

The Mother's Art: Traditional Handicraft "Visual and Touching Via Handcrafted" in Yangxin County

QiuXin,

Jantana Khochprasert and Chusak Suvimolstien

Burapha University, Thailand

Corresponding Author, E-mail: 824386117@qq.com

Abstracts

The research aims to analyze the traditional handcrafted textile patchwork of Yangxin County, Hubei province, China, shedding light on the origin and the deep maternal affection on children conveyed by these patchwork pieces. Based on the qualitative research methods, including literature review and field investigations, and traveled to Yangxin County to interview residents identified as mothers and collect relevant data.

The findings revealed that the involvement of mothers in the important life occasions of their daughters, such as marriages and births played a significant role in the development of Yangxin's textile patchwork. Additionally, by examining the patchworks crafted by these mothers, the study unveiled their ingenious recycle of discarded textiles to produce artworks imbued with deep maternal emotions, demonstrating the essence of "Visual and Touching Via Handcrafted." This research offers insights into an in-depth understanding of the textile patchwork culture of Yangxin County in China and provides a feasible solution for sustainable development and resource recycle for contemporary society.

Keywords: The Mother's art; Traditional Handicraft; Visual and Touching Via Handcrafted; Yangxin County

Introduction

The traditional family duties in ancient China is that men undertake the work of plowing land and women engage themselves in weaving clothes. To be exactly, women stayed in the boudoir all day to practice "Nvhong" (han sheng Editorial Room, 2006). Skill, at that time, has become a necessary skill for every woman. It is called "mother's art" because it mostly occurred between mother and daughter, mother-in-law and daughter-in-law. Yangxin patch is made by local women in the age of material shortage, by skillfully using the patched cloth from clothing, and through cutting, collage, sewing and embroidery.

The discarded fabric used in Yangxin patch is primarily pure cotton cloth. Larger ones of black or blue fabric are chosen as the "base fabric," while various brightly colored scraps are used for "patchwork," creating a diverse range of shapes and patterns. These patterns often reflect the facts that women in Yangxin County see or hear in their daily lives. Previous to patch's practice, the discarded paper materials such as old textbooks, newspapers, calendars, and posters are cut into patterns, commonly known as "cuttings," which serve as references for the patchwork. During the production process, cooked glutinous rice is used as the glue, effectively adhering the cotton cloth together. Finally, different thicknesses of white cotton thread are used for edging and securing the patchwork, while colored cotton thread is employed for decorative embroidery. The women of Yangxin patch skillfully transform accumulated

* Received: September 5 2023; Revised: September 26 2023; Accepted: September 28 2023

scraps of fabric into practical items such as clothing and household goods through their hands, creating a form of "Nvhong" with a shallow relief effect. These patchwork items are the showcases of the wisdom and depth of maternal affection.

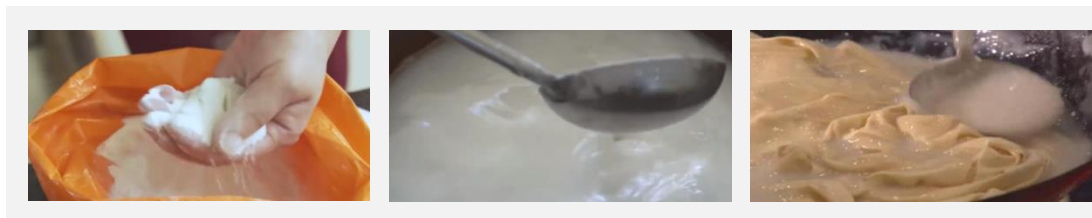


Figure 1: Process of Making Sticky Rice Paste as a Substitute for Glue in Patchwork
(Created by authors)

