

Analysis of Regional Characteristics of Stone Carving Pattern Art of Anshun Traditional Traditional Houses

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Abstract: This paper analyzes the artistic characteristics of stone carving patterns and their intrinsic connection with regional culture through the field investigation and literature study of the traditional stone carving patterns of traditional houses in Anshun area. The article firstly outlines the natural environment and historical and cultural background of Anshun region, then discusses in detail the regional characteristics of stone carving patterns in terms of subject matter, modeling style and craftsmanship techniques, and finally explains the status and influence of stone carving patterns in the local society and culture.

Keywords: Anshun; Traditional Traditional Houses; Stone Carving Patterns; Regional Characteristics.

1. Introduction

Anshun City, located in the central and western part of Guizhou Province, is an area with a rich historical and cultural heritage of more than 600 years and a unique natural landscape. The stone carving patterns in its traditional residential buildings, as a unique art form, not only carry deep historical and cultural connotations, but also reflect the regional aesthetic pursuit and craftsmanship level. The purpose of this paper is to analyze the artistic characteristics of the stone carving patterns of traditional residential buildings in Anshun area and explore the deep connection between them and regional culture.

1.1. Overview of Natural Environment

Through geographic location analysis, Anshun City is located in the central and western part of Guizhou Province, on the eastern slope of the Yunnan-Guizhou Plateau, and is one of the core areas of the Qianzhong Economic Zone. It is adjacent to Bijie City in the north, Guiyang City and Qiannan Prefecture in the east, Qianxinan Prefecture in the south, and Liupanshui City in the west. This geographical location makes Anshun an important hub for internal and external transportation in Guizhou Province. Its topography is unique, with a general distribution of high in the west and low in the east, mountainous, mainly karst landscape, with rich and varied natural landscapes such as peaks and forests, caves, dark rivers, etc. This unique topography is not only the best in Guizhou, but also the best in the world. This unique topography not only shapes the unique natural landscape of Anshun, but also has a far-reaching impact on the development of its history and culture. According to the meteorological data of Anshun City, the climate of the region is characterized by a typical subtropical monsoon climate, with no severe cold in winter and no heat in summer, four distinct seasons and abundant rainfall. This climate characteristic makes the natural environment of Anshun particularly suitable for human habitation and agricultural production.

1.2. Historical and Cultural Background

Anshun City has a long history, as early as in the Spring and Autumn and Warring States Period, it was a possession of

the ancient Yelang State. After the Han Dynasty, the central government began to set up counties here for direct jurisdiction. During the Ming and Qing Dynasties, Anshun became an important military and political center of Guizhou, leaving behind a large number of precious historical and cultural heritages. In 1381 A.D., the Ming Emperor sent 300,000 troops to Yunnan and Guizhou, and then implemented the Tun Tian system, in which each member of the army was given 18 acres of land to cultivate, so that the army and their families could set up fortresses on the spot, thus forming the Tun Fortresses that continue to this day. (Feng Xiaoxia, 2012) The people living in Tunbao still follow the cultural practices of the Ming Dynasty 600 years ago in terms of speech, clothing, residential architecture and entertainment, and it is almost like traveling back in time to the Ming Dynasty. (Feng Xiaoxia, 2012) In the long process of history, Anshun area has formed a multi-ethnic settlement area, where Han, Miao, Buyi, Gelao and other ethnic groups coexist harmoniously and create a rich and colorful ethnic culture together. The languages, costumes, festivals and activities of various ethnic groups have become an important part of Anshun culture. In the process of long-term historical development, each ethnic group has formed the unique cultural tradition of Anshun area. Here there is both the inheritance of the culture of the Central Plains and the integration and innovation of the cultures of various ethnic groups. The architectural art, carving art and folk crafts of Anshun are all deeply influenced by this cultural tradition, showing a unique regional charm. At the same time, Anshun also has a rich intangible cultural heritage, such as Nuo opera, Miao batik, Buyei sitting singing and so on, these are important representatives of Anshun culture.

2. Artistic Characteristics of Stone Carving Patterns

Anshun traditional residential campers in the door, courtyard doors and windows, green stone ground and other places of extreme carving and decoration, as a continuation of the Tumboldt residential Jiangnan legacy focus on the aesthetic value orientation of an important symbol. Through the spatial layout and carving patterns of the residential buildings, it can be seen that the earliest inhabitants moved in

from the Jiangnan area, and the decorations of the residential buildings are mainly embodied in the art of wood and stone carvings. Tunbao residential courtyard of the outer courtyard and the inner house of the boundary between the permanent to a hanging flower door, hanging flower door carving rich, image of dignified and beautiful, is the focus of residential decoration. (Lang Weihong, Huang Bangquan, 2009) Anshun traditional stone carving pattern as a unique art form, its artistic characteristics are mainly reflected in the richness of the content of the subject matter, the diversity of modeling styles and craftsmanship on the virtuosity. The following is a specific analysis of these three aspects:

2.1. Subject Matter

Anshun traditional residential stone carving patterns are very rich in subject matter, covering a variety of types such as animal and plant patterns, character stories, auspicious patterns and so on. These patterns not only have a decorative role, but also carries a deep historical and cultural connotations and symbolism.

