 97]. Before that, there was even a special case that ten jin of tribute jade only returned one piece of silk. [citation 98]

Since the mid-15th century, the jade from Hotan mountain has been mined on a large scale, but most of the works of the Ming Dynasty only mention the jade from Hotan River. It may be because the merchants in the western regions were worried that the buyers in the Central Plains could not win high profits after they knew that mountain jade was easier to obtain than Ziyu, so they kept the mining of Mountain Jade secret. As a result, the Ming people who relied on rumors to know the western regions learned the truth after a large-scale mining of Mountain Jade for more than a century. The background of the large-scale exploitation of Hetian Mountain Jade is the great increase in the demand for jade from all walks of life in the Ming Dynasty. Jade has become the most important commodity in the trade between the western regions and the mainland. Before the first year of the Apocalypse (1621 AD), five thousand jin of jade materials were sold into Beijing in one year in six stores under the charge of neifu alone [citation 99]. Akbar chidayi, a Bukhara businessman who visited China around the 13th year of Hongzhi (AD 1500), said, "in China, no commodity is more expensive than jade." the commodities brought by businessmen who entered China in order of quantity are: Persian horse, coarse wool, wool cloth, jade block, diamond, etc. [citation 100]. The abundance of jade materials has not only changed the carving process of jade, but also greatly expanded the jade market, and finally made ordinary people become users of Hotan jade. [citation 82]

2.5.11) Qing Dynasty: (1644-1840 AD)

The worship of Hotan jade peaked in the Qing Dynasty, especially in the Qianlong period. The "Dayu Jade Mountain" carved by his order was the jade carving handicraft with the most materials, the largest shape, the longest journey, the longest time and the highest cost in China, and it was also one of the largest jade carvings in the world [citation 101]. Qianlong spent a lot of money to collect huge jade materials weighing 10000 Jin from Xinjiang, thousands of miles away from Beijing. It took him three years to transport them to the mainland without sparing manpower and financial resources. It took seven years to finish the carving in Yangzhou. The "Dayu flood control map" of Yushan Mountain has been completed for more than ten years from mining to the final completion. There are no accurate data on the man hour and cost

used, but rough estimates show that at least hundreds of thousands of people and countless silver are consumed. [citation 102] [citation 103] [citation 104] [citation 105] [citation 106]

The jade workers in the Qing Dynasty were good at drawing on the achievements of painting, sculpture and arts and crafts, and were a combination of various traditional workmanship and artistic styles of the past dynasties, such as Yin line, Yang line, hollow out, beautiful color and so on. It has absorbed the influence of foreign art, mixed and adapted, and created and developed the jade treatment process with strong craftsmanship and decoration, which has distinctive characteristics of the times and high artistic attainments. [citation 107]

2.5.12) The Republic of China era: (1912-1949 AD)

In the early years of the Republic of China, there were Qijia mine and Yangjia mine in the deep mountains of Khotan county where jade was produced. Businessmen made great profits from them, and the first generation of jade miners in Xinjiang also came into being. [citation 108]

2.5.13) Period of the people's Republic of China: (AD 1949- Present)

After its establishment, Xinjiang Hotan jade production area established a public-private joint venture jade acquisition station, which was changed to a state-owned one after the 1960s and began to use explosives for mining. The annual output was 30 to 40 tons, but the quality was poor, and the availability rate was less than half. According to the report of *Zu Guo Ge Di* Radio, the output of Hetian jade was 74 tons in 1981, 1.28 times higher than that in 1980. Since the 1990s, an average of 120-150 tons have been mined every year.

The prosperity of Hotan jade is attributed to jade merchants in Hong Kong and Taiwan. In the early 1980s, the price of Hetian jade was almost the same as that of Kunlun jade and Russian jade. Since the late 1980s, Hong Kong and Taiwan Jade merchants have madly purchased Hetian jade materials, making Hetian jade the most expensive jade material in the market. The polishing process of Hetian white jade was also proposed by Taiwan Jade merchants. [citation 109] [citation 110]

Before 1994, the state did not allow private mining and trading of jade raw materials.

In 1994, the state liberalized the jade market.

In 1999, the national stone selection was jointly launched by the Ministry of Geology and mineral resources and the China Gemstone Association.

At the end of October 2003, the selection of China's "national stone" was completed. Hotan jade was awarded the title of "beautiful jade" and was officially named as "China's national stone" by the China Gemstone Association. [citation 90] [citation 91]

Since 2006, the jade market has been warming up. [citation 92]

The 2008 Summer Olympic Games was held in Beijing. The "Beijing Olympic emblem" has two sides, which are from the same flawless Xinjiang Hotan jade material. One of them is presented to the IOC as a gift as an eternal witness to the history of the Olympic Games; The other side, as a national permanent cultural relic, will be preserved in the capital museum. [citation 111][citation 93]

In 2010, the jade market reached its peak. The annual appreciation of medium and high-grade Hetian jade was more than 50%, and the annual mining volume was more than 200 tons. [citation 92]

Since 2013, affected by the economic situation, the depletion of raw materials and many other aspects, the market has suffered a major impact, which has also brought a new round of reshuffle. [citation 94] [citation 195]

China's Hotan jade reserves are 280000 tons, and theoretically it can be exploited for about 160 years. Because Hotan jade cannot be purified and recycled like gold and silver, and it is processed at one time and cannot be regenerated, the resources will be exhausted in the next few decades, which is also one of the main reasons for Hotan jade's fraud and annual rise in its price. [citation 107]

2.6) Industrial Development

2.6.1) Quality inspection organization

On August 28th, 2016, Xinjiang Hotan jade trading center, the first jade spot trading platform in China, opened in Hotan. At the same time, the national Hotan jade product quality supervision and inspection center were unveiled. [citation 103] [citation 104]

2.6.2) Transaction

In November 2011, Xinjiang Hotan jade Information Alliance Trading Center, Xinjiang Uygur Autonomous Region product quality supervision and Inspection Institute, Xinjiang rock and mineral gem product quality supervision and inspection station, and Xinjiang jewelry and jade industry association jointly established the "Xinjiang Hotan jade market information alliance", and entrusted China Hotan jade appreciation network to publish the guiding price of Hotan jade

2.7) Jade value

2.7.1) Cultural value

Jade is able to stand the test of time, and will not come and go from time to time. The constancy and eternity of jade represents people's longing for love: constancy and eternity. Jade is used as a love keepsake to express people's good wishes for a lifetime of faithful love. Therefore, jade as a keepsake can fully express various emotions between lovers.

2.7.2) Economic value

The economic value of jade is self-evident. Jade, as a symbol of wealth, has long been reflected in the "Liangzhu Culture" and "Hongshan Culture" of primitive society. In large tombs, there are dozens or even hundreds of jade objects as burial objects. It can be seen that the owner of the tomb is a leader with power and wealth. In slave society, this phenomenon is more obvious. The famous "Fuhao tomb in Yin Ruins of Anyang" and "Xingan tomb" in Jiangxi Province and other tombs of nobles of the Shang Dynasty and the state of Fang are more abundant in jade burial, indicating that the nobles of the big slave owners have precious jade articles. In the Han Dynasty, the wind of burying jade was more prosperous, and the famous "gold thread jade clothes", "silver thread jade clothes" and "copper thread jade clothes" of the Han Dynasty came from here. In addition, the jade coins of the Shang Dynasty can best show the economic value of jade articles. Jade is used as a shell shaped coin as a voucher for commodity exchange. At the same time, jade can also be used as a gift for direct exchange or tribute. After the Ming and Qing Dynasties, jade goods became an industry for trading. [citation 113]

2.7.3) Historical value

Xinjiang Hotan jade culture has enriched the history of Chinese civilization. Some experts believe that it is of great significance to explore the quality of prehistoric ancient jade and the source of jade materials for the study of the origin and development of Chinese jade. There are "Hongshan Culture", "Liangzhu Culture", "Lingjitan culture", "Yangshao culture", "Qijia culture", "Shijia culture" and other influential cultures in China. These cultures are expressed through jade and its materials, and their source is an important content of Chinese jade culture research.

Among them, "Yangshao culture" tremolite jade comes from Xinjiang, and "Qijia culture" including "Longshan culture" tremolite jade also comes from Hotan, Xinjiang. The long-term debate and research of scholars and experts have been supported by historical data and unearthed jade articles, which has developed from theoretical inference and prediction to the renewal and conclusion of theory and ridicule. [citation 106]

2.7.4) Health care value

Ancient medical books said that "jade is the beauty of stone, which tastes sweet, has a flat nature and is non-toxic", and that jade is the material with the most abundant vitality in human body. Jade is not only used as jewelry, decoration and decoration, but also for health and fitness. Since ancient times, emperors and concubines of all dynasties have always kept in good health with jade. Concubine Yang, with jade, was obsessed with jade, and Emperor Huizong of Song Dynasty was obsessed with jade. Jade was a pillow but intelligent. Ancient emperors liked to use jade as pillows, and ancient Chinese emperors with long life used jade pillows for a long time. [citation 110] the ancient medical classics Huangdi Neijing, Tang Materia Medica, Shennong materia medica and compendium of Materia Medica all say that Hotan jade can "nourish Yin Qi, strengthen kidney yang, eliminate moderate fever, relieve depression, moisten heart and lung, help voice and throat, nourish hair, nourish five zang organs, calm soul, dredge blood vessels and brighten eyes and ears". [citation 111]

2.1 Jade carving equipment

Jade carving art, in a relative sense, is an immortal historical book recording the development of civilization. From the remote Paleolithic age to the Neolithic Age 10000 years ago, human beings have gradually mastered the processing and transformation technology of stones from the long adaptation to nature, which also reflects the actual phenomenon of human survival style, living state and initial aesthetics in ancient times. "If you want to do a good job, you must first sharpen your tools". Jade carving tools, such as choppers and scrapers, are made from the original anvil and smashing methods. They have opened the curtain for human ancestors to realize the initial leap of "quality and quantity" in life and production in the development of nature. At the fork in the road between humans and animals, intelligent humans have made great strides forward, which is the power of "tools".

Ancient jade carving equipment:

The ancient jade making technology was mastered by craftsmen as early as the Shang Dynasty. It was called "carving jade" in the pre-Qin period, and "grinding jade"

in the Song Dynasty. Later, it was also called "grinding jade". In modern times, it was called "carving jade" or "carving jade", also known as "jade carving". Today's jade carving techniques still retain most of the ancient techniques, but due to the progress of equipment, using electricity as power and synthetic emery as grinding tools, the innovation of jade carving equipment has changed the scene and process of jade carving technology. Below, the researcher will restore the scene, process, steps and equipment of ancient jade carving in the form of pictures and texts:

1.1) Tamping sand (The first step of ancient jade carving process: making Jie Yu Sha)

Sand tamping refers to the processing of sand and other stones for grinding to a sufficient fineness through processes such as tamping and grinding. Because the rotational speed of ancient machinery and equipment was not high and the hardness of tools was not enough, it was necessary to use these " Jie Yu Sha " to cut jade materials. (see chart Figure 12 for details)



Figure 16 Sand tamping Technology >>
Ancient Chinese jade making technology (the first step)

Source: www.baidu.com/index.htm

1.2) Jade carving (the second step of ancient jade carving technology: jade carving)

The jade material that has not been carved is called "Pu Yu". Its appearance is often wrapped with some rough and loose stones. To open jade is to cut off other stones on the surface of "Pu Yu" or decompose large jade materials.

In this picture, there are two jade workers sitting on a stool under a big tree, and a big jade Pu is built between them with a wooden frame. They are holding the end of the "big saw", and you can pull the saw from side to side. The saw is mainly used to cut jade Pu, but it is only a wire. (see chart Figure 15for details)



Figure 17 Jade carving Technology >>

Ancient Chinese jade making technology (the second step)

Source: www.baidu.com/index.htm

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1.3) Zha Tuo (the third step of ancient jade carving technology: decomposition of small jade materials)

Zha Tuo is to use the Tuo tool to solve the jade into squares or square strips. After designing and drawing samples, large pieces of redundant jade materials are cut off to make the jade rough and rudimentary. (Tuo: an iron tool for making jade objects) the jade worker sits in front of the "spinning cart". The structure of the tool on the spinning cart is quite complex. This set of tools is applicable to one end of a long wooden stick (also known as a wooden shaft) and is equipped with a round steel plate, which is called " Zha Tuo ". The rim of the steel plate is thin and sharp like a knife edge. Two ropes are wound around the wooden shaft, and a piece of wood is tied at the lower end of each rope. These two planks are called "pedals". During the operation, the two feet of the jade worker step on the "pedal" in turn and rotate the wooden shaft driven by hemp rope. The jade worker held the jade in his left hand against the edge of the rotating steel plate. At one end of the table was a basin containing water and red sand. The jade worker scooped sand with his right hand and poured it on the jade material. The hard Jie Yu Sha, coupled with the rotating and sharp edge binding blade, can cut the jade into squares or square strips. (see chart Figure 18 for details)



Figure 18 Zatuo Technology >>
Chinese jade making technology (the third step)

Source: www.baidu.com/index.htm

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1.4) Chong Tuo (the fourth step in ancient jade carving: embryo formation)

With the tool of " Chong Tuo ", the hard corners of squares or square strips of jade are "flushed" into a circle. This step is also completed by sitting on a spinning cart. With a section of thick bamboo branches surrounded by thick steel rings (also known as Chong Tuo), with red sand mixed with water, the corners of the jade block are slowly flushed away. After this step, the works to be carved are also roughly formed. (see chart Figure 17 for details)



Figure 19 Chongtuo Technology>>

Ancient Chinese jade making technology (the fourth step)

Source: www.baidu.com/index.htm

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1.5) Mo Tuo (the fifth step of ancient jade carving technology: fine work)

Use the tool of "grinding Tuo" to grind the surface of jade. The tools used are somewhat similar to the third step of "caulking". But Za Tuo is thin and sharp, while Mo Tuo is about two or three centimeters thick (about 0.6 to 0.9 centimeters). It can grind the surface of jade fine and give off a warm luster . (see chart Figure 18 for details)



Figure 20 Motuo Technology>>
Ancient Chinese jade making technology (step 5)

Source: www.baidu.com/index.htm

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1.6) Tao Tang diagram (the sixth step of ancient jade carving technology: dig out the cavity of jade carving utensils)

Tao Tang is the interior of the hollowed-out container. First, screw the steel drum into the center of the jade. After this process, the center of the jade will appear a column called "jade stile". At this time, the most experienced teacher Fu Zhenchui has to take out the "jade stile", because if the force is not right, the "jade stile" cannot be taken out; The whole jade is broken. Then, slowly ponder with the curved and flat cone head and empty the inner chamber of the jade. (see chart Figure 19 for details)



Figure 21 Cutting technology>>

Ancient Chinese jade making technology (step 6)

Source: www.baidu.com/index.htm

1.7) Shang Hua (the seventh step of ancient jade carving technology: carving patterns for jade carving objects)

Shang Hua, also known as "nail", carves patterns on the surface of jade objects with small rolling Tuo (also known as " nail"). Different rolling forms will leave different lines. For example, the lines carved and rolled by the medium thick and sharp edged Tuo Ju are often narrow and shallow at the end and wide and deep at the middle. This is the case with the lines of jade articles of Hongshan Culture in the Neolithic age. Therefore, some people speculate that the " Hongshan Culture" 6000 years ago has begun to use Tuo Ju to carve and grind jade articles. (see chart Figure 22for details)



Figure 22 Shanghua Technology>>
Ancient Chinese jade making technology (step 7)

Source: www.baidu.com/index.htm

1.8) Da Zhuang (eight step of ancient jade carving technology: drill tool holes for jade carving objects that need to be hollowed out)

This is an important step for some jades to be carved with hollow patterns. The tools for drilling are mainly bent bow and rolling rod, and the bottom end of the rolling rod is inlaid with a steel drill. The jade carving craftsman sits at one end of the table, holds the jade with his left hand, touches the lower end of the rolling rod under the steel drill, and pulls the bow back and forth with his right hand. The bow will drive the rolling rod to rotate back and forth, and the diamond drill embedded in the rod tip can drill a round hole in the jade. (see chart Figure 21 for details)



Figure 23 Drilling technology>>
Ancient Chinese jade making technology (step 8)

Source: www.baidu.com/index.htm

1.9) Tou Hua (Nine step of ancient jade carving technology: openwork patterns for jade carving objects that need to be hollowed out)

Tou Hua, also known as hollow pattern, takes "search bow" as the main tool. When operating, first untie one end of the steel wire on the search bow, penetrate the round hole, and then bind it. The right hand of the jade worker holds the search bow and pulls it back and forth. With water-soaked stone sand on the steel wire, it can be cut according to the lines drawn on the jade piece.

In ancient times, the ink used for writing and painting would be washed off by ink, so the jade carving craftsman used the juice of pomegranate peel to draw the pattern to be carved through. When the water was mixed with Jie Yu Sha and the steel wire was used to cut and saw the jade piece back, the pattern was still clear and would not be washed off by water.

The Liangzhu culture, dating from 5300 to 4200 years ago, has seen the emergence of jade objects with a thread through the flower, which has developed to the peak of the carving technique in the Qing Dynasty. (see chart Figure 22 for details)



Figure 24 Tou Hua Technology>>
Ancient Chinese jade making technology (step 9)
Source: www.baidu.com/index.htm

1.10) Da Yan (ten step of ancient jade carving technology: drilling rope holes for the finished jade carving)

This is a special technique used to drill small and fixed shaped jade articles.

In the picture, the jade carving craftsman holds the small "iron Cup" in his left hand and pulls the "taut bow" in his right hand, driving the "iron Cup" to rotate repeatedly. The diamond embedded in the lower end of the "iron Cup" will drill holes in the jade. (see chart Figure 23 for details)



Figure 25 Da Yan Technology>>

Ancient Chinese jade making technology (step 10)

Source: www.baidu.com/index.htm

1.11) Mu Tuo (the eleventh step of ancient jade carving technology: rough grinding the finished jade carving objects)

Mutuo is used for polishing. It is usually made of gourd pulp. Carefully polish the surface of the carved jade. At this time, the tool structure used is a "pedal" connected with a wooden shaft to drive a circular rotary table, and the disc used in this step is a thick "Mutuo", which is finely polished with stone sand. (see chart Figure 24 for details)

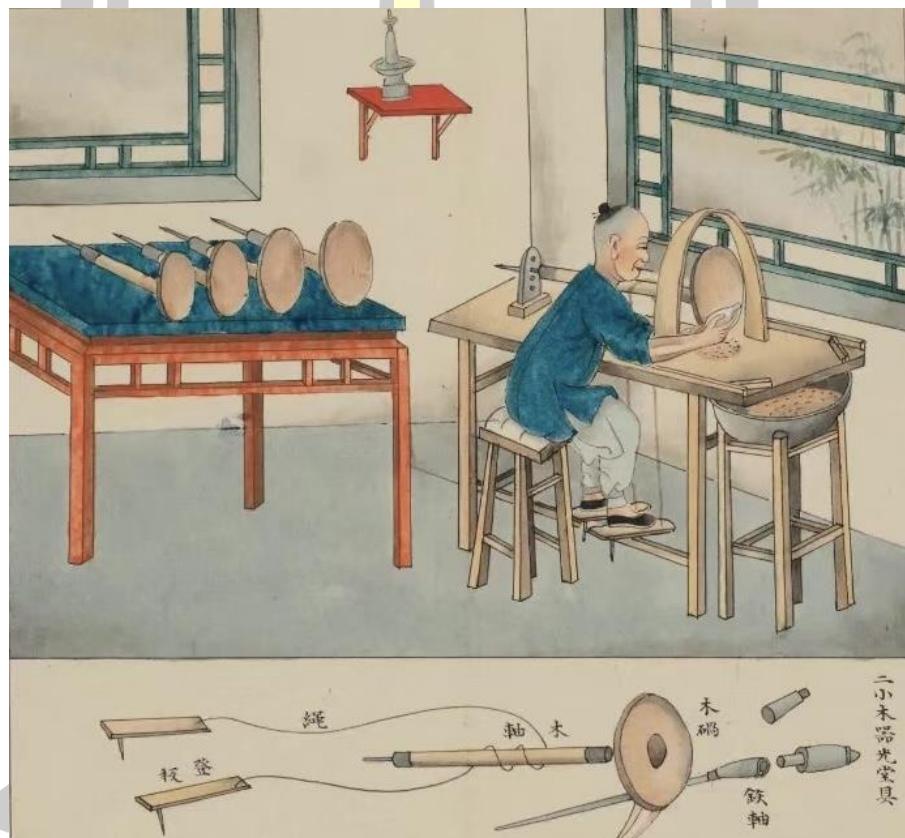


Figure 26 Mu Tuo Technology>>

Ancient Chinese jade making technology (step 11)

Source: www.baidu.com/index.htm

1.12) PI Tuo (the twelfth step of ancient jade carving technology: fine grinding of the produced jade carving objects)

PI Tuo is made of cow leather. It is the final process of polishing jade, which can increase the smoothness of jade carving objects. (see chart Figure 25 for details)

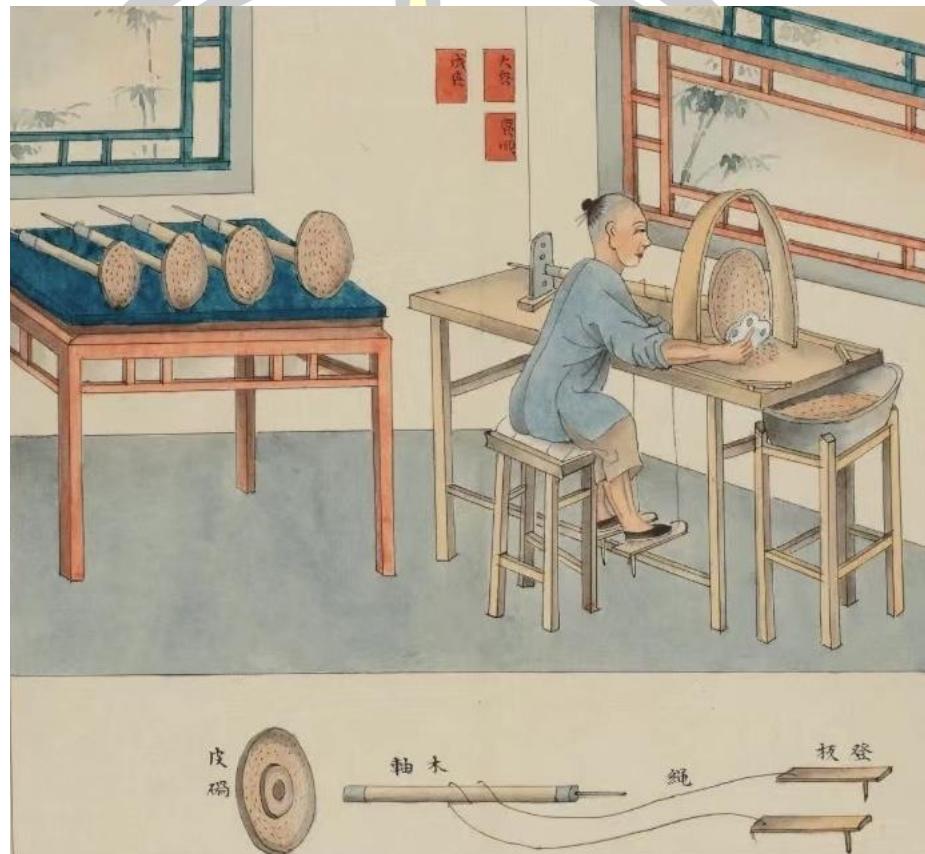


Figure 27 Pituo Technology>>
Ancient Chinese jade making technology (step 12)

Source: www.baidu.com/index.htm

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2) Ancient jade carving tools

The processing tools of ancient jade carving generally refer to the tools directly acting on jade in the process of jade processing. Due to the high hardness of jade, some special tools must be used. Although the shape and system of these special tools are not complex, there are many kinds. According to the function and purpose, they can be basically divided into three categories: engraving, punching and polishing.

The most commonly used carving tool in the process of ancient jade carving is called "Tuo", which is a generic term for various tools installed on the horizontal axis of the "water stool" that can be rotated. The name of Tuo is a historical appellation used by the jade carving industry. It is impossible to verify when it was called Tuo Ji. According to modern dictionaries, "Tuo" has many meanings, but when used in jade carving, it mainly has two meanings:

2.1) As a noun, it refers to the grinding wheel used to polish jade, and is called "Tuozi".

As a verb: it refers to polishing jade with Tuozi. Ancient Tuo can be made of wood, stone, copper or iron. After entering the era of iron tools, iron carving tools were basically used. With the maturity of jade making technology and the relative standardization of carving tools, people gradually call all tools for cutting and carving jade as Tuo. Most modern jade carvings use tools such as diamond saw blades, which greatly improves the work efficiency.

Taking Tietuo as an example, according to the function and shape of traditional Tuo utensils, Tuo is divided into the following main types:

2.1.1) Ce Tuo

Ce Tuo is a circular toothless saw made of thin iron sheets. The traditional iron CE Tuo saw blade has no central circular hole, so it is necessary to use lac on the top of the rotating shaft of the water stool.

The first function is to cut jade, that is, to cut jade like a guillotine; The second is to cut off the surplus jade material on the jade to be used as the outside of the jade. There is no unified standard for the specification and customization of the traditional guillotine. It is often made by jade carvers according to their needs. The diameter is generally between 250-900 mm and the thickness is 0.3-1.5 mm. (generally, the outer edge of the guillotine is thinner, and the middle part is thicker, which can increase the

strength of the guillotine.). The selection of Ce Tuo with different diameters and thicknesses is based on the size of the cut jade. The principle is that the radius of CE Tuo is slightly larger than the maximum of the cut jade. Installing the traditional nonporous Ce Tuo is a highly technical work, which is basically completed by experienced teachers. It requires that the Ce Tuo surface must be flat and elastic, and the axis of the saw blade must be kept in the middle. When rotating, the cutting edge of the guillotine must always be stable and not deviated. It should be adjusted in time in case of eccentricity. The method is to use hot and soft lac to load Ce Tuo on the wooden shaft of the jade grinder. When the lac has not cooled, while rotating the horizontal shaft, use a wooden stick to close to the saw mouth, and adjust the rotation track of Ce Tuo to a straight line. After the lac has cooled and solidified, it can be used.

2.1.2) Zan Tuo

Zan Tuo is also a circular toothless saw made of thin iron sheets, and its diameter is generally less than 120mm. Its function is mainly cutting. It is the main tool for further carving jade after removing large pieces of jade by CE Tuo. Due to its small diameter and flexible operation, the saw blade can not only be used for cutting zither, mark, buckle, scratch, etc. during jade carving, but also for grinding such as sticking and leaning. It can basically complete all processes of rough carving of jade. Although Zan Tuo is also a circular iron saw blade, it has a square hole in the center and is equipped with a small, short blade. The tappet shaft and the Qi Tuo are connected by riveting welding. It is required that the welding between the tappet shaft and the Tuo surface must be vertical, and then connected with the rotating shaft of the jade carving machine. In order to ensure that the tappet shaft on the Qi Tuo can install the chisel in the center position, it is necessary to use a wooden stick close to the stool bowl to rotate the shaft of the jade carving machine for adjustment. If the Tuo piece is found not round, use a file or an oilstone to round the mouth of the Tuo piece. If the Tuo piece swings left and right, it is necessary to knock the riveting point for adjustment until the mouth of the Qin Tuo can maintain a line during rotation, and Zan Tuo is installed.

2.1.3) Gou Tuo

Gou Tuo, in fact, is a smaller piece of circular toothless saw. Different from CE Tuo and Deng Tuo, there are several changes along the edge of the bowl. From the cross-sectional view, the side of Gou Tuo is a rectangle, trapezoid, inverted trapezoid, circular edge, flat top lens, dome lens, etc. with different thickness, which needs to be dipped in jade mortar continuously during processing. Its main function is to draw jade patterns and lines. You can also use Gou Tuo's flat top and edge grinding to process jade articles. For the industrial towel, use the crochet round surface flat top to grind jade articles and use the edge to grind jade articles.

2.1.4) Zha Tuo

Zha Tuo, with many kinds and shapes, is the main tool for fine jade carving. The straight and right angle Tuo Kou is called Qi Kou, and the Tuo Kou less than 900 is called Kuai Kou. The side shape can also be called trapezoid, flat head, dome, jujube stone, etc. The main purpose of Zha Tuo is to grind the saw marks processed by Zhui Tuo to make the patterns clearer, the sculptures concave and convex smooth, the surface bright and clean, and the shape accurate.

2.1.5) Chong Tuo

Chong Tuo, in a circular shape and slightly thicker than Zhan Tuo, is mainly used as a special tool for grinding the larger plane of jade carvings.

2.1.6) Ding Tuo

Ding Tuo refers to a jade grinding tool with the shape and size of a nail. It is shaped like a bell mouth and has a wide range of specifications, ranging from a small Ding Tuo of less than 3 cm to a large Ding Tuo of 20 cm. Its functions are hook, tuck, top, collision, etc. it is the main tool for carving jade details.

2.1.7) Wan Tuo

Wan Tuo refers to a jade grinding tool that is pressed into a bowl shape with an iron plate and is semi-circular or flat topped semi-circular. It is specially used to make jade bowls and arc-shaped tools.

2.1.8) Tang Tuo

Tang Tuo is a round ball shaped jade grinding tool, which has a jujube core shape, a ball shape, etc. it is specially used for punching and grinding the inner

chamber of jade dishes with large caliber. The inner chamber of vessels such as jade stove and jade fumigation.

2.1.9) Wan Tuo

Wan Tuo refers to a bow shaped jade grinding tool bent with thick iron wire, which is specially used to dig out the inner chamber of small caliber jade dishes. The inner chamber of utensils such as flower bottles and snuff bottles.

2.1.10) Mo Tuo

Mo Tuo is made of thick iron into a plate shape, which is used to grind away the surplus part of jade or to flatten the surface of jade in a large area.

2.2) Punching tools:

Punching tools are called "sharp needles", which are similar to needles used in daily life. This is a special technique used to drill small and fixed shaped jade articles.

2.3) Polishing tools:

2.3.1) Mu Tuo

Mu Tuo is used for polishing. It is usually made of gourd pulp. Carefully polish the surface of the carved jade. At this time, the tool structure used is a "pedal" connected with a wooden shaft to drive a circular rotary table, and the disc used in this step is a thick "Bu Tuo", and the stone sand used is relatively high hardness, also known as "soaked yellow material", which is about quartz sand (about 7 degrees on the Mohs scale) for fine polishing.

2.3.2) Pi Tuo

Pi Tuo, made of cowhide, is the final process of polishing jade, which can increase the smoothness of jade carving objects.

3) Technology

Jade culture is a unique and uninterrupted culture of the Chinese nation. The history of jade culture is not only the development history of spiritual civilization, but also the evolution history of science and technology. <<Shi Jing · Wei Feng · Qi Ao>> has a saying: "bandits and gentlemen are like duels, like pondering." here, cutting, discussing, pondering and pondering are extended to the study of knowledge and morality, which all refer to good literary talent and self-cultivation. Its original meaning is the four processes of jade treatment, which means that a gentleman should cultivate himself as if he were processing jade. According to <<Lun Heng · Liang

Zhi>>, "to learn from each other is to become a treasure." to learn from each other is to untie the jade material. To learn from each other is to further grind and shape the jade material. To carve is to carve patterns and tools. To grind is to polish and Polish. However, in view of the hardness of jade, non-copper and iron tools can directly and effectively realize cutting, consultation, carving and grinding. Therefore, <Shi Jing · Xiao Ya · He Ming> has a poem "stones from other mountains can be wrong... Stones from other mountains can be used to attack jade". "Stones from other mountains" used to "attack jade" generally have two kinds of materials, one is "wrong", that is, rough grinding stones used to carve jade, which are mainly used before metal tools are widely used; The other is the "Jie Yu Sha" made of natural corundum placer and garnet placer after tamping and screening, which lasts longer. Jade materials, as a non-renewable resource, have limited inheritance and relatively unlimited technology, but the technology will change with the change of tools. The so-called "if you want to do good things, you must first sharpen your tools". Here, "tools" refers to tools, which are beneficial and good. It can be said that each tool innovation has brought new breakthroughs to jade carving creation, and this innovation is almost irreversible.

The carving technique is the author's treatment of the image and space of the carving in the carving creation. This technique is mainly reflected in the carving and carving in the sense of cutting. To be exact, it is the skill and means to excavate the body step by step from the outside to the inside by subtracting waste. Carving techniques are the most important means to show the art of carving.

3.1) Ancient jade carving technology

3.1.1) Characteristics of ancient jade carving technology

During the Xia and Shang Dynasties, from stone mound to copper mound; In the late Western Zhou Dynasty and the early Spring and Autumn period, iron mounds have been used for more than 2000 years, from copper mounds to iron mounds. It is worth mentioning that the jade carving in the Western Zhou Dynasty developed a kind of oblique knife technology on the basis of inheriting the Yin and Shang double line sketching technology. Let the ornamentation of the objects form a form of steep on one side and sloping on the other, showing a sense of three-dimensional and hierarchical between the concave and convex, which is the embodiment of the progress of jade carving technology. In the early primitive craft of jade, holding a straight blade of sandstone or bronze or a microlithic tool, the jade was repeatedly polished and engraved on the surface of the jade with wet jade dissolving sand as the

medium. Two people usually work together on the wheel mounted mound machine. One person pulls the belt back and forth to rotate the shaft and drive the mound to rotate as the power source. The other person dips mortar in front of the mound to grind jade. After the Wei and Jin Dynasties, high legged seats began to appear, and people gradually moved from kneeling to sitting with their feet down. After the Sui and Tang Dynasties, the mound machine evolved into a high legged table with feet on it. The jade craftsman sat on the high stool and used his feet as the source of power, thus freeing up the previous work that required one person to pull the strip back and forth, and one person could complete the operation. At this time, because the pedal is used to give power, the power is increased, and the hands and feet are used coordinately, the speed of jade treatment is faster. Song Yingxing, a scientist in the late Ming Dynasty, described the foot treading high leg table mound machine in *<Tian Gong Kai Wu>*: "when the jade was first cut, the smelting iron was used as a disc, the basin water was used to hold sand, the foot treaded on the disc to turn, the sand was added to cut the jade, and it was broken one by one." in the Qing Dynasty, the foot treading high leg table mound machine was called a "water stool", and the image of "water stool" was included in *<Yu Zuo Tu>* painted by Li Chengyuan, a painter in the Qing Dynasty. *<Yu Zuo Tu>* is the most detailed atlas that has been seen to introduce the ancient jade treatment process. In the form of illustrations and texts, it divides the jade treatment process into 12 processes, including Tao Sha Yan Jiang, Kai Yu, Zha Tuo, Chong Tuo, Mo Tuo, Tao Tang, Shang Hua, Da Zhuang, Xiu Hua, Da Yan, Mu Tuo, PI Tuo, etc. (see chart Figure 12-----Figure 23 for details)

3.1.2) Ancient jade carving techniques

3.1.2.1) Double hook rolling method

"Double hook grinding" is a famous technique for jade carving in the Han Dynasty. In the documents recording jade, it is said that its engraved lines are as thin as hairspring, like hair, turning and flowing without any stagnation.

3.1.2.2) Liang Ming Zao method

The "Ming Dynasty and Ming Dynasty" method appeared in the middle of the Qing Dynasty and was widely used in buildings such as the Imperial Palace in Beijing and Suzhou gardens. The transparent jade carving in Liangming Dynasty was made on a flat (or slightly convex) piece of jade. Two layers of different patterns were carved on both sides. The middle of the two layers was completely open and connected with the surrounding edges as a whole. The patterns are hollow out, the

positive and negative are staggered, set off each other, ingenious and peculiar. It is difficult and fine.

3.1.2.3) Gold silver fault method

The "gold and silver inlay" method is to use the traditional gold and silver inlay technology to grind the jade into fine lines and then embed gold or silver wires. Jade must be ground wrongly. Commonly known as "inlaying gold", it is actually "gold fault". "Carving jade" and "carving gold" were the most exquisite handicrafts in ancient China.

3.2) Modern jade carving techniques

For thousands of years, with the continuous innovation and improvement of carving techniques by generations of carving artists, today's carving techniques have gradually reached perfection. There are ten main carving techniques, namely, micro carving, round carving, relief carving, engraving, chain carving, open carving, sunken carving and line carving, thin meaning, seal cutting, button carving, etc. There are dozens of carving techniques and a wide range of materials. Some are applied to wood materials, some are applied to stone, some are applied to jade, and some can be applied to a variety of materials. Based on the techniques commonly used in China's jade carving industry and years of experience, the researcher summarized several major contemporary jade carving techniques as follows:

3.2.1) Line carving

Line carving, as its name implies, is to carve patterns on the surface of jade in the form of lines. The utility model has the advantage that extremely fine characters or patterns can be carved on the surface of jade pieces.

3.2.2) Thin Italian carving

That is, the very shallow thin relief with painting. The products of "thin meaning" sculpture have always been known for their "emphasis on elegance, refinement and close to painting theory". It is a unique art integrating calligraphy, seal cutting and painting, and between painting and sculpture.

3.2.3) Medallion

Round sculpture is a three-dimensional sculpture, also known as three-dimensional sculpture. It is the overall expression of art on the sculpture. The viewer can see all sides of the object from different angles. It requires the sculptor to carve

from the front, back, left, right, top, middle and bottom. The main body of a good round sculpture is bright and strong, which can be seen at a glance. If you play with it carefully, you can get more information from its shape, main body, lines and other aspects, and taste a broader artistic conception.

3.2.4) Relief

The spatial structure of relief can be a three-dimensional form, or it can also have a certain plane form; It can not only be attached to a certain carrier, but also exist relatively independently. The difference between relief sculpture and round sculpture lies in its relative planarity and stereopsis. According to the depth of image modeling, it can be divided into shallow relief and high relief. Bas relief is a single-layer statue with relatively single content; The high relief sculpture is a multi-level sculpture, and the content is more complex.

3.2.5) Intaglio

Intaglio is the opposite of relief. It is to carve a concave pattern or shape on a plane. Also known as Yin Diao. It is a carving technique that carves the surface of the carving material to form a depression, so that the text or pattern is concave under the hook edge, which is lower than the plane of the material. It relies on skilled and accurate techniques to make the lines have the effect of ups and downs and depth.

3.2.6) Beautiful color carving

Qiaose carving is to use the color, skin color and texture of jade to integrate it into the theme of creation, so that the work has a sense of harmony. Qiao se Qiao Diao, in the final analysis, is a word " Qiao" . Only when the " coincidence" is appropriate and complements each other, can its works have artistic appeal, make the viewer understand it and have endless aftertaste.

3.2.7) Hollow out carving

Hollow carving is also known as openwork, that is, carving is not limited to one side of the jade material, but penetrates the jade material and carves hollow, so that there are many spaces connected on both sides in the jade piece.

PART 3 : "Culture" in the concept of "material culture"

3.1 Concept research

1) Material culture refers to the material civilization created by human beings, including transportation, clothing, daily necessities, etc. it is a visible dominant culture; Institutional culture and psychological culture refer to life system, family system, social system, mode of thinking, religious belief and aesthetic taste respectively, which belong to invisible recessive culture. Including literature, philosophy, politics and other aspects.

The spiritual wealth created by mankind includes religion, beliefs, customs, moral sentiments, academic thoughts, literature and art, science and technology, and various systems. Culture in a broad sense is the sum of material wealth and spiritual wealth created by human beings in the process of social and historical practice.

Culture includes not only ideological parts such as world outlook, outlook on life and values, but also non-ideological parts such as natural science and technology, language and writing. Culture is a unique phenomenon of human society. Culture is created and unique by people. Culture is the sum of the existing, inheritance, creation and development of all the social phenomena of the wisdom group and the internal spirit of the group.

2) British anthropologist B K. Based on Wen Hua Lun, written in the 1930s, Malinois believes that " culture refers to a group of traditional objects, goods, technologies, ideas, habits and values, which contain and regulate all social sciences. We will also call it a social organization. It is impossible to understand it unless it is regarded as a part of culture." he further divides culture into two main components, namely, the so-called "transformed environment and changed human organism".

3) It is a tradition of British anthropology to study culture from the perspective of structure and function. British anthropologist a R. Radcliff brown believes that culture is a way of thinking, feeling and activity acquired in the contact between a certain social group or social class and others. Culture is the process in which people acquire knowledge, skills, experience, ideas, beliefs and sentiments in their interactions. He stressed that culture can only appear when the social structure plays its role, and culture cannot be observed without the social structure system. For example, the relationship between father and son, buyer and seller, ruler and ruled can show a certain culture only when they interact. French anthropologist C. Levi Strauss defined culture from the perspective of behavioral norms and patterns. He put forward: "culture is a group of behavior patterns, which are popular among a group of people in a certain period of time..... And are easy to distinguish from the behavior patterns of other groups, and show a clear discontinuity." British anthropologist R. Firth believes that culture is society. Culture is what society is. In his book " elements of social organization" published in 1951, he pointed out that "if the society is composed of a

group of people with a specific lifestyle, then culture is the lifestyle." American cultural anthropologists A. L. Kroeber and K. Klakhot analyzed and investigated more than 100 cultural definitions in the book "culture: evaluation of a concept definition" published in 1952, and then they gave a comprehensive definition of culture: "culture exists in various implicit and explicit modes, which can be learned and spread through the use of symbols, and constitutes the special achievements of human groups. These achievements include various specific patterns of goods they make. The basic element of culture is tradition (derived from history and obtained by selection) the cultural definition of Kroeber and Klakhot is generally accepted by many modern western scholars.