Yangxin patch is rooted in Yangxin county, which is a well-known town historically in Hubei province. During the Taotang Dynasty, it was under the domain of Jingyang, and during the period of Yu, Xia and Shang Dynasties, it was administered by Jingzhou. It was under the jurisdiction of the King of Hubei during The Western Zhou Dynast, and it was governed by Chu kingdom again in the Spring and Autumn Period (Yangxin County Local Records Compilation Committee of Hubei Province, 1993:51). The symbolic culture of the region is categorized as Chu culture. According to Historical Records (written by Sima Qian, Western Han Dynasty) about the origin of Chu nationality: "The ancestors of Chu is Zhuan Xu Emperor Gaoyang who is the son of Changyi and the grandson of the Yellow Emperor. Gaoyang gave birth to Juan Zhang, and Juan Zhang gave birth to Chong Li. Chong Li is appointed as Huo Zheng (the official in charge of fire) by Di Ku (Gao Xin), who is obedient to his duty and light the world. Di Ku is named as Zhu Rong. Later on Gong Gong launched a rebellion, and Di Ku killed Chong Li, appointed Chong Li's younger brother to replace his position, calling Zhu Rong as ever. Zhu Rong is "the God of Fire" (Zhang Zhengming & Liu Yutang, 1998:20), whose duties are to deal with the affairs about the fire, and he is honored as "the God of Fire". "Huo Zheng" is also a celestial officer, who is responsible for observing astronomical phenomena, studying ephemeris, organizing farming, keeping in line with the farming season. It is also a clergy and the embodiment of the sun god mythically clergy, implying the praying to the gods. In the minds of ancient Chu people, the image of Zhu Rong, the ancestor of Chu, is not only associated with fire and light, but also with other animals, including "dragons, phoenixes, fish, snakes, sheep and peach trees." These are the totems of the Chu people, which are entrusted with their good wishes and expectations for the future. Chu people's ancestral identity and totem belief created the mysterious and romantic cultural color of Chu people, so black and red colors were often used in Chu people's art, and myths and legends and stories of gods often appeared in creative themes, reflecting the witchcraft belief and religious and cultural characteristics at that time. All these elements have influenced the artistic images of Yangxin patch.

Chu arts are created to produce certain practical value. Practical objects are indispensable in life, which can be roughly divided into two categories (Wang Zulong, 2008:24). One is for the purpose of spiritual mind, aiming to meet the specific needs of Chu people spiritually, such as various shapes and ornaments used in sacrifices, witchcraft and funeral ceremonies, in efforts to exorcise evil spirits, lead souls to heaven, or pray for disaster and good luck to express and realize Chu people's ideals and wishes; the other one is for the purpose of material practicality. Plates, tables, chairs, chopping boards, beans, boxes, jewelry, cups, embroidery and so on are all necessities of life. Yangxin patch is presented in people's daily life by inheriting and carrying forward such practical characteristics. Its original purpose is to serve people's self-sufficient life under the small-scale peasant economy. Women employ the "Nv Hong" skill to produce some daily necessities for their families and children, displaying their maternal love.

Up to now, Yangxin patch is a folk cloth-sticking skill surviving in Yangxin County, the eastern part of Hubei Province. It is closely related to the local cultural life and shows the folk characteristics of ancient Chu culture. Previous village people in Yangxin lived a poor life, and even those ragged or worn-out clothes were cherished. As an old saying of China said, "Sewn clothes can serve for another three years". Yangxin patch is the very skill reflecting the frugal attitude towards life. From the initial patchwork of "Visual and Touching Via Handcrafted" to the pursuit of aesthetic depiction, it has gradually transformed into a practical and beautiful patch art.

By delving deeply into Yangxin patch, a traditional craft revered as "Mother's Art," the research can better comprehend and appreciate the value and significance of maternal love within cultural traditions and artistic forms. Concurrently, Yangxin patch offers insights into sustainable development and resource utilization: how mothers make contributions to their families by producing artifacts through making full use of handy and remaining stuffs wisely and intelligently. It is undeniable that those artifacts carry profound social and cultural implications both pragmatically and aesthetically.

Research Objective

1. Investigate the original occasions of the textile patchwork of Yangxin County.
2. Analyze the maternal love conveyed by "Visual and Touching Via Handcrafted" in Yangxin patch.

Research Methodology

This research employed qualitative research methods, including literature review and field investigations.

1. Literature Review: The research collected some information on the domestic website resources, including Chinese electronic literature website (cnki.net), Intangible Cultural Heritage" research websites, and libraries, archives, documents and books. The local collections, such as materials, monographs, papers related to Yangxin County patchwork also promote the further research. All these previous studies unfold an overview of Yangxin County patchwork and lay a solid foundation for the research.