Table 1. Characteristics of the subject matter and content

Types	Elements	Expressive Features	Cultural Allegory
A1 Animal and Plant Patterns	Plum, orchid, bamboo, chrysanthemum, bat and other elements	Skillfully conceived and skillfully crafted	Implying good luck, happiness and fulfillment and other good wishes
A2 veined pattern	Historical tales, myths and legends, cloud patterns and other elements	Recreating historical scenes and characters	Transmitting historical and cultural information and moralizing function
A3 Auspicious Patterns	Elements such as fortune, wealth, longevity, joy, etc.	Summarizing and abstracting combinations	People's yearning and pursuit of a happy life

Table 2. Theme content stone carving type

A1 Animal and Plant Patterns	A2 Veined pattern	A3 Auspicious Patterns
		

2.2. Molding Style

Anshun traditional residential stone carving pattern modeling style is diverse, both simple and bright realistic style, there is also a rough and bold style of writing, as well as delicate and exquisite decorative style. These different modeling styles are intertwined, together constitute the unique charm of Anshun stone art.

Table 3. Stone carving pattern modeling style

Types of Performance	Performance Characteristics	Performance Features	Uniqueness
A4 simple and bright	Smooth lines and concise forms	Focus on the overall sense of dynamics	Bright and powerful
A5 bold and generous	Bold composition, bold lines	Exaggerated body shaping	Spirited and passionate
A6 delicate and refined	Detailed and richly layered	Attention to detail and texture	Sophisticated and elegant

Table 4. Stone carving pattern modeling style image

A4 simple and bright	A5 bold and generous	A6 delicate and refined
		

2.3. Technique

Anshun traditional residential stone carving pattern of the craft technique is exquisite and skillful, mainly including line carving, relief, hollowing and other carving techniques. These techniques in the use of flexible and varied, combined with each other, so that the stone carving works in the sense of three-dimensional and spatial sense to achieve a very high level of art. Line carving uses a knife instead of a pen to carve delicate and smooth lines on the surface of the stone, forming a sense of different levels of depth. Line carving technique is especially suitable in the expression of delicate and exquisite patterns; relief carving by removing the excess part of the stone, so that the pattern in the stone surface raised, forming a three-dimensional effect. Relief technique in the performance of character stories and animal and plant patterns have a unique advantage; hollowing the stone carved into a hollow or semi-transparent state, to form the artistic effect of the real and the imaginary. Skeleton technique can show a very high level of craftsmanship in the expression of complex and fine patterns.

3. The Connection between Stone Carving Pattern and Regional Culture

Stone carving pattern as an important part of the regional culture of Anshun, the carving art is a true reflection of the development and dissemination of the art of carving in the Ming and Qing Dynasties, after the Ming and Qing dynasties of construction and additions and changes, (Zhang Wanting, 2012) and the local natural resources, the pursuit of aesthetics and craft traditions have a close connection. The following three aspects of stone selection, pattern design and carving process explore the intrinsic connection between stone carving patterns and regional culture.

3.1. Stone Selection in Relation to Local Natural Resources

Anshun area has rich stone resources, which have different textures, colors and grains, providing a rich material basis for the art of stone carving. When local carvers create stone carving works, they will make skillful design and use

according to the characteristics of the stone. For example, the natural texture and color variations of certain stones can be used to carve lifelike animal and plant patterns; while certain hard texture and wear-resistant stones are more suitable for making outdoor decorations or architectural components. This careful selection and skillful use of stone not only reflects the ingenuity of the carver, but also demonstrates the harmonious symbiosis of Anshun's regional culture and natural resources.

3.2. The Fit between Pattern Design and Regional Aesthetic Pursuits

Stone carving pattern design in Anshun region is deeply influenced by the regional aesthetic pursuit. Anshun region's religious beliefs are mainly Buddhism, Taoism, worship of the Lord, coupled with the state-promoted Confucianism, together comprise the Anshun region of mutual integration and development of religious culture. The diversification of religious beliefs in Anshun promotes the integration of religions to a certain extent, so that the teachings of religions are gradually integrated into the daily life of ordinary people and architectural decoration. (Zhang Wanting, 2012) In the process of long-term historical development, the people of Anshun have formed unique aesthetic concepts and artistic styles. These aesthetic pursuits are fully reflected in the design of stone carving patterns, such as simple and clear lines, rough and bold compositions, and delicate and exquisite carvings. At the same time, the national culture and religious beliefs of Anshun area also had a profound impact on the design of stone carving patterns. Ming Dynasty culture and art have traced the signs of the Tang and Song styles, but from the carving of the subject matter to the expression of the increasingly secularized, folklorized. (Shen Xiaoyong, 2013) For example, the traditional cultural elements and symbols of the Miao and Buyei ethnic groups were often incorporated into the patterns of stone carvings, giving the works deeper cultural connotations and symbolism. This kind of pattern design fits with the regional aesthetic pursuit, which makes the stone carving art of Anshun closer to the life and emotion of local people. The carving art of Anshun Temple of Literature can be said to be a comprehensive folk art of creation, which is an important form of creative activity, contains rich ideological connotation and gradually produces aesthetic consciousness in practical use. (Zhang Wanting, 2012(6))

