

Exploring the Artistic Form of Stone Dog Sculpture in Leizhou Peninsula, China

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Abstract

The Leizhou Peninsula in China is well-known for its ancient stone dog sculpture art, spanning back over two thousand years. Stone dog carving has an incredibly high aesthetic value owing to its unique artistic shape. However, due to Leizhou Peninsula's remoteness from Central China's cultural and artistic center, these stone dog sculptures are only studied by a few local scholars, and there is still a need to further explore the artistic significance of these sculptures. The evolution of stone dog carving art in the Leizhou Peninsula is closely related to the southward migration of the population from Central Plains. This article explores the cultural background that contributed to the origin of its artistic form, classifies stone dog carving art preliminarily based on the historical dynasties, and analyzes its stylistic characteristics, aiming to reveal the development and evolution of regional art in Leizhou Peninsula and the reasons behind it.

Keywords: *Leizhou Peninsula; Stone Dog Sculptures; Artistic Form.*

1 INTRODUCTION

Leizhou Peninsula is located in the southernmost part of Mainland China, separated from Hainan Province by the Qiongzhou Strait. It has a long history and rich culture. It is one of the China's three major peninsulas, named after the ancient Leizhou Prefecture. "People have been living in Leizhou Peninsula since the late Neolithic period. Important sites include Huafengling site in Dahuang Town, Xunwen, and Fengbei Village site in Pingtan Town, Lianjiang." The unique geographical location of Leizhou Peninsula also facilitates the cultivation of art with regional characteristics.

The stone dog sculpture art in Leizhou Peninsula is a typical example of regional art. With a history of nearly two thousand years, the art form has a long tradition and broad legacy in the surrounding regions. The primary materials utilized in the production of stone dog carving art are local granite and marble, with dogs as the primary object of carving, although there are also sculpture works of other animals and objects. These carving works have a variety of forms, some of which are realistic, and some are fanciful, with a great artistic and collection value.

Leizhou Peninsula's artistic form of stone dog sculpture has a unique language. However, due to the Leizhou Peninsula's remoteness from Central China's cultural and artistic core, these

sculptures are only known and studied by a few local scholars, and there is still a need for further research on their artistic significance. The evolution of stone art in Leizhou Peninsula is closely related to the southward migration of the Central Plains population. This article explores the cultural background that influenced the origin of its artistic form, classifies the stone dog carving art preliminarily based on the historical dynasties, and analyzes its stylistic characteristics, aiming to reveal the development and evolution of regional art in Leizhou Peninsula and the reasons behind it.

2 The Origin and Evolution of the Stone Dog Sculpture in Leizhou Peninsula

2.1 The Origin of the Stone Dog Sculpture

During the 'Spring and Autumn Period', the State of Chu conquered the State of Yue, and the people of Yue migrated to the Leizhou Peninsula, where they lived with the indigenous ethnics of Li and Liao, forming the ancient Baiyue tribe of the Leizhou Peninsula, commonly known as the Nanshan tribe. "The Baiyue people live together, thousands of miles apart, from Jiaozhi to Kuaiji, each with their own surname" (Gu, 54-92AD). "The Nanshan tribe cohabit with the Han ethnicity and dwell in caverns with no ruler. This is what the ancient ancestors called the Baiyue tribe" (Gongming, 2008a).

The ancient Baiyue tribe mainly engaged in farming and supplemented it with hunting. Dogs are loyal and intelligent, capable of guarding homes, hunting, and protecting crops and humans, resulting in widespread worship of dogs. "There are hundreds of ancient Baiyue villages with names such as Maiqi, Maolian, Maxie, Nawan, Nashuang, Tiaohe, Nalian, Tanli, Tanlang, Mafu, Buzha, Bangshan, and Shaoshan in Leizhou, and these villages all

have stone dog sculptures. The ancient Baiyue people worshiped dogs as their idol, and stone dogs are the cultural carriers of their idol worship (Shu, 1986), indicating that the Leizhou Peninsula stone dog sculpture is based on the primitive belief of the Nanshan tribe's spiritual dog idol worship.