The above cultural definitions have their own advantages and disadvantages, reflecting the historical process of cultural understanding by modern anthropologists, sociologists and social psychologists.

3.2 The cultural concept of "Hanbadao" Art

The most important cultural value of "Hanbadao" art is "artistic life"; This reflects that there are deep-seated social reasons behind the emergence of any art form. "Hanbadao" art can appear in the abstract form of minimalism, which not only makes us appreciate the diversity and richness of traditional Chinese art, but also admires the introverted and innovative spirit.

1) Aesthetics of life

"Life Aesthetics" has formed a movement rising from bottom to top in contemporary China. The "Life Aesthetics" we advocate meets the people's pursuit of "a better life". It has been widely concerned by the society: from tea ceremony, flower ceremony, incense ceremony, Hanfu, home furnishing, jade collection, daily design, public art, community design to urban planning and other fields, practitioners of life aesthetics are advocating that everyone's daily life be fully aestheticized, so as to become their own "life artists". This is precisely a revival of the Chinese tradition of life, and the Chinese tradition of creation is also its due meaning.

The national psychological basis of the trend of life aesthetics of the Chinese people is not only that everyone has a human love for beauty, but also that the Chinese nation not only has a "good day every day", but also seeks to "beautiful day every day". China used to be a great country of etiquette and will become a country of beauty and goodness in the future, which is in line with the long tradition of combining etiquette and music in China. The Chinese people's pursuit of "Life Aesthetics" can help the Chinese civilization's unique "spirit of rites and music" to return to its roots and achieve a new reality. Although "Life Aesthetics" is the latest aesthetic trend of both internationalization and localization since the new century, the

aesthetic tradition of life creation bred in ancient Chinese artifacts has long existed.

As early as in the "Hongshan Culture", when the ancient ancestors pulled the blanks into pots and pots, the belly of the painted pottery pot and the painted pottery basin gave birth to the cognition and feeling of the sphere, cylinder and curved surface radian, and formed a relatively stable aesthetic standard based on the convenience of people in real life. For the decoration of pottery, rope patterns, geometric patterns and animal patterns are used to decorate pottery, which expresses the primitive people's pursuit of the beauty of life.

In Chinese culture, "good life" actually refers to two kinds of life: one is "good life", the other is "beautiful life". Above a good life, there is a beautiful life. The reason why "beauty" is important is that it represents our higher pursuit of "good", and this pursuit is aimed at "beauty". A good life is a life with "quality"; A beautiful life is a life with "quality". So, what is the relationship between the two lives? A good life is the realistic basis of a beautiful life, and a beautiful life is the ideal sublimation of a good life. Without the ideal of life, there will be no ideal life. "Life Aesthetics" is exactly the ideal of a better life, because aesthetics is the driving force of social progress and also the high-level yardstick to measure social development.

2) Style

Style is the main ideological and artistic characteristics of an era, a nation, a school or a person's cultural and artistic works. Chinese traditional jade carvings are mostly the work of Zaoli craftsman groups. The literature records are far less numerous than those of Chinese paintings. They are more Dynasty style in time or regional factional style in space.

From the perspective of time, the style evolution of Chinese traditional jade carving has gone through a long process, showing a rich and diverse spiritual outlook in various historical periods. For example, jade carving in primitive society shows the characteristics of childish interest and simplicity; In the Xia, Shang and Zhou dynasties, the shape and decoration of jade carvings showed ferocious ghosts; The patterns of the Qin and Han Dynasties highlight the image of a realistic and majestic Empire, while the sculpture style of the Tang Dynasty is romantic and atmospheric, the jade carvings of the Song Dynasty are secular and elegant, and the jade carvings of the Ming and Qing Dynasties are elaborate and elaborate... Similarly, the spatial distribution of traditional Chinese jade carvings has obvious regional differences, forming different styles. Even religious jade carvings, which are bound by religious rituals, will show different styles in different regions. The style of Tibetan Buddhist statues is quite different from that of Han Buddhist statues. Similarly, the style of jade

carvings in the north is different from that in the south, and the style of huipai jade carvings is quite different... The style of jade carvings is also quite different from that of regional customs.

From the perspective of the traditional jade carvings preserved in the past dynasties, the jade carvings of each dynasty will present a certain overall appearance, which is an overall style of the times. There are a large number of such works in history, such as the abstract expressionist style of the "eight knives and cicadas" in the Han Dynasty, and the realistic style of the "autumn mountains and spring waters" in the Jin Dynasty. This is the overall style of a dynasty at the aesthetic level, which is represented by the "culture" of the most typical jade carving material culture. The commercialization and popularization of the folk Peiyu in the Qing Dynasty had a strong tendency of convergence, that is, the tendency of secularization, which was a regional style of the Central Plains culture in the Qing Dynasty.

The gold and jade Medal of the 29th Olympic Games in Beijing, China in 2008 can be described as an unprecedented initiative in the history of Chinese modern jade carving. It had a strong ideological and political nature, and played a good role in publicizing and coordinating China's national image and cultural exchanges at that time.



Figure 28Badaochan, the arrow cluster of time>>
Appreciation of Zhang Jiawei's jade carving works

Source: (shot by Zhang Jiawei in 2022)

<<The arrow cluster of time>>, which is designed and produced by the researcher, is a contemporary jade carving work with obvious artistic style of "Hanbadao". It can be found that the style of ancient traditional jade carving is not so obvious, but the innovation of contemporary design language can be observed; This shows that an excellent innovator will often affect a group of people and form a factional style.

3) Cognition

This "cognition" is defined by the researcher as the "inheritance" of traditional jade carving art, or the understanding of jade carving culture. This inheritance is the teaching process of the inheritor to the next generation of inheritors, and also the understanding process of the inheritor.

<<Li Ji · Xue Ji>> records that "the king of ancient times, the founding of the people, and teaching first." it fully reveals the importance of "teaching" in the development of national wisdom and culture. Teaching includes "teaching" and "learning". It not only has "giving" from teachers and "accepting" from students, but also contains the interaction and sublimation of the two in the activities of "teaching" and "learning". Moreover, in the current context, the comprehensive influence of multi-element and all-round teaching power under the influence of multimedia such as network has formed a richer teaching form.

In history, the teaching of Chinese traditional jade carving skills has been passed down from generation to generation by practitioners of jade carving. Its teaching can basically be divided into two types: the first is family teaching, which is passed down from master to apprentice. This method widely exists in the carving industry in society, such as jade carving, wood carving, stone carving, color sculpture, lacquer carving and other industries. These industries have strong manual skills, which require long-term study on materials, process flow, tool use and many other aspects. New entrants need to learn skills from skilled masters who have joined the industry early, so as to form a master apprentice relationship. The second is the mechanic teaching in secondary and higher vocational colleges with Chinese characteristics under the influence of the introduction of Western sculpture teaching forms in the past century. The institutionalized college sculpture teaching starts from the modeling system of Western realistic sculpture, based on the local characteristics of China, pays attention to the teaching practice of traditional sculpture modeling, and also attaches importance to the relevant theoretical research. In the current new

historical period when a variety of media, such as the Internet, are widely involved in social life, the traditional jade carving teaching has also produced a new form, that is, the new teaching form of the backbone network media, which is constantly impacting or affecting the continuation and cognition of Chinese traditional jade carving skills, which will give the contemporary educators and sculpture art practitioners represented by this researcher more thinking.

SUMMARY

In this chapter, the researcher uses the concept of "material culture" to sort out the "Hanbadao" art in detail; It profoundly expounds the two different quadrants of "Hanbadao" art, which belong to "material" and "cultural"; The grid structure is used to list the "material" and "culture" of "Hanbadao" art in ancient times, and the "material" and "culture" in contemporary times. Through the horizontal comparison and in-depth research and analysis of detailed data, the following phased achievements of this chapter are obtained:

There has always been a saying in China that " both arts and crafts are important, and both arts and Taoism are integrated" . Therefore, this researcher emphasizes that we should often infiltrate the research and perception of the "culture" of jade carving in the practice of the "materialization" of jade carving. This perception of jade carving art is transformed into: simple and fine, square and mellow, virtual and real and other jade carving laws and rules are integrated into the works, and the worldly life and history are blended to find themselves.

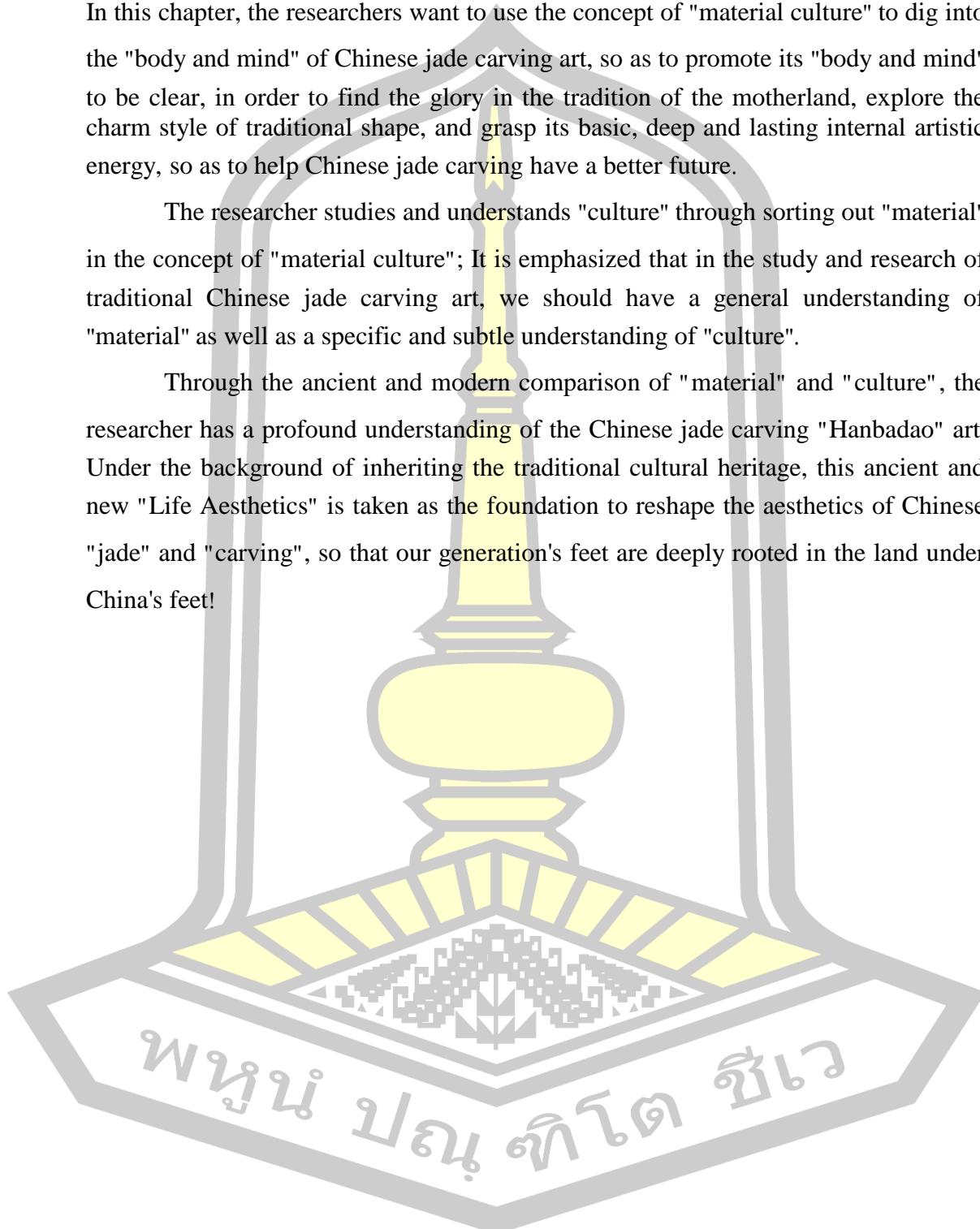
Today, China's traditional creation tradition radiates new vitality. " Life Aesthetics" , the latest aesthetic trend emerging in the new century, advocates using "beautiful life" to improve "good life". A beautiful and good life is the "good life" in the eyes of the Chinese people. With the further development of Chinese society, it has brought historical conditions and cultural opportunities for people to achieve their long-cherished wish for a better life, and "Life Aesthetics" is exactly an important way to achieve a better life.

Over the past hundred years, with the decline of the "traditional jade carving" style, the atmosphere of "contemporary jade carving" has become stronger and the western style has been integrated into China, while the traditional Chinese jade carving shape art is declining. However, the jade culture, which has been inherited for

nearly 10000 years, will not stop its historical wheel due to temporary ups and downs. In this chapter, the researchers want to use the concept of "material culture" to dig into the "body and mind" of Chinese jade carving art, so as to promote its "body and mind" to be clear, in order to find the glory in the tradition of the motherland, explore the charm style of traditional shape, and grasp its basic, deep and lasting internal artistic energy, so as to help Chinese jade carving have a better future.

The researcher studies and understands "culture" through sorting out "material" in the concept of "material culture"; It is emphasized that in the study and research of traditional Chinese jade carving art, we should have a general understanding of "material" as well as a specific and subtle understanding of "culture".

Through the ancient and modern comparison of "material" and "culture", the researcher has a profound understanding of the Chinese jade carving "Hanbadao" art. Under the background of inheriting the traditional cultural heritage, this ancient and new "Life Aesthetics" is taken as the foundation to reshape the aesthetics of Chinese "jade" and "carving", so that our generation's feet are deeply rooted in the land under China's feet!



CHAPTER IV

The Interaction and significance change of the artistic and cultural

symbols of "Hanbadao"

INTRODUCTION

In ancient China, jade was considered to have special symbolic significance, and was also regarded as the embodiment of purity, nobility, tenacity and holiness. People believed that jade could ward off evil spirits and bless peace. Therefore, the status of jade in society is not only material value, but also the symbolic and cultural significance behind it.

Since ancient times, when people wear or exchange jade in social activities, this behavior is not only the exchange of physical objects, but also the social exchange of cultural information and identity. Through the exchange of experience and stories about jade with others, a common cognition about jade has been formed. This common cognition has also synchronously strengthened the important position of jade in culture and society. Under different social backgrounds, owning and wearing jade is not only personal self-identity and belief, but also represents the inheritance of historical information such as social status and family tradition. In general, from the perspective of "symbolic interaction" and "meaning change", jade is not just an object. It is endowed with rich cultural connotations and symbolic meanings in social interaction, social customs, self-identity and aesthetic concepts, which in turn affect people's cognitive and spiritual needs for jade. Therefore, this study uses the concepts of "symbolic interaction" and "meaning change" to further study and analyze the above phenomena, and it is not difficult to find that Chinese jade culture has been constantly improved and strongly recognized in the process of formation and development; This cultural identity has also been improved with the progress of jade culture in the interaction of various times.

It can be seen that jade occupies a very special position in ancient Chinese culture, and its special cultural symbols and meaning symbols will also have a far-reaching impact on today's cultural development after a long period of evolution.

Therefore, an in-depth study of the "Hanbadao" art, an excellent representative of Chinese jade culture, will provide us with an ideal perspective.

PART 1 : Research on concept

1.1 Bell and Catherine (1992) mentioned "ritual" in the book <<Ritual theory and ritual practice>>. Ritual is the expression of human and collective behavior formed through a symbol and belief system. Therefore, ritual is a special social and cultural field separated from human daily life. Therefore, for the special occasions of each society, rituals have a stage of human expression. This creates a special opportunity for society to maintain the order it needs from birth to death. Therefore, ritual is a symbolic interactive field in society. It has been copied from generation to generation, becoming a common social memory and conveying race in the process.

1.2 The shift of meaning in China's Ci Hai explains that in the process of impression formation, the nature or value of new quality information will change correspondingly due to different social situations.

This so-called change of meaning is the process of initiating and resolving cognitive conflicts, and it is a major change in an individual's original knowledge and experience due to the influence of inconsistent new experience. The transformation of wrong concepts is the concentrated embodiment of the interaction between new and old knowledge and experience, and the influence and transformation of new experience on existing experience. It should be noted that the "concept" here is different from the general narrow understanding of psychology. It is not a narrow definition commonly used in psychology, but refers to all knowledge related to a concept.

1.3 Roland Barthes, a famous French philosopher and semiotician, said in his book foundation of Semiotics: "culture is an ideological construction. For example, the media, popular culture, business activities, political activities, etc. use symbols and symbols strategically to" naturalize " the meaning, subjective position, master-slave relationship and hegemonic relationship of social construction; One of the important tasks of cultural research is to identify, reveal, demystify and criticize the concrete construction, that is, to deconstruct them.

PART 2 : Symbolic interaction in the art of "Hanbadao"

2.1 Research on the causes of the interaction of artistic symbols of "Hanbadao"

1) There is a basic concept in sociology. In the history of human civilization, everything with a long history and continuing to this day must have its basic logical characteristics. It must solve the basic survival problems of human beings and must be highly related to the basic survival behaviors of human beings, such as clothing, food, housing, transportation, etc., which shows that the basic needs of human beings are survival. That is to say, the more valuable things that can solve the basic survival of human beings, the stronger their existence, the better their continuity, and the longer their history. But there are exceptions, such as China's "jade", which has nothing to do with the basic survival of mankind. Chinese people have a long history of using jade. To what extent? It is older than Chinese characters! In other words, jade culture existed before the emergence of Chinese characters. Jade has another feature, that is, it is a unique culture of Chinese civilization. According to archaeological findings, Ancient Mexico, New Zealand and other countries also had the history of using jade by local tribes, but they were all interrupted later. Only China has a long and uninterrupted history of using jade for more than 8000 years. There is a research topic: why do Chinese people like a piece of stone that is neither edible nor wearable? And still loved until now?

Next, the researcher uses the concepts of "symbolic interaction" and "meaning change" to answer the above questions, and explores the causes of the application of these two concepts in "Hanbadao" art.

First of all, let's sort out the history of jade use in China. The "divine jade culture" of prehistoric civilization, which is characterized by communicating with gods, offering sacrifices to gods and warding off evil spirits, is one of the "Hongshan Culture" in which jade artifacts are found to be used intensively earlier in China. Archaeology has found two groups of cemeteries. One group is buried on a highland, the owner of the tomb has a high social status, and there are jade artifacts in the burial objects, and pottery and production tools are not seen or rarely seen; The other group is the tombs on the low ground. The funerary objects are mainly pottery or production tools, with few jade objects. Xu Diaoyun, a famous Chinese scholar, believes that the person buried with jade objects is likely to be a "Shaman" representing God, a spokesman for heaven and a symbol of heaven. He has a special image or symbol to symbolize his identity. This image or symbol is jade objects. Because people at that time believed in heaven. They wanted to communicate with heaven through a person. This person needed a special magic tool to communicate with heaven. Some jade objects with special shapes became the magic tool of this person. The emergence and development of this magic instrument is an important reason for the interaction and significance change of Chinese jade cultural symbols.

2) Jade culture is the first unified ideological bud in China. It realizes the basis of aesthetics through the interaction of symbols, and completes the development of culture through the change of meaning. For example, the archaeological evidence has fully confirmed that the "Shimao culture" located in Shenmu county, Yulin, Shaanxi Province, "Shixia culture" located in Shaoguan, Guangdong Province, "Qijia culture" located in Wuwei, Gansu Province, and the "Lajia culture" located in Minhe, Qinghai Province have all unearthed prehistoric jade ritual culture dating back to about 4000 years, and all of them are in the shape of jade Bi, jade Cong and jade knife. These places have great differences in climate, temperature difference, rainfall, geographical topography, animals, plants and crops, lifestyle and other aspects. In other words, there is no comparability in terms of natural ecology and cultural customs. But why can there be amazing similarities in jade culture in such a wide range of different regions at the same time? Besides, the sources of jade materials in these regions have not yet been identified, except that the "Qijia culture" is local "Qilian jade" and "Maxianshan jade". How to explain this highly unified phenomenon of prehistoric culture? As a common sense, we should all know that as a phenomenon that can form cultural unity in different regions, it must meet two basic conditions, the high recognition of culture and the dissemination of cultural carriers. It can be inferred that the jade culture on the land of China has been unified before the appearance of characters and the unification of Chinese civilization? However, it is obvious that the "Jade Road" cannot be omitted from the communication path of jade cultural symbols in Chinese civilization that Chinese scholars have recently paid attention to. As we all know, there is a world-famous "Silk Road" in the economic and cultural exchanges between the East and the West. But you may not understand that the predecessor of the "Silk Road" is the "Jade Road". The formation and development of the "Silk Road" has only a history of more than 1600 years, while the "Jade Road" has a history of more than 6000 years. History has proved that the first medium of cultural and commercial exchanges between China's frontier and the Central Plains, East and West, is neither silk nor porcelain, but Hotan jade. Hotan jade was the first to open a transportation channel for exchanges between China's frontier and the Central Plains, and between the East and the West. It played a far more important role in the initial economic and cultural exchanges between the East and the West than silk. The "Silk Road" was later developed by silk traders using the ancient channel of "Jade Road". It can be said that Hotan Yu is the pioneer of economic and cultural exchanges between the East and the West. This is the result of the interaction of jade culture as a symbol and the historical cause of its changing significance.

3) From the above analysis, we can see that jade carving art, as a part of cultural symbols, is not only a collection of material objects, but also a carrier of history, social relations, cultural values and aesthetic standards. Therefore, each jade is a cultural product endowed with meaning through human activities. They show human thoughts, beliefs and lifestyles in material form.

2.2 Research on the interactive mode of artistic symbols of "Hanbadao"

1) In 2012, the Shaanxi Provincial Institute of Archaeology of China found a large number of human heads and jade artifacts in the famous "Shimao ancient city site" in Shenmu county. The most shocking thing is not only that there are a large number of jade objects in the tombs, but also a number of jade shovels and jade Huang's were found in the screen wall of the east city gate above the ground. It is obvious that the builders of the "Shimao ancient city" inserted the finished jade products into the gaps of the stones when building the city. The use of jade in the building itself has rarely appeared in the prehistoric archaeological reports so far. We all know that high-quality jade material itself is very rare, which makes jade become the top luxury in the society at that time. It is obvious that the use of rare and precious jade objects in the building itself is not a simple substitute for building materials. Professor Ye Shuxian, a famous scholar of modern anthropology and comparative literature in China, believes that there is a basic concept of "mana" in the study of Anthropology and primitive religion. (Note: Mana refers to a mysterious force, which is widely considered to be a supernatural force existing in many cultures and religions. Mana's definition and interpretation differ due to cultural and religious differences.) that is, the concept of "psychic power". "Human head" is the place where the "spiritual power" can be concentrated. Its "powerful exorcism" function has long been used in prehistoric society and is also common in the existing aboriginal society. The belief that jade is "psychic" or "psychic" also comes from the imagination of "mana" or "psychic power" contained in jade. Anthropological fieldwork data show that jade articles, and even later witchcraft metals and coins are widely used in buildings to ward off evil spirits. In order to prevent evil spirits from disturbing people in daily life, the masses of many ethnic minorities' gathering places in China pay attention to the choice of auspicious days, adopt the method of exorcising evil spirits, and set many taboos when holding wedding and funeral ceremonies, and when building houses, pigpens, and Cowpens. There are many such heritages in the history of Chinese folk culture. For example, when building a house, you must put a few coins at the four corners of the house foundation, which means to buy land from the "land ghost". At the same time, the internal and external doors of the house cannot be in a straight line, but need to be slightly skewed to one side. It is said that the route of the "ghost" is straight and will not take a detour... In addition, usually placing some eggshells between the walls of the house can also make the "evil ghost" afraid and no longer disturb people, and so on. Coincidentally, the ancient Egyptians believed that different kinds of gemstones had special protective effects. They combined these beautiful stones into their necklaces in order to obtain the divine power to resist the invasion of foreign demons. Common gemstones include jadeite, ruby, celestite, agate, amethyst, emerald, semi-precious stone, gold beads, silver beads, glazed beads, ceramic beads, etc. In order to enhance the exorcism of these jewelry, small statues of gods and sacred animals should be added between various gemstones. Even on mummies and mummy coffins, necklaces or collars decorated with such precious

jade, flowers and other images will be simulated as amulets. Combined with the above-mentioned folk custom data at all times and in all countries, ancient ancestors used a large number of jade articles, the main purpose of which was to use the divine power contained in jade articles to deter all demons and ghosts. In other words, prehistoric humans were superstitious because of ignorance. At this time, the jade was used as an artifact, and the germination of this artifact was an important way for the interaction and meaning change of Chinese jade cultural symbols.

2) In ancient China, jade was considered to have special symbolic significance. Jade is regarded as pure, noble and sacred. People believe that jade can ward off evil spirits and bless peace. Therefore, the status of jade in society is not only material value, but also the symbolic and cultural significance behind it.

When people wear or exchange jade articles in social activities, this behavior is not only the exchange of physical objects, but also the transmission of a kind of cultural information or social status recognition. For example, giving relatives and friends jade as a gift may mean wishing each other health and peace. It is through this exchange of experience and stories about jade with others that people form a common understanding of jade. This common understanding once again strengthens the important position of jade in culture.

Therefore, from the perspective of symbolic interaction, jade is not just an object. It is endowed with rich cultural and symbolic meanings in social interaction, which in turn affect people's view and use of jade.

3) "Hanbadao" art interacts with different people in different social backgrounds. This interaction itself is accompanied by a symbol of cultural heritage or belief. At the same time, this meaning will change with the changes of history. For example, in the Han Dynasty, "Badaochan" was put in the mouth of the dead to symbolize "eclosion into immortality" and "early resurrection"; In modern times, "Badaochan" is worn on the body, which represents the symbol of self to the "pure and clean" character. Taking "Badaochan" as an example, its different forms or detailed designs have different symbolic meanings. In the Ming and Qing Dynasties of China, the simplified and perforated design became the decoration on the official black hat; Now, with the red tape of auspicious patterns, it has become an art decoration that everyone can wear. It can be seen that the interaction of "Hanbadao" artistic symbols is closely related to the culture, customs and aesthetic needs of social development.

2.3 Research on the interactive characteristics of artistic symbols of "Hanbadao"

1) In the long history of the formation and evolution of Chinese jade culture, the choice of jade not only reflects the wisdom of the ancients, but also reflects a broader socio-economic relationship and historical background through the origin, mining and distribution of jade. For example, Hotan jade is precious partly because of its scarcity and difficulties in mining, which increases its economic value and cultural status. In addition, the preference and use of jade in different regions and periods can also reveal the changes of trade networks, cultural exchanges and political forces at

that time. Therefore, the Chinese jade carving art has followed the creation principle of "performing arts according to materials" since ancient times, and the main reason is the respect for the natural object of "jade". This respect based on primitive worship is derived from the physical properties of jade itself (such as color, density, texture, etc.). These natural physical representations not only determine its aesthetic value and processing method, but also represent the value of jade as a commodity. Moreover, in Chinese culture, these attributes are also related to some specific virtues and spiritual qualities. For example, the purity and transparency of jade are often regarded as symbols of "chastity" and "innocence"; This combination of material and symbolic meaning shows how symbols, as the main body of communication, convey abstract cultural and moral concepts through specific objects. This interactive role constructs the most dominant feature of jade culture in the system of symbols.

2) China's ancient jade wares have various shapes, exquisite workmanship, and complex patterns, which show the wisdom and artistic connotation of ancient craftsmen, and also reflect the development and prosperity of China's ancient handicraft industry. Moreover, the influence of jade goes deep into all parts of Chinese culture, such as poetry, architecture, literature, art, etc., and has a great impact on the political etiquette, aesthetic taste and other aspects of Chinese society. It plays an important cultural role in the development of Chinese history, is a high-level cultural carrier, and is the physical feature of social symbolization in the change of meaning.

3) In Chinese history, jade is often associated with power, social status and spiritual pursuit. People who own and use jade articles often enjoy high social status. This state and the use of symbols show the role of "material culture" in the construction of social structure and personal identity. The "golden mean" of the Chinese definition of jade physics shows the inclusiveness and diversity of a culture. Different kinds of ores and materials can be regarded as "jade", and this inclusiveness reflects a kind of cultural identity and aesthetic diversity. This not only shows the "diversity" of "material culture", but also emphasizes the "dynamics" of culture in the process of constantly changing and adapting to new situations.

2.4 The course of studying the interaction of artistic symbols of "Hanbadao"

1) In Chinese history, since the Xia and Shang Dynasties, the kingship society has emerged, and the nature of jade has changed. From "Wu Yu era" to "Wang Yu era". Jade has become a symbol of divine kingship, and the demand of princes for jade has also promoted the large-scale exploitation of jade materials. The jade articles of this period, because of their close combination with the imperial power, have left a wealth of historical information for future generations in terms of their shapes and patterns. The positive feedback of these historical information has formed symbolic interaction in different periods in the art of "Hanbadao".

2) The researcher takes "Badaochan", an excellent representative of "Hanbadao" art, as an example to sort out and study its symbolic symbols and interactions in different historical stages.

Cicada shaped jade articles appeared in the "Hong Shan culture" of the Neolithic Age in China, and have been found in many dynasties since then. The shape of the ancient jade cicada is constantly developing and changing. The jade cicada of each dynasty or period has certain shape characteristics and symbol interaction. The researcher divides its development process into four stages: the germination of symbolization, the delicacy of symbolization, the transition of symbolization, and the realism of symbolization.

2.1) The germination of symbolization (Neolithic period to Zhou Dynasty: about 6000-771 BC)

2.1.1) Neolithic period: (take "Shi Jia He culture" as an example) "Shi Jia He culture" has a large number of jade cicadas, which are exquisite and abstract in shape, representing the highest level of cicada shaped jade production in the Neolithic period. Its basic shape can be summarized as follows: the body shape is short, flat and wide, the cicada waist is slightly bunched, and the overall shape is axe shaped; The snout is slightly raised, and the neck is wide. Some jade cicadas are decorated with a pair of Moire or string patterns on the neck. Cicadas are mostly sub-circular eyes and leaf shaped eyes, slightly convex; The wings are open, and the abdomen is decorated with multiple parallel curving lines. The cicada tail and cicada wings do not show sharp peaks. In this period, the wings and abdomen of the jade cicada were made roughly. Only the overall basic shape of the cicada was made, and the wings and neck were not decorated. The symbolic interaction of "Badaochan" in this period is based on the biological characteristics of the ancient bionic jade cicada, which expresses the interaction between man and nature.

2.1.2) The Shang Dynasty: fewer jade cicadas were unearthed in the early Shang Dynasty. A large number of jade cicadas were unearthed in the tombs of Yin Ruins in the late Shang Dynasty, and the simple sculptors were exaggerated. The jade cicadas of this period were mostly in the shape of folded wings, static crawling, and rigid. There are two kinds of cicada eyes, the raised round eyes on both sides of the front of the head and the engraved round eyes on the back; The upper part of the wings is usually carved with long straight lines to show the muscles and veins, and the ventral surface is decorated with multiple parallel curved lines. The symbolic interaction of "Badaochan" in this period initially participated in the political needs of social development for jade because of the germination of the feudal social system.

2.1.3) *The Zhou Dynasty: the jade cicada of the Zhou Dynasty inherited the style of the Shang Dynasty and was more meticulous and exquisite than that of the Shang Dynasty. Various decorative patterns began to appear on the back, abdomen and wings of cicadas. Among them, the jade cicada decoration of the Warring States period has the most types and the most exquisite styles. During this period, the symbolic interaction of "Badaochan" further participated in the improvement of the feudal social system, and some symbolic belief applications appeared.*



Figure 29 Jade cicada" unearthed from the site of "Shijiahe culture">>>

Now stored in the Art Museum of Harvard University, California, USA

Source: www.baidu.com/index.htm

2.2) Symbolic delicacy (Han Dynasty: 202 BC-220 AD)

Han Dynasty: jade burial prevailed, and jade cicadas took the meaning of "resurrection and regeneration" before the Han Dynasty, which reached its peak in the Han Dynasty. The jade cicadas in the Han Dynasty were mostly "Han cicadas" used for burial. "Han cicada" uses a small number of straight and powerful lines to show the ecological characteristics of cicadas. The Sabre technique is vigorous and powerful, and the shape is vivid and summarized. This is also the era when the art of "Hanbadao" was born. There are three types of cicadas: the tongue shaped cicada with flat body and thick middle part, the water drops shaped cicada and the carved cicada, among which the tongue shaped cicada is the most common. Its main feature is that cicadas are irregular oval and protrude from both ends of the head; The wing tip and tail are triangular and sharp, showing the head, chest, abdomen and broad folded wings of the

cicada with oblique grinding and incised lines; The area of cicada abdomen is less than that of Shang Dynasty, only about a quarter of that of the abdomen. They all use several parallel thick and straight lines to show abdominal dermatoglyphs, and the upper part of the abdomen is a pair of asymmetrical cross lines.

"Badaochan" Sabre technique is sharp and concise, with sharp edges, straight lines, exquisite and regular production, full and vivid shape, which is the most brilliant stage of ancient Chinese jade cicada production. However, there is still a certain gap in the image between "Badaochan" and cicadas in real life. The symbolic interaction of "Badaochan" in this period has obvious characteristics of the times. It has a deep interaction with the social customs, funeral culture and folk beliefs of the Han Dynasty through the symbolic form.



Figure 30 Jade cicada" unearthed from the site of the tomb of the king of Chu in the Western Han Dynasty>>

Now stored in the Art Museum of Harvard University, California, USA
Source: www.baidu.com/index.htm

2.3) The transition of symbolization (from Jin Dynasty to Yuan Dynasty: 266-1368 AD)

2.3.1) During the two Jin and southern and Northern Dynasties: the war and economic depression continued in the two Jin and southern and Northern Dynasties, so the jade carving industry entered a trough and the production level declined. The overall shape of the jade cicada in this period inherited the Han style, but the lines were not sharp, and the carving strength was insufficient.

2.3.2) Tang Dynasty: no jade cicada was unearthed in the Tang Dynasty. (no archaeological confirmation)

2.3.3) Song Dynasty: the social economy in Song Dynasty was extremely prosperous, jade ware began to develop in a strong secular direction, and a large number of jade cicadas began to appear among the people. Jade cicadas in this period were mostly wearing cicadas. Since the Song Dynasty, the meanings of "cicada", "incorruptible" and "outspoken" have been applied to jade carvings. Most of the jade cicadas in the Song Dynasty were simple in shape and short and wide in shape; The carving lines on the cicada body are weak, the blade is missing, and the score is rough and irregular. Cicadella is an irregular oval shape, slanting downward from both ends of the head to both sides. The symbolic interaction of "Badaochan" in the late Song Dynasty was caused by the complicated and changeable change of monarchy, the turbulent current situation, the extremely poor social and cultural environment and other historical reasons. At this time, the interaction between "Badaochan" cultural symbols and social humanities was obviously loose, and the symbolic secularity was gradually formed.



Figure 31 The jade cicada handed down in the Ming Dynasty>>
Now stored in the Palace Museum, Taipei, China
Source: www.baidu.com/index.htm

2.4) Symbolic Realism (Ming and Qing Dynasties: 1368-1840)

Jade cicadas in Ming and Qing Dynasties tend to be more realistic. Except for the antique cicadas, they are all round or semi round sculptures, with a strong realistic and three-dimensional shape. But the tangible atheism has a slightly vulgar feeling.

2.4.1) Ming Dynasty: cicada's eyes are large, raised eyes with round beads. There are mainly two kinds of decorative patterns on the wings: pockmarked patterns and two or three pairs of long engraved lines.

2.4.2) In the Qing Dynasty, the carving was meticulous and lifelike, and attention was paid to detailed depiction. There were various types of utensils and patterns, and both yin and Yang lines were used together. In the Ming and Qing Dynasties, the interaction of the cultural symbols of "Badaochan" was obviously fragmented, and the folk significance of "dying" in the "funeral culture" had been completely lost. The main body of the interaction of symbols completely sank into the needs of the whole society, and widely participated in people's daily life with the symbol of "auspicious implication".

From the above research, it can be seen that the development of ancient Chinese "Badaochan" modeling is a process from simplicity to complexity, from exaggeration to realism; The interaction of its cultural symbols is also the changing process of the demand for social signs from "Ling Yu" to "Zang Yu" and then to "Min Yu". Studying the development process of "Hanbadao" art, comparing the characteristics of the times of its cultural symbol interaction, and exploring the law of its shape evolution will help us learn and innovate Chinese excellent traditional culture under the background of inheriting the traditional cultural heritage.

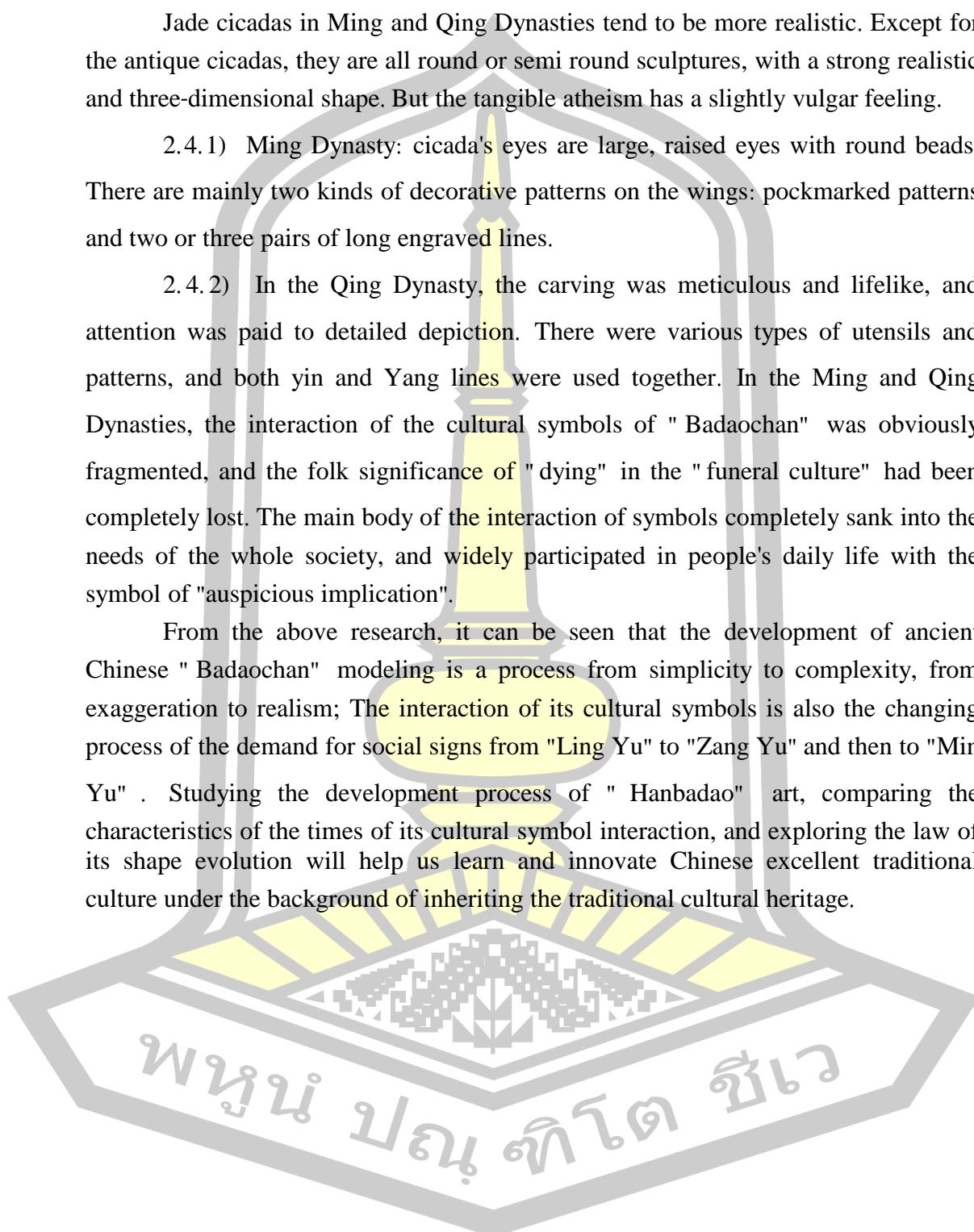




Figure 32 The jade cicada handed down in the Qing Dynasty>>
It is now stored in the art center of huapai jade carving art research institute, Xuzhou
City, Jiangsu Province, China
Source: (shot by Zhang Jiawei in 2021)

PART 3 : The change of the meaning of the art of "Hanbadao"

3.1 Research on the causes of the change of the artistic meaning of the "Hanbadao"

1) "Body culture" is a way to express and convey cultural significance through physical practice, which involves how to show the identity, status, beliefs and aesthetics of individuals and groups through our bodies (through wearing, behavior, ceremony, etc.). In this framework, we can explore how "Hanbadao" art has expressed different cultural and social meanings in body culture from ancient times to the present. Taking "Badaochan" as an example, the ancient custom of carrying and burying in ancient times, jade was considered to have the spirit of connecting heaven and earth, and could defend against evil and dangerous. Jade objects worn by jade cicadas and jade Bi are not only symbols of identity and status, but also a way for people to protect themselves with the help of the spirit of jade. In "Zang Su", "Badaochan" was placed in the mouth or body of the deceased, intended to protect the soul of the deceased, prevent the body from rotting, and show his social status. This is the important cause of "Hanbadao" art in the change of meaning.