2. Field Investigation: The purpose of the field investigation was to collect the current status of patchwork culture in Yangxin County. By visiting the actual locations of the research

subjects, utilizing methods such as observation, communication, and recording, relevant information and data of the research subjects were collected. It mainly consists in two aspects: research and interviews respectively:

(1) Research: The object of study is the traditional handcrafted patchwork of Yangxin County. During the research process, it was necessary to conduct surveys and household visits in Yangxin County to collect relevant information.

(2) Interviews: The interviewees consists in 15 mothers in Yangxin County. With the previous consent of them, interviews were conducted in record, photography, and pictures.

The reason is that the mothers of Yangxin County are driving the development of the Yangxin County patchwork culture. Not only they undertake the mission of imparting the skills of Yangxin patch but also serve as custodians, reflecting their maternal love and values within the patchwork pieces. Consequently, the exchange with mothers in Yangxin County will contribute to in-depth understanding of the essence and characteristics of Yangxin County's patchwork culture.

Research Scope

This research focuses on Yangxin County, Huangshi City, Hubei Province, China.

Research Findings

1. The sewing occasions of Yangxin patch.

In China, the principle of "full use" has been a truth that follow long since, which comes from "Typical Cases" written by Ma Feng (2009). It goes as: "这倒是人尽其才,物尽其用,两全其美。" which means that everything should be utilized fully without waste and clearly reflects people's attitude towards materials and their practical value. Yangxin Patch is just the reflection of China's traditional thought and practice concept. The rise of patch is closely related to the real life scene. It is not a pure artistic creation, but is injected with historical development and regional cultural characteristics, resulting in special humanistic value. The presentation of maternal love is one of the most obvious humanistic value characteristics of Yangxin patch, and its concept of "Visual and Touching Via Handcrafted" conveys the maternal love. The origin of Yangxin patch primarily comes from the following two occasions:

(1). Wedding ceremony

During the period of agricultural age, the women in Yangxin County from poor families began to accumulate worn-out clothes or some rags under the guidance of their mothers or grandmothers as early as twelve or three years old and gather them into their own triangular "cloth corner bags". When the girl comes to the age of marriage, a old woman entrusted by a boy will come to visit the family and act as a matchmaker, and if both parents agree, they will be engaged first. Afterwards, the man family chooses the wedding day and notify the woman family, commonly known as "reporting period". The date of reporting is chosen by the fortune teller according to the horoscope of both parties. Generally, a wedding is held on even days preferably, especially the days in September and October. Because there are many auspicious days in this period, such as the birthday of Guanyin Bodhisattva on September 19 and the crossing of the river by the old monk on October 16. After the reporting period, the woman took out her "cloth bag" stuffed with rags for many years and took it to the man's house on the

wedding day; At the same time, the bride's mother will also take out the rags she usually accumulates and sew cloth shawls, flower shoes, pillows, curtains, bed edges, curtains and gossip for her daughter to be married. If time is urgent, her aunt will also come to help, commonly known as "getting married". On the first night of the woman's marriage, the man's family will make the bed, and when he makes the bed, he will sing the song of making the bed, such as: "Make the bed, make the bed, be beaming." Give birth to your son early and become a champion lang in the coming year. " Until the wedding day, there is a form of "crying marriage" at the woman's home. According to folklore, if you don't cry, you will cry more and more, mostly for your mother and daughter. When crying for marriage, the mother starts first, and then the daughter. The content is mostly based on the kindness of crying parents, the brotherhood of brothers and sisters, their own misfortune and anxiety, and their attachment to their hometown. At this point, out The married girl puts on the cloth shawl and flower shoes made by her mother; The streamers are hung on the bedside of the new house. The rag head in the cloth corner bag that Xin Liang carries with him is used as a dowry to make things for his children in the future.

For the woman ranging from childhood to marriage, Yangxin patch has always occupied a place in a wedding ceremony. Even the short of material can not stop the mother from showing their maternal love to their daughters.