2.2 The Evolution of Stone Dog Sculpture in Leizhou Peninsula

The Leizhou Peninsula's historical development of stone dog sculpture art is primarily influenced by numerous cultural customs brought about by human migration. In the 32nd year of the Emperor Qin Shihuang reign (214 BC), the imperial army led by Ren Xiao as the main general and Zhao Tao as the deputy general launched an invasion to conquer the southern 'Barbarians'. Finally, they pacified the Baiyue people in the south and completed the millennium achievement of unifying Lingnan in the Qin Dynasty (Gongming, 2008b). The first major population influx in the history of the Leizhou Peninsula was after the Qin Dynasty unified Lingnan, there were more than 500,000 Qin army officers and soldiers stationed in Lingnan and Han people who migrated south (Committee, 2004). Han people from the Central Plains flocked to the Leizhou Peninsula and nearby areas, unionized with the Nan Yue people. The evolution of the stone dog carving in the Leizhou Peninsula is related to the second major population migration in history. In the sixth year of Emperor Han Wu Di Yuan Ding reign (111 BC), the generals Fu Bo and Yang Pu were sent to pacify the Nan Yue and established nine counties including Nanhai, Cangwu, and Hepu. Among them, Hepu County established Xuwen and Gaoliang counties, and Xuwen County governed the Leizhou Peninsula. From then on, the people here became official 'native'. Later, a large

number of Han people migrated to the Leizhou Peninsula from the Central Plains through Fujian, Guizhou, and Hunan (Committee, 2004). In the fourth year of the Northern Song Dynasty Shaoxing reign (1097 AD), the literary scholar Su Zhe, who was exiled to the Leizhou Peninsula, wrote in his preface to "He zi Zhan ciyun Tao Yuanming Persuasion Poem": "I live in Haikang, and most of the farmers here are from Fujian." This confirms the social situation of the migration of people from southern Fujian to the Leizhou Peninsula at that time. The third major population migration in the Leizhou Peninsula was mainly in the late Song Dynasty era of wars in the south. "It started in the Tang Dynasty, but reached its peak in the Song and Yuan Dynasties. Many people from the Central Plains who migrated south first entered Fujian and then moved to Leizhou. In the late Southern Song Dynasty, the Yuan army moved towards south, and more people from southern Fujian migrated to Leizhou. In the second year of the Southern Song Dynasty Jingyan (1277 AD), the Yuan army pursued the remnants of the Southern Song army to Naozhou Island and the surrounding waters of Zhanjiang City. About 200,000 Southern Song troops and more than 100,000 civilians fled from Putian, Fuzhou, Chaozhou and other coastal areas to the southern part of the mainland, scattered in the Leizhou Peninsula and some northern parts of the city. The most widely spoken dialect in Zhanjiang City today is Leizhou dialect, which belongs to the Min dialect system (Committee, 2004). Therefore, wars were the main cause of the three major population migrations in the Leizhou Peninsula.

Buddhism originated in ancient India in the 6th - 5th century BC and was introduced to China from the western regions around the time of the Han Dynasty. Buddhism developed rapidly during the Han Dynasty and the period of the

Northern and Southern Dynasties. During the Sui Dynasty, monks followed the migration of the central plains population and came to Zhanjiang to preach, translate scriptures, and build temples. In the first year of the Tang Dynasty's Kaiyuan period (713 AD), Kaixuan Temple was built in Leicheng, Leizhou City, which is the earliest recorded temple established in Zhanjiang (Deng Biquan & Jinxiang, 2013a). Buddhism was introduced to Leizhou Peninsula from the central plains during the Sui and Tang Dynasties, and it had a significant influence on the local culture, art, customs, and especially the style and characteristics of Leizhou Peninsula stone dog art.

During the Ming and Qing dynasties, the inflow of people into the Leizhou Peninsula from Fujian's Minnan region occurred during a period of political, economic, and agricultural stability, as well as vigorous religious and cultural dissemination. The Minnan people brought with them innovative production methods and unique ways of living, which contributed to the cultural integration of the region (Wenxian, 2008). Moreover, the Minnan people introduced the 'Mazu' sea goddess culture from the coastal regions of Fujian province, and built temples to worship her. They also placed the Leizhou Peninsula's stone dog sculptures in front of these temples, demonstrating their respect for the traditional folk culture of the region.

This study describes how China's centralized and authoritarian government had reached its extreme and peak during the Ming and Qing dynasties. The stone lions guarding the entrances were either depicted as powerful and intimidating, or pleading and domesticated 'big cats'. The changes in the depiction of stone lions also reflect the spirit of the times. In Fujian province, where the folk carving

tradition was prevalent, stone lions were the most popular theme. Therefore, the late-period lion-like stone dogs may have been influenced by the carving techniques and aesthetic habits brought by the migration of the Fujian people.