2) In the context of history, the cultural symbols deposited will have different meaning changes with the changes of the times. This kind of "Shen Yu" sprout evolved from the observation and awe of the power of nature at first, and developed with the maturity of culture. The connotation of its cultural significance, the core of the spirit of jade carving craftsman, and the exploration of self-consciousness are the causes of

the artistic and cultural significance of "Hanbadao"; From the perspective of material culture, the evolution and development of technology, lines, aesthetics, materials, tools, etc., and the spiritual content of Chinese traditional culture composed of patterns, meanings, norms, etc. in cultural symbols are the causes of the change of "Wang Yu". Even the later "Min Yu" and now "Zhen Yu" are the carrier feedback embodied in this change of meaning.

3.2 Research on the importance of the change of the artistic meaning of "Hanbadao"

- 1) "Change of meaning": it focuses on how individuals or groups interact with each other and construct social reality through symbols. In the context of this study, the change of meaning focuses on how "Hanbadao" art, as a cultural symbol, conveys information, value and significance at the craftsman, customs, beliefs and the broader social level.
- 2) Studying the meaning changes of "Hanbadao" art in different social and cultural backgrounds can reveal how this art form reflects social changes, historical evolution and cultural identity. By understanding the changes of these meanings, this study can explore the bridge role of "Hanbadao" art between tradition and modernity, local and global under the guidance of this conceptual framework, and then explore how to make this traditional art obtain new recognition and positioning in modern society.

3) The study of "meaning change" is not only a discussion of the technicality and artistry of "Hanbadao" art, but also a deep excavation of cultural and social levels. This will help to promote the protection, innovation and inheritance of this excellent traditional cultural heritage, and maintain its vitality and relevance in the rapidly changing modern social environment.

3.3 Research on the characteristics of the change of the artistic meaning of "Hanbadao"

- 1) In China's historical society, there is an important feature: the mutual collision and adaptation between the change of meaning and the cultural context is a carrier reflection in the relationship between cultural subjects. This artistic proposition formed through the transformation of social customs is the material embodiment of the social management form, cultural landscape, local conditions and customs at that time.
- 2) In the process of historical evolution, there is an important feature: "the symbols and their cultural meanings contained in the art of "Hanbadao" have changed synchronously in the process of deeply participating in the historical evolution of feudal society, which is a kind of evidence corresponding to the historical and cultural evolution, and also an active reflection of the actual social and cultural environment at that time.

3) Under the innovative artistic conception of contemporary society, there is an important feature: "the aesthetics of the" Han Ba Dao "art conforms to the artistic point of view. In the process of interaction with contemporary society, its strong meaning attribute is first interpreted by modern people. This phenomenon of unimpeded artistic aesthetics being accepted is very rare in contemporary times, which fully shows that" Hanbadao "art has transcended the" shackles of meaning "brought about by the change of meaning, Only through the aesthetic value of symbols can we adapt to the challenge of modernization.

3.4 Research on the change of the artistic meaning of "Hanbadao"

1) The cultural significance of "Hanbadao" art began from the worship of the power of nature and the germination of the "taboo" culture in ancient times. Through the origin of the jade "Ling Li", it was used to communicate with the gods of heaven and earth with the help of jade and man-made symbols. This is the first time that its significance has changed with the maturity of history and society. In feudal society, jade became a symbol of power. Officials' black gauze hats are often decorated with jade hat buttons, which not only represents their official rank, but also means a kind of dignity and authority of "power granted by heaven". Jade here has become a symbol of identity and a blessing of power. In modern times, with the enrichment of material life and the diversity of cultural concepts, jade carving has gradually changed from religious belief and power symbol to an expression of art and fashion. People wear jade jewelry more to show their personal aesthetic taste and cultural taste, or as a carrier of emotional sustenance and personal memory. In this process of evolution, "Hanbadao" art carries the different understanding and pursuit of life, nature, power and aesthetics of the Chinese nation. It has witnessed the changes of social structure, cultural psychology and aesthetic taste. From the perspective of meaning change, " Hanbadao" art is not only a jade carving technique, but also a cultural symbol spanning time and space. Through close contact with the body, it participates in the complex emotional and meaning construction between individual and society, man and nature, the present world and the afterlife.

2) After the horizontal comparison of the historical structure in the way of time axis, it is not difficult to find that in the historical development of nearly 10000 years from ancient times to contemporary times, the cultural significance of "Han Ba Dao" art is very sensitive to the changes of social factors, and it also scientifically adapts to the cultural needs of various historical periods, and can interpret the corresponding social information through symbolic changes, so that it can survive. This cultural power is its ability to change the meaning. This kind of phenomenon, which can resist the impact of different social backgrounds tenaciously, can realize self-deployment by using the law of cultural demand, and then become the element of the environment through the change of aesthetic symbols, especially the cultural vitality shown by these phenomena, has guiding significance for the study of the

reconstruction of the meaning of the "Hanbadao" art under the background of globalization.

3) Taking "Badaochan", the outstanding representative of "Hanbadao" art, as an example, the researcher combs and studies its cultural significance and changes in different historical stages in the way of time axis.

3.1) Ancient times (about 6000 BC)

A jade cicada was unearthed from China's "Xing Long Wa culture" in the Neolithic Age: it has a simple and simple shape, with a raised head on the front, two round eyes drilled on the face, three grooves ground on the tail, a slightly warped tail, a semicircular back, and a hole across the side. It can be worn. This jade cicada is similar to the art of "Hanbadao" in both its shape and style, which can be compared to the embryonic form of "Badaochan". Its cultural significance, according to the cultural relics and environmental research unearthed at the same time, is mainly used as a relic for sacrificial totem or ancestor worship.

3.2) Xia Dynasty (ca. 2070 BC - ca. 1600 BC)

There are few jade cicadas unearthed in Shang Dynasty, and so far there are not many empirical evidences that can be identified as genuine jade cicadas of Xia Dynasty.

3.3) Shang Dynasty (about 1600 BC - about 1056 BC)

In the famous "Yin Xu site" of the Shang Dynasty, "Yu Chan" was unearthed from the "Fu Hao tomb", and "Chan Wen" decoration also appeared on a large number of jade patterns unearthed. The cultural significance of "Badaochan" has emerged in this era.

3.4) The Zhou Dynasty (1600-771 BC)

"Badaochan" appeared meticulous and exquisite in the Zhou Dynasty, and fully reflected the characteristics of "Hanbadao" artistic style: a few strokes expressed generalization, exaggeration and vividness, and its back and abdomen began to be decorated with various patterns. Its cultural significance is mainly for "metonymy" and "neck ornaments".

3.5) Spring and Autumn period and Warring States period (770-221 BC)

In the spring and Autumn period, "Badaochan" used exaggerated and varied techniques to beautify the cicada body: symmetrical patterns and regular "Ba" characters on the back. Its cultural significance is mostly used for decoration.

Up to the Warring States period, "Badaochan" still continued to have two types, flat head and round. The two lines of yin and Yang of the whole body vary infinitely, and the "Tiao Dao hen" of "You Si Mao Diao" appears locally. The artistic image is both patterned and realistic. The function of its cultural significance is also in decoration.

3.6) Qin Dynasty (221-207 BC)

"Badaochan" in the Qin Dynasty is carved succinctly and vividly. The function of its cultural significance had obvious changes in the Qin Dynasty: except for the accessory jade with perforated head, it was basically used as the burial jade of "Kou

Han". The reason for its cultural significance should be related to the flourishing development of the "study of immortals" at the same time

3.7) Han Dynasty (202 BC-220 AD)

In the Han Dynasty, the jade cicada became simple. Although the flat head and round head are still the same, the lines are simple and powerful, and the blade sees the edge, which is called "Hanbadao" by later generations. The surface is smooth and smooth, the lines are straight and smooth, the tip is sharp, there is no crack and hairless path, and there is a feeling of "hand pricking". At this time, "Badaochan" has achieved all-round development in its cultural significance: it has extremely high wisdom and can even "predict"; But limited to time and space and ability, it was difficult to understand many complex objects for a while, so he chose to "deify" and then "express his feelings" to make it the support of his mind "for my use". For example, cicadas; In the Han Dynasty, cicadas were believed to have "Five Virtues", which were pure, noble, spiritual, incorruptible and absolutely vulgar.

3.8) Wei, Jin, southern and Northern Dynasties (AD 226-ad 681)

During the Wei, Jin, southern and Northern Dynasties, wars continued, and the economy was depressed, so the jade carving industry entered a low ebb and the production level declined. The form of "Badaochan" also tends to be realistic, and its cultural significance has changed with the social development at that time, "Badaochan" is no longer used as "Zang Yu".

3.9) Sui and Tang Dynasties (581-907)

In the Sui and Tang Dynasties, "Badaochan" was rarely unearthed, and its cultural significance was also undergoing major changes. At this time, "Badaochan" had become a toy at that time.

3.10) Song Dynasty

In the Song Dynasty and the Northern Song Dynasty, it was full of high aesthetics of "after the rain, the blue clouds broke, such colors make the future". Chinese culture has reached another peak. With the popularity of wearing cicadas, the jade cicada has finally stepped into a stage from simple to complex. On the one hand, it continues to imitate the ancient style of the Han Dynasty, on the other hand, it has developed from "two-dimensional" to "three-dimensional". In addition to the Yin lines, there are a large number of Yang lines. The style is as soft and plump as Ru porcelain, and the sharp touch is lost.

"Badaochan" was basically used as a cicada in the Song Dynasty, that is, to wear the jade cicada on the body. Its cultural significance is to express: noble and clean; At the same time, there are also cicadas with crowns, which are worn on hats and crowns to show their taste.

3.11) Yuan and Ming Dynasties (1271-1644)

In the Yuan and Ming Dynasties, "Badaochan" was mainly made of blue and white jade, and its head shape was large, accounting for almost half of the whole body. In addition to the customary antique style, the cicada in the Yuan and Ming dynasties also had its own style, with no neck, wide wings, expanding backward on

both sides, deep and thick lines in the wings, and concave spots around the veins. The abdomen protrudes, forming a stronger three-dimensional sense. The lines are round, the edges are cracked, the tail is round or small round, and the skin lines under the abdomen are deep. Its cultural significance is also fixed on the decorative function.

3.12) Qing Dynasty (1736-1840)

The style of "Badaochan" continued to the Qing Dynasty. The jade cicada represented by "Qianlong Gong" can be described as a collection of the essence of the decorative patterns of the past dynasties. It is exquisite and lifelike. Cicadas are even used as "pets" and are adorned with "neck rings" carved with various patterns. Its cultural significance is still in the folk "auspicious implication".

The above uses "Badaochan" as an example to sort out the significance changes of "Hanbadao" art in various historical periods in the way of historical evolution. From the stone age to the Ming and Qing Dynasties, the spiritual and cultural significance of jade "for cicadas", "Han cicadas for life", "cicadas for ambition", and "cicadas for safety" has been constantly moving down and changing in the pyramid structure. Throughout this "cicada change", from the ancients' initial hope of self-discipline and the pursuit of eternal life; Later, it became an object of decoration, and later it was extended to the needs of folk culture with auspicious implications, such as "a blockbuster", "rising to the sky", "soaring to the sky". Essential changes have taken place during this period.

PART 4: The cultural, artistic and interactive nature of the artistic symbol

"Hanbadao"

4.1 Cultural nature of symbols:

1) Cultural aesthetic pattern

Zong Baihua, a famous Chinese philosopher, aesthetic master and poet, pointed out that there are two different kinds of beauty in the history of Chinese aesthetics, which have been running through poetry, painting, arts and crafts and other aspects. Such as Chu Ci, Han Fu, Shang and Zhou bronzes, blue and white porcelain in the Ming and Qing Dynasties, and even embroidery and drama stage costumes up to now, this is a kind of beauty of "wrong picking and gold carving, and carving all over the eyes", while the jade of the Han Dynasty, the calligraphy of Wang Xizhi of the Jin Dynasty, and the porcelain of the Song Dynasty are a kind of beauty of "the first lotus, natural and lovely".



Figure 33 Lotus Crane Square pot>>

Now collected in the Palace Museum, Unearthed in Xinzheng, Henan

Source: www.baidu.com/index.htm

This division clarifies the phenomenon of cultural stratification in symbolic aesthetic activities. In other words, it clearly points out that the aesthetic feelings of "red tape" and "abstract" with different characteristics and standards coexist in the same historical period. However, the researchers believe that the so-called "beauty of fledgling Hibiscus" is an abstract expression after artistic processing, from the outside to the inside, removing the rough and preserving the essence, and highly refining the natural image. It cannot be "natural" and should not be "natural and lovely" beauty, but the "intentional" of the artist after careful conception and repeated deliberation, that is, to extract more general essential elements from the objective existence of the object of artistic creation. This kind of art with abstract beauty has cross era significance and is advanced, which indicates that the development of art and people's subjective aesthetics in the Han Dynasty began to rise to a new realm. This kind of abstraction was not born suddenly in the Han Dynasty, but began to sprout in the pre-Qin period. For example, Mr. Guo Moruo spoke highly of the national treasure level cultural relic "Lotus crane square pot" in the Spring and Autumn Period: "this is covered with strange traditional patterns, giving people unknown oppression, almost breathless. It is located

on the top of the lotus petal bonsai on the second floor, with plant patterns. Before the Qin and Han Dynasties, it could only be seen in other places. In the center of the lotus fan, a fresh and elegant white crane reappeared, spread its wings and flew, with only one foot. Its beak seems to be eager to sing in the subtle gap, which means that it is one of the symbols of the spirit of the times.

2) Cultural philosophy:

If the oppressive and almost suffocating "red tape" lies in the subtlety of skills, then the "simplicity" of "Qingxin Junyi" lies in the refinement and sublimation of aesthetics. In addition, before the existence of specific artistic practice, the corresponding aesthetic concept of "abstraction" has appeared in the thoughts of various schools of thought in the pre-Qin period. The main characteristics of the art in the pre-Qin period are of course "the wrong collection of gold and the full display of carvings". On the one hand, this is due to the functional needs of "Wu" and "rites and music", and also highlights the arrogant and extravagant life of the nobles. Zhuang Zi also held a negative attitude towards the beauty of this kind of red tape: "the appearance of Kong De is only from Dao. Dao is a thing, but only in a trance. In a trance state, there is an elephant in it; in a trance state, there is something in it. Lean and dark, there is essence, and its essence is very true, and there is faith. From now on and ancient times, its name does not go away, so as to read Zhongfu. How can I know the shape of Zhongfu?" this passage not only summarizes the dialectical relationship between the appearance and essence of things from the philosophical level, but also is a great work of aesthetic theory. It clearly points out the artistic spirit (essence and faithfulness) existing in the red tape representation (objects and images). This has made a distinction between the subjective aesthetic and the objective world between appearance and essence, realism and abstraction.

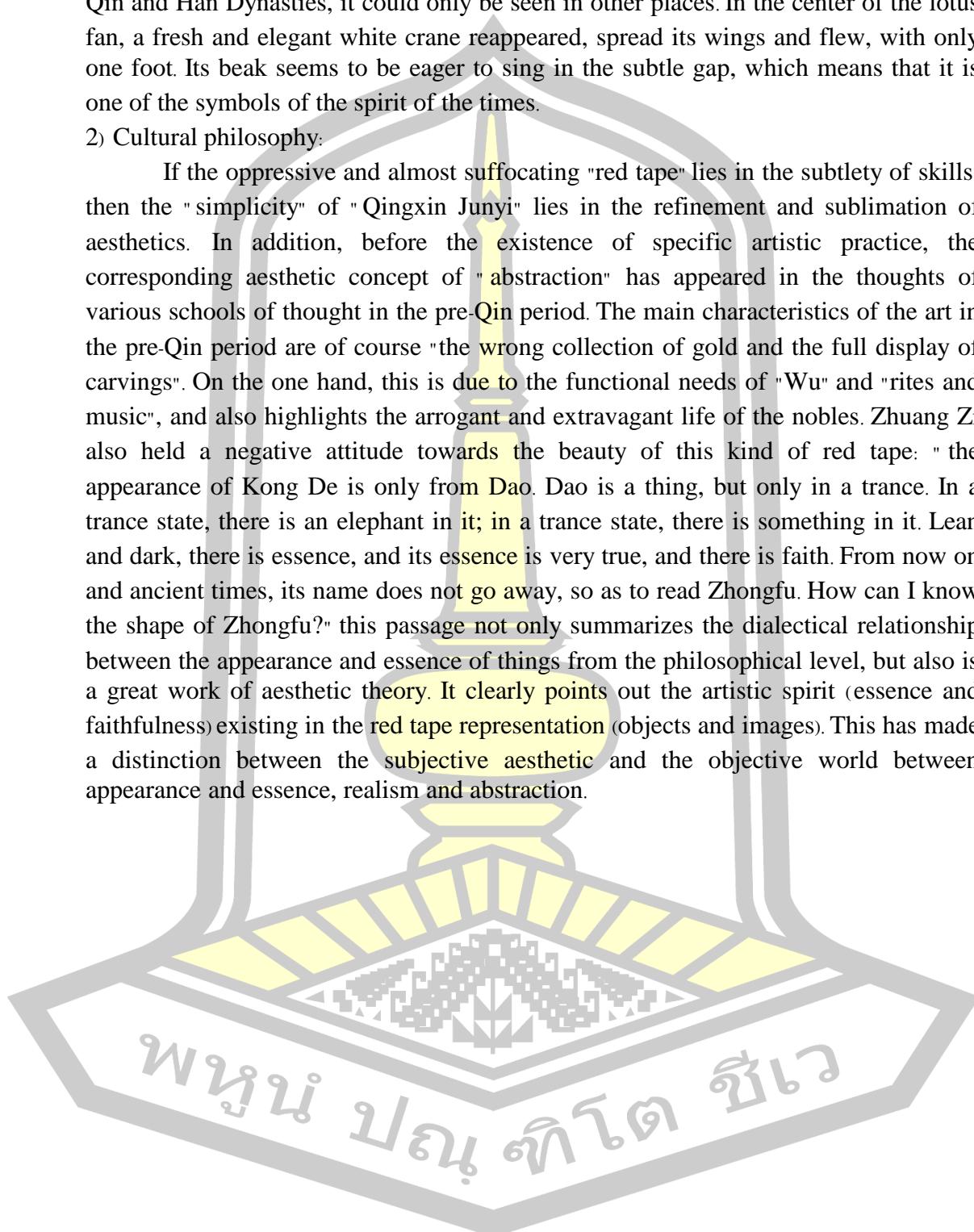




Figure 34 Badaochan • sharp >>
Appreciation of Zhang Jiawei's jade carving works
Source: Shot by Zhang Jiawei in 2023

The innovation and speculative exploration at the philosophical level not only presented the ideological emancipation and enlightenment movement of hundreds of schools of thought, but also greatly affected the development of aesthetic thought in the late pre Qin period, pointed out the direction for the development of art in the Han Dynasty and even Chinese art, and laid a theoretical foundation for the unique image beauty of Chinese art, seeking "similarity in spirit" rather than "similarity in form". The discussion of abstract aesthetics is more than 2300 years earlier than the analysis of the relationship between concrete and abstract in art in Vassily Kandinsky, the pioneer of Western Abstract Expressionism, in his famous <<Article on the spirit in art>> published in 1912.

3) Theoretical height of culture

Looking back at the period of Wei, Jin, southern and Northern Dynasties after the Han Dynasty, it is considered to be a very important turning point of Chinese art, and also the peak of the development of Chinese literary and artistic works and art theory. In addition to the peak in the creation of various arts: calligraphy, music, painting, sculpture and architecture, the Wei Jin period was also a key stage in the development of Chinese art theory. Xie He, a famous painter and painting theorist in the Qi and Liang dynasties of the Southern Dynasties, was born in this period with the far-reaching "Liu Fa" and "vivid charm" mentioned in his work *Hua pin*. There are numerous relevant research literatures on the significance of the "six methods" in Sheikhs *Hua pin*, which will not be summarized here. However, it must be noted that the purpose of "Liu Fa" is not to guide how to paint, but to evaluate, that is to say, the painter's works are divided according to the "six methods" and the aesthetic taste. The first one is: do not pursue similarity in shape, deliberately give up the description of appearance, and pay attention to the abstract art forms such as "charm" and "character" extracted from it. This obviously subjective aesthetic standard not only reflects the artist's creative thinking, but also echoes the aesthetic theory of the pre-Qin period, reaching a resonance, and once again confirms the characteristics of the development of Chinese art as emphasizing "charm" and "spirit similarity". From the perspective of the historical development law of dialectical materialism, the cultural and artistic trend of thought in the Han Dynasty is bound to inherit from the pre-Qin period, and also has an important impact on the Wei and Jin Dynasties. Based on Mr. Zong Baihua's slightly biased judgment on the Han Dynasty: "the Han Dynasty was too simple and simple in art, and we respected each other in thought and ruled by Confucianism." on the basis of this one-sided cultural definition, the researcher believes from the above analysis that it is difficult to imagine that the cultural and artistic prosperity of the Wei and Jin Dynasties, which was "the most intelligent and passionate, the great liberation in spirit and the great freedom in personality and thought", was born out of thin air. A more reasonable and possible explanation is that the peak of artistic achievements in the Wei and Jin Dynasties was precisely derived from the breeding and precipitation of cultural and artistic thoughts in the Han Dynasty.

The "clumsiness" in "Hanbadao" art is actually "clumsiness and invisibility". This is why whenever people compare the art of the Han Dynasty with that of the Tang and Song Dynasties, although the art of the Han Dynasty appears clumsy, naive

and even rough, its inherent dynamic, speed, vivid and active momentum, as well as its powerful, thick and surging power, will become more and more overwhelming and soul stirring after a long time, which is a height that future generations' art cannot reach. No matter how dazzling the "Three colors of the Tang Dynasty" and how beautiful and slender the paintings of the Song Dynasty are, they are too weak in the face of the overwhelming momentum of the art of the Han Dynasty, which is actually highly determined by the cultural theory of the symbolic art of the Han Dynasty.

4) Typical representatives of culture:

In Chinese traditional culture, people worship jade in a mysterious way. They believe that jade has good omens, can be far away from misfortune, close to happiness, and can eliminate the evil soul. Jade has become the carrier of people's worship or belief because of its delicate color. Jade carving originally had a strong witchcraft significance, conveying totem worship, carrying the mission of communicating between heaven and earth, and gradually evolved into a religious significance. Later, they were endowed with personalized moral preaching, and finally added the praying function and aesthetic taste. It has rich connotation and unique charm. "Hanbadao" art is the representative of Chinese jade culture, and "Badaochan" is the representative of "Hanbadao" art and culture. The following is a detailed description of "Badaochan" as an example.



Figure 35 Badaochan · Perfect fusion >>
Appreciation of Zhang Jiawei's jade carving works
Source: shot by Zhang Jiwei in 2023

Jade cicada is one of the most common modeling themes in jade carving art. It combines the image of cicada with jade and is deeply loved and respected by people. The ancients have always regarded cicadas as "divine insects". Because the eggs of cicadas born in trees fall into the soil and become larvae. The larvae can survive in the underground soil for more than years. After many times of molting, they finally broke through the soil and became the biological phenomenon of cicadas; In the eyes of the ancients, cicadas grew slowly underground, physically stored and eventually degenerated, symbolizing "resurrection and eternal life", which is in line with people's desire to pursue "eternal life" and "Resurrection in the afterlife". In addition, cicada wing is called " cicada" , which also means contentment and foresight. Cicada's behavior was regarded as a model by senior officials, and literati expressed their noble feelings by chanting cicada. Han Chan Fu, written by Lu Yun, a poet of the Jin Dynasty, believes that cicadas have five virtues, that is, "if you have a clue on your head, you must write; if you drink gas, you must be clear; if you don't eat millet, you must be cheap; if you don't live in a nest, you must be frugal; if you wait for a rabbit, you must be honest" . Yu Shinan, a poet of the Tang Dynasty, wrote in cicada: "drinking the clear dew, we can see the sound of trees and running water. We live far away, not by the autumn wind. The" hanging line "here shows the identity of officials, flying to high places to sing songs. In contrast, it is high above the rest, outspoken, and reflects a style.

After thousands of years of prehistoric culture inheritance and evolution, jade cicada has been endowed with more and more social humanistic content and ethical concepts, and has become a special cultural symbol. Throughout the evolution history of the jade cicada, it not only reflects the shape of the jade cicada in different times, the types of jade objects and the characteristics of jade carving technology, but also reflects the influence of contemporary art trends and primitive religions, Confucianism, Dao, Buddhism and folk cultural concepts, which is of great significance for in-depth understanding of the cultural characteristics of the jade cicada and its position in the process of ancient Chinese history. In the Han Dynasty, the jade cicada was used as "Kou Han". The first reason is that, like the previous generation, people noticed the special living habits of cicadas. Although cicada is a very common insect, its way of reproduction is very special. After laying eggs, the female cicada will not hatch larvae immediately. Instead, it will have to lie dormant underground for three years before it can emerge from the ground, then molt into adults, and finally fly to the tree to sing. These living habits of cicadas are respected

by people because they imply noble quality. First of all, the cicada has been dormant for three years, breaking through the soil, like a gentleman who is energetic and like a lotus flower, emerging from the mud without contamination; Secondly, the ancients believed that cicadas were like immortals who did not eat grain and were detached from the world. On the other hand, the ideological mainstream of the Han Dynasty was dominated by Confucianism and mixed with "Lao Zi and Zhuang Zi thoughts" based on "Immortality" and "Immortality". At this time, the jade cicada was also endowed with new connotation, and built a spiritual bridge between man and "ghosts", reflecting the ancestors' exploration and interpretation of nature, life itself and the spiritual world. From this point of view, the use of cicadas as "Han" is not only an objective description of natural things, but more importantly, the ancient people's pursuit of the spiritual world and the noble realm of detachment from the secular world.



Figure 36 Badaochan • Dark yellow >>
Appreciation of Zhang Jiwei's jade carving works
Source: shot by Zhang Jiwei in 2023

"Badaochan", which has sprouted and developed since the Han Dynasty, basically contains the cultural connotations of self-discipline, probity, harmony between man and nature, emergence into immortals, more children and more blessings, continuity of future generations, inheritance of rights, and eternal wealth. The Han Dynasty's interconnection with the western regions, the long-term stable political situation and the rich and prosperous economic market greatly promoted the development of "Badaochan" culture, while the simple, generous, bold and straightforward handicraft style of the western regions also affected the Central Plains. The "Chu culture" of the Han Dynasty played a guiding role in the ideology and culture of the whole Central Plains, which made the carving of jade cicada of the Han Dynasty powerful and powerful; At the same time, the Confucian idea of "comparing jade to virtue" and the Taoist idea of "eating jade to become immortals" promoted the prosperity and development of "Hanbadao" art in this period. However, from the perspective of the development and evolution of "Badaochan" after the Han Dynasty, its culture and artistry were both important turning points and models in the Han Dynasty. Although after the Han Dynasty, all dynasties imitated "Badaochan"; However, no matter in which period, the shape of jade cicada cannot surpass the "Badaochan" art. The uniqueness of "Badaochan" lies in its highly concentrated abstraction and innovation. This concise expression, from the perspective of artistic ontology, has completed the transition from the "imitation" of natural realism to the "reproduction" of abstract objects. Throughout the Qin and Han Dynasties, various works of art and handicrafts are characterized by complex workmanship, while the minimalist and abstract style of "Badaochan" is extremely rare, which is why "Badaochan" can be regarded as a typical representative of "Hanbadao" art and culture.

4.2 The artistry of symbols

1) The academic value of artistry

In the fields of Chinese archaeology, cultural and Museum circles, jade carving art circles and so on, when talking about the modeling and technology of ancient jade, most people know that there is "Hanbadao" art, but what is the definition of "Hanbadao" art? There is still no final conclusion. Up to now, no clear interpretation of "Hanbadao" art recorded in ancient books has been found. In the first issue of the Chinese Journal of reading in 1981, it was recorded that Zhu Ziqing, Ye Shengtao and Lv Shuxiang, three famous Chinese litterateurs, educators and linguists,

confessed in plain language when facing the problem of "Hanbadao" artistic annotation: "we don't know". The three leading scholars knew nothing about "Hanbadao" art, which on the one hand reflected the three scholars' rigorous attitude in academic research, and on the other hand revealed the difficulty of interpreting the definition of "Hanbadao" art. After that, there was no discussion on the accurate definition of "Hanbadao" art. However, based on the researcher's experience in jade carving for more than 30 years and the research on jade carving culture, we deeply feel that there is still a blind spot in the current academic circles' cognition of the artistic aesthetic value of "Hanbadao". Under the current background of promoting Chinese culture and strengthening cultural confidence, it is very necessary to promote further research. In addition, the uniqueness of "Hanbadao" art lies in its highly concise abstraction. This concise way of expression, from the perspective of artistic ontology, has completed the transition from the "imitation" of natural realism to the abstract "expression" of real objects. Looking at all kinds of works of art and handicrafts in the Qin and Han Dynasties, whether they are jade carvings, bronzes, lacquer paintings, silk paintings, or even architecture and calligraphy, the overall characteristics of the art form are just red tape and delicacy. However, the minimalist abstract style of the "Hanbadao" art is completely different and beyond the times. Therefore, by analyzing the existing research results, combining with its own exploration of jade carving art, and guided by the research concept, this study uses a work and processing process of innovative design on the basis of text research to explore the aesthetic thought and rich culture of "Hanbadao" art, and then reveals its enlightenment and significance to the creation of modern jade carving, and fully demonstrates the unique academic value of the artistic symbol artistry of "Hanbadao".

In fact, it is not so important to entangle and debate about whether the "Hanbadao" art is carved by "Ba Dao" or "three Dao" or "ten Dao". The question of whether it is "western Hanbadao" or "Eastern Hanbadao" is laughable. As long as it is clear that it exists as a unique aesthetic feature of abstract style, the key point is to understand and study that behind the "Hanbadao" art, there is a heavy and majestic Han Dynasty; It contains a set of systematic and complete aesthetic theories; A group of elegant and high-spirited thinkers are hidden. "Hanbadao" art is not the "bud" of new art, but the "peak". It marks that the art of the Han Dynasty has reached a height that is difficult for future generations to reach in the other direction of the "red tape" of the old art style. Through this small jade carving object, it can witness the

breakthrough and achievement in aesthetics and the diversity and greatness of the art of the Han Dynasty, which is its value.

2) Aesthetic characteristics of artistry

However, in terms of the academic achievements of the current construction of Chinese aesthetic research, with the reflection and progress of history and aesthetic research, some scholars have begun to re-examine the aesthetic value of the Han Dynasty, and determine the contribution of Han aesthetics to the aesthetics of the Wei and Jin Dynasties and later generations. Because the Han Dynasty once became the richest and most prosperous multi-ethnic country in the world at that time, "gentlemen valued jade", and jade art reached an unprecedented and majestic lofty realm in the Han Dynasty. It has become a consensus in the academic circle that whether it is the appearance, decoration, or the height of its cultural heritage in the artistic value and aesthetic realm in the Chinese jade carving art of past dynasties. The aesthetic characteristics of its vigorous "Hanbadao" art are closely related to the vigorous and majestic background of the Han Dynasty. Therefore, to explore its artistic style only from the perspective of iconography is to repeat the objective facts that previous scholars have repeatedly demonstrated, and there is no academic innovation; We must fully consider its cultural characteristics under the concept of symbolic interaction in order to see its full picture. "Hanbadao" art germinated and developed on the basis of aesthetics in the Han Dynasty. The innovative characteristics of its aesthetics are of great artistic value to the study of archaeology, history, utensils and the history of Arts and crafts. In particular, "Hanbadao" art attaches great importance to the symbolic interaction of the deep psychological socialization of aesthetic form and artistic style, and participates in the resonance and feedback of the life sentiment and aesthetic ideal of the Han Dynasty and later generations through the changes of aesthetic characteristics and symbolic details such as craft techniques, modeling means and decorative patterns.

The abstract aesthetic characteristics of "Hanbadao" art have been gradually concerned by the world, but how to define its aesthetic value is not clear. It should also be noted that works in abstract form in Chinese art have appeared as early as in the painted pottery of the "Yangshao culture" in the Neolithic period, including bronze patterns in the Shang and Zhou Dynasties and lacquer ware in the Warring States period. The "Hanbadao" art is a work that reaches the extreme of abstraction in ancient Chinese art, or it can be said that the artistic form it presents has the characteristics of minimalism. If we focus on American Abstract Expressionism in the 1960s across the

barriers of the times and beyond the distance of space, it is not difficult to find that the two have much in common in the form of "abstract" artistic expression.

3) Artistic innovation consciousness

The unique charm of "Hanbadao" art lies in its unique sense of innovation. This researcher analyzes the development context and aesthetic laws of the innovative consciousness of abstract expressionism of "Hanbadao" art, which was presented more than 2000 years ago, from two different aesthetic development perspectives of the East and the west, fully recognizes its artistic charm and aesthetic value, and then explores the impact and Enlightenment of its innovative consciousness on the creation of contemporary Chinese jade carving, which will bring a leading role to the next innovative design of this researcher.

The unique abstraction of "Hanbadao" art has been widely known, but the study of "Hanbadao" art abstraction cannot arbitrarily define its artistic value. Without the methodology of understanding the essence of "Hanbadao" art "abstract" innovation consciousness, it is impossible to truly understand and explain the significance of its abstract innovation consciousness. Because "Hanbadao" art is not a simple art form problem, fundamentally speaking, it is an aesthetic problem that the internal law of art development and aesthetic consciousness have changed significantly.





Figure 37 Hanbadao" jade cicada >> and <<Picasso painted cattle>>

Source: www.baidu.com/index.htm

After comparing the above two pictures horizontally, it is not difficult to find that although they cannot be said to be exactly the same, the works of art from two different times in China and the West have a common "abstract" between them. In the process of the development of Western art history, realistic art reached its peak, while western art began to develop from the peak of realism to abstraction. After a long period of exploration and almost painful exploration, artists who led people to a new era at every milestone in the history of painting were all the first to bear the beginning of being denied or even scolded until the public gradually accepted the new style. With the change of painting style, the art theory is also developing synchronously, or the theory starts to break through before the work. Abstract expressionism in the west is guided and supported by a complete and systematic aesthetic theory. It is precisely because of our understanding of the history of Western art that when we look back and stare at "Hanbadao" art, we find that its innovative consciousness and "maverick"

existing in many exquisite and exquisite crafts of the same generation are so shocking and exciting.)

The inspiration of the innovative consciousness of "Hanbadao" art to today's jade carving creation: it is not to let all works copy this "abstract" style from now on, nor is it to make a distinction between "abstract" and "red tape" at the technological level, but to learn that "pen and ink should follow the times", to know that "external teachers are good at luck, and the source of heart in China", and to understand the reason why "form follows function". Learn its courage to create and innovate in artistic style and its majestic momentum, bearing and charm. In the creation process of contemporary jade carving art, whether it is complex and elaborate exquisite carving or concise and powerful abstract generalization, it should be adapted to local conditions, used as desired, and made according to the requirements of the times. This is the significance of studying "Hanbadao" art, and also the opportunity and responsibility of contemporary surviving jade carving artists.

4.3 A comparative study of artistry

1) Historical interaction of symbols

Chinese jade carving art has a long history. It began in the Neolithic period, many years earlier than Chinese lacquer, bronze, porcelain and other art forms; It is the oldest handicraft in China and the most precious heritage of Chinese civilization to the world. Jade carving, as an industry, has experienced ups and downs for thousands of years since the Han Dynasty. Although it has flourished, it has also declined. It has been filled with feelings over the years, but the waste of grinding jade has never stopped. When the years passed to the Han Dynasty, the most powerful era in Chinese history, the ancestral court of Chinese culture, as the origin of the unified empire of "deposing hundreds of schools of thought and respecting Confucianism", combined the theocracy, monarchy, patriarchy and husband's power, and formed the Han Society of the Imperial theology system for the first time. For the first time, jade was sublimated to the dominant feature of the governance structure of human society in the form of "gentlemen don't get rid of their bodies for no reason"; The jade carving industry was nationalized for the first time, and the craft of jade carving art was designated as a royal craft. Since then, the jade carving art of the Han Dynasty has had the reputation of "Tian Gong Han Yu". The art of "Hanbadao" is the most eye-catching pearl of "Tian Gong Han Yu", a shining star. Since then, the "Hanbadao" art has opened up. It participates in every interaction between history and society with symbolic material expression, and is self-consistent in the long history of Chinese culture with its self-sensitive cultural wisdom and artistic ability.

2) Process interaction of symbols

After more than 8000 years of development and change, the Chinese jade culture has never been chronological. The root cause lies in the jade loving plot in the Chinese cultural gene, and it is also due to the inheritance of generations of jade carving craftsmen. Chinese jade carving techniques are cumbersome and extreme. The study and understanding of jade materials are almost paranoid. The embodiment of culture is both traditional and romantic, and the record and praise of life are both aesthetic and contemporary. Every jade carving work is full of the author's infinite hope and certification. Every work is carved into exquisite craft by a jade carving craftsman through more than a dozen processes, such as material, cutting, design, embryo, fine work and polishing, in the waste of time. The presentation of this art is the result of the symbolic interaction of Chinese jade carving. Therefore, in the process of jade carving, Chinese jade carvers can carve a piece of jade into a beautiful handicraft through ingenious design, precise carving and repeated polishing according to the material, mechanism, color and shape of different jade materials. This process has a long time cycle, huge cost and high risk, so since the Han Dynasty, there have been basically no private investors engaged in this industry, and because jade is the symbol of the royal family, and only the royal family can afford such a high cost, the jade carving art has been the only royal craft that has been handed down for thousands of years under the whole feudal monarchy since then. Jade carving works of art in China represent the symbol of kingship, the symbol of the gentle character of the Chinese people, and the important material evidence of the development level of Chinese culture, art, society, and aesthetics.

3) The meaning interaction of symbols

In the history of China, the rich jade materials, comfortable environment and profound and simple customs and customs have bred generations of famous jade carvers and masters. However, after the Wei and Jin Dynasties, wars continued frequently, and the tradition of "official making of Han jade" gradually disappeared, while the economy of the imperial city also declined rapidly. Only then did jade carvers rush to the north and south of the river and integrate into various cultural cities from behind. Because of the displacement of jade carving art talents and the lack of writing and positioning of court painters in the design of works, the jade carving art in this period gradually attached the flavor of the market, and also mixed with the shapes and patterns of other works of art around the world, thus sprouting the secular interaction of jade; The reason for this secularization is that the single service object of "Tian Gong Han Yu" has generated class displacement, and the bottom-up mismatch caused by the sinking consumption of this art form in social life, instead, makes the jade carving process a bottom-up integration, which makes the jade carving art connect the artistic expression of all levels of society for the first time in terms of nature, and there has been an artistic blowout in terms of shape, pattern and meaning, which has completely promoted the jade carving process into the era of full technology, leaving a window for the emergence and inheritance of various schools and unique skills. "Hanbadao" has also changed its own cultural form and symbolic

language with the development of this historical society, and actively invested in the rolling wheels of time and life.

4) Contemporary interaction of symbols

In modern times, the "Hanbadao" art reached its peak in the Qianlong period of the Qing Dynasty after experiencing the influence of humanism in the Song and Yuan Dynasties and the re-nourishment of the Central Plains culture in the Ming Dynasty. Royal relatives, wealthy nobles, peddlers and soldiers were all proud to wear a jade article, making this era a highlight of Chinese jade carving art. However, after 1840 AD, the poor and weak national power situation stifled the jade culture which had been inherited for thousands of years; After 1950, due to the stability of the regime and the improvement and optimization of the social environment, jade carving, a treasure of Chinese traditional craft, once again appeared on the stage of history and made great contributions to the export earnings of new China. In 1958, with the establishment of the first state-owned jade carving factory in China: the Beijing jade carving factory, four jade carving factories were successively established in Shanghai, Xuzhou, Suzhou and Yangzhou. Under the unified allocation and management of the Ministry of Light Industry of China at that time, the quantitative, regular and stereotyped production was organized with the production of different materials, different styles, different types, different export countries and other targeted planned economies. At that time, the five major jade carving factories did not have sufficient power of independent research and development, but it was under such a planned economy that they cultivated a large number of excellent talents for the later contemporary jade carving industry. Instead, they concentrated on protecting the precipitation and fermentation of regional culture, providing a historical inevitable trend for the emergence of the five major jade carving schools in the future, and also providing a talent foundation for the later five jade carving schools.