Figure 2: Cloth Corner Pouch (Created by authors)

(2). Pregnancy ceremony

The pregnant women in Yangxin County are called "You Xi" after marriage. Pregnant women not only avoid eating some foods, but also avoid being present on some occasions. For instance, they are prohibited to visit the house someone just passed away, or attend the funeral, or enter other people's wedding rooms, as well as attend the weddings. Meanwhile, they are not permitted to attend the beam in the new house and the opening of the shop, so as not to offend the bad luck and bring disaster to both sides. Also, They can't go out at night, and should put peach sticks at the bedside to avoid disasters and so many taboos impose many restrictions on pregnant women. Thus, in their spare time, they pick up cloth corner bags and make various kinds of clothes and toys in the form of cloth stickers for the children to be born. A few days before giving birth, there is a custom that the mother's family expedite child delivery. Some of parents pick up the daughter to their house to have a meal together, while others send brown sugar and roosters to give birth, which means that they hope their daughters will have a baby early. When the baby is born smoothly, the midwife will wrap the baby with clothes sewn by the mother, commonly known as "Bao Ying". It is not allowed to wrap the baby in pants, because they think that the newborn baby wrapped in pants will not have bright future.

Women in Yangxin County should "report good news" after giving birth. The reporting are different in gender, and they like different sizes. Giving birth to a son is called "Da Xi" (great joy), and giving birth to a daughter is called "Xiao Xi" (less joy). And within three days after delivery, the husband should report good news to the woman's family. The token is a rooster when giving birth to a son, and it is a hen when giving birth to a daughter. The woman's family can realize the baby's gender according to the gift. Since then, the woman's family should prepare a gift to congratulate the baby's birth before the first month, commonly known as "Zhu Mi", which means "the rice of congratulations". The woman's family usually send Zhu Mi with a shoulder pole, and the front basket is often loaded with a rocking nest, a quilt made by the woman's mother, a pillow, a cotton-padded jacket, boots and other children's things, and the rear basket carries the food for the new mother. Many relatives of the woman's family went together carrying their baskets and bags happily and joyfully. In return, the man's family entertain them with a banquet.

The 30th day of the baby's birth is called "the full moon", and the man's family will hold a ceremony to celebrate the child's birth. The relatives and friends who came to congratulate not only gave gifts, but also paid attention to them. There is a common saying that "aunt socks and aunt coat will last forever", which means that aunt will send socks, aunt will send coats and aunt will send jackets. Most families give gifts with their own cloth stickers, in addition to meat, fish, noodles and other foods, and stick red paper on the surface to show happiness and good luck. After the ceremony of full moon, there is a local custom to shave their hair, commonly known as "shaving fetal hair", and hang the shaved hair indoors, which means that children will have courage in the future and make their hair grow well. Then put on a hat made of cloth as the worship to Buddha, wearing three kinds of hats in summer, autumn and winter respectively.

During the period from the conception to the birth, the hand-made cloth-pasted clothing companions will witness the important moments of the child's life stages, a showcase of deep maternal love.

During the period of agrarian age, the women in the poor families of Yangxin County racked her brains to create the folk hand-made handicraft art of Yangxin Patch inspired by their own living experience and the idea of "maximum utilization" has been adopted through the stage of her daughter's marriage and pregnancy. This idea of Yangxin Patch has been passed from generation to generation, evolved into the maternal art knitting with the mother's affection.

2. The implications of "Visual and Touching Via Handcrafted"







As mother's art, Yangxin patch was created by the poor female group during the period of agricultural society. Meng Jiao (Liu Wan, 2015:89), a famous Chinese poet in the Tang Dynasty, wrote in the poem "Ode to a Wanderer": "the thread in the hands of a fond-hearted mother, makes clothes for the body of her wayward boy, carefully she sews and thoroughly she mends, dreading the delays that will keep him late from home. But how much love has the inch-long grass, reported three Chunhui." This wonderful poem, which has been cited by people for thousands of years to repay their gratitude, also describes the picture of a loving mother sewing clothes for her children to make a needlework. The clothing itself is not valuable, but the maternal feelings incorporated in the upbringing and education of children are priceless, and the mother's affection inside it is enhanced to the greatest extent. The "Visual











and Touching Via Handcrafted" in Yangxin's mother's art works is mainly manifested in terms of "theme categories"




According to the relevant data collected in Yangxin County and the analysis of the investigation results, the theme categories of Yangxin patch are mostly folk practical articles, which can be divided into children's articles, wedding articles, daily necessities and ancestral temple articles in different life scenes, and each category can be divided into multiple categories. These categories are closely related to the needs of local residents.