Although Buddhism is a foreign religion, it gradually integrated into the local customs and traditions of the people on the Leizhou Peninsula. 'Lei Cheng', the capital of Leizhou during the Ming and Qing-era, has been a political, economic, military, and cultural center of the Peninsula since its establishment in the Han dynasty. It has been one of the most active regions for Buddhist activities in Guangdong Province and even the entire country, since the Sui and Tang dynasties. According to data, there were 42 temples and monasteries in Lei Cheng alone in 1990, as well as 380 professional monks and nuns. In 2005, the newly compiled 'Haikang County Chronicle' reported that in 1993, there were 135 temples and monasteries in Haikang County, including 121 registered monasteries (Deng Biquan & Jinxiang, 2013b). Therefore, Buddhism has been spreading in the Leizhou Peninsula since the Sui and Tang dynasties, up to the present day.

During the Ming and Qing dynasties, China's centralized authoritarianism developed to the extreme and peak. The stone lions guarding the entryways were either aggressive, domineering, or they had been domesticated into big cats who pleaded for mercy. This change in stone lions also portrays the spirit of the times. Although Buddhism was a foreign religion, it gradually integrated into the local ethnic customs and habits of the Leizhou Peninsula. The city of Leicheng, which has been the political, economic, military, and cultural center of the Leizhou Peninsula since its establishment in 111 BC, was also one of the most active areas for Buddhist activities in

Guangdong Province and even the entire country, from the Sui and Tang dynasties to the present day. The Buddhist culture of the Central Plains and the Southern Fujian region has influenced the folk culture and artistic style of Leizhou Peninsula's stone dog folklore. During this period, the folk craftsmen of the Leizhou Peninsula used more expression techniques of Buddhist culture, and the stone dog's shape naturally injected auspicious images such as lions and qilins. The image of the lion became more widely diffused as Buddhist culture developed. During the Qing Dynasty, the Leizhou Peninsula's political, economic, and agricultural stability and the rapid spread of Buddhist culture resulted in more diverse and finely crafted stone dog shapes with a characteristic style of elegance and luxury. Furthermore, a late period 'lion-elephant' type of stone dog shape was formed, and there were numerous examples of this type.

3 The Shape Characteristics of Stone Dog Sculpture

The art of stone dog carving, which originated from the Leizhou Peninsula, is based on the worship of the spirit dog idol of the Nanman ethnic group and is closely related to the population migration from the Central Plains. Based on the stylistic characteristics of Leizhou Peninsula stone dog carving art, researchers roughly divide the development of Leizhou Peninsula stone dog carving art into three periods: the early period from the 'Spring and Autumn Period' to the Qin Dynasty, the middle period from the Han Dynasty to the Yuan Dynasty, and the late period from the Ming Dynasty to the People's Republic of China.

3.1 Modeling Features of Stone Dog Sculpture in Early Period

During the early period, the stone dog sculptures of the Leizhou Peninsula were

mainly formed during the ‘Spring and Autumn period’ and the ‘Warring States period’. They had simple and exaggerated shapes, a simple and unsophisticated style, and emphasized spiritual charm (Figure 1 to 4). The Tujia people were one of the ancient ancestors of the Leizhou Peninsula. In the harsh natural environment of ancient times, in order to survive and develop, they worshiped cats as their idol. The sculptures mainly focused on carving the animal's facial features and did not place much emphasis on the limbs, resulting in rough craftsmanship.

For example, Figure 3 shows a stone dog carved from a single rectangular piece of Haishanghu coral. The dog is lying on its side with its front legs stretched out and its hind legs curled up, with all four limbs being thick and sturdy. This exaggeration and stylization of the limbs may have been achieved through artistic concepts or by slightly shaping the natural form of the stone.

Figure 1: Ancient stone dog sculpture 48cmx28cmx20cm



Figure 2: Ancient stone dog sculpture 23cmx23cmx10cm



Figure 3: Ancient stone dog sculpture 63cmx23cmx27cm



Figure 4: Ancient stone dog sculpture 27cmx34cmx17cm



Haishanhu coral, eroded by seawater, has a smooth and round appearance, and its natural formation is a marvel of nature. The features of the dog's mouth, eyes, ears, and nose are depicted using the unique characteristics of the Haishanhu coral, and the head is highly summarized, which is both realistic and not

stiff. This type of Haishanhu coral is a local specialty and has a strong regional character.