Therefore, on this basis, China's thousands of years of jade carving have finally formed many schools in the contemporary era, which is probably only in the second half of the 20th century. In the eyes of the world, jade carving cannot be compared with calligraphy, painting, porcelain and even lacquer ware, and it is precisely because it has no schools; It is precisely because there are so few artificial traces left in the works that they cannot reflect profound thoughts and eager emotions, which makes people unable to appreciate and distinguish. Without schools, of course, there is no artistic personality to speak of. Calligraphy, painting, and porcelain come from different places and people. That is why they attract people's attention and are studied. Until the founding of new China, the jade carving artists got rid of the spiritual shackles and emancipated their minds. Finally, they opened the wings of artistic creation, and vividly reflected what they found, yearned for, and beautiful things in traditional culture in their jade carving creation through refining and using their talents. As a result, exquisite jade carvings have come out everywhere, and many of them have been specially kept by the state as art treasures. Over the years since the reform and opening up, people's enthusiasm for collecting jade carvings has also soared unprecedentedly, and the price of jade carvings has also risen continuously. They began to compare and comment on the characteristics of cultural symbols in

Beijing, Shanghai, Suzhou, Yangzhou, Xuzhou, Guangdong and other local regions with the personal style of jade carvers, and exchanged and talked about jade carvings from all over China; Therefore, Chinese jade carving schools came into being.

The researcher as the leader of "Huapai jade carving art", this sect was born under this historical background. Of course, the birth of "Huai style jade carving art" is absolutely inseparable from the nourishment of the city. "Huapai jade carving art" originated in Xuzhou and is an important northern town in Jiangsu Province, China. It is known as "Oriental Athens" because of its rich cultural and historical relics. The origin of Xuzhou jade carving can be traced back to the Neolithic period more than 5000 years ago from the stone tools unearthed from the "Dawenkou Culture" layer of the northern Pizhou site under the jurisdiction of Xuzhou City. Since the Han Dynasty, due to the regulation of "jade for imperial use", Xuzhou jade carving reached its peak and became a major local characteristic industry in the Ming and Qing Dynasties. In the 1950s, Xuzhou became one of the five largest jade carving factories in China and flourished for a time. Today's Xuzhou jade carving can be summarized in two sentences: there are famous teachers and famous products in Xuzhou.

It can be seen that "Hanbadao" art has a long history of development and distinctive symbolic characteristics in China. Different dynasties have different modeling and pattern characteristics: the thick and desolate in the Qin and Han Dynasties, the graceful and gorgeous in the Tang and Song Dynasties, the simple and generous in the Yuan Dynasty, the vigorous and magnificent in the Ming Dynasty, the red tape and meticulous in the Qing Dynasty, and the contemporary ingenious sculpture, which are the subjective manifestations of the symbolic national style and humanistic society at that time. Until 2008, the "Hanbadao" art was selected into the second batch of China's national intangible cultural heritage list along with the Chinese jade carving category, which not only became the historical evidence of the symbolic inheritance of its contemporary innovative design concept, but also bloomed its era of symbolic interaction.

PART 5: A comparative study on the artistic and cultural symbols of "Hanbadao"

5.1 A comparative study of symbolic forms between China and the West

In the process of comparing western abstract expressionism art with "Hanbadao" art by using the method of comparative study of Chinese and Western art styles, a new perspective and external reference were obtained. Through the discussion of the aesthetic value and aesthetic thought of abstract art in China and the west, the "Hanbadao" art is analyzed and studied in order to explore the law and direction of the development of "Hanbadao" art, and provide reference and direction for the next generation of innovative design and processing development of this study. Therefore, after fully understanding the Western abstract performance art, we can find that there are similarities and differences in the abstract art form and performance concept between the two. We can't help but marvel at the transcendent abstract

aesthetic concepts and aesthetic thoughts displayed by the "Hanbadao" art, which makes the researcher pay more respect to China's remote and profound traditional culture.

However, it must also be pointed out that although both abstract art and abstract expressionism art in early Chinese art have the same "abstract" nature in form, their internal causes are essentially different and cannot be confused. First, the abstract art in "Yangshao culture" painted pottery and "Hanbadao" art belongs to the cultural symbols of collective identity. Its encoding and decoding belong to the special rights owned by the collective rather than individuals. Whether these abstract symbols are used for sacrificial ceremonies or living vessels, they are jointly participated by the same period, the same region and the same ethnic group. However, Western abstract expressionist artists occupy different artistic symbols, and even each abstract artist has his own artistic opinions and expression methods that are different from others. One of the reasons for the development of Western Abstract Expressionism to stylization is that it must emphasize the originality of artists' personal visual forms. Although these works of art are abstract in terms of the overall style, each painter is obviously unwilling to follow the footsteps of others. Instead, he tries his best to find and possess unique symbols, and then starts to copy them on a large scale to form a different style of expression from others. Second, the "abstract" symbols in ancient Chinese art often not only have aesthetic attributes, but also are symbolic markers that exist as "functional" for practical use. These artistic symbols recognized by the collective and society have their own practical functions, and decoration and aesthetics are strictly subordinate. However, the artists and their works of Western abstract art schools are endowed with their own "concept" and "personal brand" in addition to the "aesthetic" function. In all kinds of Western abstract works of art, there are often complete and self-consistent artistic concepts waiting to be interpreted by the public and critics.

In addition to the different external forms of expression in different cultural situations, the "abstract" art in China and the West also has different internal factors. The success of abstract expressionism cannot be simply attributed to pure aesthetic achievements, nor can it be imagined as a political tool for the United States to compete for the right to speak in the field of art. Although these two factors have been regarded as the main motivation of "American expressionist New York School", this art form has a kind of ability, which is not only deeply rooted in people's understanding of its artistic quality, but also directly and effectively involved in the cultural issues that people are most concerned about. Therefore, the most prominent feature of the "New York School of American Abstract Expressionism" is that it attempts to reproduce the new cognition of human nature, consciousness and human living conditions through vision, which comes from the discoveries of psychology, anthropology and philosophy.

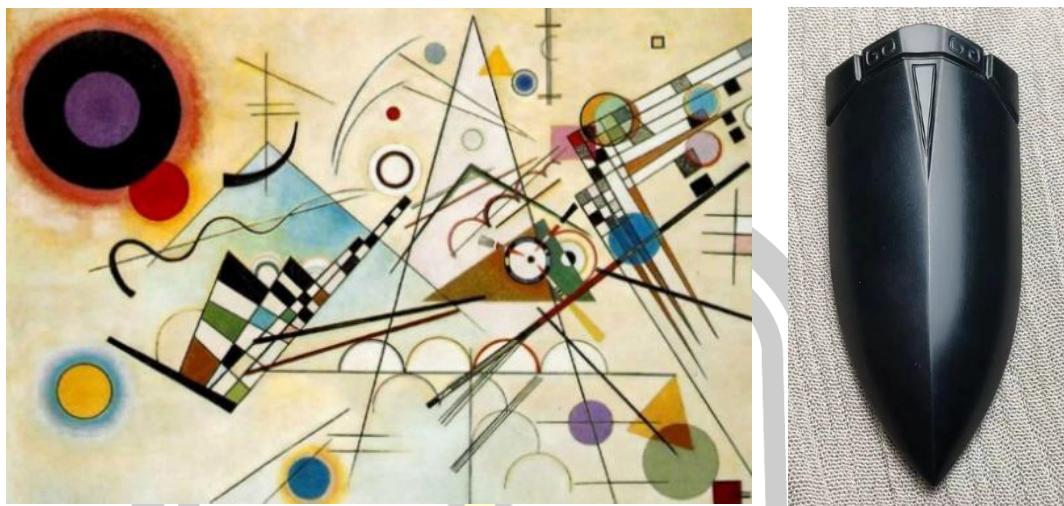


Figure 38 Composition Badaochan · Sword edge>>
 Kandinsky's works and Appreciation of Zhang Jiawei's jade carving works
 Source: www.baidu.com/index.htm / shot by Zhang Jiawei in 2023

Therefore, a correct understanding of "abstraction" is the prerequisite and necessary condition for understanding the aesthetic value of "abstraction" art. Combing and analyzing the Western abstract theory is very helpful for this study to examine the aesthetic value of "Hanbadao" art abstract concept from another perspective.



Figure 39 Works of Henry Moore>> and <<Hambadao--jade Cicada>>
 Source: www.baidu.com/index.htm

5.2 A comparative study of abstract cultural theory

If the "Badaochan" art is compared with the sculpture of Henry Moore, the famous British sculptor, it will be found that the two have obvious similarities. They are the artistic expression of reproducing the world. For cicadas and people, they have highly summarized and refined the specific images of the real world into abstract artistic symbols. If we throw away the cultural interpretation at the level of art theory, just from the perspective of art form, this kind of artistic "collision" between ancient and modern, China and the west is amazing and fascinating. It is hard for this researcher to imagine what would come to their minds if an oriental jade carving craftsman 2000 years ago gazed at the 20th century art master from afar? Is abstract art really the inevitable way to the final development of art? Of course, this kind of dialogue is tantamount to extravagant expectations. We can only calm down after excitement and try to analyze the origin of "abstraction" from the perspective of aesthetics?

Perhaps the pictures of "abstract" art are simple, but the theoretical system behind them is extremely large and complex. The most direct and powerful art theorists behind the American abstract expressionism painting school are Vassily Kandinsky and Clement Greenberg. Kandinsky's <<On the spirit of Art>> and Greenberg's <<Culture and art>> are regarded as the theoretical cornerstones of abstract expressionism, but before them, the philosophers Kant, Hegel and even Plato really opened the door to abstraction for Western art.

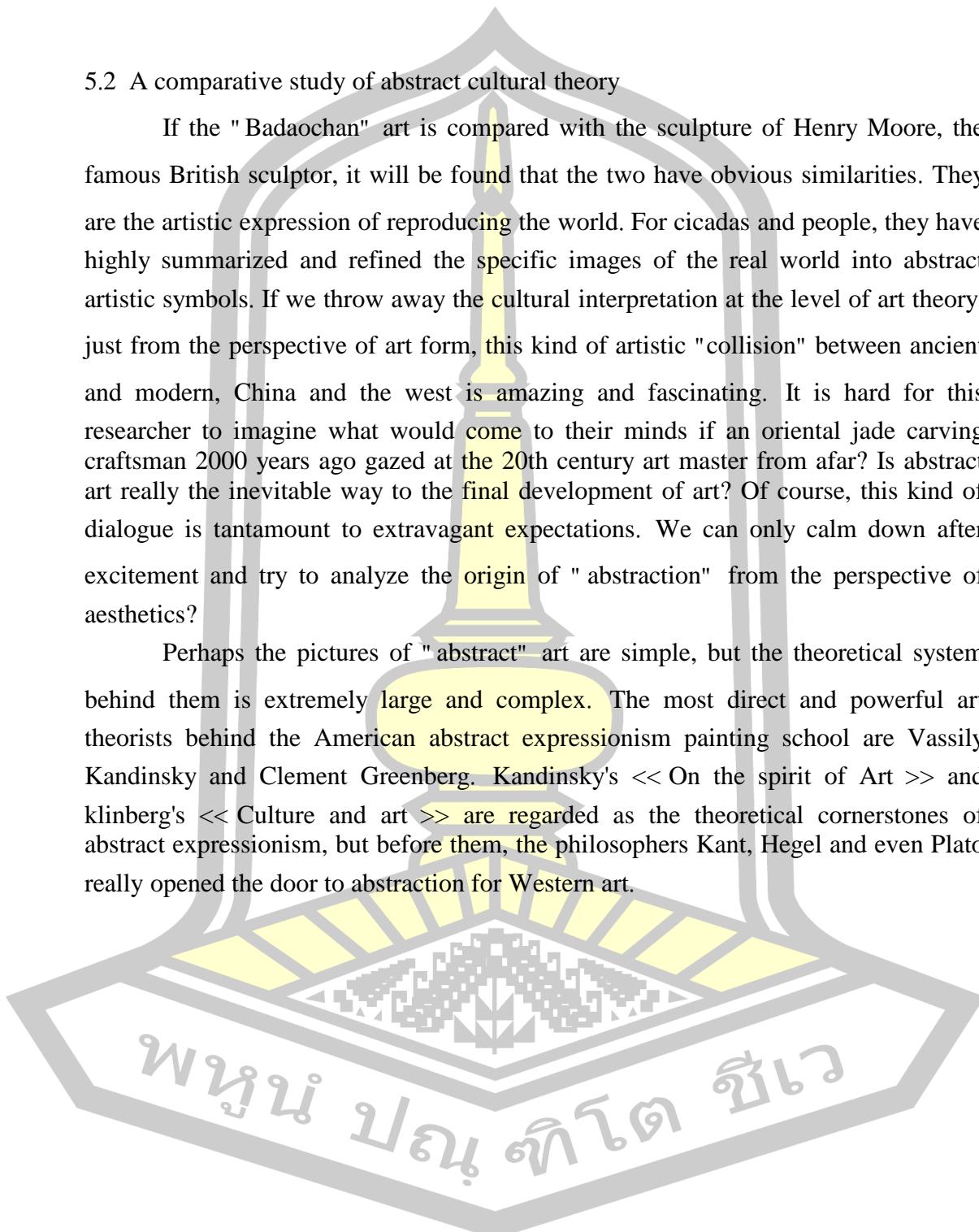
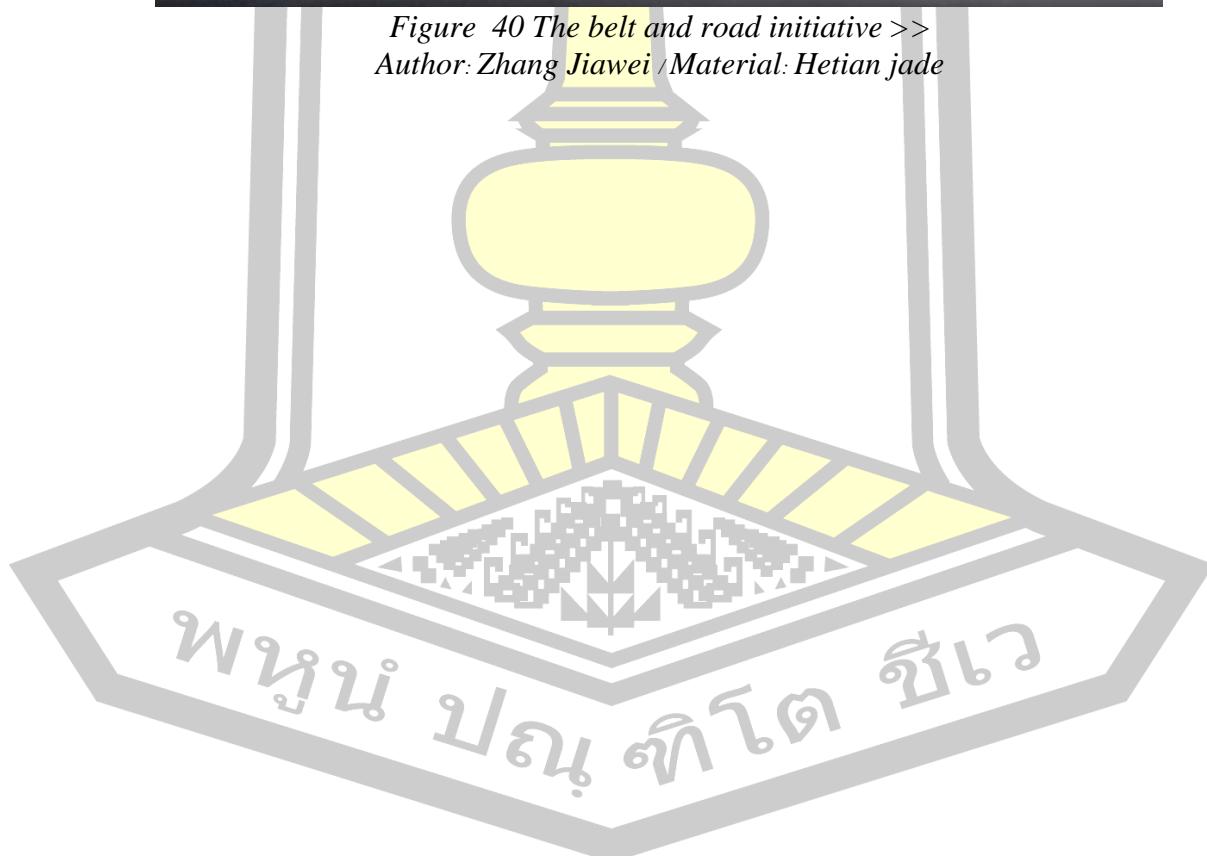




Figure 40 The belt and road initiative >>
Author: Zhang Jiawei / Material: Hetian jade



The work takes two Tang dragons, a big one and a small one, as the shape, adopts artistic exaggeration to strengthen the powerful self-confidence of the big dragon, and expresses the freedom and flexibility of the small dragon with a charming and naive spirit. The soaring limbs and scene charm of the dragon on the one hand express the style of "strong Han and prosperous Tang Dynasty" and the historical chapter of the prosperous "belt and road". On the other hand, it expresses the new Silk Road spirit and great power model of "the belt and road" advocated by China: "peaceful cooperation, openness and inclusiveness, mutual learning, mutual benefit and win-win". The most important thing is that the author "redesigned" the rear limb of the dragon shape based on the "charm of the Han and Tang Dynasties" in the language of sculpture, and reproduced the spatial attribute of the work from an exaggerated, thick and sharp artistic perspective, so as to make the whole work more "powerful", which means that China's development has "staying power". Bruce Lee, the author focuses on presenting his charming appearance, focusing on Bruce Lee's naughty, satisfied and joyful expressions and inner world, as well as his follow-up moves and attitudes, thus expressing the author's blessing to Bruce Lee. The shape of two dragons, one large and one small, is a "dragon" type of Chinese characters to express China's confidence, wisdom, strength and national self-esteem.

Kant (A.D. 1724-a.d. 1804) is the founder of German idealist philosophy at the end of the 18th century and the beginning of the 19th century, and also the founder of German idealist aesthetic system. His aesthetic ideology is huge and complex, which is developed and established in the debate between his previous rationalist aesthetics (Baumgarten, who inherited the philosophy of Leibniz and Wolff) and British empirical aesthetics represented by Burke. In 1790 ad, after completing his <<Critique of pure reason>> and <<Critique of practical rationality>>, Kant published <<Critique of Judgment >>, (which respectively analyzed knowledge, morality, the will of good and aesthetic judgment. The basic problem of Kant's aesthetics is not the individual particularity in the field of aesthetics, but the aesthetic attitude. Namely: how does the judgment of appreciation form? What are the similarities and differences between it and the judgment of knowledge and morality? How do people find the foundation of aesthetic judgment in consciousness?

Kant is the first to build a complete aesthetic system for the modern bourgeoisie, and this aesthetic system is still having a great impact today. The greatest contribution of Kant's aesthetics is that he established the research category of "Aesthetics" strictly and systematically for the first time in the history of philosophy. In the analysis of beauty, Kant pointed out that when judging whether the object conforms to the standard of beauty, aesthetics can only be subjective, not objective. After Kant, the famous German philosopher Hegel (AD 1770-ad 1831), his "relay", further questioned the issue of realism.

Hegel took three steps to clarify the value and significance of abstraction. First of all, he pointed out that works of art are the products of human activities. This

definition is to distinguish from the beauty produced by nature. Artistic activity is a kind of conscious creation aimed at the external object and belonging to human beings. The external form is not enough to make a work beautiful. Only works that come from the soul, have undergone the baptism of the soul and conform to the aesthetic of the soul can be called works of art. This also leads to the second problem, that is, art generated from the heart is a combination of sensibility and rationality, which is similar to the creation of pure thought. In the process of creating works of art, the aspects of mind and sensibility must be unified. After the confirmation of these two views, Hegel finally expressed his reflection on realistic art: what is the purpose of art?

It is generally recognized that the external image closest to nature is used as the standard to measure whether a work is good or bad. But in Hegel's view, this kind of reproduction is redundant, because the objects represented by painting or drama in the way of imitation already exist. Secondly, it is also futile to make every effort to imitate the real object, because it can never surpass nature on the "real" level. Because the tools and materials that artists can use are limited, it may only produce a false image similar to the real. In fact, the works provided to people for appreciation cannot be "real", but "fake" the "real". It is worth noting that Hegel used "vulgarity" here to describe realistic art.

Hegel repeatedly stressed that the works of art that merely force the audience with realism are not commendable, and those who believe that they can improve the artistic level by showing off vulgar effects should be condemned. Hegel further pointed out that if the art aiming at imitation cannot be compared with the reality of nature, the "things" produced in this way can only be used for entertainment. However, the more similar to the blueprint of nature, the less fun generated in the process of appreciation, the colder, and even become bored and disgusted. Finally, Hegel's conclusion is that the purpose of art is not to imitate the reality in a simple form to a certain extent. This imitation can only produce skillful tricks by itself in all cases, but cannot develop into an artistic design work. Although the external form of natural reality is also a basic factor of art, we cannot take forcing nature as the standard to measure art, nor can we take the simple imitation of external phenomena as the purpose of art.

Such a clear and logical conclusion has rejected the works of pure realism from the door of art, but Hegel's pace has finally failed to go further. Although he also talked about the beauty of abstract form, it only described the abstract beauty in the category of "natural beauty", and only stated some abstract characteristics of some plants in nature, such as balance, law, harmony, etc. it is clear that it is not about artificial abstract art, let alone the evaluation of "abstract art". This may be because Hegel died a little earlier, and his major Western art schools in the 19th century are only neoclassicism, romanticism and realism. However, only a few decades later, the great power that has been accumulating has finally burst out, and the history of

Western art has also undergone a huge turning point: Picasso's <<Avignon girl>> (1881-1973), Duchamp's <<Spring>> (1887-1968), and even Vassily Kandinsky (1866-1944) and Mondrian (1872-1944), a group of artists and works with strong transformation power were born. However, it is a great pity that none of them could appear when Hegel was alive. It is true that Hegel could not transcend his own limitations of the times, but he tried to promote the criteria for evaluating the quality of artistic works here, and pointed out the direction and trend of artistic development. It is not so much that Hegel missed the 19th-20th century, which was the most subversive force in the history of Western art, as Hegel opened the prelude to this change. We have reason to believe that Hegel's huge philosophical system and his discourse on beauty are the heavy cornerstone of the rise of Western abstract expressionist art theory and artists in the 20th century.



Figure 41 Long Feng Cheng Xiang · 21st century >>
<< S dragon shaped jade pendant >>

Left figure :Appreciation of Zhang Jiawei's jade carving works
Right figure :Unearthed in the tomb of the king of Chu at Shizishan, Xuzhou
Source: shot by Zhang Jiawei in 2023 / www.baidu.com/index.htm

Design Description:

Based on the cultural relic "S-shaped dragon" of the Western Han Dynasty in the town hall of Xuzhou Museum, the work uses Kui dragon and Xuanniao, the ancient mythical beast representing the leader of Chinese culture, as the creative elements, uses the most traditional auspicious dragon and phoenix pattern in China as the design background, and uses the matching pattern of yin and yang to fully express the traditional blessing of "auspicious dragon and phoenix" to the viewers in the 21st century. At the same time, the author also tried a brand-new re-creation in the process of matching cards: the decorative mechanism of bronzes during the war and Han Dynasties, the form of paper-cut art in Xuzhou, and the expression of jade carving technology. The combination and innovation of the three are the author's exploration and practice of the Modernity of jade carving, and also the author's understanding and thinking of Taoism, Tai Chi, and the culture of the war and Han Dynasties, which are cultural symbols in one continuous line. The author uses this set of works to express the long history of jade culture and the humanistic depth of local religion. At the same time, the author uses Yin, Yang, emptiness, reality, scales, feathers and other patterns to break up and reshape in the use of graphic language, and uses abstract design to express respect for the concept of harmony and harmony of Taoist culture. This set of works is also the author's new attempt to use tradition to express the contemporary, especially how cultural and creative products use jade carving art to express the contemporary, regional and expressive.

5.3 The important role of comparative study of cultural symbols

From this, it is not difficult to draw a conclusion that in the 20th century western abstract expressionist painting school, the abstract forms composed of points, lines and surfaces are not easy to get because they have abandoned the realistic skills. In addition to the long history of the development of painting itself, the inheritance and development of western aesthetic theory and philosophy are passed down and innovated from generation to generation by thinkers. This is the cultural background that people must understand in order to understand abstract art. On the other hand, the few vivid depictions of "Hanbadao" art in China are all highly concise and artistic purity. It is enough to prove that as early as 2000 years ago, China has reached a detached realm in the field of abstract art and has a mature and perfect aesthetic ideology. When we go abroad to look up to the "noble spirit" in Western abstract art, we do not know that it is in the nearest position to us. The traditional culture passed down from generation to generation by our ancestors has already contained the outstanding achievements of abstract art and the corresponding great aesthetic thoughts, just as the famous modern Chinese scholar Mr. Wang Guowei (1877-1927) said: "the people are looking for him thousands of times. Suddenly looking back, the man is in the dim light." "Hanbadao" art is not "noble simplicity" or "quiet greatness". So far, this is enough to make researchers feel extremely proud and moved from the heart.

PART 6: The interaction and significance change of "Hanbadao" artistic and cultural symbols under the background of inheriting traditional cultural heritage

6.1 Changes in the meaning of emotion

People in ancient China sprouted the worship of gods through their awe of the power of nature. In this long process of worship and communication, they transformed the yearning and awe of ancestors, and in this awe, they changed their desire for "eternal life"; But later, the reality was too bitter, and our ancients learned to "express feelings". Use the "great shift of heaven and earth" to temporarily store the emotions and feelings that are difficult to resolve to "other places", or people or things, or mountains or waters; This is a perfect "parallel space". There are endless romantic scenes, and there are not enough soft sounds of mountains and rivers. Here, people are intentional and lucky, and can escape the suffering of reality; In the contemporary era, people have solved the shackles of nearly 10000 years, and are no longer trapped by the basic life. Living in the moment of extremely rich material, they need to pursue personality and fashion with dignity. At this time, "Hanbadao" art is blooming in this era with thousands of Chinese history and culture.

6.2 Changes in cultural significance:

In the contemporary historical and social context, with the enrichment of material life and the diversity of cultural concepts, "Hanbadao" art has gradually changed from the symbol of religious belief and power to an expression of art and fashion. People wear jade jewelry more to show their personal aesthetic taste and cultural taste, or as a carrier of emotional sustenance and personal memory. In the process of the evolution of cultural significance, "Hanbadao" art carries the different understanding and pursuit of life, nature, power and aesthetics of the Chinese nation. It has witnessed the changes of social structure, cultural psychology and aesthetic taste. From the perspective of body culture, "Hanbadao" art is not only a jade carving technique, but also a cultural symbol spanning time and space. Through close contact with the body, it participates in the complex emotional and meaning construction between individual and society, man and nature, the present world and the afterlife.

6.3 The change of identity meaning:

In the context of modern society, jade culture has become one of the symbols of Chinese people and Chinese culture; With the significant improvement of China's economic strength and the need to show its image to the outside world, jade, a material culture, has repeatedly appeared on important occasions to represent the national image or the intangible cultural image symbolized by symbols. For example, the "gold inlaid jade" medal designed in accordance with China's "Yu Bi" shape was used in the 29th Beijing Olympic Games in 2008; The Asian Games mascot named "Cong Cong" designed in the shape of "Yu Cong" was also used at the 19th Asian Games in Hangzhou, China in 2023; "Cong Cong" was also highly praised by the president of the Asian Olympic Council, Prince Ahmed: "the mascots of the 19th Asian Games in Hangzhou are vivid and rich in connotation. They integrate Chinese culture, Hangzhou characteristics, the spirit of the Asian Games and Asia. The intelligible and intelligent meaning is unique among the mascots of previous games and carries forward the power of our times.



Figure 42 Jade Bi unearthed from the "Lin Jiatan cultural site" (5300 years ago)>>
 Comparison with the medals (gold medals) of the 24th
 Winter Olympic Games in 2022 in Beijing, China
 Source: www.baidu.com/index.htm

SUMMARY

In this chapter, researchers use the two theoretical frameworks of "symbolic interaction" and "meaning change" to deeply interpret the cultural connotation of "Hanbadao" art. Through the participation of "Hanbadao" in the formation and development of social culture in various historical periods in China, this paper deeply analyzes the interaction of its cultural symbols and the changes of its significance; A phased achievement of this chapter is obtained from it: "Hanbadao" art has been continuously improved in the process of following the historical development and social progress, according to the requirements of the humanistic environment, and has formed a cultural identity that is in line with the times; And this cultural identity has also been improved and changed with its cultural significance in the progress of interaction with various times. (See Chart Figure 29 For Details)

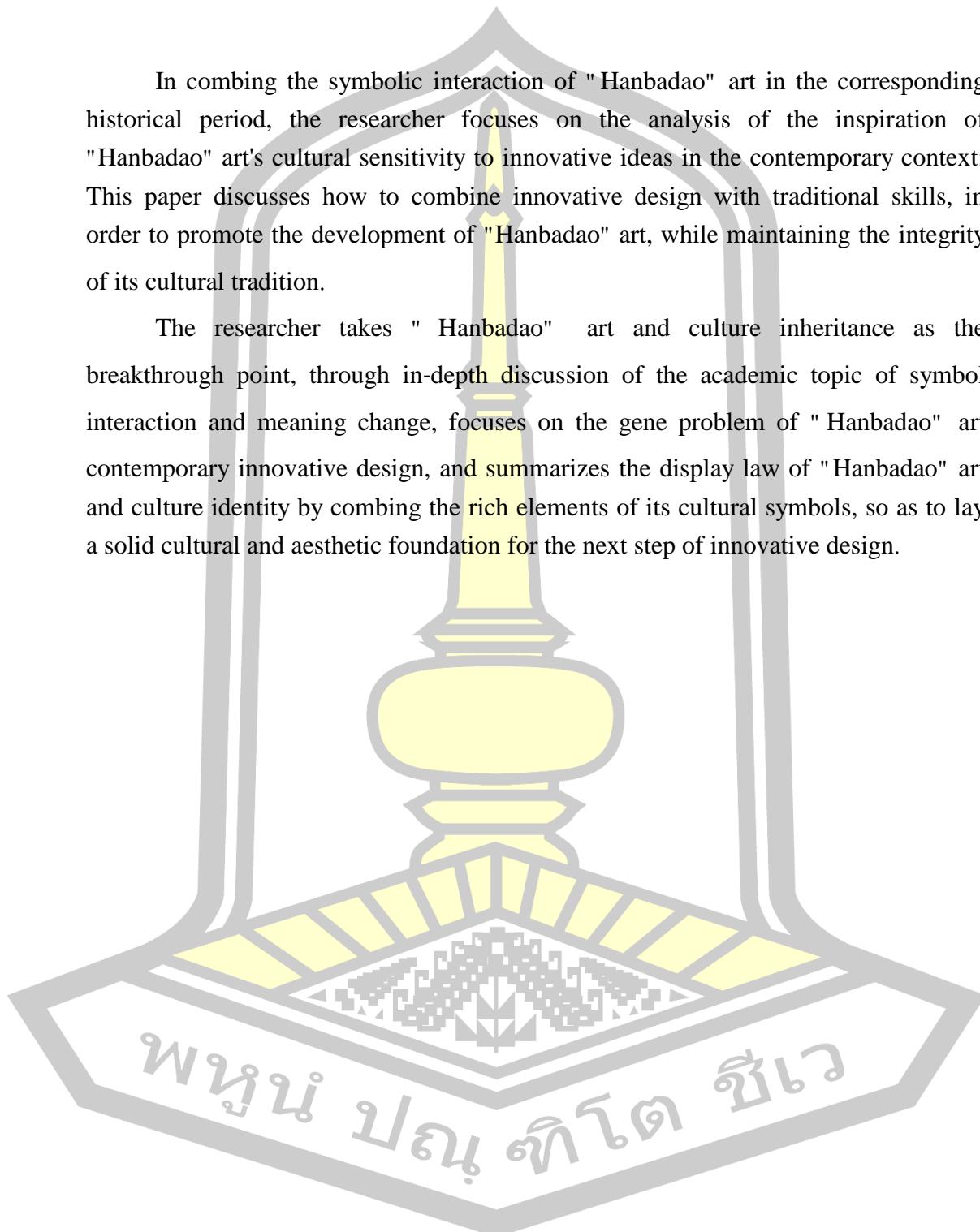
"Hanbadao" art is embodied in material form on the basis of cultural symbols, and constantly interacts and changes with the society, humanities, scenes, customs, rituals, etc. of different times. With the positive correlation of the two subjects, this change has formed a different phenomenon: the development process of "Hanbadao" art is in a spiral ladder state, step by step, step by step. This phenomenon will guide the researchers to innovate on the basis of inheritance, and also tell future jade carving innovators to continue to consolidate your inheritance.

The researcher uses the concept of "symbolic interaction" to study "Hanbadao" art, which is an in-depth attempt, and highlights that it can help researchers understand the cultural, social and personal values behind this traditional craft. It can also help researchers to analyze the changes and continuation of ancient and modern jade carving technology and style. It can also promote researchers to further understand how modern technology is combined with traditional "Hanbadao" art; It can promote the in-depth analysis of the challenges and opportunities faced by "Hanbadao" art in modern society.

The researcher uses the conceptual characteristics of "meaning change" to interact with the cultural identity in the contemporary dimension, and superimposes the sociological research perspective to interpret the cultural structure of the research subject; It focuses on the adaptability of "Hanbadao" art inheritance and innovation, and the commercialization ecology of "Hanbadao" art represented by "Badaochan" in Chinese dynasties.

In combing the symbolic interaction of "Hanbadao" art in the corresponding historical period, the researcher focuses on the analysis of the inspiration of "Hanbadao" art's cultural sensitivity to innovative ideas in the contemporary context; This paper discusses how to combine innovative design with traditional skills, in order to promote the development of "Hanbadao" art, while maintaining the integrity of its cultural tradition.

The researcher takes "Hanbadao" art and culture inheritance as the breakthrough point, through in-depth discussion of the academic topic of symbol interaction and meaning change, focuses on the gene problem of "Hanbadao" art contemporary innovative design, and summarizes the display law of "Hanbadao" art and culture identity by combing the rich elements of its cultural symbols, so as to lay a solid cultural and aesthetic foundation for the next step of innovative design.



CHAPTER V

The Innovative design of "Hanbadao" art under the background of inheriting the traditional cultural heritage.

INTRODUCTION

For thousands of years, the "Hanbadao" art has been continuously inheriting the gene of the excellent traditional culture of the Chinese nation in the bright history of China. When it carries this heavy accumulation, from the simplicity of the Neolithic age, to the grandeur of the Qin and Han Dynasties, to the delicacy of the Ming and Qing Dynasties, to the elegance of the "gold inlaid jade" Medal of the 29th Beijing Olympic Games in A.D. 2008, to the loveliness of the mascot "Cong Cong" at the 19th Hangzhou Asian Games in A.D. 2023 ("Cong Cong" is a mascot designed according to the shape of the "jade cong" unearthed from the site of China's "Liangzhu Culture")..... Jade culture is not only the representative of Chinese ritual and music culture, but also the material embodiment of the gentle character of the Chinese people; It is also selected by China as an excellent representative to show the unique cultural charm in contemporary times, and also shoulders the responsibility of inheriting Chinese excellent traditional culture to participate in the construction of contemporary culture.

To study and promote the new interpretation and expression of "Hanbadao" art in contemporary design is not only the need of cultural and artistic inheritance, but also an important mission to modernize and transform traditional crafts.

Therefore, based on the qualitative research results of the first, second, third and fourth chapters, the researcher began the innovative design of this study through the guidance of the conceptual framework and the thinking structure formed by the research text.

The implementation path of innovative design in this study is divided into three stages: preparation stage, implementation stage and evaluation stage.

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PART 1 : Preparation stage

1.1 Preparation of design concept

1) "Transformation of times"

In primitive society, the ancestors' behavior of smashing stones, polishing, twisting ropes and drilling holes was the initial expression of "carving" and "molding", reflecting the lifestyle and aesthetic taste of that era. It is guided by practicality and beauty, and its function is to realize spiritual values and beliefs. Chinese jade carving art has been produced and developed for thousands of years. Whether it is pottery colored clay sculpture, bamboo and wood ivory carving, or chiseling stone and jade, smelting iron and casting copper, with its rich modeling experience and aesthetic connotation, it reflects the expression of human thoughts and feelings and the desire for ideal and reality.

With the introduction of Western learning to the East, modern civilization and Chinese tradition have merged, and the society has also changed. The soil on which the traditional jade carving art depends has been gradually transformed or replaced. For the watchers of traditional jade carving art, in the current new situation, is it to lose the east corner to collect mulberry and elm, or to have both? All things in the world are in many forms, and only the way of nature is like a shadow. The traditional jade carving art not only needs to follow the trend, but also needs to study the depth and breadth of its connotation and stick to the foundation of tradition; We also need to find the resonance spectrum between traditional jade carving art and contemporary civilization from the root, and find the ways and mechanisms for the contemporary transformation of traditional jade carving art, so as to keep pace with the times and reflect the scene of the times.

Therefore, it is an important subject of contemporary traditional jade carving art to open the genetic code of traditional jade carving art and make it a carrier of transcribing the culture and spirit of the times. Therefore, the core of the first preparation for the practical scheme of innovative design and application of this research is: thinking about the "concept"; The core of this concept is "time conversion", which is the era significance of the traditional jade carving art, and also the value of the innovative design of the "Hanbadao" art under the background of inheriting the traditional cultural heritage. Therefore, the first goal of the innovative design of this study in the first stage of preparation is to interpret the "era transformation" in order to get more attention and thinking.

2) "Inheritance and development"

The main purpose of the inheritance and development of traditional jade carving art is to make it a living art, not just as a museum collection for the audience to enjoy, which requires the contemporary transformation of traditional jade carving art. As an important part of Chinese art, the essence of jade carving art lies in the combination of material quality and human emotion, and it is expressed in the language of the times. As a traditional Chinese jade carving art, the quality of material

property is the performance and characteristics of the specific carrier of the image itself, that is, the specific and image results and possibilities determined by the specific jade carving materials and tools. This requires a systematic and scientific grasp and application of materials and tools under the premise of the times. As China in the current view, materials and tools have great possibility and freedom with the development of science and technology. Therefore, at this level, the modern transformation of traditional jade carving is the expansion of materials and tools in design.

In the early primitive society, most of the materials and tools available for jade carving art came directly from nature. Stone tools, pottery, wood, bone, shells, antlers, plant fibers and other materials are widely used. These materials and processing tools restrict the characteristics of traditional jade carving, so their shapes are simple, natural and highly generalized. Since then, in the historical process of the gradual development of productive forces and the increasing progress of science and technology in China, the use of copper, iron and other materials and the invention of tools have enriched the shape of jade carvings. From the "witch jade ritual vessels" of the Xia and Shang Dynasties, the spring and autumn and the Warring States to the "Royal Jade Palace vessels" and "folk jade appreciation vessels" of the Qin and Han Dynasties and even later generations, they have all shown prosperity. Today, the materials commonly used in Chinese traditional jade carving are still playing an important role, and many new materials have been added. New materials and tools make the design and production of jade carving art more convenient, and the molding methods and styles are more colorful. Some high-tech technologies have also been introduced into the work of traditional jade carving, such as 3D technology, digital and video technology. In addition to the renewal and enrichment of traditional jade carving materials and tools, the introduction of Western realistic sculpture into China has also provided more nutrients for the innovation and development of Chinese traditional jade carving art. The traditional jade carving art has also been inherited from the previous master apprentice craft industry mode, adding the sculpture teaching mode of both practice and theory in art colleges and universities.

The inheritance and activation of traditional jade carving art is not simply retro and copying. What is more important is that in the context of the times, the traditional jade carving art can be truly inherited and developed in contemporary China, and radiated with vitality and vigor, based on the material materials and tools of contemporary China, the theme of expressing the human feelings of contemporary Chinese people, and the language of artistic expression of contemporary China.

1.2 Preparation of design concept

1) Emphasizing the contemporary demand function of symbolic interaction

As far as the traditional jade carving art is concerned, the primitive society's demand for sacrificial rites, reproductive worship, and so on, as well as the social function of inheriting education and teaching ethics in the agricultural civilization, are the bearing and expression of human feelings and social ethics in the sense of the times.

The heaven and earth sacrificial rites, spiritual highlights, and symbols of kingship or identity are often designed and produced by the Royal and noble class organizations. Jade carving works that show the ruling class consciousness are mostly mysterious, vigorous, solemn and so on. Jade carvers are just tools for the ruling class to publicize their will. They rarely inject their emotions into them. Most of them reflect the imperial orthodoxy under the agricultural civilization and the will to centralize power in the country and the world. In particular, the use field and symbolic significance of "Hanbadao" art represent the luxury and sustainability of this group's expectation of "living to death". The ancestor worship, jade inheritance and body decoration carried out by ordinary people are the good wishes of good family harmony, prosperous population, good weather and living and working in peace and contentment.