(1) Children's products: Yangxin patch are especially rich in children's products, which can reflect its practical value all year round: wearing shawls in spring, wearing cool hats in summer, using children's pillows in autumn and wrap skirt in winter, all because of maternal love. The following tabulation presents its implications:

Table1: Children's Items (Created by authors)



Children's Items				
Kind	Content	Photo	Sketch	Implications
Children's dress	Children's skirts, also known as aprons, are mainly used to protect babies from the wind and keep warm. There are sandwich skirts in spring and autumn and cotton skirts in winter. Shangyanliang One ear strap on each side is wrapped around the baby's back. Usually rectangular. A collage skirt is like a wall hanging.			The patterns include Guanyin (a Buddhist bodhisattva), three connected dice symbolizing "winning the top spot in three consecutive exams" (representing the top rank in the three-tiered examination system of feudal China), goldfish, and flowers, all auspicious elements, representing a mother's hopes and expectations for her child's future.
Children's hat	Children's hats can be divided into cool hats in summer, autumn hats, dog-head hats in winter, and hoods in stormy days.			The patterns feature butterflies, lotus flowers, and calligraphy brushes, which symbolize "certain fulfillment of wishes," representing a mother's blessings for her child.
Children's belly pocket	Underwear for protecting belly and keeping warm. Based on the prism shape, the upper part is cut with two ear systems and the lower part is tied to the back waist.			The patterns include a tiger and a lotus, symbolizing "a tiger pouncing on a lotus," which carries the meaning of warding off evil and protection, representing a mother's wish for her child to not be frightened in their dreams.







Children's craving	Children's cravings are divided into single-chip cravings for children aged three to preschool; protecting their outer clothing from contamination.			The pattern with the tiger motif carries a meaning of warding off evil and protection, symbolizing a mother's love and care for her child.
Children's shawl	Children's shawls are mostly worn by girls, serving a decorative purpose. They emphasize aesthetics and are adorned with embellishments such as colorful tassels and silver bells.			The pattern consists of Buddha's hand and peaches, with a total of eight pairs, symbolizing abundant blessings and auspiciousness. This conveys a mother's wish of "Eight Auspicious Symbols" for her child.
Children's vest	Children's vests, also known as tank tops, are worn by preschool children, either with pockets or without. Sometimes, they come with long sleeves, making them into padded jackets.			The pattern is composed of koi fish and lotus flowers, referred to as "koi pulling lotus", which implies "abundance every year". It symbolizes a mother's wish for her child to have a prosperous life and blessings.
Children's shoes	It is worn by preschool children, and its style is traditional round-mouth tie-down shoes. It is often decorated with tiger.			The main pattern is that of a lion, which has the meaning of warding off evil and "exuding power and might". It symbolizes a mother's expectations and hopes for her child.
Children's bags	Traditional single back style. Some are pasted on the front, and some are pasted on the back. The patterns are mostly symbols of students Zhi Tao and Liu. Or dragons, phoenixes, etc.			The main pattern is that of the "phoenix", symbolizing a mother's wish for her child to excel in studies.



Children's ball distribution	Children's spherical toys, filled with stuffing such as cotton.		None	The pattern is usually based on the design found on scraps of fabric, with copper coins attached, symbolizing the mother's hope for her child's future wealth and prosperity.
Children pillow	Children's pillows are generally combined with Swiss animals, so they have the duality of practicality and enjoyment, and the enjoyment seems to be more prominent. Common animals are tiger-shaped, and also cat, dog and lion-shaped.			The pattern mainly features the "tiger" paired with auspicious lotus flowers, symbolizing the mother's hope for her child to have good sleep and grow up healthily.