Figure 4 is a sculpture of a stone cat from the Leizhou City Museum collection. It is possibly an early prototype of the stone dog and was carved from a single rectangular piece of bluestone (basalt). The stone cat stands upright with its head raised and mouth open, its eyes wide open, and its overall composition creates a sense of motion within stillness. Its artistic appeal is very strong. The head of the cat is exaggerated and the tail is shortened, making the whole cat blend into a rectangular shape. The sculpture is highly concise and complete, with a strong sense of volume and surface. It maximizes the three-dimensional characteristics of sculpture to express the artist's emotions and understanding of things.

As the creators of the rural stone dogs in Leizhou Peninsula were mostly folk artisans and ordinary people, their observations and understanding of things were different, and they were limited by the tools and materials they had, so they did not engage in meticulous carving. Therefore, the early Leizhou Peninsula stone dogs had simple and ancient shapes, and emphasized the spirit and charm.

3.2 The Characteristics of Stone Dog Sculpture during the Middle Period

From the Han Dynasty to the Yuan Dynasty was the middle period of the development of Leizhou Peninsula stone dog carving art. During this period of more than 1500 years of long history, Han people from the Central Plains region moved to the Leizhou Peninsula to escape from war, and brought with them Central Plains culture, art, crafts, customs, and religious culture. From the perspective of the creation technique, the Leizhou Peninsula stone dogs of the Han Dynasty had unique carving skills, concise knife techniques, and vivid

shapes, already showing a sense of unconstraint, but still retaining the solemn and dignified expression of the early period. However, some of their facial features and body parts were obviously carved, and the decorative lines were still very concise. In terms of modeling, they were concise and not finely detailed, focusing on the overall depiction rather than detailed portrayal, and were broad-minded and unconstrained, with simple techniques and a lot of life interest. Most of their shapes were between likeness and unlikeness, with strong generalization. During this period, most of the stone dogs were carved from a whole piece of stone, and were carved according to the shape of the stone, which was a typical 'stone-based sculpture' technique of the Han Dynasty. Just like the Han Dynasty Huo Qubing tombstone carving, Han Dynasty stone carving art had a characteristic of integrating nature and man-made, preserving the natural beauty and natural shape of the stone, and creating the shape according to the material.

Figure 5: Stone dog sculpture of Han Dynasty 30x50x40cm



Figure 6: Stone dog sculpture of Han Dynasty 30x50x40cm



Figure 7: Stone dog sculpture of Tang Dynasty 86x37x37cm



Figure 8: Stone dog sculpture of Tang Dynasty 105x56x63cm



Figure 9: Stone dog sculpture of Song Dynasty 51x25x22cm



Figure 10: Stone dog sculpture of Song Dynasty 96x60x45cm

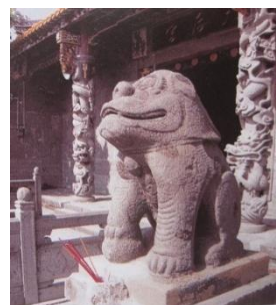


Figure 11: Stone dog sculpture of Yuan Dynasty 80x50x28cm



Figure 12: Stone dog sculpture of Yuan Dynasty 45x33x26cm

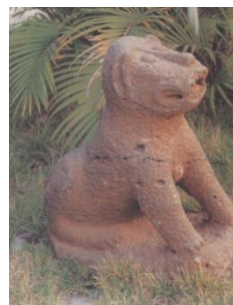


Figure 5 is a stone dog carving from the Han dynasty, held in the Zhanjiang Museum. It was carved from a single piece of blue stone (basalt). The cute and lively posture of the dog is cleverly arranged within the stone. The head is shaped like an inverted trapezoid, with a slightly open mouth and two small eyes that look very attractive. The legs of the dog are not carved separately, but are connected to the body according to the shape of the stone. The carving is done with a few simple strokes to capture the overall essence, without too much fine detail or line work. The grand and magnificent aura is expressed through this simple and straightforward approach.

Figure 8 is a description of a Tang Dynasty stone dog sculpture located at the port of Xiajiang in Leizhou Town, Leizhou City. The sculpture was carved from a rectangular piece of blue stone (basalt) and gives the impression of solemnity, magnificence, solidity, and strength. The head of the dog is finely and intricately carved, with a nearly square shape and a large rectangular mouth displaying two big teeth and a pair of bright, lively eyes. This Tang Dynasty stone dog shows an inclination towards exquisite, complete, and harmonious design, as well as decorative lines that are delicate and flowing, displaying the splendor of its era. Its head held high, its body strong and powerful, and standing tall on both sides of the port, it appears particularly majestic and dominant, exuding an irresistible force of expansion that mesmerizes all visitors to the site.