In the context of modern and contemporary China, people have different desires from the previous historical situation, so the expression of human feelings is also different. The richness of social materials, the convenience of communication and transportation, and the freedom of culture and thought make human emotional expression and needs freer and more personalized, and pay more attention to the expression of individual feelings and thoughts. Therefore, the key to today's art creation lies in the creative subject, the artist's personal emotion and ideological depth, and the humanistic care that permeates the works.

The dialogue between the creator and the material and the expression with the help of form and spatial language are the core essence of contemporary jade carving art creation. Similarly, the theme of the contemporary transformation of traditional jade carving art is to show and convey the human feelings of contemporary Chinese people. In this sense, the traditional jade carving art to become a living art, not only lies in the grasp of physical quality, the expression of human feelings, but also in the language of the times.

The existence of art lies not only in the specific image created by the creator, but also in the appreciation and interpretation of the image by the appreciator. The creator and appreciator cannot be completely synchronized in the appreciation and perception of the work, but also should let the appreciator obtain a certain aesthetic feeling, which is also an important condition for the inheritance of art. Speaking in the language of the times is an important channel to achieve aesthetic empathy between creators and viewers.

2) Emphasizing the contemporary aesthetic innovation of material culture

The digitalization and information revolution force artists to combine today's society, culture, life and jade carving art creation, so that their innovation, concept and modernity can be carried. This is a "fit" concept of contemporary jade carving art creation that combines historical inheritance with realistic needs in a logical way.

The second is art, which seeks beauty with "art". "Art" is the embodied host of "beauty", a kind of "intelligence" and "wisdom", which is the collection of intelligence and wisdom, and also a specific form of seeking the limit criteria and aesthetic standards, which requires that the aesthetic innovation consciousness of contemporary jade carving works can present the subjective and objective intelligent creation of artists.

The third is creation, which seeks good through creation. "Making" is a process of doing things, showing goodwill. It emphasizes the factors of time and technique in the creation process of jade carving art, and also attaches importance to the personal subjective emotional expression including materiality and experience, so as to reflect the creation process of good creation.

Finally, the object, which is not the other object, is the signifier and signifier of the multiple superposition of jade carving art works. The essence of this direction is the craft presentation of jade carving art works. The final conclusion of jade carving art works is the quality of the work, and also the ability of its "object" to restore the design concept.

Therefore, to realize the synchronous adaptation of contemporary aesthetic innovation of traditional jade carving art by strengthening the improvement of jade carving art and technology not only has the value of enhancing national cultural confidence and improving social aesthetic education, but also has the value of exploring and protecting national traditional culture.

Therefore, we should further strengthen the artistic literacy, aesthetic ability and innovation ability of the creators of jade carving art, let jade carving art works enter modern and contemporary life, inject the essence of traditional culture into modern life, and establish cultural confidence, so as to learn from history and make history clear.

1.3 Preparation of design ideas

1) Inherit

Since ancient times, the traditional jade carving art has been based on the nation's aesthetics, techniques, and crafts, and it shows the nation's traditional themes. "Hanbadao" art, which has been inherited for thousands of years under such a cultural framework, must have its unique artistic wisdom, which is characterized by the change of meaning and the interaction of the times, which is also the focus of this researcher's attention and thinking.

The cultural relics unearthed from "Hanbadao" art, and the "objects" handed down to this day will be destroyed sooner or later with the passage of time, which is a natural law. However, its artistic style, aesthetic experience and craft techniques can be preserved and inherited. "Hanbadao" art is a jade carving technique developed in the Chinese nation for thousands of years. It is the art treasure of the Chinese nation. However, with the development of the times, it is declining and lost. It is gratifying that this art has been listed as China's national intangible cultural heritage protection along with the major categories of jade carving art, and the researcher, as the inheritor, founded the "China huaipai jade carving art research institute", with the simple purpose of making the ancient "Hanbadao" art survive. Now the researcher's research on << Chinese jade carving "Hanbadao" art: Material culture, symbolic interaction, and innovative design in the context of inheriting traditional cultural heritage >> is to make a voice in the international academic community and call for

attention to its inheritance and development, which itself has the important significance of promoting and maintaining the root of national culture.

2) Theme

"Tradition" is thought, culture, morality, custom, art, system and behavior handed down from generation to generation, which has invisible influence and control on people's behavior. The "jade carving art works" is to shape a visible and touchable three-dimensional artistic image with the physical entity, so as to reflect the social life, the spirit of generations, and express the aesthetic feelings and aesthetic ideals of the creative subject.

When the two are linked to become "Traditional + jade carving art", it is natural to need "theme" as the medium. From this perspective, no jade carving art works can exist independently of tradition and theme. The content of the subject often reflects the local social thoughts and ideas at that time. Chinese traditional jade carving art works are aimed at propagating doctrines, commemorating the ceremony and guarding, comforting life, burying in the earth and other purposes. The themes involve people, animals, natural landscapes, historical stories, myths and legends, production and labor, life scenes, music and dance dramas and so on, reflecting the ancient people's conceptual world composed of knowledge, thoughts and beliefs. These themes are closely related to secular life, political and economic systems, and religious beliefs. They are the perceptual carrier of national spirit and artistic concepts, and also the symbol of the culture of the times. Nowadays, with the expansion of the concept of traditional jade carving art, the range of themes has also been extended more widely. However, no matter how the real-life changes today, the jade carving art is still the inheritance of yesterday's history, the artistic presentation of today's real life, and a part of the traditional art of looking back in the future.

Therefore, if the traditional jade carving art is defined, it should be a sculpture phenomenon inherited and developed by the Chinese nation from ancient times and handed down from generation to generation in terms of aesthetics, themes, techniques and so on. There is a special existence in this phenomenon, that is, "Hanbadao" art. "Hanbadao" art is not only a kind of material cultural heritage, but also carries people's cognition and expectation of life and death and gods, so it condenses and inherits the essence of many aspects of Chinese traditional culture. So, what is the driving force of this inclusive, Millennial inheritance? It is the ritual belief and its carrier "Badaochan". To sum up, this is the reason why researchers chose "Badaochan" as the theme of innovative design in this study.

3) Style

Style is the main ideological and artistic characteristics of an era, a nation, a school or a person's cultural and artistic works. Chinese traditional jade carving art is mostly the work of zaoli craftsman group. The literature records are far less numerous than that of Chinese painting. It is more Dynasty style in time or regional factional style in space.

From the perspective of time, the style evolution of Chinese traditional jade carving art has gone through a long process, showing a rich and diverse spiritual outlook in various historical periods. For example, in the primitive society, "sacrificial utensils" showed the characteristics of childish interest and simplicity; In the Xia, Shang and Zhou dynasties, "ritual vessels" showed ferocious ghosts; During the Qin and Han Dynasties, the "virtuous ware" presented a realistic and majestic image of the Empire, the secular beauty and elegance of the "civilian ware" in the Song Dynasty, and the elaborate and elaborate "ornamental ware" in the Ming and Qing Dynasties implied good luck... Similarly, the spatial distribution of traditional Chinese jade carving art also had obvious regional differences, forming different styles. Even the imperial objects that are restricted by the court rituals will show different styles because of the differences in the habits and inheritance techniques of jade carving craftsmen in different regions. Therefore, the local wisdom in different space fields has condensed into different jade carving art styles: the majestic atmosphere of the imperial objects in Beijing and the capital, the "Cao Yi Chu Shui" in Fujian and Zhejiang, and the cultural atmosphere of Sulu.

In today's open society, various trends of thought are surging, and the concept of jade carving art has also undergone many changes. The overall style of jade carving art in this era is diverse. But when it comes to specific individuals, it is always difficult to create for them make a description of the style.



Figure 43 "Badaochan" · Bronze Age>>

Appreciation of Zhang Jiawei's jade carving works

Source: Zhang Jiawei shot in 2020

Here, the researcher talks about his thoughts on the creation of "Badaochan · the Bronze Age": the shape and pattern of this work are the product of the fusion design based on the researcher's understanding of the history, culture and symbolic language of the Han Dynasty, combined with his personal love for the style of bronze ware. First of all, according to the characteristics of the material, the "art is based on the material", which is contrary to the traditional system of "Badaochan", and adopts the triangular geometry design; Then in the design of the patterns, the plane sketch link was even removed, and the abdominal manuscript was used only according to the understanding of the bronze patterns, which was adjusted at any time in the continuous reorganization and optimization. When carving, the researcher's goal is very clear, which is to release the "on-site" meaning of personal shape recognition and material texture, "swing the axe to carry the weight" and "feel the hand", so as to have this work with a very personal style.

There has always been a saying in China that " both arts and crafts are important, and both arts and Taoism are integrated". Therefore, this researcher often emphasizes his infiltration and growth in practice. The rules and rules of modeling, such as simplicity and delicacy, squareness and roundness, emptiness and reality, are integrated into the works, and the self is found in the blending of earthly life and history.

As for the style of your work, the researcher believes that this is a concept that clearly distinguishes others' impression of your work from others' works. The feelings and thoughts of this era, the emotional devotion in the production process, and the final materialized works have the characteristics of the artist's style. As for the traditional jade carving art, if all the jade carving art works today are "traditional jade carving" from the perspective of the future, its "style" is a qualitative and quantitative overall cognition of the historical remains of art works made by future generations. Therefore, for surviving artists, whether it is a person or a group of people, flaunting the so-called style is not actually a misreading of "style".

4) Abstract

There are four main meanings of "abstraction" in the <<Chinese Dictionary>>: first, the action or process of extracting one or several characteristics of a complex object and only paying attention to other characteristics; Second, the action or process of abstracting the common properties or characteristics of several different objects vividly or considering them in isolation; Third, it is not specific and general; Fourth, invisible due to invisibility. It can be seen from the above that the word "abstract" in the Chinese context contains a process of thinking or action, and the corresponding meaning of concrete and tangible visibility.

From this point of view, the meaning of "abstraction" in the complex art forms covers almost all corners. Both eastern and Western plastic arts are inseparable from abstract modeling language; The point, line and surface, hue and chroma, light and shade strength in two-dimensional modeling; Length, width, height, area, volume, texture, etc. in 3D modeling. These modeling languages themselves are abstracted

from the realistic natural and social environment. However, abstract modeling elements will show different features and styles in different historical processes due to subject matter, customs and aesthetic preferences. For example, "Badaochan" is mysterious and simple in ancient times, thick and generous in the war period of Han Dynasty, delicate and meticulous in the Ming and Qing Dynasties, and so on. At this time, the abstract modeling elements will show themselves in a concrete coat or bare their true colors. The categories are complex and diverse, highlighting the style of each era.

Although there is no "abstract" in the traditional Chinese jade carving art, there are "abstract ways" and "abstract tools". The purpose of "abstraction" is to better understand the tradition, provide better prospects for contemporary plastic art creation, and provide theoretical basis for the innovative design of this study.

5) Technical way

"Technology", as explained in *Shuo Wen Jie Zi*, "technology is also skillful, from the hand to the voice", which means skills and skills, and focuses on material existence; "Dao", first proposed by the ancient Chinese philosopher "Lao Zi", represents the invisible, abstract and the general law of the universe, focusing on an experience of spiritual ideas. "The distinction between technology and Dao" is also a very important pair of categories in Chinese traditional philosophy. The two are mutually conditional and inseparable. "Technology" is the basis, means and carrier of "Dao", and "Dao" is the embodiment and sublimation of "technology". "Dao" is manifested by technology, and technology is advanced by Dao". In the pursuit of art, neither of them can be neglected. The same is true of traditional Chinese jade carving techniques.

The creators of traditional jade carving art works use stone and jade as materials and use tools to deal with many aspects of jade carving art, such as space volume, line surface combination, field construction and so on. In the process of modeling, observing astronomy, observing geography, taking various bodies near and objects far away, and refining the points, surfaces and lines of traditional Chinese jade carving art modeling; Feel the hidden potential and hidden quantity of the modeling itself, and then deduce the deeper spiritual connotation. From the image to the shape, the resonance of the soul is affected by technology, which expands the boundaries of jade carving art, reflects the unique aesthetic way of Chinese traditional jade carving for art, and is also the sublimation of Chinese traditional jade carving art from technology to Tao.

For thousands of years, China's local plastic arts have been constantly absorbing, transforming and integrating the culture and art of other nationalities outside China. The reason why they have never been lost is that they are all due to the continuous exploration of "metaphysical technology" and never separated from "metaphysical Dao". Looking back on the long history of Chinese traditional jade carving art, the integration of technology and Dao has a long history; Looking into the future of Chinese jade carving art, the integration of technology and Dao is endless



Figure 44 Stone carvings in the Han Dynasty>>
 "The pursuit and application of line in traditional Chinese sculpture"
 Existing in Henan Provincial Museum
 Source: www.baidu.com/index.htm

The essence of traditional jade carving art, like ancient Chinese murals, is "the art of lines". The researcher believes that Chinese traditional jade carving art and Chinese traditional murals are in the same strain in terms of aesthetic concepts. They both reflect the ancient people's desalination of anatomy and their special preference for "lines". No matter the painting or carving methods, they all seek to be exquisite in shape, smooth in lines and rich in silk. The difference is that the smooth lines of jade carving art are smooth in three-dimensional space. For example, the pattern on "Badaochan" is a refinement of the wing shape. A long line, with the ups and downs of the body structure, is a smooth line with charm from any point of view. No matter the early engraved style or the later gradual style, they all pursue the beauty and smoothness of lines. For this aesthetic purpose, the traditional jade carving art must abandon the trivial details of the cicada biological anatomy, and summarize the cicada outline and surface surfaces in a general and strict way, so that the lines can stretch and flow on the "Badaochan". We can also see that with the development of line drawing in ancient Chinese murals, the lines in jade carving art became richer and more similar to those in painting. The artistic essence and aesthetic experience accumulated by the ancients are incisively and vividly reflected in the "Hanbadao" art, which is also the reason why the researcher thinks and chooses in the innovative design of this study: follow the traditional aesthetics and techniques, and help implement the significance and value of application.

PART 2: Implementation stag

2.1 Selection of materials

1) Description of material selection

1.1) Selection results

Table 3 China Hotan jade, jasper and spinach green

<<Chinese jade carving "Hanbadao" art: Material culture, Material culture, symbolic interaction, and innovative design in the context of inheriting traditional cultural heritage>>							
Questionnaire statistics of material selection in innovative design application in research							
	NO.	Name	Age	Gender	Occupation	Nephrite	Nephrite color
Important information provider (7 persons)	1	Tian Jianqiao	61	Male	Member of the jury of the Chinese arts and Crafts Master jury	Hotian jade	White, Green Jasper ✓, Ink color
	2	Liu jiting	88	Male	Chairman of the jury of the "Hundred Flowers Award" of Chinese jade carving	Hotian jade	White ✓, Green Jasper, Ink color
	3	Hong Baozong	50	Male	A Chinese jade carving artist	Hotian jade	White, Green Jasper ✓, Ink color
	4	Zhang yufu	58	Male	Secretary General of China Jade Culture Research Association	Hotian jade	White, Green Jasper ✓, Ink color
	5	He Guojuan	48	Male	Researcher of the Chu Mausoleum Museum in Shizishan, Xuzhou	Hotian jade	White, Green Jasper ✓, Ink color
	6	Yang xinshun	48	Male	A senior collector of Chinese jade carving	Hotian jade	White ✓, Green Jasper, Ink color
	7	Zhao Mingqi	71	Male	Curator of Jiangsu Normal University Museum	Hotian jade	White, Green Jasper ✓, Ink color
Secondary information provider (15)	8	Shi Jianjun	47	Male	Curator of Arts and Crafts Museum	Hotian jade	White, Green Jasper ✓, Ink color
	9	Xu xiao	40	Male	Editor of Henan jade shop	Hotian jade	White, Green Jasper ✓, Ink color
	10	Liu Ying	48	Female	President of Henan jewelry and jade Research Institute	Hotian jade	White, Green Jasper ✓, Ink color
	11	Liu zheyu	33	Male	Editorial board member of Jiangsu Provincial Arts and crafts, market weekly	Hotian jade	White, Green Jasper ✓, Ink color
	12	Min qingxue	32	Female	Planning editor of China Jade Culture Research Institute	Hotian jade	White ✓, Green Jasper, Ink color
	13	Gei He	31	Female	Reporter of Shanghai Arts and crafts magazine	Hotian jade	White, Green Jasper ✓, Ink color
	14	Lu yingyi	22	Female	Curator of Suzhou yunmengze jade carving art museum	Hotian jade	White, Green Jasper ✓, Ink color
	15	Zhou kaixuan	25	Male	Editor of Jiangsu Intangible Cultural Heritage Protection Association	Hotian jade	White, Green Jasper ✓, Ink color
	16	Yin yunchen	36	Male	Member of Jiangsu Federation of culture and Art Circles	Hotian jade	White, Green Jasper ✓, Ink color
	17	Xu yangyang	36	Male	Curator of Xian Bolong Art Museum	Hotian jade	White, Green Jasper, Ink color ✓
	18	Huang lijuan	34	Female	Huang lijuan, Deputy Secretary General of jade carving professional Committee of China Jade Culture Research	Hotian jade	White ✓, Green Jasper, Ink color
	19	Li fengpei	37	Male	Vice president of Jiangsu Han Culture Research Association	Hotian jade	White, Green Jasper ✓, Ink color
	20	Qin jingtao	34	Male	Vice president of Henan Han Culture Research Association	Hotian jade	White, Green Jasper ✓, Ink color
	21	Du zhaocheng	32	Male	Professor of Suzhou Vocational College of Arts and crafts	Hotian jade	White ✓, Green Jasper, Ink color
	22	Xue lei	45	Male	Deputy director of jade carving professional committee of China Jade Culture Research Association	Hotian jade	White, Green Jasper ✓, Ink color
General information provider (20)	Industry directors of municipal government departments, inheritors of intangible cultural heritage of jade carving at the municipal level, and jade carving art lovers						
Analysis	42 people choose soft Jade, accounting for 100%; 0 people choose Hard Jade, accounting for 0%; 10 people choose soft Jade, accounting for 24%; 30 people choose soft Jade, accounting for 71%; 2 people choose soft Jade, accounting for 5% A total of 42 practical investigators participated, of which 100% choose nephrite (Hotan Jade)						
Conclusion	and the largest proportion chose Jasper (71%). Final conclusion: Hotan Jade and Jasper.						

Statistical table of material selection questionnaire >>

<Material selection survey questionnaire statistics table> Analysis: 42 people choose soft jade, accounting for 100%; 0 people choose hard jade, accounting for 0%; 10 people choose soft jade, accounting for 24% ; 30 people choose soft jade, accounting for 71%; 2 people choose soft jade, accounting for 5%

<Material selection survey questionnaire statistics table> Conclusion: A total of 42 practical investigators participated, of which 100% chose nephrite (Hotan Jade) and the largest proportion chose jasper (71%). Final conclusion: Hotan jade and Jasper.

1.2) Material texture description

Chinese Name: Hotan Jasper

Foreign name: jasperite

Color: spinach green

Texture: greasy luster

Features: oily, heavy and quiet

Jasperite, a variety of nephrite, belongs to tremolite jade. It is a nephrite formed after serpentinite intrudes into basic volcanic rocks and other surrounding rocks. It is opaque and mostly green or mottled. Jasper can also be subdivided into spinach green, Yang green, light green, duck egg green, apple green, etc. among them, spinach green is the best. In addition to the Kunlun Mountains in China, nephrite in the world also produces Jasper in North America, Oceania and other places.

1.3) Material meaning Description

Hotan Jasper, whose unique internal green is the origin of its name, has become a hot topic in Chinese jade collection. Hotan Jasper is dignified, fresh and elegant. Through the investigation and discussion of more than 20 people, including Mr. Yang Xinshun, the key information provider of this study and a senior collector of Chinese jade carving art, it is generally believed that compared with Hotan white jade, Hotan Jasper has a green color due to the addition of a variety of impurity elements in the formation process of jade. A sweep of the monotony of Hotan white jade color shows a fresh and unique side, which meets the personality needs of young people. Now, according to the analysis of the buyer demand and jade auction records in the Chinese jade carving art collection market, it is undoubtedly the best proof that older people enjoy Hotan white jade while young people collect Hotan Jasper.

1.4) Material price description

The material price of Hotan Jasper has been rising steadily in the past two decades, especially the top Jasper with spinach green color. The raw material price of Hotan Jasper selected by the researcher is estimated to be between 5000 yuan/g and 15000 yuan/g based on the analysis of the buyer's quotation in China's main Hotan jade trading markets in 2023. (See Chart Figure 34 For Details).



Figure 45 Figure showing the transaction price of "2023 Xiling auction" of Chinese Hotan Biyu's works >>

Source: www.baidu.com/index.htm

2) Description of equipment and tools

2.1) Equipment

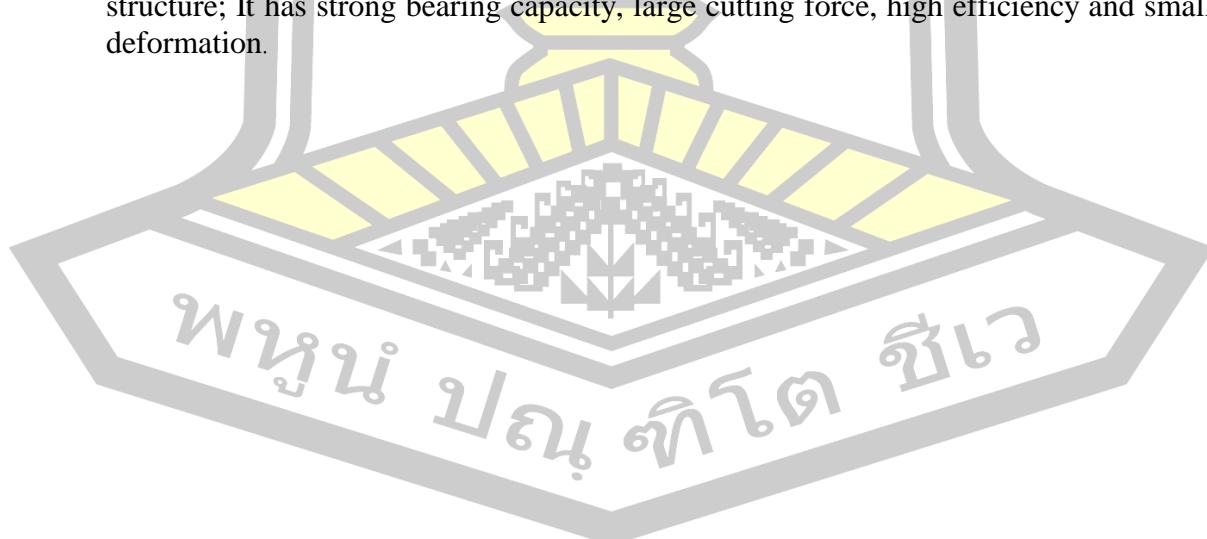
In order to fulfill the implementation needs of the innovative design of this research, two sets of jade carving equipment are mainly selected in the manufacturing process: first, cabinet type high-speed jade carving machine; The second is the desktop flexible shaft electronic engraving machine.

2.2.1) Cabinet type high-speed jade carving machine (commonly known as flat *knitting machine*)



Figure 46 Cabinet type high speed jade carving machine >>
Source: www.baidu.com/index.htm

Features: cast iron structure, three-axis full square rail, constant power spindle motor, double nut automatic clearance elimination ball screw as the transmission structure; It has strong bearing capacity, large cutting force, high efficiency and small deformation.



2.2.2) Desktop flexible shaft electronic engraving machine (commonly known as fine machine)



Figure 47 Desktop flexible shaft electronic engraving machine >>
Source: www.baidu.com/index.htm

Features: similar to the medical equipment of dentists, it adopts electronic control system and has the characteristics of variable speed, high precision, low noise, small footprint and high convenience. Its flexibility is the best among all jade carving equipment models at present, so it is mainly used to deal with the details of jade carving technology. Because the power is too small, it has little application value in the heavy links of jade carving technology.

2.2) Tool

In order to meet the needs of the implementation of the innovative design of this research, two kinds of carving tools are mainly selected in the manufacturing process: first, carving tools; Second, polishing tools.



2.2.1) Engraving tools:

It is an iron coated carborundum tool head, which is mainly used for engraving, drilling and other purposes. It can be replaced according to the needs of engraving technology or the severity of wear.

Table 4 List of iron coated carborundum main tools to be used in the production

Carving tools			
Number	Species	Picture	Characteristic
1	Baoding Tuo		According to the size of Baoding, it mainly outlines the negative line, and can also be used for top leveling and cutting out the inclined plane
2	Jianzhen Tuo		According to the size of Jianzhen, it mainly deals with some small parts, such as picking out the root part
3	Gangbang Tuo		According to the size of Gangbang, the bars with larger diameter are mainly polished, while the bars with smaller diameter are mostly used for drilling in addition to the grinding function
4	Yuanqiu Tuo		According to the size of Yuanqiu, carve special patterns, or grind undulating lines like dates and olives or grind undulating lines like dates and olives
5	Zaohe Tuo		According to the size of Zaohe, it is mainly composed of lines. The sharpest part of its head can handle the small position of the root, so as to make the lines more complete
6	Lababang Tuo		According to the size of lababang, it is mainly used for engraving oblique section. Depending on the angle, select flat and fast mouth. Or the top is flat. Use the circular plane at the top to grind the jade flat
7	Ganlanhe Tuo		According to the size of ganlanhe, it mainly grinds the lines. The special shape of its olive core can grind undulating surfaces, thus showing the texture of lines core can grind undulating surfaces, thus showing the texture of lines
8	Sanjiaoding Tuo		According to the size of sanjiaoding, remove the redundant parts and root corners, and flatten the top (use the circular plane on the top to smooth the jade), etc
9	Jianzaohe Tuo		According to the size of Jianzaohe, the tip position can be extended into different grooves for operation
10	Zhantuo Tuo		According to the size of zhantuo, it is mainly used for cutting embryos and raw materials to remove excess parts

Features: diamond coated engraving tools refer to a kind of tool products that use the particles or powder of artificial diamond as the main element. Such tools are mainly used for cutting, grinding, drilling, polishing and other functions.

2.2.2) Grinding and polishing tools



Figure 48 Spring for polishing>>、<<Polishing Pi tuo>>

Source: www.baidu.com/index.htm

Features: the finished jade carvings are polished first and then polished.

Grinding: grinding the surface of jade carvings step by step by hand with a sand bar according to the size of tool particles in the order of coarse to fine is the grinding of jade carving process. The purpose of grinding is to sort out and smooth the traces or dead corners of tools in the carving process of jade carvings (some jade carvings can be finished only by grinding process, without polishing). Polishing: the cabinet type high-speed jade carving machine (flat knitting machine) is used to install the epithelial (cotton) Tuo tool head and add polishing powder to polish the surface of the jade carving works through the high-speed operation of the Pi tuo. The purpose is to increase the brightness of the surface of the jade carving works.

2.2 Design draft

1) Design Description

In the context of the above research texts, this researcher chose the Han Dynasty in China as the historical and cultural background for this innovative design scheme. There are three main reasons for choosing this background: firstly, the Han Dynasty was one of the strongest and longest lasting dynasties in Chinese history, and its strength can be said to be comprehensive and powerful; In all aspects of culture, economy, politics, military, art, and productivity, they are advancing side by side; Especially the unparalleled comprehensive influence of the Han Dynasty: the only truly powerful dynasties in Chinese history were the Han and Tang Dynasties, with the Han people coming from the Han Dynasty when a Chinese person was given a clan name; A cultural export for Chinese people, as evidenced by Chinatowns around the world. Secondly, the civilization of the Han Dynasty was an indispensable,

distinctive, and far-reaching period in the development of ancient Chinese aesthetic culture, which is undeniable in the international academic community; The title of "Han Ba Dao" art comes from the Han Dynasty. Thirdly, the basic characteristics and aesthetic style of Han Dynasty art are grandeur and antiquity, which is extremely consistent with the aesthetic concept of the "Han Eight Knives" art; In addition, this researcher is very fascinated by the essence of this "momentum" and the appearance of "antiquity"; I also greatly appreciate the essence of the "momentum" that reflects movement and power in Han Dynasty art, and I resonate with the sense of speed and tension expressed by this "momentum".

Therefore, under the guidance of the historical and cultural background mentioned above, and with the guidance of textual research, combined with the researcher's personal understanding of Han Dynasty culture, history, art, etc., it is emphasized that from the perspective of contemporary jade carving art, the concept of "Badaochan" form and symbols should be attempted to express the interpretation and reflection of Han Dynasty military, aesthetics, culture, humanities, and clothing in the field of contemporary jade carving art through the use of patterns.

For this purpose, the researcher created five sets of design drafts by hand drawing: the first set is a design called <<Badaochan · Han Ji>> to express pride in the military of the Han Dynasty; The second set is a design called <<Badaochan · Han Yun>>, which expresses an exploration of Han Dynasty aesthetics; The third set is a design called <<Badaochan · Han Hun>>, which expresses respect for Han Dynasty culture; The fourth set is a design called <<Badaochan · Luan Feng>>, which is used to express the longing for humanistic love in the Han Dynasty; The fifth set is a design called <<Badaochan · Xia Pei>>, which expresses the pursuit of Han Dynasty clothing.

Therefore, according to the guidance of the above research results, the researcher designed five sets of innovative design drafts, as follows:

2) Display of design draft drawings

The five sets of innovative application drafts designed based on the guidance of the research text results mentioned above by this researcher are as follows:

2.1) Title of the first set of works: <<Badaochan · Han Ji>>:

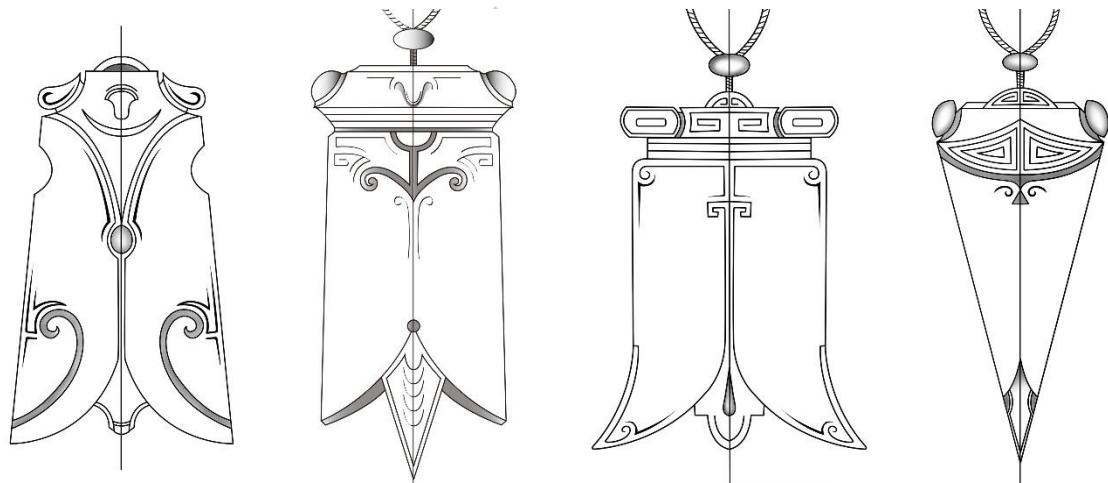


Figure 49 Innovative design of this study (Draft): I >>

Source: Hand painted by Zhang Jiawei in 2023

Design Definition

During the Han Dynasty, one of the most powerful military eras in China, Huo Qubing, who was enfeoffed as a wolf in the Xuzhou region, Ban Chao, who could not enter the tiger's den without gaining a tiger's son, and Li Ling, who was outnumbered by many, gained great fame through the battles of legendary heroes. The slogan "Those who commit crimes against the strong Han will be executed even if they are far away" has shaken the world, forcing all unscrupulous individuals with ulterior motives to think twice before infringing on the strong Han. But behind the success of these legendary generals stands the developed military industry and many unknown craftsmen of the Han Empire. It is their exquisite skills that have achieved the legendary achievements of the heroes. This is also when the researcher conceived the first design draft, an infinite sense of pride emerged in the military strength of the Han Empire. Therefore, this researcher chose the most famous "divine weapon" of the Han Dynasty - the halberd, as the prototype for the first innovative design. The halberd, which is very special, was a standard weapon in the Han Dynasty, but it was later used as a ceremonial weapon by the royal military.

"The hand halberd is the halberd that is picked by the hand," said <<Shi Ming Shi Bing>>. "Picking it means throwing it.". The visible halberd is a weapon used for holding or throwing. Similar to the head of the "Bu" shaped iron halberd, it has a short horizontal branch on the side of the straight thorn, and the end of the straight thorn seems to be wrapped with a thin rope for hand grip. When used with one hand, it can be thrown to strike the enemy from a distance. During the Han Dynasty, many people used short halberds to protect themselves.



Figure 50Ji· Qin Dynasty>>

(unearthed in 1974 at the site of the terracotta warriors and horses of the first emperor of Qin Dynasty in Xi'an, Shaanxi Province, China)

Source: www.baidu.com/index.htm

Ji, It is a combination of a spear and a spear, which means installing a spear tip at the head of the spear. A combat weapon with dual functions of pecking and piercing, with stronger killing power than a spear or spear. During the Spring and Autumn period and the Warring States period, bronze halberds were mostly used in chariot warfare and were revered as the head of the "Five Soldiers in chariot warfare.". The appearance of the Iron Halberd in the Western Han Dynasty was an essential fighting weapon for infantry and cavalry in the Han Dynasty. The emergence of the Halberd promoted the arrival of the Warring States period in China, and with the strong military strength of the Han Dynasty, it further made its name famous in all

directions. The halberd, on the one hand, was used as a standard weapon in the military from the Qin to the Han dynasties, and on the other hand, it was also used as a ceremonial tool to demonstrate imperial power and the majesty of the army.

Therefore, in this design draft of <<Badaochan · Han Ji>>, this researcher innovated the application of contemporary jade carving art by deconstructing, reshaping, and summarizing the characteristics of halberds, and combining abstract symbolic language in the form of <<Badaochan · Han Ji>>.

2.2) Title of the second set of works: <<Badaochan · Han Yun>>:

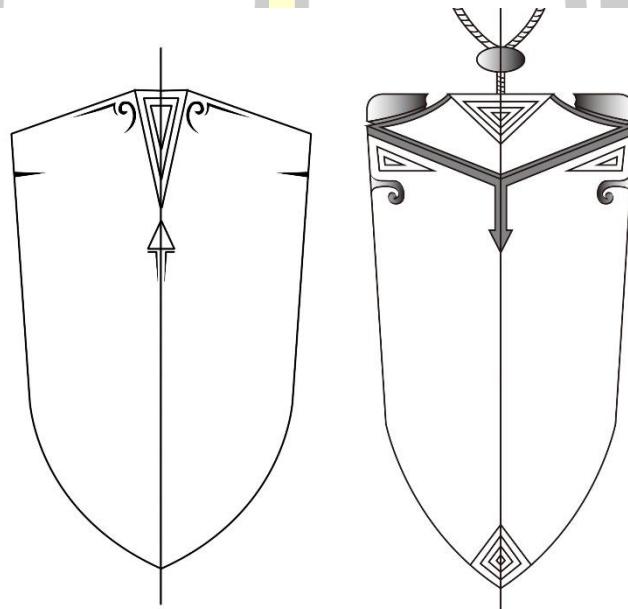


Figure 51 Innovative design of this study (Draft): II>>

Source: hand painted by Zhang Jiawei in 2023

Design Definition

The aesthetics of the Han Dynasty was an important stage in the history of Chinese art, showcasing the great beauty of the Han Dynasty's pursuit of artistic aesthetic freedom against the backdrop of unification. The aesthetics and art of the Han Dynasty were inseparable. Due to the development of society at that time, the demand for art from all walks of life increased significantly, and the freedom of artistic aesthetics was also greatly enhanced. This freedom can be seen from the popularity of "cursive script" in the Eastern Han Dynasty, which broke away from the shackles of pragmatism and became a freer way of expression.

During this period, art in the Han Dynasty began to move towards independence, with an aesthetic style that combines realism and freehand brushwork. The large-scale stone carvings, murals, silk paintings, and other artworks of the Han

Dynasty showcased the unique consciousness and grandeur of conquering the world, while jade carvings, lacquerware, and other artworks showcased the interaction between the delicacy of the Han Dynasty and the power of faith; Ceramics, clothing and other artworks tend to be more every day, showcasing scenes of labor and harvest. In the era of inheriting the past and opening up the future, the aesthetic of the Han Dynasty was characterized by its unique vitality, imagination, and passion.

Through a comprehensive study of the text, this researcher discovered an important characteristic of Han Dynasty aesthetics: immaturity and simplicity. This distinctive characteristic of immaturity and simplicity is aimed at the entire history of aesthetic development in China; The Qin and Han civilizations, in terms of creative ideas and techniques, were in the early stage of China's increasingly mature aesthetic history. The immaturity of skills also avoids the birth of "habits". Therefore, the contradiction and unity of prosperity and innocence made the Qin and Han civilization have a unique aesthetic.

Therefore, in the design draft of << Badaochan · Han Yun >>, through the understanding, analysis and generalization of the aesthetic concept of the Han Dynasty, the researcher focused on the distinctive characteristics of the aesthetic "naive and simple" of the Han Dynasty, and combined with the abstract symbolic language in the shape of "Badaochan" through the use of lines to innovate the application of this set of contemporary jade carving art.

2.3) Title of the third set of works: << Badaochan · Han Hun >>:

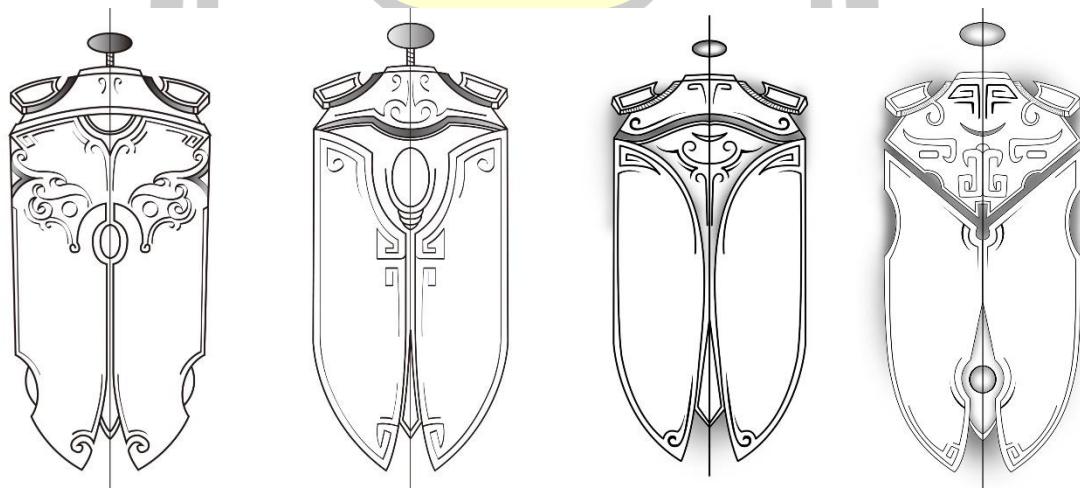


Figure 52 Innovative design of this study (Draft: III>>

Source: hand painted by Zhang Jiawei in 2023

Design Definition

The culture of the Han Dynasty, also known as the culture of the two Han Dynasties, is a broad and profound cultural system, which has been worshipped and admired by modern civilized people in the East and West. Its formation is based on the Chinese culture as the core, from the west to the Central Plains, and on the basis of absorbing the essence of the Chinese culture of all sides and all ethnic groups. The main content and basic gist of the culture of the Han Dynasty are roughly as follows: "governing by doing nothing", which laid the foundation for the founding of the Han Dynasty; "Respecting Confucianism alone" created the long-term stability of the Han Dynasty; The germination and development of "dragon and Phoenix Culture" at this time has gradually become the spiritual symbol of the Chinese nation. In fact, the role of the Han Dynasty culture is far more than that. With the expansion of the territory and power of the Han Dynasty, the whole East Asia and Southeast Asia have been deeply influenced by the Han culture. As the core content of the Han culture, Confucianism has become the mainstream thought in China for more than 2000 years, and has also made a deep mark in a wide range of international areas.

At the same time, on the one hand, the culture of the two Han Dynasties emphasized the concept of close connection between art and political education; On the other hand, it opened the trend of attaching importance to individual emotion and pure aesthetics in the Wei, Jin, southern and Northern Dynasties.

Therefore, in this set of design draft of Badaochan · Han Hun, through understanding, thinking and summarizing the cultural significance and value of the Han Dynasty, the researcher focuses on the greatness and massiveness of the Han Dynasty culture as the founder of Chinese culture, and repeatedly ponders how to present it through the posture and patterns of the work. Therefore, the researcher carefully studied the distinctive characteristics of the Han Dynasty culture and combined with the abstract symbolic language. Through the use of lines in the shape of "Badaochan", the researcher constructed a powerful totem pattern to describe what the culture of the Han Empire should look like in the designer's mind, so as to innovate the application of this set of contemporary jade carving art.