(2) Wedding supplies in Yangxin cloth stickers are mainly used in "wedding ceremony" such as "notifying the date, making the bed, weeping for marriage leave", etc., and the bride's accessories, shoes, bedding, decorations, etc. are the main items, as shown in the following table:

Table2: Wedding Items (Created by authors)



Wedding Items				
Kind	Content	Photo	Sketch	Implications
Shawl	The ornaments for dressing up the bride are larger than the children's shawls mentioned above. It usually has five rows of links, and it is more dazzling.			The patterns include butterflies (representing happiness and ease), longevity peaches (representing long life), peonies (representing wealth and nobility), lotus pods (representing having many offspring), and phoenixes (representing happiness), symbolizing the mother's blessings for her child's marriage.



Embroidered shoes	For the bride. Its shape is still the traditional round-toed shoes. Flowers and plants such as peony, which symbolize happiness. Often attached to shoes Noodles.	Physical item not collected		
Edge of account, edge of bed and account cross out	The edge of the tent is hung on the upper edge of the door, and the edge of the bed is spread on the outer edge of the bed, all of which are horizontal. The account hook is an item that hooks the edge of the account.			The pattern features carps and lotus flowers, symbolizing the mother's hopes for her child to have offspring soon after marriage.
Ribbon (tent crane)	Most of them are prepared by the woman before she gets married, and they are carried into the woman's wife with the dowry spread (on the bed account carried by the Lord) on the day of marriage. Home, and then hung outside the cave door or on both sides of the tent curtain and in the tent curtain.			The pattern features longevity peaches, pomegranates, lotus seeds, and flower baskets, symbolizing the mother's wishes for her child's prosperity and wealth after marriage.
Bagua	Items to ward off evil for newlyweds, hung at the curtain of the new room or inside the bed canopy. The central pattern is mostly circular or octagonal.			The pattern is divided into three decorative layers: the inner circle consists of a warding-off-evil mirror piece or the Tai Chi symbol of two fishes, the middle circle features the Bagua (Eight Trigrams) map, and the outer circle predominantly showcases the Eight Treasures. This

				symbolizes the mother's wishes to ward off evil and bestow blessings on her child's newlywed life.
Long pillow	Double pillow in the new house. Come in pairs, one at each end of the bed. Decorative patterns are located at both ends of the long pillow to form blocks. Because of its small area, embroidery is the most common pattern technology, and it can also be expressed by cloth stickers, so the workmanship is the most ingenious.			The main pattern is of a phoenix and flowers, symbolizing the mother's wish for her child to lead a prosperous life after marriage.

(3) The daily necessities in Yangxin patch are mainly divided into cushion and tube top, as shown in the following table:



Table3: Daily Life Items (Created by authors)


Daily Life Items				
Kind	Content	Photo	Sketch	Implications
Cushion	Round, covered with straw core, placed on wooden chairs, stone seats, stove door adobe for sitting. The round face is decorated with lotus flowers and buckwheat flowers.			The pattern features lotus flowers, which symbolize auspiciousness. It implies the mother's wish for the future life to be "auspicious in all directions, everywhere auspicious."

Wipe your chest	(also known as waist-girding)-housewives wear them on their chests to protect the cleanliness of their clothes when washing and cooking. Although it is separated Dirty things, but the traditional tube top cloth stickers are extremely beautiful.			The pattern features butterflies, peaches, fish, phoenixes, and the Dragon Gate, implying the mother's hope for a prosperous life and her aspiration for her child to "leap through the Dragon Gate" (a Chinese idiom that signifies success and rapid promotion).
-----------------	--	---	--	--

(4) The articles for the ancestral temple in Yangxin cloth stickers are divided into three categories: futon, table circumference and suspender cap, which are mainly used in local ancestral temples and ancestral temples, as shown in the following table:

Table4: Temple Items (Created by authors)

Temple Items				
Kind	Content	Photo	Sketch	Implications
Futuan (Lotus Pier)	Used for long periods of kneeling and meditation by temple devotees.			The pattern is mainly related to religion, featuring the Eight Trigrams or lotus flowers, primarily symbolizing the warding off of evil.
Table circumference	Hanging ornaments are placed in front of the altar, and stickers related to religious beliefs are decorated on the rectangular cloth.	Physical item not collected		