Figure 9 is a stone dog sculpture from the Song Dynasty, carved from a whole rectangular green stone (basalt). The sculpture depicts a dog with emphasis on facial expression, with a flat head, round face, looking up to the sky, a square mouth, upright ears, and a body in a squatting position with four legs on the ground.

The whole body is round and full, with little decorative pattern and a cute and honest expression. At first glance, the sculpture appears to be an uncarved stone, but upon closer observation, the expression is vivid and realistic. The style of the stone dog sculpture in this period still maintains the solemn posture of looking up to the sky, but with a slight smiling expression, and the facial features are concise and clear, similar to the style of Han Dynasty sculpture in Central China.

Figure 11 is a stone dog sculpture from the Yuan Dynasty, which was carved from a rectangular piece of blue stone (basalt). The sculpture emphasizes the details of the head, capturing the main dynamic features, and the overall visual effect is very powerful. The stone dog has a large head and a broad face, deep-set eye sockets, bulging eyes, a tall nose, and a rectangular-shaped mouth that is open. The posture is dignified, and there is a bell hanging from the neck. The expression is rich, and the demeanor is majestic. There are decorative patterns on the legs.

Overall, during this period, the influence of Han Dynasty carvings on the stone dogs of the Leizhou Peninsula gradually weakened. The stone dogs of the Tang and Song dynasties were heavily influenced by Han Dynasty carvings, appearing as if they were uncarved stones at first glance. However, upon closer inspection, their expressions were vivid and realistic. The carving technique of this period was bold and straightforward, using large blocks to create a powerful and solid appearance, reflecting the simple and primitive aesthetic taste of the Leizhou Peninsula's ancestors. The stone dogs of the Tang and Song dynasties still retained the characteristics of Han Dynasty carvings. However, by the Yuan Dynasty, emphasis was placed on the expression of the head and face, and there was greater attention to structure,

lines, and decoration, deviating from the lingering influence of Han Dynasty carvings.

3.3 Modeling Characteristics of Stone Dog during the Late-Period

From the Ming Dynasty to the People's Republic of China period, it was the late period of the carving of the stone dogs in the Leizhou Peninsula. This period saw the largest number of stone dog carvings (Figure 13 to 20). The most significant change in the stone dog's style from previous periods was the adoption of a composite style, meaning 'an artistic image composed of two or more objects in primitive art, including composite forms of human and animal figures etc. (Hanzhong, 1992). The composite forms often included human-faced dog bodies, lion-headed dog bodies, and can be classified into two types: anthropomorphic stone dogs and lion-like stone dogs.

Figure 13: Stone dog sculpture of Ming Dynasty 90x5x36cm



Figure 14: Stone dog sculpture of Ming Dynasty 63x57x44cm



Figure 15: Stone dog sculpture of Ming Dynasty 122x37x32cm



Figure 16: Stone dog sculpture of Ming Dynasty 126x57x37cm

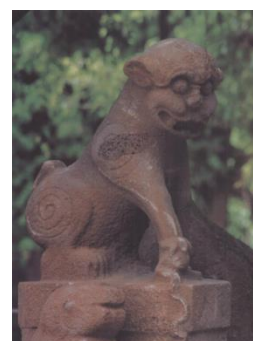


Figure 17: Stone dog sculpture of Qing Dynasty 118x56x38cm



Figure 18: Stone dog sculpture of Qing Dynasty 128x59x44cm



Figure 19: The Qing Dynasty “Personality type” stone dog sculpture 73cmx54cmx33cm



Figure 20: The Qing Dynasty “Lion-type” stone dog sculpture 73cmx54cmx33cm



‘Personification’ type of stone dog, also known as human-god stone dog, is a type of artistic form with a human face and dog body (Figure 19). It is the result of the ancient people of the Leizhou Peninsula elevating their belief in stone dogs to the level of human gods. There are some commonalities between the personification type of stone dog and the abstract type of stone dog, as many of the abstract type of stone dogs already have a personified image. This type of stone dog mostly exaggerates and deforms the facial features of the stone dog to resemble human facial features, especially in the depiction of the nose, mouth, eyes, eyebrows, etc., and imbues it with various human facial expressions.