2.4) Title of the fourth set of works: <<Badaochan · Luan Feng>>:

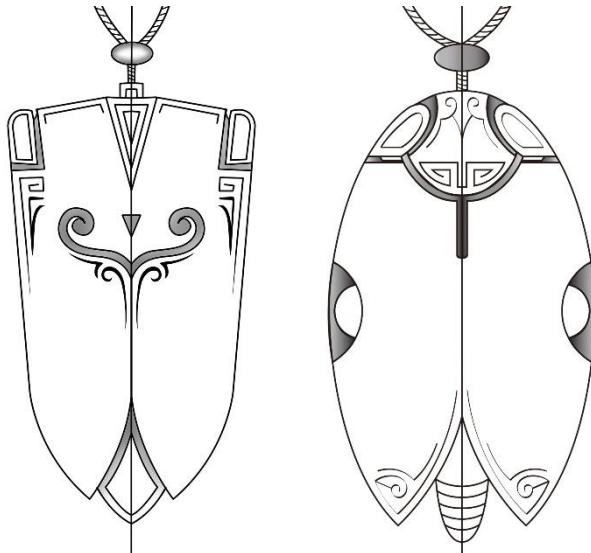


Figure 53 Innovative design of this study (Draft): IV>>

Source: hand painted by Zhang Jiawei in 2023

Design Definition

Since ancient times, marriage has been one of the most important aspects of human activities and the foundation for the continuation of civilization. Therefore, the marital status of each dynasty largely reflects the development of society at that time, and the completeness of the marriage system plays a crucial role in the social stability of a dynasty. The Western Han Dynasty inherited the Qin Dynasty before the Wei and Jin Dynasties, and its various policies and systems had a profound impact on future generations.

Under the ideological direction of "the foundation of the world lies in the country, and the foundation of the country lies in the family", the entire Han Dynasty attached great importance to marriage from top to bottom, and the family was based on marriage. So, during the Han Dynasty, people also saw marriage as the beginning of social life. Moreover, marriage is also a human need. So, in this era, a love concept that had a huge impact on future generations emerged in the Han Dynasty. It also left behind a timeless masterpiece that depicts love, <Shang Xie>. To this day, when love is mentioned in the cultural genes of Chinese people, the Yuefu poem <Shang Xie> from the Han Dynasty will immediately emerge: "Shang Xie!"! I want to know you, my life will never fail. There is no tomb in the mountains, the river is exhausted, winter thunder shakes, summer rain and snow, heaven and earth merge, yet I dare to separate from you!

The design draft of <<Badaochan Luan Feng>> by our researcher was created amidst such a love landscape and romantic emotions.

Therefore, this study selected the love mythological stories about the harmony between the phoenix and the phoenix, which had already developed and matured in the Han Dynasty, as the theme; Focusing on the ideals and traditions of the Han Dynasty's view on love and marriage, this contemporary design application of jade carving art was innovatively created through deconstruction, abstraction, and reshaping of self-expression using the characteristics of "Luan" and "Feng".

2.5) Title of the fifth set of works: <<Badaochan · Xia Pei>>:

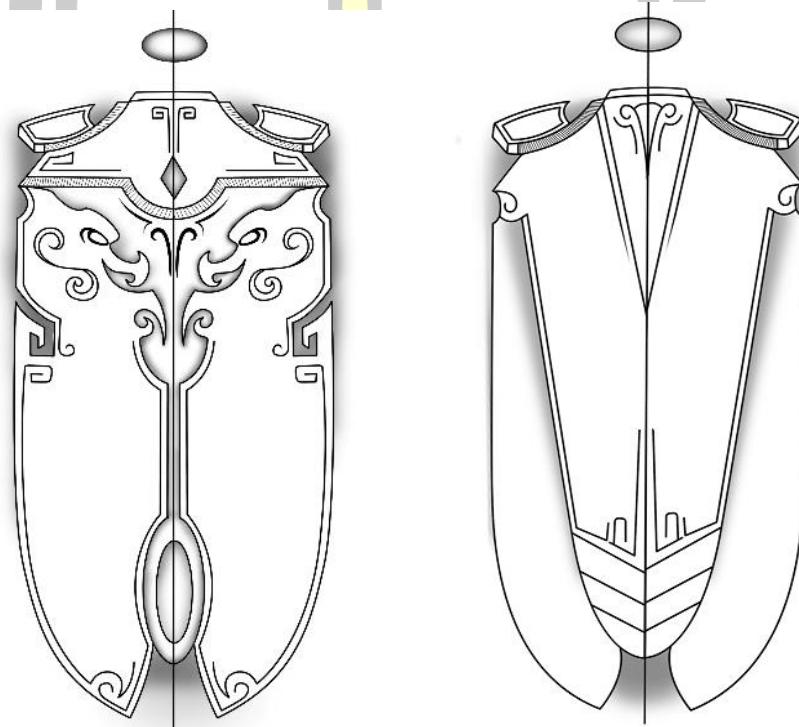


Figure 54 Innovative design of this study (Draft): v>>

Source: hand painted by Zhang Jiawei in 2023

Design Definition

Hanfu is the traditional dress of the Han nationality. It is also known as clothes, clothes and Hanzhuang. Hanfu is the embodiment of China's "state of honor", "state of etiquette" and "beautiful China", carrying China's outstanding crafts and aesthetics such as dyeing, weaving and embroidery, and inheriting more than 30 Chinese intangible cultural heritage and protected Chinese arts and crafts. Hanfu "began with the Yellow Emperor and was prepared by Yao and Shun", which originated from the coronal costume made by the Yellow Emperor; After the establishment of the Zhou Dynasty and the repair and finalization of the Eastern Han

Dynasty, the complete system was finally determined. Since then, all the Chinese dynasties have made it a national event to "Zong Zhou and FA Han" to inherit the "clothes and hats of the Han Dynasty", so there is the "Yu Fu Zhi" in the Twenty-Four Histories. "The Yellow Emperor, Yao and Shun ruled the world by hanging their clothes, and the benefits came from heaven and earth." it means that the shape of their clothes is determined by the will of heaven and is sacred. This is similar to the word Han people. The denotation of the word "Han" in Hanfu also has the process of expanding from the Han Dynasty to the whole nation. Hanfu has also influenced the entire Han cultural circle through the Chinese legal system. The national costumes of Asian countries such as Japan, Korea, Vietnam, Mongolia, Bhutan and so on all have or learn from the characteristics of Hanfu.

In addition, Hanfu has left a deep impression on people with its broad, elegant and dignified aesthetic characteristics. Its main appearance is closely related to the smooth long lines in Chinese painting, showcasing an extraordinary beauty.

Therefore, in the design draft of <<Badaochan · Xia Pei>>, the researcher focused on the cultural and aesthetic value of the Han Dynasty costumes known as "beautiful China" by understanding, analyzing and summarizing the characteristics of the Han Dynasty costumes, such as the structural rules, heraldry fabrics, foot clothing accessories, and so on. In the specific design process, the researcher also referred to the "Phoenix crown and sunset glow" that represented the most glorious time of life for ancient Chinese women; In particular, the contemporary jade carving art with Chinese Hanfu as the source of creation has been completed by focusing on the study of "Xia Pei", which is an exquisite, embroidered shawl art with rosy clouds as the main color.

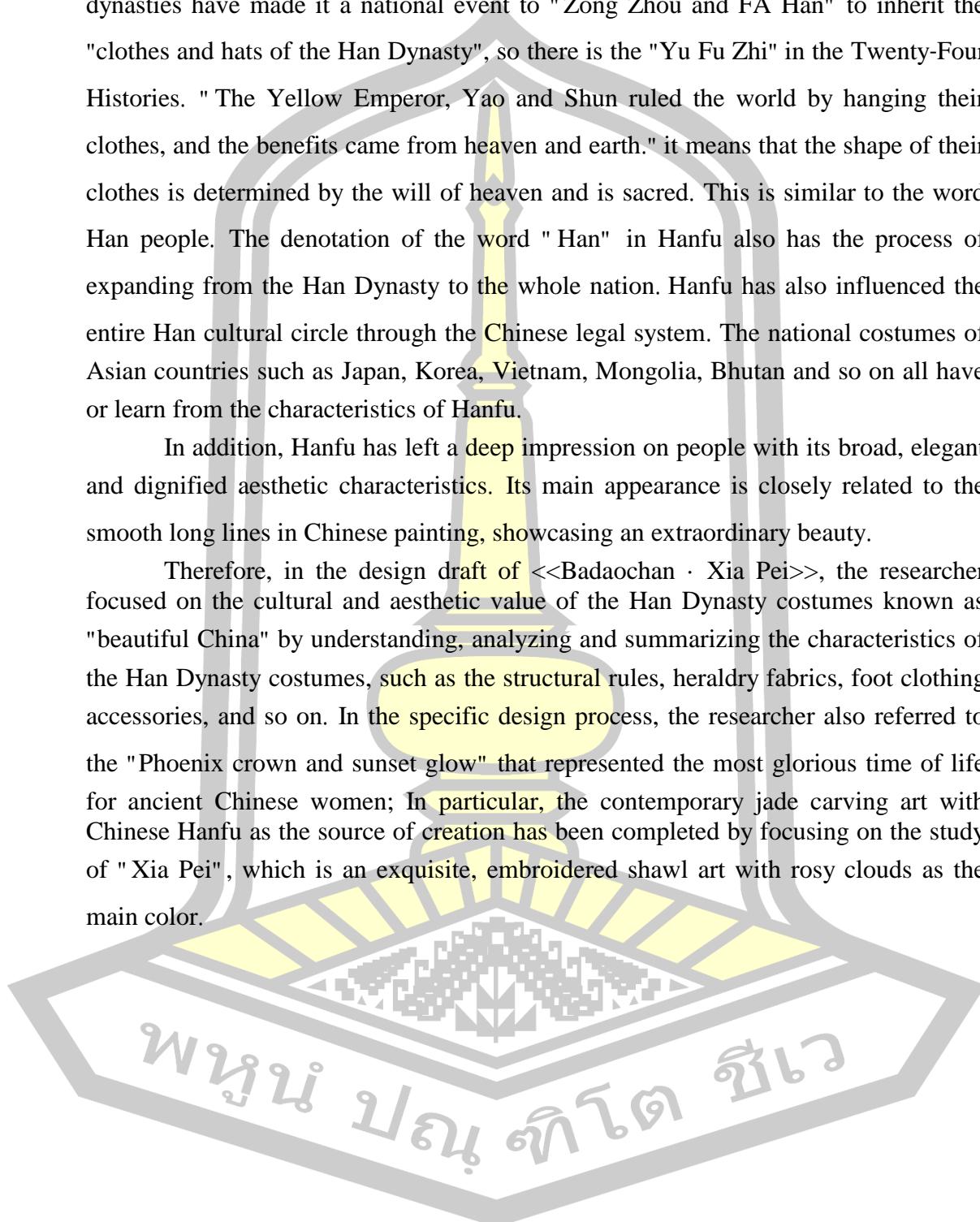




Figure 55A ceremonial statue of Gao Ming wife wearing a Xia Pei in the Qing Dynasty >>

(found in Fengyang County, Chuzhou City, Anhui Province, China)

Source: www.baidu.com/index.htm

2.3 Selection of Design Draft

In order to complete the review and selection of the innovative design draft for this study, as well as to ensure its relative authority and objectivity, the researcher specially invited 7 key information providers of this study to form a review group, and conducted on-site analysis, research, and selection of an optimal solution as the final application plan of this researcher in the form of a seminar. The specific process is as follows:



1) Establish a review group

<<Chinese jade carving "Hanbadao" art: Material culture, Material culture, symbolic interaction, and innovative design in the context of inheriting traditional cultural heritage>>						
List of expert groups for the seminar on innovative design schemes under study						
NO.	Name	Age	Gender	Occupation	Duties	
1	Liu jiting	88	Male	Chairman of the jury of the "Hundred Flowers Award" of Chinese jade carving	President	
2	Tian Jianqiao	61	Male	Member of the jury of the Chinese arts and Crafts Master jury	Member	
3	Hong Baozeng	50	Male	A Chinese jade carving artist	Member	
4	Zhang yufu	58	Male	Secretary General of China Jade Culture Research Association	Member	
5	He Guojuan	48	Female	Researcher of the Chu Mausoleum Museum in Shizishan, Xuzhou	Member	
6	Yang xinshun	48	Male	A senior collector of Chinese jade carving	Member	
7	Zhao Mingqi	71	Male	Curator of Jiangsu Normal University Museum	Member	

Figure 56 Review scoring table for expert members of the review group of innovative design (Draft) of this study>>

Source: shot by Ding Nan (Zhang Jiawei's Apprentice) at the scene

2) Convening a review group workshop

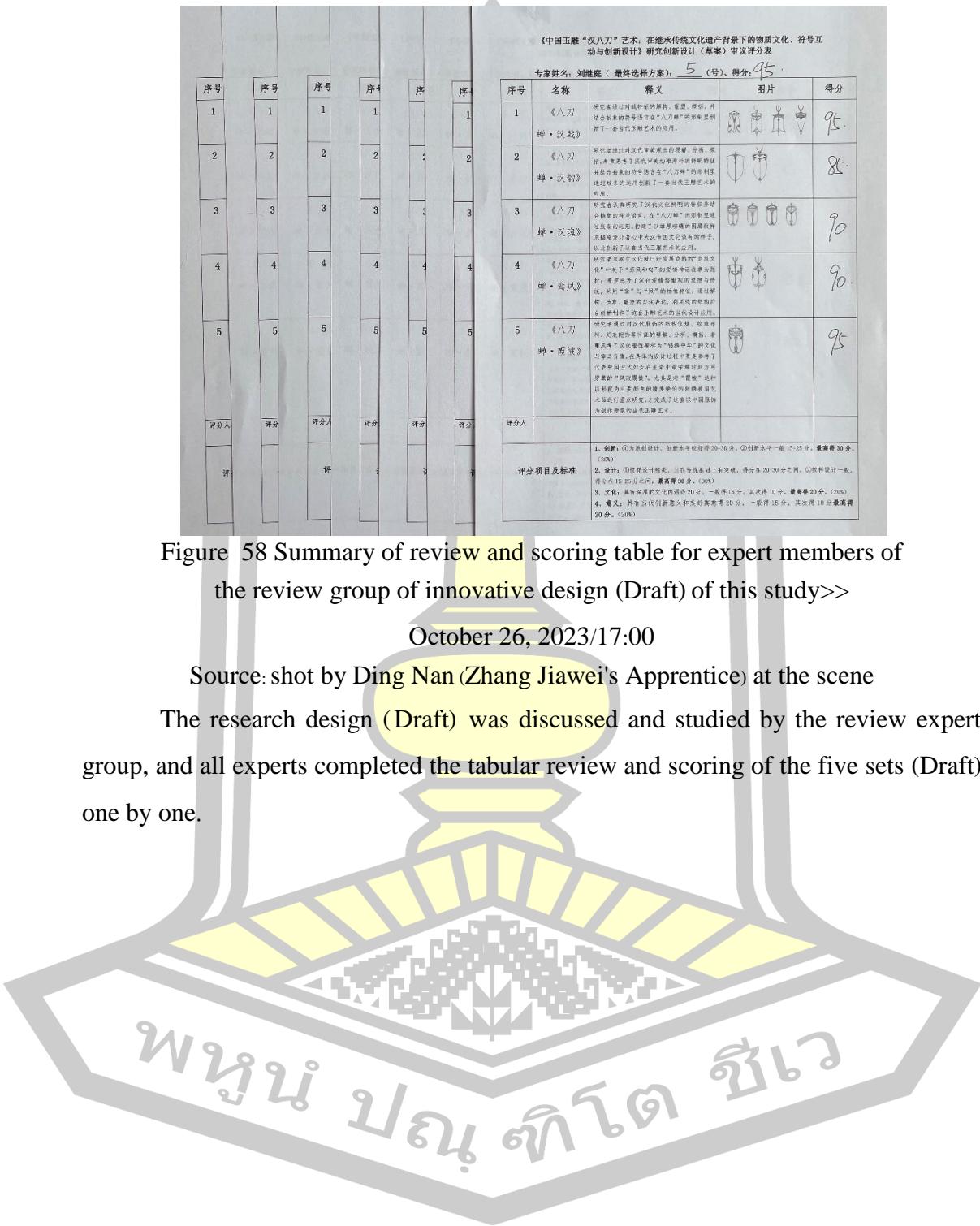


Figure 57 The site of the innovative design Seminar and design (Draft) review meeting of this research>>

October 26, 2023/9:00-17:00

Source: Zhang Jiawei shot in 2023

3) Decision of the review group on the results of the design draft



中国玉雕“汉八刀”艺术：在继承传统文化遗产背景下的物质文化、符号互动与创新设计（草案）审议评分表					
专家姓名：刘健庭（最终选择方案）：5（号），得分：95					
序号	序号	序号	序号	序号	序号
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
评分人	评分人	评分人	评分人	评分人	评分人
评	评	评	评	评	评

Figure 58 Summary of review and scoring table for expert members of the review group of innovative design (Draft) of this study>>

October 26, 2023/17:00

Source: shot by Ding Nan (Zhang Jiawei's Apprentice) at the scene

The research design (Draft) was discussed and studied by the review expert group, and all experts completed the tabular review and scoring of the five sets (Draft) one by one.

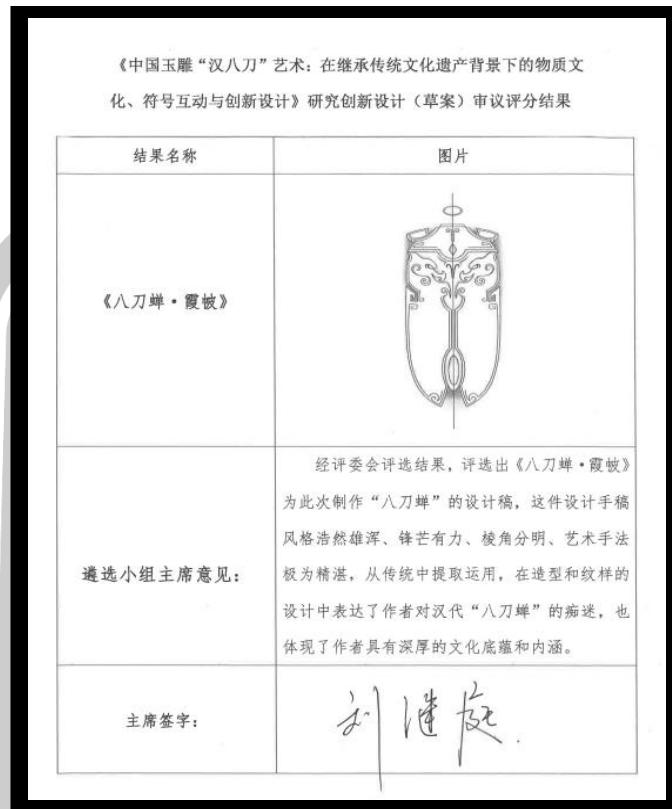


Figure 59 The innovative design (Draft) of this study was finalized and signed by the chairman of the review expert group>>
October 26, 2023/5:00

Source: Ding Nan photographed at the scene

The innovative design (Draft) of this study was unanimously studied and decided by the review expert group. The chairman of the review group signed the final review result confirmation form on behalf of all members of the group, and gave high appreciation and professional suggestions to the final confirmed fifth set of design <<Badaochan · Xia Pei.>>



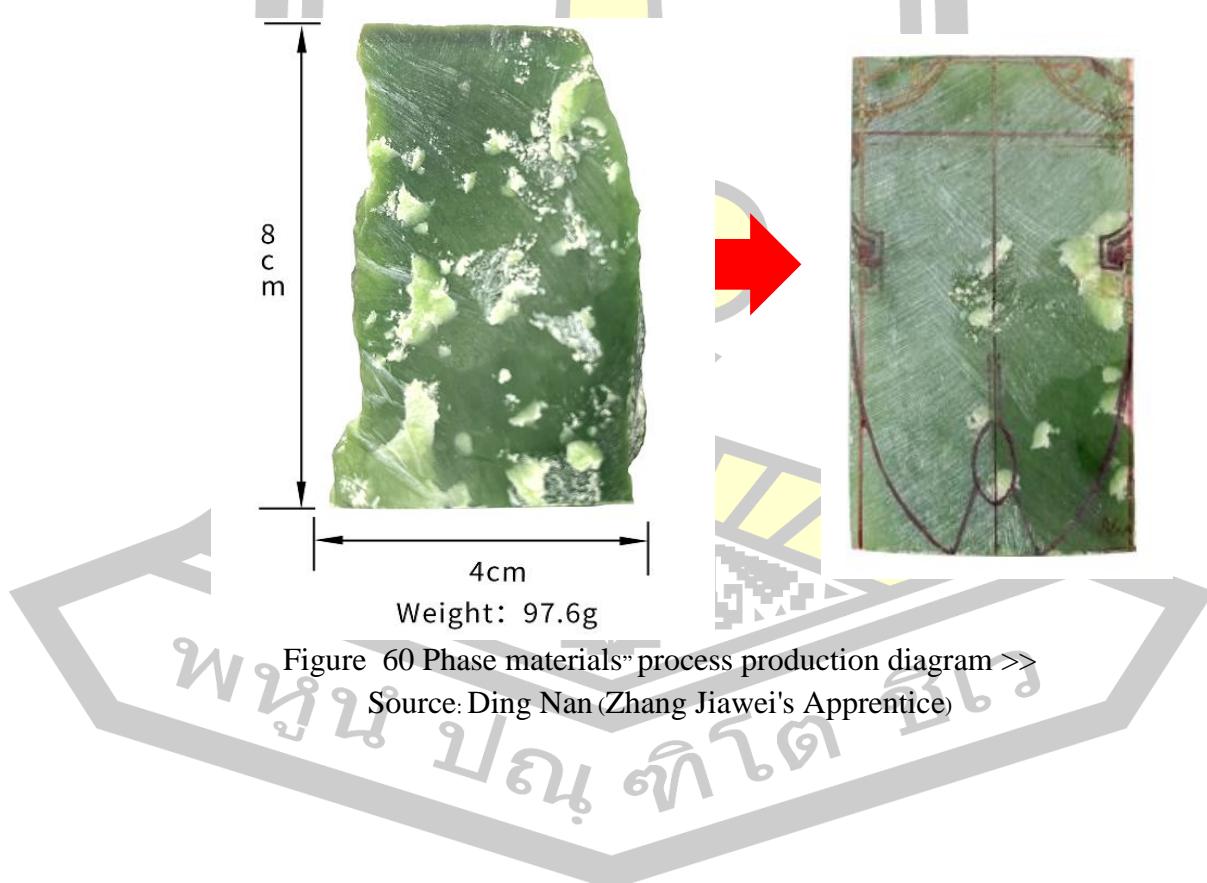
2.4 The entire process of carving and production

1) The entire process of carving and production

On the basis of the design proposal selected by the review group called <<Badaochan · Xia Pei>>, this researcher began to carry out actual carving and polishing production. The entire process is personally carved and polished by the researcher. During the carving process, five main carving techniques will be used, including "round carving technique", "thin meaning carving technique", "linear carving technique", "hollow carving technique", and "bottom leaving sun carving technique", to complete the carving. During the polishing process, three main polishing techniques will be used to complete the polishing process: flat bottom grinding technique, fish scale grinding technique, and precision grinding technique. After the two main processes of carving and polishing, the work of <Badaochan · Xia Pei> will become the innovative design application result of this researcher.

2) Diagram of production process flow

Step 1: Phase materials



was photographed at the work site in 2023

Definition: The first step is to design "Xiangyu". "Xiang" is not only about "seeing", but also about pondering and considering after seeing, in order to judge the internal quality and external appearance of jade.

Step 2: Embryogenesis

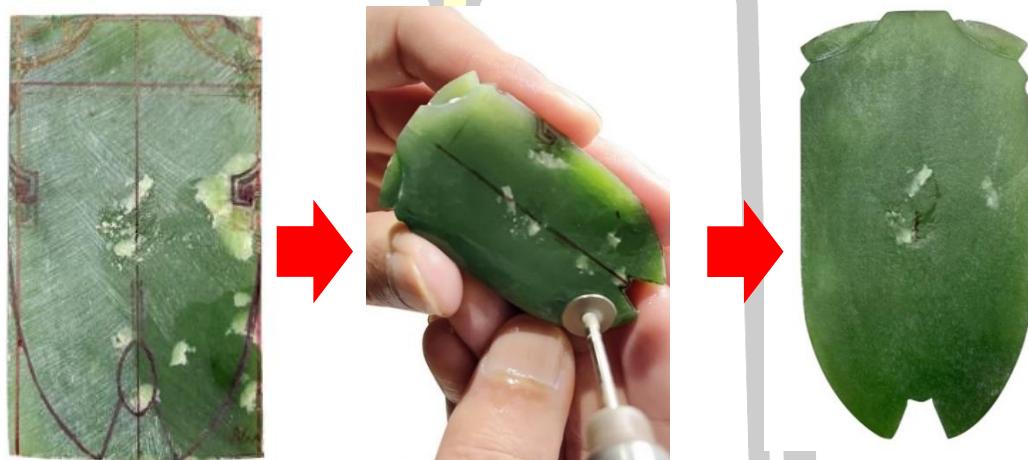
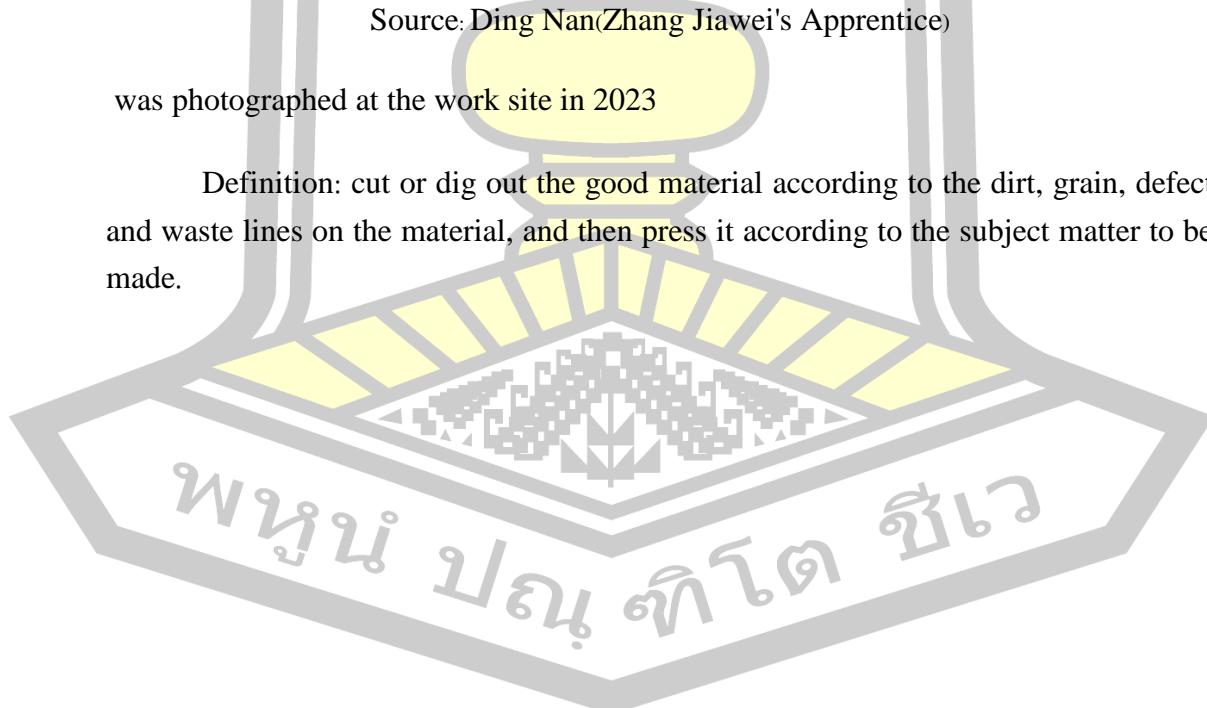


Figure 61 "Embryogenesis" process production diagram>>

Source: Ding Nan(Zhang Jiawei's Apprentice)

was photographed at the work site in 2023

Definition: cut or dig out the good material according to the dirt, grain, defect and waste lines on the material, and then press it according to the subject matter to be made.





Step 3: Painting

Figure 62 Painting "process production diagram">>>
Source: Ding Nan(Zhang Jiawei's Apprentice)

was photographed at the work site in 2023

Definition: according to the design manuscript, the jade material is marked (drawn) with pen and ink lines. Generally, in the process of production, the outline and details are often sketched repeatedly.



Step 4: Fine work

Figure 63 Fine work "process production diagram">>>
Source: Ding Nan(Zhang Jiawei's Apprentice)

was photographed at the work site in 2023

Definition: choose appropriate jade carving tools to carve on the work, from simple and rough internal and external contour carving to more accurate local carving.



Step 5: Find flaws

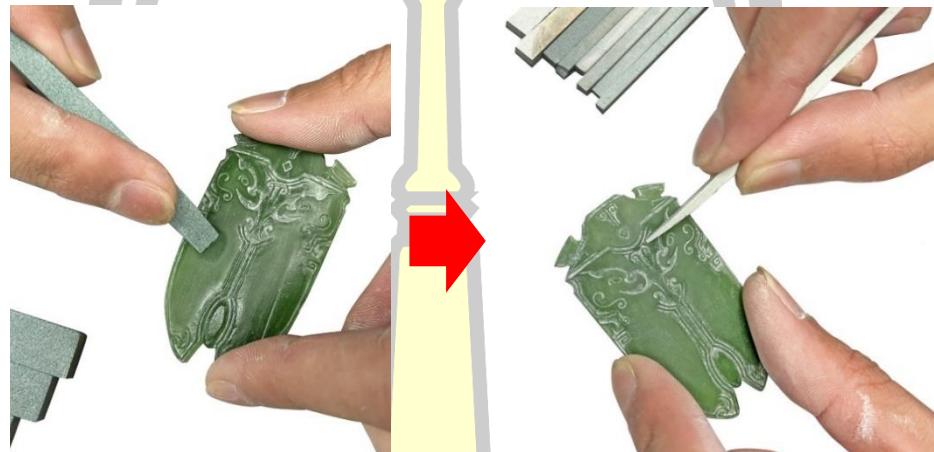
Figure 64 Find flaws "process production diagram>>

Source: Ding Nan (Zhang Jiawei's Apprentice)

ພន្លំ បន្ទិទ ថែ

was photographed at the work site in 2023

Definition: Fine decoration and adjustment are required after finishing the fine work. Some delicate parts that are easy to be damaged and difficult to carve are completed in this step. Comprehensively examine the effect of jade carving, and try to make it perfect for its shortcomings.



Step 6: Grinding

Figure 65 Grinding "process production diagram>>

Source: Ding Nan (Zhang Jiawei's Apprentice)

was photographed at the work site in 2023

Definition: The finished work is polished with a thick to thin sand strip to remove the tool marks left in the production process of the jade carving work, so that the work is smooth and smooth.

Step 7: polishing



Figure 66 polishing "process production diagram>>

was photographed at the work site in 2023

Definition: Polishing is to grind the surface of the jade carving with a leather mound to make it smooth, bright and aesthetic. The second is glossing, i.e. polishing with polishing agent; The third is cleaning, that is, cleaning the dirt on the product with solution; Finally, wax to increase the brightness and smoothness of the product.

2.5 Achievement presentation

<<Badaochan · Xia Pei>> <<Badaochan · Xia Pei>>
Front shooting effect Back shot effect

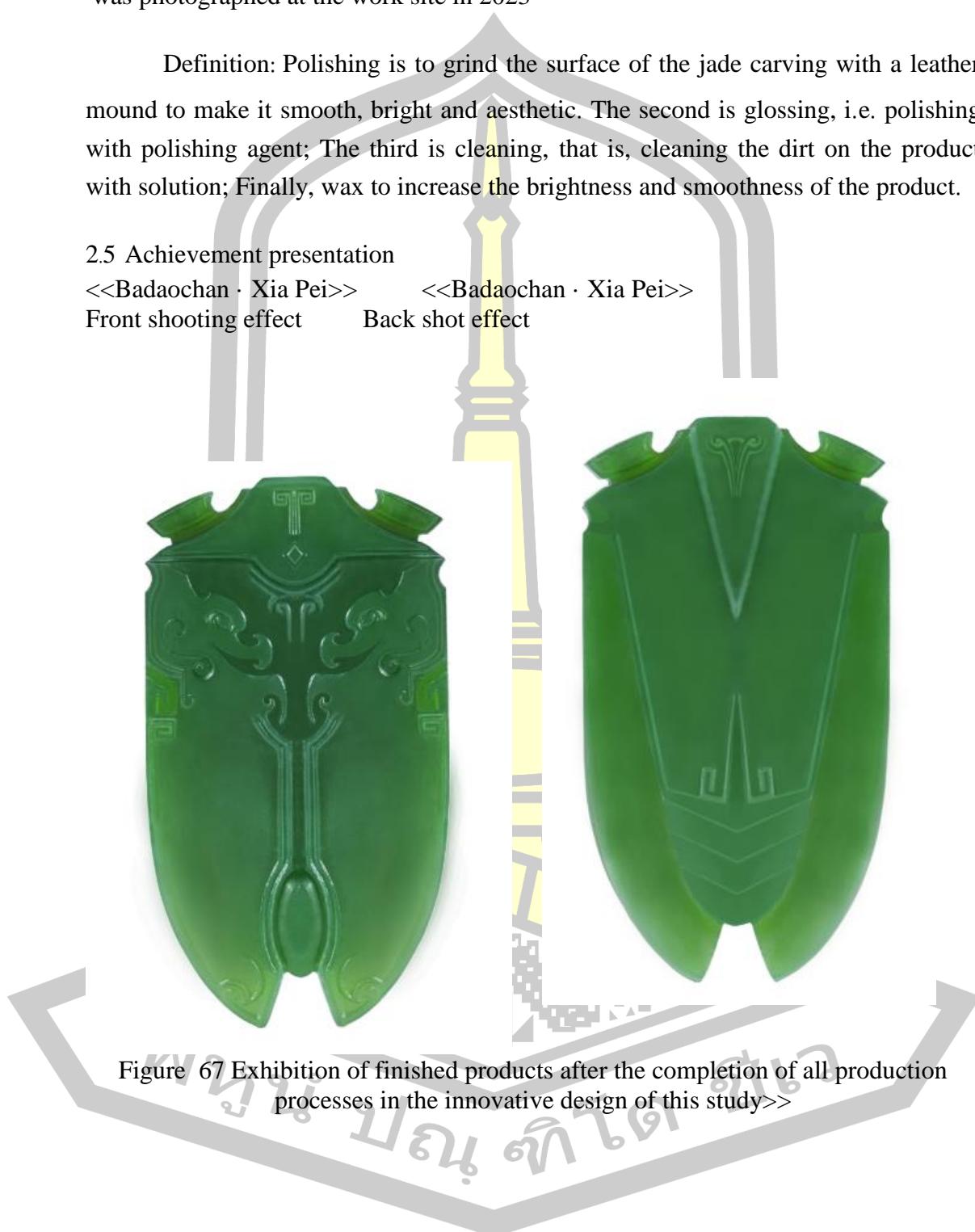


Figure 67 Exhibition of finished products after the completion of all production processes in the innovative design of this study>>

2.6 Detail analysis

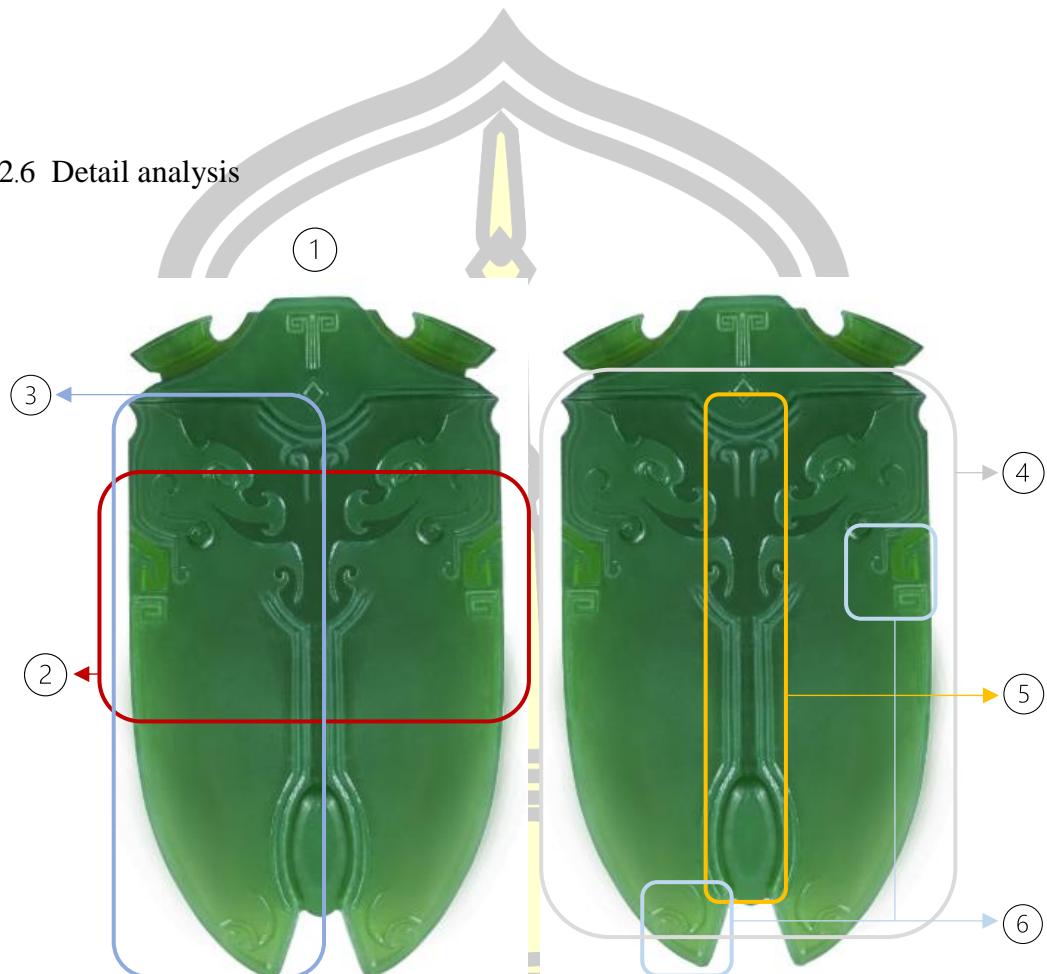


Figure 68 Badaochan · Xia Pei >>
Front shooting effect

1) The front of <<Badaochan · Xia Pei>>

1.1) ① / Overall:

According to the guidance of the concept of "material culture" and the research results of the text, the application of this innovative design is based on the main body of the "Badaochan" outer profile unearthed from the "Tomb of King Jing of Zhongshan" in Man Cheng District, Baoding City, Hebei Province, China. Select the most typical "Badaochan" shape regulation in the late Western Han Dynasty: "cicada head" (cicada means Chan) is flat and round head type, with eyes as outline shape. The "cicada body" is carved into a rhombic shape in a radial shape; The bilateral wings on the front are symmetrical and lobular in shape; The image is concise and general, mostly static and dynamic without detailed description; The surface is

straight and neat, the lines are straight and straight, the peak is seen at the tip, the edge is like a knife, and the edge is sharp. There is no procrastination and hairy knife phenomenon, the surface is clean, and the mouth is simply ventilated. On the surface, these knives are very "freehand" and frank. In fact, after careful observation, it can be found that the slope, depth and radius of each slope are designed with great accuracy, which fully conforms to the aesthetic standards of ancient and modern times.

1.2) ② / Chest:

According to the guidance of the concept of "symbolic interaction", in the process of chest design, the innovative form is processed into shuttle shape. The sculpted lines are deep and steep curved large slope and straight groove with "U" shaped section. The middle of the lines is heavy, the end is shallow and sharp, showing strength and strength, and the interior is bright and shiny. Under the performance of large slope and deep groove, the chest highlights a strong sense of three-dimensional and hierarchy, and achieves good artistic effect.

1.3) ③ / Biplane:

Guided by the concept of "symbolic interaction" and combined with the results of text research, the whole wing shape is innovatively designed into the " Dao Bi" shape of the spring and Autumn period and the Warring States period in China. The wings are folded, the edges are sloping, tongue shaped, radiating through the head in a cascade pattern, and the wing is divided into the left and right midline grooves. The middle is heavy, and the tip is shallow and sharp, showing strength.