3.3. Carving Crafts and the Transmission of Regional Craft Traditions

Anshun area has a long history of stone carving craft, unique, local carvers in the long-term practice formed a unique craft system, and continue to inherit, develop and innovate. Traditional residential stone carving, line carving, relief, hollowing and other techniques are widely used, flexible and versatile, so that the works in the three-dimensional and spatial sense to achieve a very high level of art. With the improvement of modern technology and craftsmanship, new techniques and materials have been introduced, injecting new vitality into traditional craftsmanship. This kind of inheritance and innovation makes Anshun stone carving art not only keep the traditional charm, but also show the distinctive characteristics of the times and the spirit of innovation.

4. The Status and Influence of the Art of Stone Carving Patterns

Stone carving pattern art in Anshun region of society and culture occupies a pivotal position, it is not only the carrier of history and culture, but also for the local traditional residential buildings to add a decorative role and enhance the aesthetic value, and at the same time on the development of the local stone carving art industry has played a positive role in promoting.

4.1. Promoting the Role of the Arts Industry

Mr. Zhang Daoyi mentioned that “for thousands of years, Chinese folk art has been self-generated, like the flowers of the mountains, and has become a part of the life of the majority of workers. For creation, folk art is both a source and a stream of art” and ‘the unity of utility and aesthetics, and the ideals are revealed in the making of things’ (Ma Yi Yang, 2017)” the fundamental purpose of people's activities in making things is first of all to satisfy the needs of production and life, and this need for use is in turn related to the principle of human life and the value of life. The fulfillment of this need for use is in turn closely linked to the principle of human life and the value of life.” (Huang Jianping, 2017)

Stone carving pattern is an important carrier of the history and culture of Anshun, through the carving of plants and animals, character stories, auspicious patterns, etc., records and passes on the local historical and cultural information, reflects the people's aesthetics, religious beliefs and folklore, and contains rich historical and cultural connotations and symbolic significance. Stone carving pattern art plays a key role in the inheritance of regional culture, and at the same time promotes the prosperity of the stone carving art industry in Anshun, attracts more carvers to devote themselves to the creation, promotes the inheritance and development of stone carving skills, and also drives the development of stone mining, processing, sales and other related industries, creating economic benefits for the local community, and promotes social and economic prosperity.

4.2. Enhancement of Aesthetic Value

In the traditional residential buildings in Anshun area, stone carving patterns are widely used in doorways, window panes, column bases and other architectural components, playing an important role in decoration. These stone carving patterns with its exquisite carving technology and unique artistic style, for the local traditional residential architecture to add a strong artistic flavor and regional characteristics. At the same time, the use of stone carving patterns also enhances the aesthetic value of local traditional residential buildings, so that people can appreciate the beauty of the building at the same time, but also feel the historical culture and national spirit conveyed by the art of stone carving.

5. Conclusion

Through the in-depth analysis and study of the stone carving patterns of traditional houses in Anshun, it is not difficult to find that these exquisite stone carvings are not only the embodiment of decorative art, but also the vivid carrier of regional culture and historical tradition. They occupy a pivotal position in the social culture of Anshun area, and play an irreplaceable important role in the inheritance of history and culture, carry forward the national spirit, enhance the aesthetic value and promote the development of stone carving

art industry.

Stone carving patterns of colorful subjects, whether animal and plant patterns, stories or auspicious patterns, all contain deep cultural connotations and rich historical information. Its modeling style is diverse, both simple and bright realistic works, there is also a rough and bold piece of writing, more delicate and exquisite decorative products, all reflecting the unique aesthetic pursuit and artistic style of Anshun region. In terms of craftsmanship, whether it is line carving, relief carving or hollowing, all of them show the carvers' exquisite skills and endless creativity. At the same time, there is a close intrinsic connection between the stone carving patterns and the regional culture of Anshun. The choice of stone material makes full use of local natural resources, the pattern design fits the regional aesthetic pursuit, and the carving process is inherited from the regional craft tradition. This intrinsic connection makes the art of stone carving pattern closer to the life and emotion of local people, and becomes an important way for them to express themselves and pursue a better life.

To summarize, Anshun traditional residential stone carving pattern art is not only a unique form of decorative art, but also a vivid embodiment of regional culture and historical tradition. In the future protection and inheritance work, we should pay more attention to the excavation and research of stone carving pattern art, in order to promote the inheritance and development of regional culture, and let more people understand and appreciate the unique charm of Anshun stone carving art.

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