Hanging banners	The forms on the temple banners generally include the linked style (a piece of text, segmented items); the single hanging style (items hanging at the top and bottom); and the stringed style (such as arranged in three columns, with items at the top, middle, and bottom closely grouped together).	Physical item not collected		The pattern mainly consists of religious texts written on white cloth, hung in various places in the temple, symbolizing blessings and prayers.
-----------------	--	-----------------------------	--	---

Discussion

The research probes into the cultural fabric of Yangxin County's patchwork. What distinguishes it from previous research is its emphasis on the role of mothers within the Yangxin patch and the maternal emotions expressed in these traditional handicrafts.

The research reveals that the patchwork culture of Yangxin County is a unique traditional craft created from scattered scraps of discarded fabric by local women, featuring their distinctive creativity and craftsmanship. In such occasions as their children's weddings and childbirth, Yangxin patch becomes an object symbolizing the maternal emotions, as well as their aspirations and hopes for a harmonious family life. Consequently, this custom drives the sustain development of the patchwork culture in Yangxin County.

The research also uncovered the "handcrafted visual and tactile" implications conveyed by the Yangxin patch pieces. When mothers utilize scrap clothes to sew various hand works such as children's clothes, toys, marriage articles, daily necessities, and temple offerings, they actually perform the works with blessings and wishes for their children, endowing the discarded fabrics with new life and value.

Overall, the practices of the mothers in Yangxin County showcase the ethos of conservation and valuing resources during times of scarcity, inspiring us to embody environmental sustainability in our everyday lives, contributing to society's sustainable progress.

Recommendations

1. Further Research Suggestions: Future researches are encouraged to shift to such fields as the ecological environment, industrial structure, family composition, and folk traditions of Yangxin County, aiming to comprehensively study the role of mothers in the traditional craft of Yangxin patch. These researches will contribute to a deeper and broader understanding of the specific contributions and influences of mothers within the Yangxin patch culture.

2. Recommendations for Application of Research Results: This study has unveiled the maternal essence encapsulated in the "handcrafted visual and tactile" nature of Yangxin patch pieces. It is hoped that subsequent collaborations with design companies will transplant these findings into cultural and creative designs for Yangxin patch, integrating traditional culture

into modern innovation, thereby promoting the sustainable development of Yangxin patch culture. Furthermore, it is advisable to harness new media platforms to amplify the reach of Yangxin patch culture, allowing more people to appreciate the stories and affections from mothers embodied in the patchwork.

References

- Han sheng Editorial Room. (2006). *China Nvhong: Mother's Art*(pp.1). Peking University Press.Nvhong: refers to the crafts and finished products made by women.
- Hubei Provincial Department of Culture and Tourism. (2019). *Implementation Plan for the Inheritance and Development of Intangible Cultural Heritage in Hubei Province* (E Lv Ban [2019] No. 1). Provincial Propaganda Department, Provincial Department of Culture and Tourism, Provincial Department of Finance.
http://wlt.hubei.gov.cn/zfxxgk/zc/gfxwj/201912/t20191231_1821870.shtml
- Liu Wan. (2015). The Epitome of Maternal Love: A Comparison of Meng Jiao's "Song of the Wandering Son" and Huang Zhongze's "Parting from the Elderly Mother". *Journal of Chongqing Jiaotong University (Social Sciences Edition)* (02), 89-91+100.
- Local Records Compilation Committee of Yangxin County, Hubei Province. (1993). *Yangxin County Records*(pp.51). Beijing: Xinhua Publishing Press.
- Ma Feng. (2009).*Ma Feng Fiction Selection:Typical Cases*.Writer's Publishing Press
- Si Maqian. (2013). *Historical Records Chu Family* (pp. 527-542).Zhejiang Ancient Books Publishing Press.
- Wang Zulong. (2008). *Chu Art Concept and Form* (pp. 24). Sichuan Publishing Group Bashu Bookstore.
- Zhang Zhengming & Liu Yutang. (1998). *Jingchu Cultural Chronicles* (pp. 20). Shanghai People's Publishing Press.