1.4) ④ / "Xia Pei" pattern:

According to the guidance of the concept of "symbolic interaction" and the understanding of the concept of "body culture", the symbol design here is based on the "honor uniform" of Chinese ancient meritorious women - "Xia Pei", which is a classic of clothing culture; Research and structure from the content of culture, function, system, pattern and so on, and on this basis, interpret, summarize, abstract artistic extraction, so as to form this part of the symbols and patterns. It can be seen that the layout and arrangement of the entire "Xia Pei" pattern reflected in the work are restored according to the matching standard of the Royal dress: "bypass the head, hang on the chest, and drop a gold and jade pendant". The pattern of "Xia Pei" is the main body of the pattern decoration of the whole work, which is located in most of the area from the shoulder to the tail of "Badaochan", accounting for about 80% of the

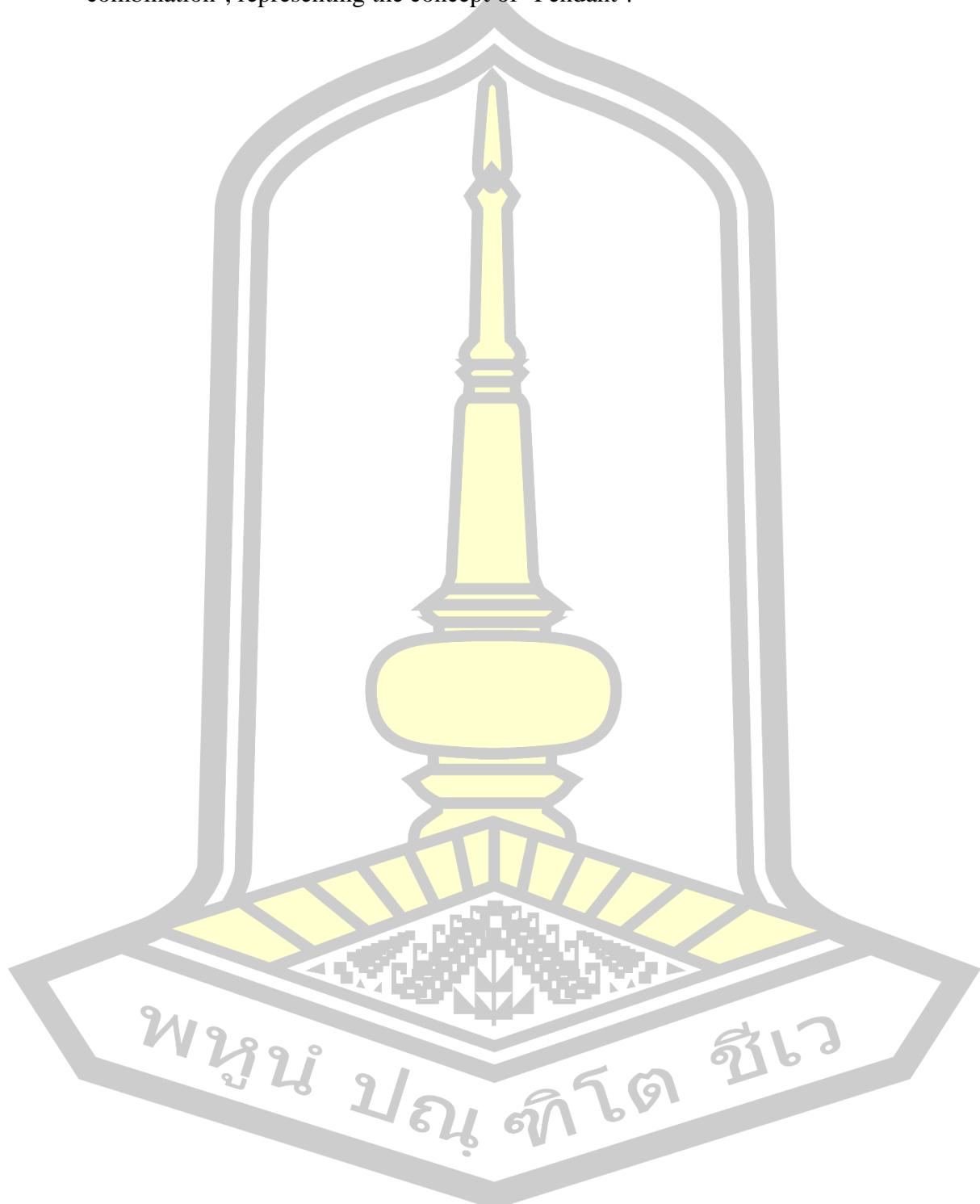
front area of the whole work. The "Xia Pei" pattern is divided into two parts, one on the left and the other on the right, and is divided into two sides of the "cicada wing". The theme of the pattern is the silhouette effect of the "kuilong" pattern, which is placed under the shape of the "knife coin". At the center line, the "double iron line pattern" is used as the visual compartment, and the lower part of the pattern is a concave "long arch" shape with a "Xia Pei" accessory part symbolizing the "gold and jade pendant".

1.5) ⑤ / "Neck" pattern combination

The pattern design of this part is a combination, which is divided into three parts, and constitutes the cultural interpretation of accessories in Chinese traditional clothing culture as a whole. Through such a "long wheelbase" arrangement, on the one hand, it strengthens the aesthetic characteristics of its artistic symbols, and on the other hand, it also implies the relationship between jade carving art works and the concept of "body culture".

The three components are: first, the combination of "Taotie" pattern located at the "cicada mouth". In this combination, the researcher used the "flat line carving" technique to carve the "Taotie" symbol composed of "crease" pattern on the upper part, and used the "Yin line pattern" to outline a "prism" pattern on the lower part. The two patterns together form the beginning of this set of "neck pattern combination". Second, it is a pattern combination located on the head of "cicada shoulder". This combination is also composed of two patterns. The upper part is an inverted "U" symbol to distinguish the head and shoulder parts of the work, forming a "eye-catching" visual effect in jade carving art; The lower part is the "Ruyi pattern" pattern processed by the "Yang Xian Diao" process. The combination of the upper and lower patterns forms the middle part of the "neck pattern combination", representing the concept of "neck chain". Third, it is located at the tail, and is protected by the "cicada wing", convex, oval, high relief, "date core" shaped pattern. This pattern has two design concepts: first, it represents the emergence of the body under the "Xia Pei" clothing, and expresses the "meaning change" of clothing culture; Second, it represents the "female genitalia" and expresses the beautiful wishes of "reproduction worship" and "Badaochan" art in ancient times in the concept of "symbolic

interaction"; The combination of this part constitutes the tail part of the "neck pattern combination", representing the concept of "Pendant".



1.6) ⑥ /Outer contour pattern combination

The conceptual tool of "symbolic interaction" is also used in the design and processing of this part; This part of the pattern combination is also composed of two parts of patterns. The first is the "palindrome" pattern carved from the "double Yang line" on the upper part. The design of this pattern has two purposes: the outline of the neck of the dragon head in the "kuilong pattern" of the main pattern, and the interpretation of the clothing structure of "Xia Pei". The "Xia Pei" is a round neck, double lapel and sleeveless. The second is the "phoenix" pattern composed of "single line" at the edge of the "cicada wing". This design is to reflect the blade in the "knife coin", and also to express the depiction of the symbol of "phoenix" in the "myth" of outstanding women in Chinese traditional culture, so as to elaborate the eulogism and praise of the researcher for women.

2) The back of <<Badaochan · Xia Pei>>

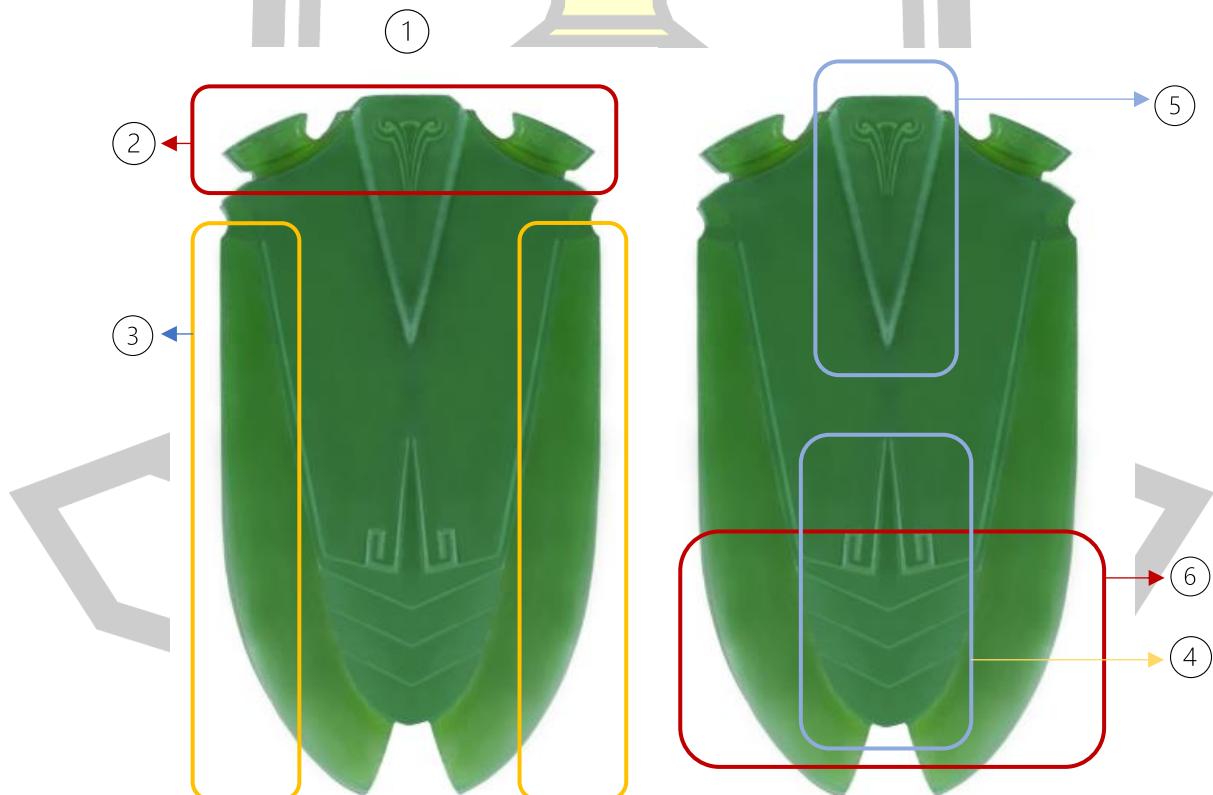


Figure 69 Badaochan · Xia Pei>
Back shot effect

2.1) ① / Overall:

In the innovative design on the back, the two research tools of the concepts of "symbolic interaction" and "material culture" are also used. The overall contour of the back is strong and straight, in a flat shape, with "cross lines" on the Yin line and "short lines" on the tail, and the "fast horizontal line" technique is used to express the "dermatoglyphic organ" with retraction function; The head, wing and abdomen on the back are all replaced by thick engraved lines, which can be completed with a few knives. The lines are mainly straight lines with few arcs, but they are all formed by the confrontation of two lines. The cicada wing part uses the "overlapping line concave carving" technique to carve the bottom of the wing into an inner concave shape, and is decorated with "negative line" decorative lines, showing a sense of hierarchy in subtle places. The lines are smooth, simple and powerful.

2.2) ② / Head:

The head is characterized by a semi oval shape in a three-dimensional way by the "round carving process". The overall shape is simple, the shape is general, abstract and simple, the lines are concise, rough and powerful, "Dao Dao" is sharp, and the surface is smooth and bright; The eye shape is multi-faceted and geometric, with sharp edges and corners. The work is clean with "Dao", without light and shallow auxiliary use of "Dao". The modeling part with "Dao" has a strong and stiff feeling of "scraping".

2.3) ③ / Two wings:

The two wings show a radial concave shape with the "shovel bottom process", and a large number of jade materials are carved out of the concave part, which makes the jade materials here extremely thin, so as to achieve a light and shadow space, and give full play to the "thin as cicada wings". The illusion of light and shadow captures the purest state of the "cicada" with the perspective of light, and feels the more hazy and profound ethereal beauty in the visual space, which reflects the aesthetic pursuit of "image" in Chinese traditional culture, and also represents the thinking, experience and expression of the researcher on this rich Chinese aesthetic philosophy in the process of innovative design and production here: "cicada wing" is "Zen".

2.4) ④ /Tail:

The innovative design of the tail uses the conceptual framework of "body culture" and "symbol interaction", presenting a "round and full female" body symbol. In the expression of symbols and patterns, the researcher used the experience of the concept of "freehand brushwork" in traditional Chinese painting art: just like a successful freehand brushwork, its artistic value must be above the Meticulous Brushwork, because in the few strokes of the successful freehand brushwork, there must be profound brush and ink skills and subtle composition design. Similarly, the design and processing here is like the "freehand brushwork" in the production of jade carving art works. Through these few "Dao" and "freehand brushwork", the researcher outlined the characteristics of women's "charming legs" and "female genital vulva". The design concept of this pattern combination expresses the contemporary expression of China's "harmony of yin and Yang" thought, with "Yin" on the back representing women and "Yang" on the front representing men.

2.5) ⑤ /Head pattern combination:

In this design, the researcher uses the framework guidance of the concepts of "symbolic interaction", "body culture" and "meaning change", which is composed of two parts of patterns. The first is the "inverted triangle" pattern processed by the "thick Yin line deep hook" process. The design of this pattern is used to express the cicada's mouth organs, and also represents the body culture of "male genital worship", but also to reflect the traditional artistic beauty of the "Hanbadao" art. The second is the "female fallopian tube" pattern carved by the "rising Yang and retaining line" process in the inverted triangle pattern. The innovative design of this pattern is to praise the cicada's "vitality", and also to illustrate the integration of the "body culture" concept and clothing culture. The composition of these two patterns expresses our understanding and elaboration of the theory of "Yin and Yang" in Chinese traditional culture in the text research. On the other hand, we also want to express our expectations and praise for "marriage view" and "love view" through the innovation and design combination of this pattern.

2.6 ⑥ / Tail pattern combination:

In this design, the researcher used the conceptual tool of "symbolic interaction", which embodied the "abstract" symbolic concept in the application of innovative design. In terms of the technological embodiment of the tail pattern combination, the researcher made an abstract, innovative and subjective process comparison in the processing process: the performance of the upper part showed sharp, rigid and other artistic effects, while the lower part showed round and full artistic effects, forming a strong contrast to increase the tension of visual experience. The combination of patterns consists of two parts. The first is the inverted triangle pattern carved with the "thick Yin line" on the head, which echoes the regular triangle pattern, and is rolled up with the "crease" line at the bottom of the regular triangle pattern, thus innovatively forming the "sea cliff" totem symbol of the "Xia Pei" embroidery decorative line in Chinese clothing culture. The second is to use the superposition of trapezoidal planes to form the "abdominal sac" of the cicada's respiratory organ. The combination of these two patterns, with roundness and firmness, with straight lines and arcs, and with the softness of female organs to compare the masculinity of the "bamboo splitting tail" in the tail, is used for visual communication and expression of cultural cognition. At the same time, the body shape is used to convey a strong cultural movement.

2.7 Achievement evaluation

1) Self-evaluation

Zhang Jiawei (Senior craft artist, Chinese jade carving artist, Chinese jade carving master craftsman, representative inheritor of China's intangible cultural heritage):

" This piece of <<Badaochan · Xia Pei>> designed and carved by the researcher is carved from the precious Hotan Jasper. The jade is delicate and moist, green and flawless. The design of the work is exquisite and unique, ancient and remote, but also full of contemporary artistic beauty; The work is exquisite and exquisite, and the techniques are elegant and smooth; Throughout the whole work, it not only presents a quiet and beautiful melody of the times, but also highlights the thick and simple elegant temperament. This work reflects the researcher's

understanding and expression of the innovative concept of contemporary jade carving in terms of material, design and technology; It also fully reflects the aesthetic and lofty of the researcher on traditional culture, and also reflects the era responsibility and artistic vision of the researcher as a representative inheritor of intangible cultural heritage in the context of inheriting traditional cultural heritage. "

2) Others' evaluation

2.1) Zhao Mingqi (Professor, research librarian, curator of the Museum of Jiangsu Normal University, China, vice president of Jiangsu Han Culture Research Institute, editor in chief of << Jiangsu Cultural History Xuzhou volume >>):

"Based on the natural attribute of cicada reincarnation and the social attribute of wealth, the Hotan Jasper carving Badaochan · Xia Pei breaks through the Zen nature of" knowing "since the Wei and Jin Dynasties, and returns to the quality of the Great Han Dynasty. Referring to the elements of the Han dynasty women's best clothing" Xia Pei ", the composition is positive and harmonious, the Sabre technique is atmospheric and concise, and the style is transcendent and handsome. It reflects the philosophy of the strong, and presents the gentleman's aesthetic feeling of" Heaven's action is healthy. "

2.2) Yang Xinshun (senior human resource manager, chairman of China Jiangsu Huaxia Business Management Co. , Ltd. , and collector of Chinese contemporary jade carvings):

"This jade carving named << Badaochan · Xia Pei >> is fully in line with the definition of a top art in China's contemporary jade carving art collection market, and also fully conforms to the" three beauty principles " I require for the collection: the beauty of material, the beauty of carving, the beauty of culture, and the beauty of culture. Therefore, I judge that this Jasper work is of great collection value."

2.3) Wu Yuanquan (Senior arts and crafts artist, expert enjoying the special government allowance of the Chinese Academy of affairs, Chinese arts and Crafts Master, UNESCO "folk arts and crafts artist", deputy to the 13th National People's Congress of China, national model worker, national advanced worker, winner of the National May 1st Labor Medal, expert of the 6th China Arts and Crafts Master review, and vice president of China jewelry and jade jewelry industry association):

" The most amazing thing about << Badaochan · Xia Pei >> is the design. This bold attempt to display the Han clothing culture in the form of patterns on the" Han Badao "is commendable. It also praises Jiawei's contemporary innovative spirit of daring to

try. Through this work, I saw Jiawei's growth and progress in recent years, and the essence of this innovative spirit expressed in this work is the driving force for the future of Chinese jade carving art."

2.4) Zhang Yufu (Secretary General of China Jade Culture Research Association and famous jade carving art critic):

"The beauty of <<Badaochan · Xia Pei>> lies in the beauty of culture, the beauty of allegory, and the beauty of art. Badaochan · Xia Pei is ancient and modern. It is not archaic. The work is based on the artistic style of "Hanbadao" of Chinese jade, which is "the simplest way", and integrates the unique elements of the Xia style of Han clothing. Each beauty has its own beauty. Beauty and beauty are in common. Hardness and softness complement each other. The craft of "Hanbadao" art has been famous for more than 2000 years. It is one of the most distinctive jade carving techniques in China. Its shape is general, simple and vigorous, and the craft is very difficult, but it is exquisite everywhere. The beauty of Hanfu elements has lasted for thousands of years, and has left a deep impression on people with its broad, elegant and dignified aesthetic characteristics. It is also the condensation and representative of the beauty of Chinese culture. The author creatively integrates the two kinds of art perfectly. The crude beauty of <<Badaochan · Xia Pei>> art has been enriched by the noble and gorgeous "Xia Pei", which has a broader space to play. Both simplicity and complexity have been well expressed, with great artistry and visual impact. The overall style is thick and simple, symmetrical in structure, fresh and natural, elegant and beautiful, and implies good luck and beauty, which is worth cherishing by collectors.

2.5) He Guojian (Research Librarian, deputy director of the cultural relics department of the forest management office of the Chu King Mausoleum site in Shizishan, Xuzhou City, Jiangsu Province):

"This contemporary jade carving, <<Badaochan · Xia Pei>>, made of Jasper, is beautiful in design and vigorous in carving. The overall style is calm, restrained and smooth. It not only retains the charm of Chu and Han culture, but also reflects the simplicity of "Hanbadao" "

2.6) Tian Jianqiao (Senior arts and crafts artist, Chinese arts and Crafts Master, Chinese jade carving artist, representative inheritor of China's intangible cultural heritage):

"Throughout this work, <<Badaochan · Xia Pei>>, the selection of materials is excellent, the design is exquisite, the shape is regular, the carving is exquisite, and its details are handled very neatly. It is actually a model of the artistic innovation of China's contemporary" Hanbadao "

2.7) Shen Jianyuan (Senior arts and crafts artist, master of Chinese arts and crafts, representative inheritor of Chinese Intangible Cultural Heritage):

"Looking at the Jasper carvings of <<Badaochan · Xia Pei>>, I feel that they are brilliant and exquisite. What is more difficult is the innovative way of applying the combination of patterns and culture to the traditional theme of" Hanbadao ", which makes people see, and makes me highly appreciate the innovative spirit of the author!"

2.8) Xiong Pengpeng (Associate Professor, deputy director of jewelry design department of Beijing Institute of fashion)

<<Hou Han Shu · Yu Fu Zhi>> said: "Pei, so Zhang De, the intention of clothing." it means that jade pendant can show moral character, which is the original intention of clothing. The work<<Badaochan · Xia Pei>> makes full use of the jade treatment technology given by this era, extracts the "Xia Pei" element of Hanfu, keenly grasps the changing needs of people in this era for the aesthetic standards of jade carving, echoes each other, is noble, elegant, novel and atmospheric, and reflects the author's precise control of tension and delicacy and jade carving skills in tradition and innovation.

<<Badaochan · Xia Pei>> is vigorous, broad, abstract and simple, with neat lines, natural and bold, and full of charm. Han Badao is simple, simple, unique three-dimensional shape, symmetrical structure, and clean with a knife; The gentle and elegant, elegant and elegant, elegant, simple and complex, relaxed and relaxed, and integrated with each other, make the embellishment of jade carving and the luxury and richness of clothing more displayed, which is highly artistic and visual impact, and is also a classic inheritance and perfect interpretation of traditional culture.

PART 3: Feedback stage

3.1 Show



Figure 70 The opening ceremony of the exhibition of innovative design works of this research>>

Exhibition address: Art Center of huipai jade carving art research institute, Xuzhou City, Jiangsu Province, China

Exhibition time: November 15, 2023- December 15, 2023

Source of the picture: Ding Nan(Zhang Jiawei's Apprentice) photographed at the scene





Figure 71 Exhibition of innovative design works of this research
The researcher communicates with the audience>>

Exhibition address: Art Center of huapai jade carving art research institute, Xuzhou
City, Jiangsu Province, China

Exhibition time: November 15, 2023- December 15, 2023

Source of the picture: Ding Nan(Zhang Jiawei's Apprentice)
photographed at the scene

<<Innovative design results of this study>>From November 15, 2023 to December 15, 2023, 123123 was displayed at the "Art Center" of the huapai jade carving art research institute in Xuzhou, Jiangsu Province, China. During this period, 1696 spectators were received to watch. During this period, the researcher communicated and discussed with 100 visitors in the form of oral inquiry, and these respondents expressed their love and appreciation for the work of <<Badaochan · Xia Pei>>.

3.2 Award

The innovative design results of this study <<Badaochan · Xia Pei>>

After the exhibition, from December 28, 2023 to January 4, 2024, at the invitation of Xuzhou arts and Crafts Industry Association in Jiangsu Province, China, they participated in <<China Xuzhou 2024 arts and crafts boutique Grand Prix>> and won the Gold Award.



Figure 72 The innovative design achievement of this research has won the award certificate of

<<China Xuzhou 2024 arts and crafts boutique Grand Prix · gold medal>>

Source: Ding Nan(Zhang Jiawei's Apprentice) shot at the award-winning scene in

2024



3.3 Contents of Industrial Art Association



Figure 73 Logo of China Xuzhou arts and Crafts Industry Association

1) Brief introduction of Xuzhou arts and Crafts Industry Association

Jiangsu Xuzhou arts and crafts industry association was established in December 2012. The chairman unit is Xuzhou Fanxiang Jewelry Co., Ltd. the vice chairman unit is composed of 9 units including Xuzhou Jimei arts and Crafts Co., Ltd. and more than 200 member units, covering the backbone enterprises and units in the city's arts and crafts research and development, production, manufacturing and operation, and teaching. The association has professional committees for young and middle-aged talents, art design, jade carving, embroidery, ceramics, folk crafts, etc.

The association is the director unit of China Arts and Crafts Industry Association and the vice president unit of Jiangsu arts and Crafts Industry Association.

The association is a social organization that protects and promotes the development of traditional arts and crafts, and a bridge and link between the government and the industry. It mainly has the following service functions:

Participate in the formulation of the city's arts and crafts industry development plan.

Set up the expert committee database of "Xuzhou traditional arts and crafts appraisal committee"

Organize the review and appraisal, and report to the Xuzhou Municipal People's government for the approval of "Xuzhou protected traditional craft varieties", "Xuzhou arts and Crafts Master", "Xuzhou provincial arts and crafts celebrity"

Assist in the establishment of "Xuzhou intermediate professional and technical qualification review committee for arts and crafts" to review intermediate craft artists and technicians.

Undertake the judicial appraisal of Arts and crafts in the city.

Implement the intellectual property strategy of the city's arts and crafts industry.

Implement the continuing education and professional training of the city's arts and crafts professionals.

Participate in the thematic investigation of Arts and crafts and the demonstration of intangible cultural heritage by all units and departments in Xuzhou. Organize member units and the whole industry to hold or participate in various domestic and international large-scale arts and crafts fairs, high-level seminars and professional exchanges.

Carry out relevant information, research and development, training, identification, certification, legal aid, intellectual property protection and other services.

With the purpose of "serving enterprises, standardizing the industry and innovating and developing", the association is based on promoting traditional culture, strengthening exchanges and contacts with the industry, realizing resource sharing and complementary advantages, striving to build an industry echelon and improve its own organization, actively organizing and guiding members to participate in various industry activities at home and abroad and continuously achieving excellent results.

Xuzhou arts and Crafts Industry Association has hosted several jade carving skills competitions with industry influence, vigorously promoting the art of jade carving and devoting itself to carrying forward the art of jade carving. For example, the Department of human resources and social security of Jiangsu Province held the "2017 Jiangsu provincial first local talent traditional skills competition jade carving project Xuzhou preliminary finals"; the Organization Department of Xuzhou municipal Party committee held the "win in Xuzhou · 2018 Grand Canal local talent · cultural maker skills and creativity competition" Huaihai Economic Zone first carving art festival; Held by Xuzhou Municipal Government: "2019 Jiangsu Provincial skill champion competition · Xuzhou competition area selection competition · jade carving

preliminary contest"; "The final of jade carving project of 2020 Jiangsu Provincial second local talent traditional skills competition" held by Jiangsu Provincial Department of human resources and social security, and "the selection of jade carving project of 2021 third local talent skills competition" held by Jiangsu Provincial Department of human resources and social security; And the "China Xuzhou arts and crafts boutique Grand Prix" and other boutique activities held in the city every year.

2) China Xuzhou 2024 arts and crafts boutique Grand Prix

Sponsored by Xuzhou arts and Crafts Industry Association on, and co-sponsored by 7 units, including Xuzhou Banshan Qinglu Art Museum, Xuzhou new federation freelance artist branch, and Xuzhou huipai jade carving art research institute, it is an industry event with the participation of nearly 100000 arts and crafts practitioners in the city. It is held in the fourth quarter of each year.

The Annual Grand Prix is divided into six major projects: jade carving, purple sand pottery, clay (surface) sculpture, embroidery, wood carving, nuclear carving, and evaluation. Each project is divided into one gold award, three silver awards, five



3) Site of large-scale public welfare activities held by Xuzhou arts and Crafts Industry Association



Figure 74 2019 Xuzhou skills competition>>
Source: Ding Nan (Zhang Jiawei's Apprentice)

was photographed at the event site in 2019



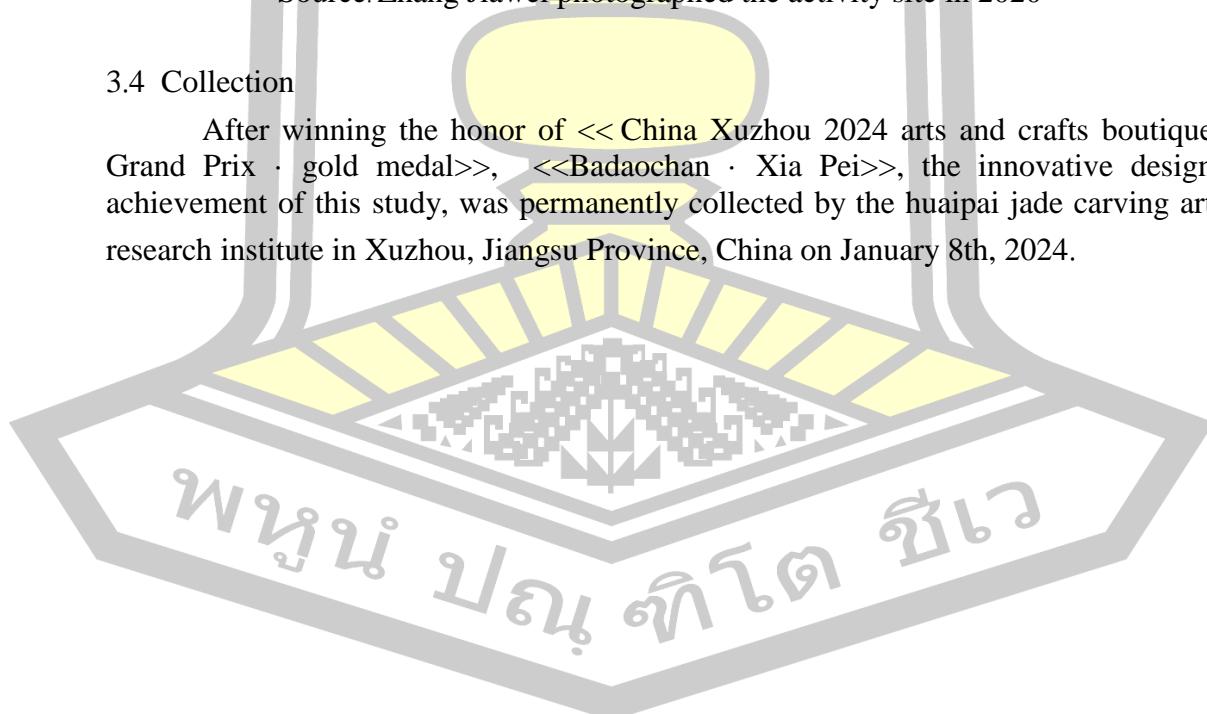


Figure 75 Site of Sino foreign exchange activities held in 2020>>

Source: Zhang Jiawei photographed the activity site in 2020

3.4 Collection

After winning the honor of <<China Xuzhou 2024 arts and crafts boutique Grand Prix · gold medal>>, <<Badaochan · Xia Pei>>, the innovative design achievement of this study, was permanently collected by the huapai jade carving art research institute in Xuzhou, Jiangsu Province, China on January 8th, 2024.



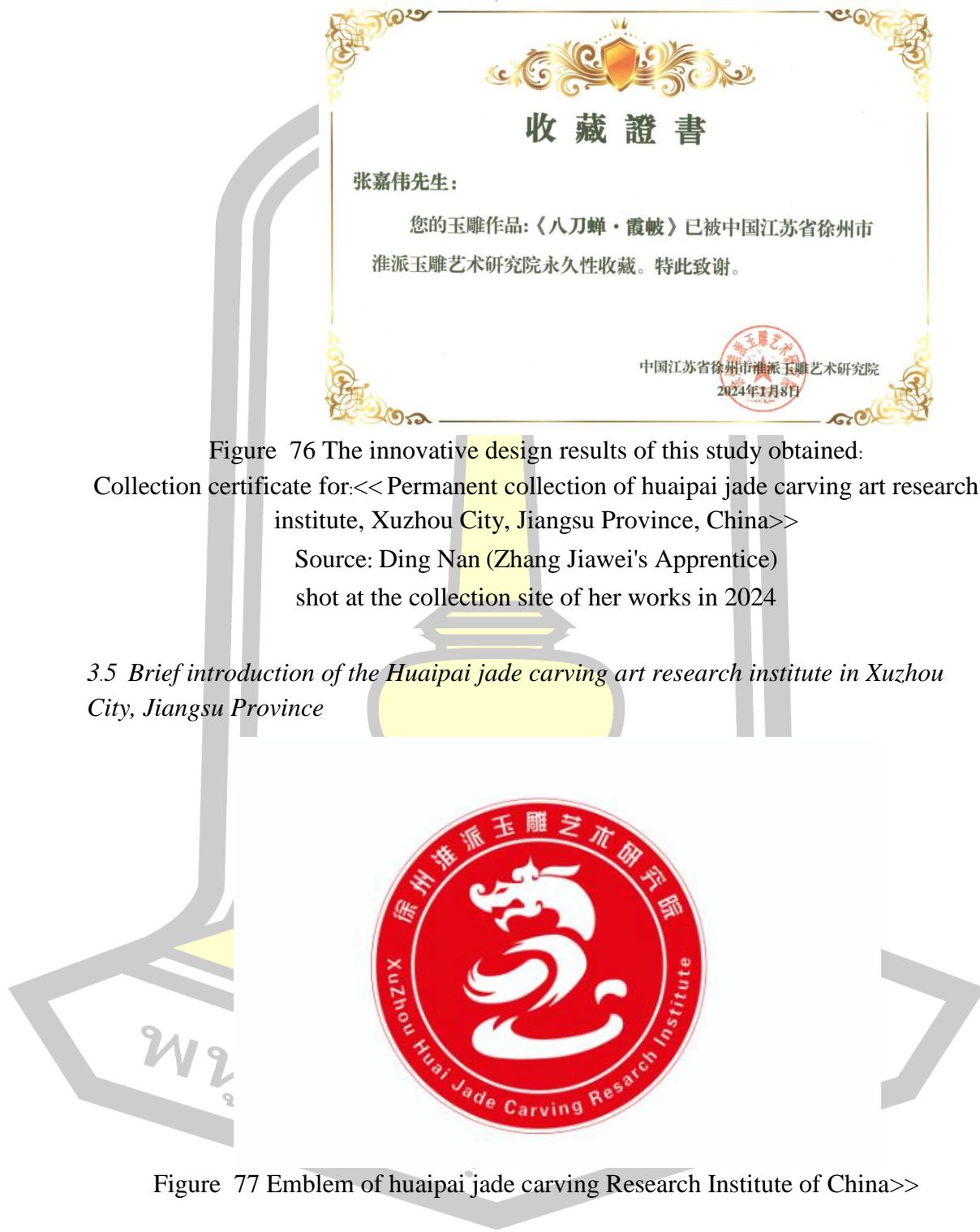


Figure 76 The innovative design results of this study obtained:
Collection certificate for:<< Permanent collection of huaipai jade carving art research
institute, Xuzhou City, Jiangsu Province, China>>

Source: Ding Nan (Zhang Jiawei's Apprentice)
shot at the collection site of her works in 2024

3.5 Brief introduction of the Huaipai jade carving art research institute in Xuzhou
City, Jiangsu Province



Xuzhou, one of the ancient Kyushu, was named Pengcheng by Gu because Yao granted Pengzu here; Because of its long history and magnificent cultural heritage, it is also known as "Oriental Athens" by the world. Its most splendid cultural heritage is the jade of the Han Dynasty, and it is also honored as "heavenly Han jade".

Xuzhou huaipai jade carving art research institute, founded on the basis of this historical evolution, is the only non-profit research institution in Xuzhou that continues the context of "Tiangong Hanyu".

Huaipai jade carving, one of the five major jade carving schools in modern and contemporary China, has exquisite workmanship, elegant culture and distinctive characteristics. Its main features are that it integrates the tradition of the theme with the advanced jade carving techniques, refines the brilliance of teaching in people in the thick historical chapters, and cultivates details in the vigorous artistic elements of the two Han Dynasties. The most famous innovation is to integrate new elements into the traditional jade carving artifacts, which not only reflects the modesty and antiquity, but also expresses the aesthetics of the times and the popularity of new literature.

SUMMARY

Based on the qualitative research results in the first, second, third and fourth chapters, the researcher completed the innovative design and application of this research through three steps: preparation stage, implementation stage and evaluation stage, guided by the conceptual framework and combined with the thinking structure formed by the research text. From the perspective of feedback, the final impression of this application work shows that it is very successful. Its culture, concept, aesthetics, technology and material have reached the expected effect of this study; It has also received unanimous praise from important information providers, secondary information providers, general information providers and visitors.

In this chapter, the researchers use the theories they study to guide practice and use practice to verify their research. In this way, through the repeated intersection of theory and practice, the researchers have gained a new feeling: theoretical research is the foundation of practice, and practice is the test standard of theory. This feeling will serve as a tool for the researchers to benefit lifelong in their future innovative design of jade carving art and their career.

In this chapter, researchers examine the innovative design achievement called <Xia Pei> from the perspective of theoretical research and discover a new problem: the artistic value of " Hanbadao" art is still seriously underestimated, containing

aesthetic concepts that transcend the times, and it is even the most "pioneering" aesthetic work among all traditional Chinese jade artifacts.

In this chapter, researchers use the concept of "abstraction" to enrich design ideas, and when applied to the work <Xia Pei>, they are shocked by its unexpected visual experience, and thus begin to re-examine the abstraction of "Hanbadao" art. At the same time, it also opened up a deeper perspective for this researcher: the study of the abstraction of artistic forms has not been clearly defined in traditional Chinese culture, and the concept of "abstraction" has never been explicitly proposed in traditional Chinese aesthetics. Instead, it is expressed through another philosophical concept, "Qi Yun" and "Yi Jing". Looking at Western aesthetics, especially in the 18th and 19th centuries, after a long period of development, the social, political, and economic changes caused by the improvement of social productivity have pushed various fields such as philosophy, aesthetics, literature, music, and painting into a new era; Especially after entering the 20th century, the exploration of abstract art forms and aesthetic values has entered a new dimension, thus constructing a rigorous, complete, and scientific system of aesthetic and philosophical thought. Therefore, we may as well learn from the West and apply Western research methods and theories on "abstract art" to reflect on and understand the art of Chinese jade carving "Hanbadao". It is surprising that there are different paths leading to the same goal and a sense of enlightenment.

In this chapter, for the first time, the researcher uses the paradigm and logic of textual research to describe and practice the creative process of a jade carving work. It is also the first time that the research concept is used as a tool to guide the design process of a "Hanbadao" artwork. It is also the first time that the researcher uses their identity as a researcher to cover their original identity as a Chinese jade carving artist and guide themselves to complete an artwork generated using a theoretical model..... This is an almost perfect professional experience for the researcher. Unforgettable for life, even more fortunate for a lifetime.

In this chapter, the researcher analyzed and reflected on the feedback of research results and achievements, and obtained a new discovery: "Hanbadao" art carries national wisdom and a consistent aesthetic consciousness, therefore it has a strong national identity. Therefore, in the context of inheriting traditional culture, innovation in "Hanbadao" art is the best inheritance, because contemporary Chinese people like it, and contemporary Chinese young people feel amazed.

CHAPTER VI

Conclusion, Discussion And Suggestion

<<Chinese jade carving " Hanbadao" art: Material culture, symbolic interaction, and innovative design in the context of inheriting traditional cultural heritage>>. It is applied research and a qualitative research method. The core issue of this study is to interpret and comb the cultural connotation of " Hanbadao" art. "Hanbadao" art is not only the practice of faith, but also the dynamic symbol of the artistry of cultural connotation. It is also the cultural memory and national identity that the Chinese people have inherited for thousands of years. The purpose of this study is to examine the "Hanbadao" art under the background of "material culture", "symbolic interaction" and "inheritance of traditional cultural heritage"; The significance of this study is to form speculation on the present and complete the outlook for the future through the review of history.

This study shows the research results through field investigation, literature research, descriptive analysis and picture presentation. The following is the summary, discussion and suggestions of this study

PART 1 : Conclusion

This study has four research objectives: 1. Research on the Historical and Social Processes Related to the Art of "Hanbadao". 2. Research on the Material Culture of the "Hanbadao" Art. 3. Research on the interaction and significance changes of the artistic and cultural symbols of the "Hanbadao". 4. Research on the innovative design of "Hanbadao" art under the background of inheriting the traditional cultural heritage.

According to the research objectives, the research results are summarized as follows:

1.1 The Historical and Social Processes Related to the Art of 'Hanbadao'.

Around this research goal, the researcher systematically combed the social process related to " Hanbadao" art from the multidimensional perspective of history and society, and sorted out the glorious history of nearly 10000 years of Chinese jade culture in the form of ladder structure, so as to elaborate the process background of "Hanbadao" art. systematically and profoundly It also explains the core relationship between Chinese traditional culture, Chinese jade culture, Chinese jade carving skills and " Hanbadao" art with the logic of national identity and cultural blood. Two important new discoveries have been made. First, jade and jade articles have gone

through the process of religiousness, artistry, politicization, philosophization, wealth, and Literariness in China, forming a cultural symbol system embedded in the thinking, production, life, beliefs, and even the construction of civilization of the Chinese people; It can be said that jade culture is the earliest and most universally recognized spiritual culture in China; Among them, "Hanbadao" art is the most realistic expression of Chinese spiritual and cultural emotions in the most abstract way in this cultural system. Second, the "Hanbadao" art is not a simple art form problem. In essence, it is an aesthetic problem that has undergone major changes when the artistic aesthetic consciousness challenges the internal laws in the process of continuous development.

In the study of this research goal, the researcher discussed new knowledge and new findings from the research results:

"Hanbadao" art is not a simple art form problem. In essence, it is an aesthetic problem that has undergone major changes when the artistic aesthetic consciousness challenges the internal laws in the process of continuous development.