The ‘lion-like’ type of stone dog refers to a type that incorporates lion features into its design (Figure 17 & 18). This type of stone dog typically has a round and broad head, deep-set eye sockets, large and protruding eyes, expressive facial expressions, and is often

depicted with hanging bells. Ancient Leizhou City was the political, military, economic, and cultural center of the southernmost region of Mainland China, and the Xuwen Port on the Leizhou Peninsula was the starting point of the Maritime Silk Road in the Han Dynasty, making foreign trade very prosperous. Foreign cultures were continuously introduced to the Leizhou Peninsula, especially the far-reaching influence of Buddhism. According to Buddhist beliefs, the Buddha is a lion among men, symbolizing fearlessness and greatness, and the lion has naturally become a sacred object in Buddhist culture. Lions are a common symbol in Buddhist art. The stone dog carvings of the late period of the Leizhou Peninsula show lion-like features in their design, possibly as a product of the influence of Buddhist culture. At the same time, the lion-like design gives the stone dogs a sacred image as the ‘king of beasts’.

During the late period of stone dog carving in the Leizhou Peninsula, a variety of decorative techniques were extensively used, including relief carving, layered carving, geometric patterns, and engraved lines to form decorative motifs. These techniques made the late-period stone dog sculptures more varied and aesthetically pleasing.

The stone dog located in front of the ‘Zhuangyuan Sheng’ archway in West Lake Park, Leizhou City (Figure 20) is a typical composite-style stone dog of the Qing Dynasty's ‘lion type’. This stone dog is carved from bluestone (basalt) and has a lion's head and a dog's body. Its head is round and wide with deep-set eye sockets and large, protruding eyeballs. The mouth is open with its tongue sticking out, and it has a large nose. Its left foot is standing straight while its right foot is placed on a round ball, giving it a lively and cute yet majestic appearance. The decorative

techniques of geometric forms, surfaces, lines, relief, and intaglio are used on the head and feet of the stone dog, making its image more decorative. The diversity of decorative patterns enriches the subject while the rhythm of the lines makes the stone dog both strong and elegant with a hint of agility. The use of these decorative techniques makes the artistic features of the late stone dog more noble and exquisite. Its composite-style is more abundant and has a more formal aesthetic.

The late-stage composite image of the stone dog reflects the love and pursuit of beauty by the ancestors of the Leizhou Peninsula, as well as the evolution of the times. Due to the increasing emphasis on ornamentation, the strictness of the design and the excessive use of decorative patterns, the image gradually shifted towards that of a lion, resulting in a change in the image of the stone dog on the Leizhou Peninsula during this period. The characteristics of the dog's image were no longer obvious, and its sculptural art had lost the artistic features of simplicity, roughness, conciseness and natural beauty in the early and middle stages of antiquity.

From the development and evolution of the carving art of the stone dogs in the Leizhou Peninsula, it can be seen that the changes in its late period are more obvious. As Arnold Hauser said in "The Sociology of Art": "Artistic styles will continue to spread and expand their influence over time, and at the same time become increasingly independent of the geographical and climatic conditions of their place of origin. The cultural structure is not as deeply rooted in the soil of its place of origin in the later period as it was in the earlier period, but gradually tends towards autonomy, formalization, and fixation, which is a basic law of cultural development (Hauser, 1987). The carving art of the stone dogs in the Leizhou

Peninsula is also constantly spreading and expanding its influence. The late period of the stone dog's carving gradually deviated from the original 'dog' shape and became fixed, evolving towards the lion shape in the Central Plains, which means that it was gradually influenced by the Central Plains culture and gradually deviated from its place of origin.

4 Conclusion

The ancient people of Leizhou Peninsula based their culture on the indigenous South Yue culture and were influenced by Jingchu culture, Central Plains' culture, and Minnan culture, resulting in a unique regional cultural system known as Leizhou Peninsula culture. The development and evolution of the stone dog carving art is closely related to these three cultures. However, this cultural and artistic exchange was mostly one-way. The stone dog carving art of Leizhou Peninsula, as a distinctive regional art form, was mostly limited to the Leizhou Peninsula and its surrounding areas and did not spread to the mainland. In the course of historical development, the art of Leizhou stone dog carving has gradually become more complex and ornate, and has moved away from its original simplicity and naivety towards formalization. To this day, the art of stone dog carving on the Leizhou Peninsula still has a strong foundation in folk culture, which is a phenomenon that requires further research.

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