Jade and jade articles have gone through the process of religiousness, artistry, politicization, philosophization, wealth and Literariness in China, forming a cultural symbol system embedded in Chinese thinking, production, life, belief and even civilization construction activities; It can be said that jade culture is the earliest and most universally recognized spiritual culture in China; Among them, "Hanbadao" art is the most realistic expression of Chinese spiritual and cultural emotions in the most abstract way in this cultural system. It can be seen that the historical and social process related to "Hanbadao" art is a colorful and complex process, which is affected by many factors, such as geographical environment, historical events, cultural exchanges, political evolution and so on; After a specific historical period, the promotion of special culture and belief has accelerated the changes of their cultural needs and the differences of aesthetic symbols; This is not only the necessity of the objective desire of history and society, but also the contingency of the subjective thinking of cultural connotation.

1.2 The Material Culture of the "Hanbadao" Art.

Using the concept of "material culture", this paper combs in detail the two different quadrants of "material" and "cultural" in "Hanbadao" art; The grid structure is used to list the "material" and "culture" of "Hanbadao" art in ancient times, and the "material" and "culture" in contemporary times. Through the horizontal comparison and in-depth research and analysis of detailed data, it can be seen that under the conceptual framework of "material culture", the sorting and analysis of "material" can promote the research and understanding of its "culture"; On the contrary, exploring and thinking about "culture" can better reflect the expressiveness and sociality of "material".

In the study of this research goal, the researcher discussed new knowledge and new findings from the research results:

"Hanbadao" art is imbued with the perception of "culture" in the practice of "materialization" of materials, equipment, skills, etc., and connects the ancient and modern in the objective laws and rules, and also seeks the subjective self in the historical blending of secular life.

Especially in the past hundred years, with the decline of the "traditional jade carving" style, the "contemporary jade carving" atmosphere has become stronger, and the western style has been integrated into China, while the traditional Chinese jade carving art is declining, and the cultural significance of "Hanbadao" art has become single and lonely. For this reason, the contemporary application of "Han Ba Dao" art is also in constant reflection and adaptation; However, the jade culture, which has been inherited for nearly 10000 years, will not stop its historical progress because of temporary ups and downs. Around this research goal, we want to use the concept of "material culture" to dig into the "body shape" of "Hanbadao" art, so as to promote the clarity of its "body and mind", in order to find the glory of China's excellent tradition, explore the charm style of "Hanbadao" art, and grasp its basic, deep and lasting internal artistic energy, so as to help the Chinese jade carving art have a better future.

1.3 The interaction and significance change of the artistic and cultural symbols of the "Hanbadao"

Through in-depth analysis and deconstruction, the "Hanbadao" art, as a cultural symbol, has formed a subjective and spontaneous wisdom of cultural adaptation in participating in the progress and development of various historical periods and social stages in China, and constantly adjusts the needs of significance in the changes of the times to reflect the identification of national cultural identity.

Using the two theoretical frameworks of "symbolic interaction" and "meaning change" to deeply interpret the cultural connotation and meaning symbols of "Hanbadao" art, we can clearly understand the positive correlation between its artistic symbols and body culture; On the one hand, this interactive behavior comes from the traction impulse between culture and belief, on the other hand, it also shows that this is the result of the resonance of cultural identity and national identity.

In the study of this research goal, the researcher discussed new knowledge and new findings from the research results:

In the process of following the historical development and social progress, the "Hanbadao" art will constantly improve and change the supply angle of its cultural content according to the needs of the humanistic environment; It will also follow the changes of cultural beliefs and independently deploy the artistic form of its cultural symbols to accurately connect the cultural identity of different social stages and provide the cultural value of the same direction as the times. This self-healing and self-consistent cultural wisdom have also been improved and changed with its cultural significance in the progress of interaction with various times.

1.4 The innovative design of "Hanbadao" art under the background of inheriting the traditional cultural heritage.

In the study of this research goal, the researcher discussed new knowledge and new findings from the research results.

Taking the cultural inheritance of "Hanbadao" art as the breakthrough point, through in-depth discussion of the concept topics such as "material culture", "symbol interaction" and "meaning change", and through the discussion process of studying its cultural symbol elements and the law of artistic identity display, it can help to sort out and recognize the theoretical issues such as the cultural genetic characteristics and artistic form development of "Han Ba Dao" art, and consolidate the cultural and aesthetic foundation for further innovative design.

Therefore, under the guidance of this foundation, the researcher took "Hanbadao" art as the cultural background and "Badaochan", the outstanding representative of "Hanbadao" art, as the artistic theme. While inheriting the artistic style of "Badaochan", the researcher created 5 sets of 13 contemporary jade carving innovative designs of "Badaochan" with contemporary aesthetic views and design language. After several rounds of discussion and research in the form of seminars, an expert team composed of leaders of China's first-class jade carving industry, the chairman of the jury of China's first-class jade carving competition, representatives of Chinese jade carving masters, representatives of jade researchers of the China Museum system, and representatives of Chinese jade collectors, finally selected a set of design scheme named "Badaochan · Xia Pei"; According to the confirmed design scheme, the researchers carefully selected Hetian Biyu, Xinjiang, China, as the carving material, and made use of the "round carving technique", "relief technique", "line carving technique" and other techniques in traditional Chinese jade carving techniques. After the production of "phase materials", "embryogenesis", "painting", "fine work", "find flags", "grinding", "polishing" and other seven processes, the contemporary jade carving artwork named <<Badaochan · Xiapei>> was perfectly presented.

From November 15, 2023, to December 15, 2023, this work was intensively displayed in the "Art Center of huapai jade carving art research institute, Xuzhou City, Jiangsu Province, China" for 30 days, during which up to 1696 visitors were received.

Subsequently, this work was invited by Xuzhou arts and Crafts Industry Association of Jiangsu Province, China to participate in <<China Xuzhou 2024 arts and crafts boutique Grand Prix · gold medal>> held from January 28, 2023, to January 4, 2024, and won the Gold Award.

Finally, this work was permanently collected by the huapai jade carving art institute in Xuzhou City, Jiangsu Province, China on January 8th, 2024.

PART 2 : Discussion

As a traditional handicraft, "Hanbadao" art shows a rich cultural ecology from the perspective of cultural anthropology. Through the concept of material culture, we can deeply explore the relationship between "Hanbadao" art and human environment, social structure, cultural identity and meaning change.

2.1 "Material culture"

It refers to the way to express and carry out social practice through the material objects manufactured and used by human beings. These material objects are not only practical tools, but also carry cultural significance and social relations.

The reason why we choose to use the concept of "material culture" as a research tool is that the in-depth study of the material culture of "Hanbadao" art can not only deeply reflect the symbolic interaction and meaning changes in different historical stages by analyzing the material elements of this art form, such as materials, equipment, process flow, technical characteristics and so on; This can help researchers understand the social, beliefs, customs and other cultural phenomena behind this series of materials; At the same time, it helps researchers to clearly explain the differences and laws between ancient and modern jade carving art through the horizontal comparison of ancient and modern materials; In order to better promote the innovation and development of modern jade carving art.

The perspective of using the concept of material culture in this study focuses on the level of cultural phenomenon and cultural significance formed by various material objects manufactured and used by human beings. Through this concept, we focus on all the material components of "Hanbadao" art, and through the analysis of these material components, we can examine the significance changes of cultural traditions and values displayed by this art form.

Under the guidance of the conceptual framework of "material culture", deconstructing the material elements of "Han Ba Dao" art can clearly reflect its historical and social cultural significance. It also helps researchers get a phased achievement: the production of jade is not only a technical activity, but also the transmission of culture and history, and the embodiment of faith and aesthetics; Therefore, every jade carving work of different times is the crystallization of material level, craftsmanship, aesthetic concept and cultural tradition; The continuous sublimation and inheritance of this "crystallization" also fully shows that material culture is not only stored in the goods themselves, but also reflected in the aesthetic practice related to its production.

2.2 "Symbolic interactionism"

Herbert George Blumer (1937) formally put forward the concept of "symbolic interaction" in his 1969 work and promoted it as a social theory. In his view, "symbolic interaction" refers to the process of people consciously reading and explaining things. The other party sends the symbol information and makes their actions depend on the other party's gestures. When individuals interact with each other, everyone will adjust

their behavior according to the behavior of others. These behaviors are expressed through symbols, which produce different meanings, which are interpreted and understood subjectively by individuals, and then make corresponding symbolic reactions. The core of symbolic interaction theory is to study the interaction between people through symbols (especially language). Meaning, social interaction and interpretation are the three main concepts of symbolic interaction theory.

This study uses the conceptual reference provided by Herbert George Blumer in his book "symbolic interactionism: perspective and method" to explain the symbolic significance of "Han Ba Dao" art in different social and cultural backgrounds, and expounds how its cultural symbols interact and identify with the evolution of historical society and the changes of cultural beliefs. At the same time, by discussing the interaction of these symbols, this study explores the thinking path and innovative design concept structure of "Han Ba Dao" art between tradition and modernity, local and global; And then explore how to make this traditional art get new recognition and positioning in modern society.

2.3 "Shift of meaning"

It refers to the phenomenon that the nature or value of new quality information will change correspondingly due to different social situations in the process of impression formation. The reason why we choose this concept as the conceptual tool of this study is that the theory of meaning change is a kind of social psychology theory, which emphasizes that people understand and give meaning to things through material changes, so as to construct social reality.

The reason why the concept of "change of meaning" is chosen as a research tool is that this concept is very suitable for discussing how the "Hanbadao" art, as a cultural symbol, conveys information, value and significance at the historical, cultural, belief, custom and broader social levels.

This study uses the concept reference of E. a. Rigley in his book <Continuity, contingency and change> to explore the meaning change phenomenon of the artistic form of "Badaochan", an excellent representative of "Hanbadao" art. In this study, the carved ornaments of cicada and jade cicada have become rich cultural symbols, and also carry the cultural significance of beliefs, values, social customs and other functions of ancient Chinese society. Here, cicada is not only a creature, but also a symbol of purity, nobility, rebirth and immortality. This process of giving ordinary objects or creatures more than their literal meaning is the core of meaning change. Through social interaction and cultural inheritance, people jointly understand and accept the specific meaning of these symbols. The use of jade cicada is a kind of social behavior, which itself reflects the interaction between people. Holding the jade cicada in the mouth of the dead shows respect for the dead, the desire for immortality and the transmission of good wishes; Some are worn on the body as an aesthetic decoration. These interactions are not isolated, but occur in a social group that shares the same symbols and meanings. From the Neolithic Age to the Han Dynasty and now, the image and symbolic significance of the jade cicada have experienced

inheritance and development. People in each period may give these symbols new meanings or expand on the original basis according to the social and cultural background at that time; This historical continuity emphasizes how cultural symbols are preserved and developed through intergenerational interaction and transmission.

2.4 "Ritual "

Bell and Catherine (1992) mentioned "ritual" in the book "ritual theory and ritual practice". Ritual is the expression of human and collective behavior formed through a symbol and belief system. Therefore, ritual is a special social and cultural field separated from human and daily life. Therefore, for the special occasions of each society, rituals have a stage of human expression. This creates a special opportunity for society to maintain the order it needs from birth to death. Therefore, ritual is a symbolic interactive field in society. It has been copied from generation to generation, becoming a common social memory and conveying race in the process.

The formation and evolution of the form, pattern, craft, culture and function of "Hanbadao" art are inseparable from the needs of ceremony. For example, by wearing jade cicadas or using jade cicadas for funeral ceremonies, you can fully express your social identity, beliefs and values. These rituals become a bridge of resonance between individuals and social groups, helping them to identify their position in the cultural and social structure. The production process and aesthetic style of "Badaochan" are also part of the ritual materialization needs; Power or jade carving craftsmen integrate cultural significance into objects through their skills, and strengthen the mutual achievement and meaning identity between these symbols and rituals through rituals. From this, we can understand that "Badaochan", as a cultural symbol, shows the process of exaggeration and modification through the empowerment of ritual as an artistic symbol; At the same time, it also explains how the Chinese use rituals to build powerful forces in social significance, identity, faith, cultural continuity and so on. Therefore, the "Badaochan" strengthened in the ceremony embodies the function of the ceremony in every link, and also because the needs of the ceremony endow the cicada, a natural creature, with the symbolic significance of divinity. Therefore, it can be found that the "cicada" as an insect participates in the practice of various social customs under the leadership of the ceremony, and continues to evolve into a symbol of conformity, and then to realize the expression of art, and even sublimate to the creation of aesthetic consciousness. In this process, people are constantly interacting, explaining, standardizing and shaping their entire cultural world.

2.5 Discussion and analysis

The relevant discussions on "Hanbadao" art in modern China can be roughly divided into three categories:

1) Explore the origin and causes of the appellation of <<Hanbadao art and craft>>. For example, Wang Bangning's humble opinion on "Hanbadao", Ding Zhe's <<You Si Mao Diao", Hanbadao" and "Mao Dao Ke" techniques>>, Long Dong's <<Hanbadao trivia>>, and sun Weidong's << " Hanbadao" and " Puwen " >> try to

explore the possibility of the formation of the term "Hanbadao" artistic craft from the perspective of the production process and artistic expression of jade carving. These documents have reference value for understanding the definition of "Hanbadao" art. However, due to the lack of jade carving craftsmen's attention to as a supplement, this obviously has the preaching meaning of "behind closed doors".

2) With the research method of image chronicles, this paper expounds the pattern characteristics and aesthetic characteristics of "Hanbadao" art. For example, Chen Yinyin's <<A brief discussion on the carving technology and modeling patterns of jade in the Han Dynasty>>, March's <<On the evolution of jade cicada and the identification of "Hanbadao" jade cicada>>, Sun Deming and Wang Yao's <<Research on the artistic aesthetics of jade cicada design in Han Dynasty>>, and so on; From the perspective of image chronicles, this kind of literature focuses on the analysis of the forms of expression of "Hanbadao" art. It is commendable that Mr. March vertically combed the development and evolution of "Hanbadao" art from the Han Dynasty to the Qing Dynasty from the beginning of "Hongshan Culture" to the Qing Dynasty, taking the timeline as the context. In this discussion point of view, because of the one-way research perspective, the focus is too focused on its aesthetic characteristics, while ignoring the huge cultural and innovative nature of "Hanbadao" art noumenon, which means that this view is one-sided and intermittent.

3) From the perspective of sociology and culturology, this paper infers the social causes of the formation of "Hanbadao" art, such as Zhang Wen's <<On the evolution of jade cicada form from pre Qin to Han Dynasty and the cultural meaning of cicada in Han Dynasty>>, Zhao Xue and Li Pinglin's <<Appreciation of ancient divine jade (from the primitive to the end of the Han Dynasty) -- the relationship between Chinese spiritual culture and jade culture>>, and Jin Xi's <<The influence of the social and cultural system of the Han Dynasty on the style of jade carving -- a case study of "Hanbadao">>. This kind of research continues to explore the cultural level on the basis of the study of iconography, and continues to analyze the "Hanbadao" art with the methods of iconography, sociology and anthropology. In this view, the discussants only emphasized the "Hanbadao" art as a social phenomenon of material existence, but ignored its inheritance power of artistic wisdom and symbol interaction in participating in social and cultural construction.

It can be seen that in the above research literature, some research results are homogenized. For example, Mr. Sunchuan's article <<Study on the cicada of Han Dynasty>> published in the 5th issue of <<Jiannan literature>> in 2012 and Mr. Yang Yubin's article <<Cicada at the funeral entrance in the Han Dynasty>> published in the first issue of <<Collection circle>> in 2007 are almost identical in both paragraph titles and text content, and they can't bear to be read.

In addition, the other part of the research literature has the problems of lax textual research and improper citation. For example, Deng min's description of "Hanbadao" art in "<<A preliminary study of "cicada meaning">>" is: "the main features are simple lines, rugged and powerful, the blade sees the peak, and the surface is smooth." this sentence was originally quoted from Song Yanli's paper <<The cicada in

ancient Chinese jade articles >>, but Song Yanli's view in the paper is controversial and even inaccurate. She divides the ancient jade cicada into three categories according to their functions: Peichan, Han Chan and Guanchan, and categorizes the jade cicada with "Hanbadao" style characteristics as "Peichan". In the paragraph on "Han Chan", there is no mention of "Hanbadao" and "Kuai Chan". The connection of "cicada". However, Song Yanli's description of "Han cicada" has been repeatedly quoted by sun Chuan in << Study on the cicada of Han Dynasty >>, Wu Tingting in << Research on jade cicada unearthed in Han Dynasty and before >> and Wang Xiaolin in << Research on jade cicada culture in Han Dynasty >> as a description of "Han cicada", which cannot help but be respected. There is nothing wrong with citing references in academic paper writing, but if the cited documents are cited grandly without textual research, it cannot help but make the hostages suspect that their academic attitude is too rash.

In addition, there are conflicting and mutually negative academic views on the origin of "Hanbadao" art, which cannot be concluded so far. For example, Mr. Wang Ningbang, in his article "humble opinion on" Hanbadao ", first questioned the three common explanations of the current research on the origin of" Hanbadao "art. The first is the generally accepted interpretation of " Hanbadao" Art: " Hanbadao" is a representative craft feature in the jade carving art of the Han Dynasty. The "Ba" here is similar to the "three", "Five", "seven" and "Nine" commonly used by the ancients when talking about numbers, which is a general reference to numbers. But Mr. Wang Ningbang questioned: since it is a general reference, why not call it "Han san dao", "Han Wu Dao", "Han Qi Dao", "Han Jiu Dao", but "Hanbadao". The second explanation is that "Hanbadao" art refers to the jade carving process in which the groove line of the jade surface presents a "Ba shape". Mr. Wang Ningbang quoted Mr. Ma Weidu in <<My humble opinion on "Hanbadao" >> and pointed out: "if you are new to learning jade, when people say 'Hanbadao', you should understand that this' BA 'refers to the trend of jade decoration, which is in the state of BA ', but it is not to say that there are only eight Dao carved on it." Mr. Wang Ningbang immediately pointed out that the "eight figure" Sabre technique mentioned by Mr. Ma Weidu had appeared at least in the "Liangzhu Culture" period, and it was also common in animal carvings such as jade pig and jade rabbit in the Shang Dynasty, and it was not only found in Chinese jade, and this Sabre technique has been used since the Han Dynasty, and judging whether it belongs to the " Hanbadao" craft by the " eight figure" Sabre technique ignores the existence of a large number of jade artifacts in the Han Dynasty that are not " eight figure" Sabre techniques, but belong to the " Hanbadao" craft. The third explanation is that the Han Dynasty jade carving shows a simple and concise Sabre technique, which is "Hanbadao". Mr. Wang Ningbang thinks that this statement is too general. The Han Dynasty jade wares, such as plain jade Bi, belt hook, sword decoration, jade clothing piece, etc., are also very simple to use. Why is it not called "Hanbadao" craft? After denying these three statements, Mr. Wang Ningbang believed that the real connotation of "Hanbadao" was: "in fact, the concept of" Hanbadao "was

first proposed, which refers to the manufacturing process of forming the rough jade body (including punching) with eight times of cutting and grinding on the rough jade body with the rough shape of the object. "Han" in "Hanbadao" refers to the Han Dynasty, "Ba" refers to eight times, while "Dao" refers to cutting and grinding. "Dao" and "cut" are commonly used together, such as the idiom "one knife and two cuts", which means that the cards are divided into two stacks of "Dao" and "cut" before playing cards. In the early "Hanbadao" jade ware, the rough jade pieces were simply shaped with eight knives, so the lines were simple, the edges and corners were clear, and the shape was generous and full of masculinity. On the whole, the simplicity of "Writing Spirit in form" was the most significant feature.

Based on the accurate number of "Ba" knives, this argument is not recognized by the researcher; As an expert who has obtained the first-class technical certificate in China, won the champion of China's national jade carving skills competition, and has been carving jade every day for more than 30 years, the researcher can give a positive answer: it is impossible to carve a "Hanbadao" art with only "eight knives". Therefore, the above argument that the number of "eight knives" is used to determine whether it is "Hanbadao" art is inaccurate and has not been verified by practice.

In addition, in <<On Hanbadao>>, Mr. Long Dong has denied the above view based on "the number of times to use the knife", and boldly put forward another assumption: if we understand "Ba" of "Hanbadao" as simple and unsophisticated, we are wrong. It doesn't mean numbers, and even has nothing to do with any number. Long Dong quoted a passage from <<Yu Ji>> written by Chen Yuanxin in the middle and late Qing Dynasty as evidence: "in ancient times, there was a funerary instrument called Jade. Those who did not know it were all called Jade when they met old jade. They were not. And those who called it Chinese jade because of their wrong pronunciation were not."

Again, Xu Shen explained "Ba" in <<Shuo Wen Jie Zi>> as "Ba, don't it's like the opposite of each other." then Mr. Long Dong pointed out, "what's the meaning of "Ba" here? It means "back". "China is a large country with a complex accent, and 'Hanbadao' is actually a misreading of 'Han Bei Dao'." the above arguments are not unreasonable, but these textual research stuck to the representation level of 'Hanbadao' art form, like blind people touching an image, only looking at the part, ignoring the whole, only looking at the appearance, ignoring the essence, so different opinions, it is difficult to come to a convincing conclusion. It should be noted that "Hanbadao" art is not only a specific craft and artistic form of production of Chinese jade, but also an aesthetic concept.

This researcher believes that in order to clarify the definition of "Hanbadao" art and correctly understand its meaning, we should not only make a superficial analysis from "utensil", but also make an in-depth analysis from the perspective of "Dao": "utensil", that is, the selection of jade materials, carving, grinding tools, technological process, jade treatment technology and other factors in the process of making jade by "Hanbadao" art, as well as the artistic rules and schematic rules followed by jade

treatment craftsmen in the process of making jade. "Dao" is the restrained aesthetic concept and cultural connotation of "Hanbadao" art. " Dao" is the essence of the development of things, "Dao" is only the representation of the law of development of things outside the essence. Only by clarifying the "Dao" of the aesthetic concept and cultural connotation of "Hanbadao" art, can we have a deep understanding of its artistic style and an accurate conclusion of its definition, and then provide a valuable theoretical reference for contemporary jade carving creation. As Mr. Zong Baihua said, "we often do not understand the aesthetic thoughts of ancient thinkers in a specific and profound way. We should study them in combination with ancient handicrafts and fine arts. This combination is necessary because, on the one hand, the ancient working people not only showed high skills in creating handicrafts, but also showed their artistic ideas and ideals of beauty. They created them in accordance with the laws of beauty; on the other hand, the thoughts of ancient philosophers, no matter how illusory on the surface, are strictly a criticism of the contemporary real society and the actual handicrafts and fine arts at that time. Therefore, it is difficult to thoroughly understand their real thoughts without the actual materials of Arts and crafts at that time."

2.6 Innovation Discussion

1) Material innovation

The first step in the practice stage of the innovative design of this research is to carry out a thematic discussion on the selection of materials, and invite Mr. Yang Xinshun, the representative of the key information provider of this research, to be the leader of the discussion group. The members of the group include jade carving art lovers, collectors, scholars of Chinese culture, young jade carving artists, young jade consumers and other personnel. They exchange, discuss, study and vote on the variety, color and quality of materials, and then choose Chinese Hotan Jasper as the carving material for the innovative design of this research. According to the results of the discussion, this researcher selects the material with excellent texture and warm color as the carving material for the innovative design results of this research. This is also the first attempt of this researcher in the creation of this theme.

2) Innovation of symbols

After thousands of years of development, there have been many different changes in the shape and symbol of "Hanbadao" art, both realistic and abstract, and innovation is not easy. Therefore, the innovation of "Hanbadao" art is not to directly copy traditional patterns or old graphics into new works without conversion. It is just plagiarism rather than inheritance. The significance of inheritance lies in inheriting culture and spirit from tradition, combining the current era background and social and cultural factors, and gazing at its concrete thinking performance from the perspective of development. Design is the first step in the process of innovative practice. The innovation weakness of contemporary jade carving art is design, so it is time to strengthen the ability of design; In addition, it should be noted that the creation of the manuscript is only the original design intention. The production of jade carving is very

complicated, and it also needs to be particularly rigorous and focused. Otherwise, the finished product after the final production is quite different from the design manuscript, so the degree of reduction of the process should be appropriately considered on the basis of symbolic innovation.

In addition, the study of new knowledge such as the introduction of Chinese excellent traditional cultural elements, excellent works in the field of modern art and design, and the design trend (art trend) of designers, artists and other groups is also the source of the researcher's innovative design ideas. In this study, the selection and generalization of the pattern of "Phoenix crown and sunset glow" is the result of its learning.

3) Technological innovation

Jade carving requires very high technology. It requires not only the best jade carving equipment, but also the absolute patience and even piety of the jade carvers. In this paper, the researcher boldly innovated the jade carving technology accumulated over the years. In the carving process, he used some technologies that were not available before. For example, when processing the front pattern of Badaochan · Xia Pei, in the "painting" process, in order to ensure the symmetry of the left and right design drafts and achieve the visual sensory effect, he used a laser level for calibration. In addition, industrial flaw detection agents and other new equipment are also used in the process of "find flames"; In addition, in the process of "fine work", the technology of "removing the ground and leaving the sun" was changed, and the technology of "raising the sun and flattening the bottom" was adopted. From the feedback of the results, the effect is satisfactory. Next, the researcher hopes to constantly challenge a goal, and combine the cultural connotation and jade carving art in the process improvement and optimization, so that the work can further innovate in the cultural connotation.

4) Cultural innovation

From the perspective of the creator, we should re-recognize the formal beauty and cultural connotation of Chinese excellent traditional elements, deeply study it from the aesthetic perspective of Chinese culture and take it as the basis for innovation, solve the problem of interpretation of Chinese excellent traditional cultural elements and the discussion of the academic issue of cultural innovation, deeply analyze the frontier issues and academic views of the integration of modern art design and traditional cultural elements, explore and determine the new content, new ideas, new methods and new forms of today's "integration" problem is the innovation of culture in innovation and entrepreneurship.

The integration of modern art and traditional culture is not new, but the era is developing, and the connotation and content of "integration" are constantly updated. From globalization to the 6G era, just like the "self-confidence, self-improvement, integrity and innovation" clearly put forward in the report of the 20th National Congress of the Communist Party of China, the topic of cultural innovation will become a cutting-edge issue in the future of contemporary jade carving art. It can be seen that the creation of jade carving is a hot topic for the inheritance and innovation

of Chinese cultural traditions. But everyone knows this truth, but it is really not easy to do it. To understand from the law of innovation, in addition to having a high degree of professionalism in the creation of works, we also need to seek a breakthrough from our own cultural basis. For example, it is necessary to deepen the understanding of the inheritance and characteristics of Chinese artistic trends over the ages, and it is also necessary to study the history of Western art and design theory. It should be an effective way to combine the graphics in Chinese traditional patterns with the spirit of Western art, and to explore taking into account the characteristics of the times in China. At the same time, we should also explore the cultural basis, style, characteristics and other elements of jade carving art.

Cultural innovation should not only pay attention to basic theoretical research, but also explore frontier issues based on it, and pay attention to the combination of design theory and creative practice. And a jade carving craftsman should not only pay attention to the ability of technology. If he always pursues the sophistication of technology, even though his works are complex and sophisticated, they are just wandering at the low level of dazzling technology. That kind of work is neither cultural nor vitality, and will not have touching power. However, if in the process of jade carving creation, the understanding and inheritance of Chinese cultural traditions are limited to imitation and plagiarism, such works cannot be combined with the characteristics of the current era background, and there is neither transcendence nor innovation. In addition, to engage in jade carving, we should not only have good works, but also have excellent personality charm. We should be the leader of the industry, and have a sense of responsibility and mission to promote the continuous development and growth of the industry.

The innovative design and application in this research is an attempt to cultural innovation and integration, and the integration of modern art design and traditional cultural elements has been studied by many scholars and achieved remarkable results. I mainly through this research on the jade carving art in Chinese traditional culture and art, combined with theoretical research, and under the guidance of the conceptual framework to provide you with a way to explore in depth, as well as theoretical summary and practical methods and even specific production skills for future researchers. This stems from the fact that the researcher is a learning process of practice before theory. He has accumulated a lot of experience in the process of jade carving art creation, and is willing to take it as the cornerstone for future researchers.

PART 3 : Suggestion

3.1 Suggestions for future research

1) Suggestions to academia

Face up to the methodology of the essence of "Hanbadao" art and culture, and fully discuss its artistic charm and aesthetic value.

2) Suggestions to researchers

To study and promote the new interpretation and development of "Hanbadao" art in contemporary design is not only the need of cultural and artistic inheritance, but also the embodiment of the modernization and innovation of Chinese excellent traditional culture.

3) Suggestions to research institutions

This research work is not only the protection of its technicality and artistry, but also the deep excavation of its cultural and historical sociality. This research can promote the protection, innovation and inheritance of this kind of intangible cultural heritage, and maintain its vitality and relevance in the rapidly changing modern social environment. Such research can provide valuable theoretical support and practical guidance for the modern transformation of traditional culture.

3.2 Suggestions for future applications

1) Suggestions for jade carving industry

Encourage contemporary jade carving works to have innovative spirit and high ideological level on the basis of inheritance, and positively lead practitioners in the whole industry to record life and eulogize the contemporary with positive and optimistic works.

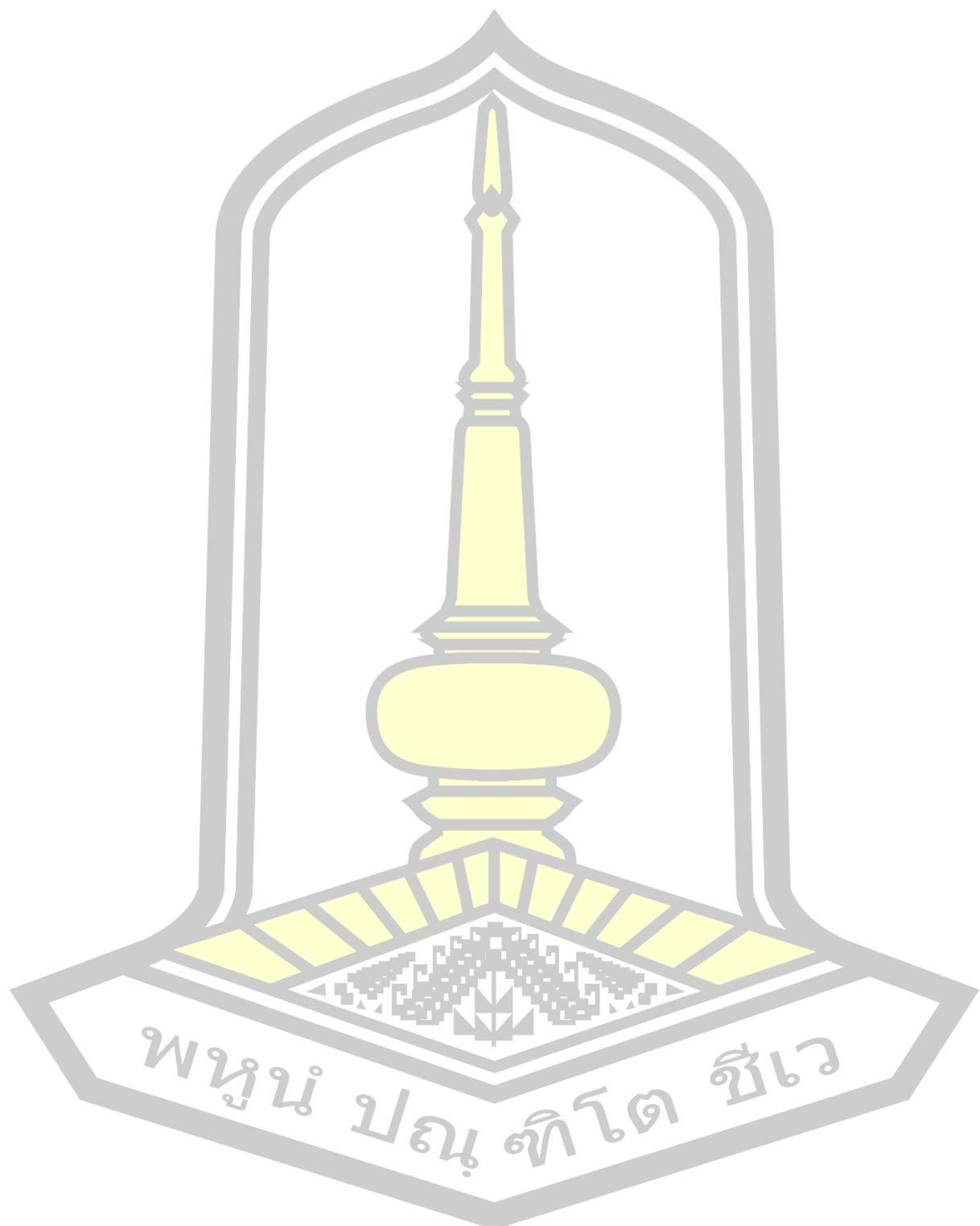
2) Suggestions for jade carving artists

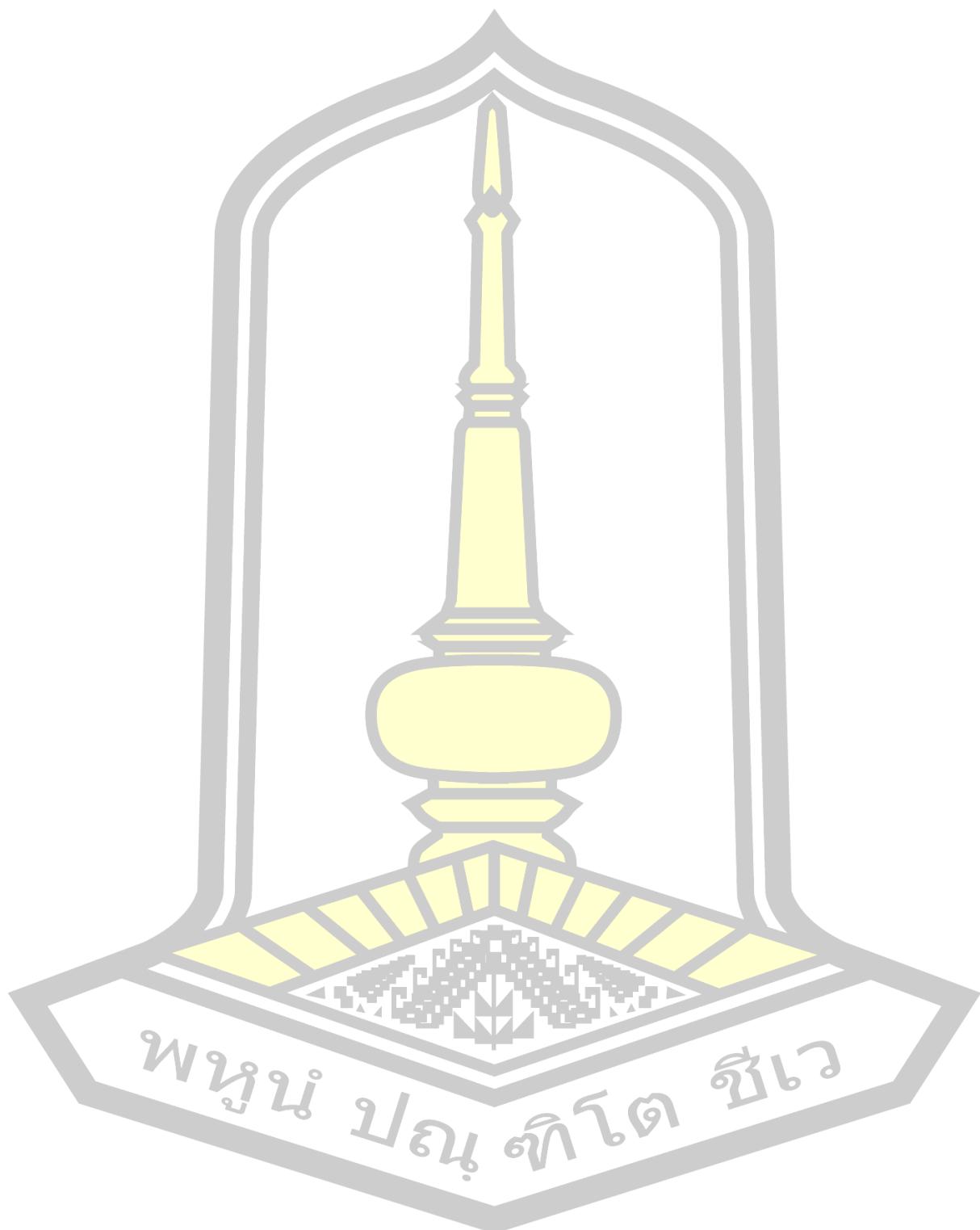
Study the craft techniques and modeling features of "Hanbadao" art, and constantly explore the aesthetic ideas and innovative consciousness contained in "Hanbadao" art.

3) Suggestions to the government

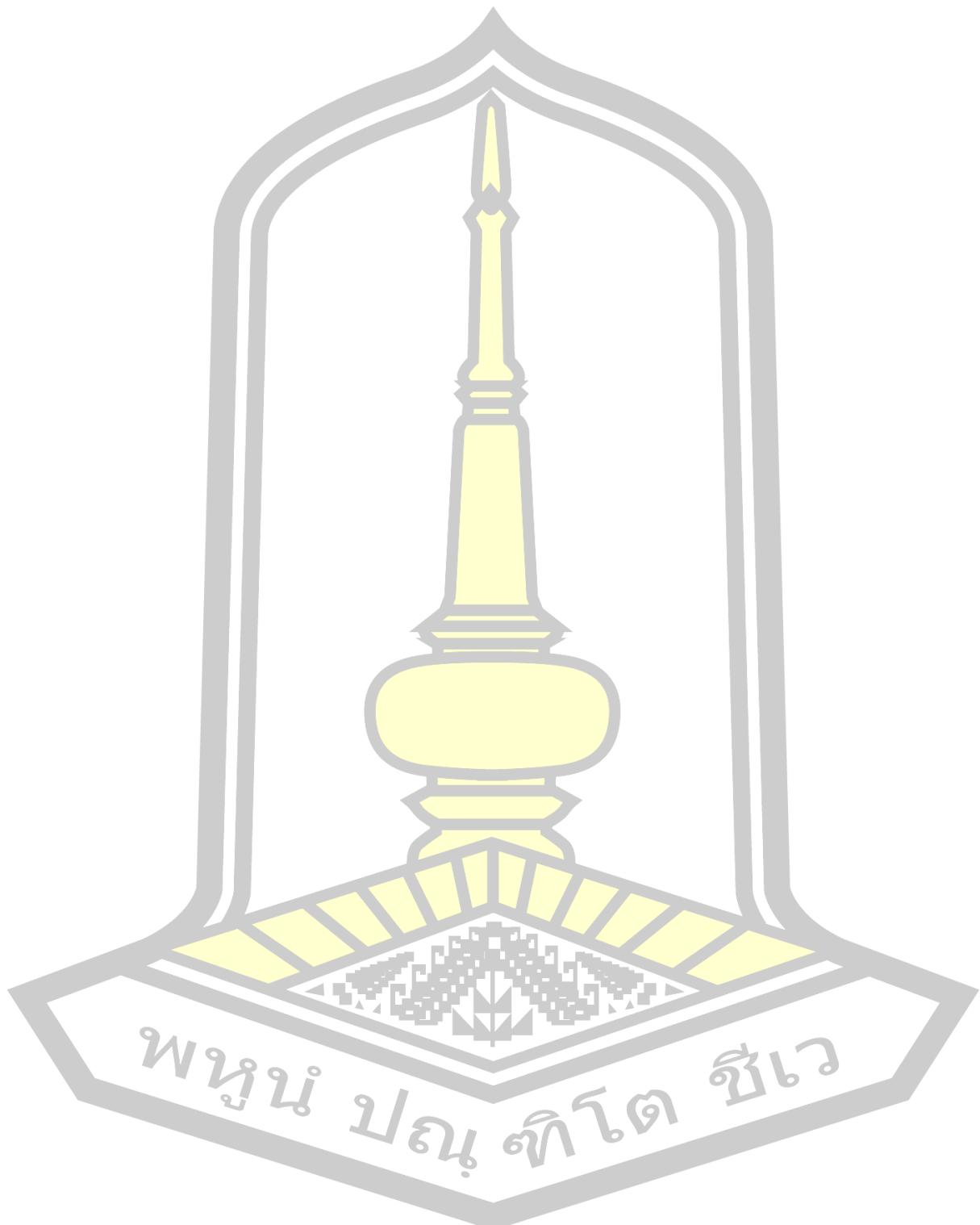
3.1) Formulate and implement policies to protect and revitalize the "Hanbadao" art, maintain the policy concentration of precious aesthetic value and national cultural assets, and promote its healthy development.

3.2) Provide financial support for academic research, industrial development, industry management and other fields related to "Hanbadao" art, and form a benign development trend.3.3) Build a socialized participation mechanism to encourage and guide more people to understand and evaluate the cultural value and consumption demand of "Hanbadao" art more conveniently.





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