

# A Probe into the Decorative Art of Leizhou Stone Dog

Li Huang<sup>1</sup>, Xiurong Chen<sup>1</sup>, Li Jia<sup>2,\*</sup>

<sup>1</sup>Guangdong Medical University, Dongguan, Guangdong, 523808

<sup>2</sup>Lecturer of Guangdong Medical University, visiting scholar of Beijing Normal University

\*Corresponding Author: 215759396@qq.com

**Abstract:** *Leizhou stone dog, the precious culture left by leizhou people in generations of reproduction, is a unique local characteristics of the national culture and art heritage. This paper discusses the artistic image of Leizhou stone dog from the origin of decorative art, the evolution of artistic modeling, and the application of decoration, and makes a thorough study of the decorative art.*

**Keywords:** Leizhou stone dog, Decorative arts, Modelling, Decorative pattern.

## 1. Introduction

Leizhou stone dog is the product of the wisdom of leizhou people carved in stone and the integration of multi-ethnic folk culture under the social history and regional natural conditions of Leizhou. Leizhou stone dogs in various shapes, shapes and spirits are different, lifelike, and have a long history, a large number, wide distribution, rich connotation, unique local folk culture characteristics, known as the "Terracotta Warriors in the South", is a precious artistic treasure.

## 2. The Origin of Leizhou Stone Dog Decorative Art

Leizhou stone Dog has a long history with distinct times and regions. It originated from totem worship in primitive society. Leizhou peninsula in the southernmost part of the mainland, the ancient South, Zhou Yue Sang, Chu belongs to Yangzhou, Qin xiang County, Han Zhi Xu Wen, Tang Changed Leizhou, all belong to the wild to serve, but the hundred yue nationality Li Liao, dong Yao dong settlement, Li Liao, dong Yao people that leizhou peninsula ancestors. In the ancient times of ignorance and low productivity, human beings were puzzled by various phenomena occurring in nature and often felt frightened in the face of disasters. At this time, they would take an image as a racial totem, as a spiritual basis for challenging nature, seeking protection and obtaining survival and development opportunities. For hunting as an important source of life for primitive people, dogs can be used to catch things for them "food supply", but also drive wild animals to become their "defender". Therefore, taking the dog with both gentle and fierce character as totem, gradually became the totem recognized by the ancestors of Baiyue nationality in Leizhou in their production and life[1].

## 3. The Evolution of Leizhou Stone Dog Art Modeling

On the land of China, ancestors interpreted totems in different ways, mainly appearing in flags, emblems, pillars, clothing, bodies and other places. As the belief of ancestors, in the language of plastic arts, it has the characteristics of rich connotation and complex techniques. The folk artisan's oral

art is another expression of the way of thinking, the folk art style is very different and resolute, in the casual imagination, with practice to create to meet the spiritual needs of culture. In this kind of creative activity, the whole feeling of man affirms himself in the object world, and man's own nature and external nature become "humanized nature[2]". Throughout the evolution and development of the artistic modeling of Leizhou Stone Dogs in past dynasties, we can find that the artistic modeling of Leizhou Stone dogs has experienced the evolution and development from totemic belief to secular life.

### 3.1 Stone Dog Shape of Totem Belief

Stone dogs all over leizhou Peninsula is "totem sculpture is carving and shaping totem image. Totem nation out of a reverence to totem prays for totem protection psychology, then produced the sculpture totem image of the plastic art[3]". In the early period, from the Spring and Autumn period to the Qin and Han Period, most of shapes were rough and simple, simple and solemn, with head held high, with the totem characteristics of human and nature. In the middle period, from Sui and Tang dynasties to Song and Yuan dynasties, stone dogs in this period mostly focused on the performance of structure and lines, emphasizing the depiction of genitals, reflecting the simple folk custom of praying for blessings. From Tang and Five Dynasties to Song and Yuan Dynasties, many Han people and Minnan people in central Plains moved south to Leizhou to escape the war. The ethnic religions they brought with them merged with the folk religious culture of Leizhou, gradually diversifies the culture of Leizhou. It is more religious, especially influenced by Taoist culture, Buddhist culture and geomancy. Such as "edging Shigan-dang", "Bagua", "attracting wealth and treasure", "Huang", "Taishan Shigan-dang" and other Taoist symbols of exorcism and exorcism combined with the folk function of Leizhou Shigou bringing good luck and good news, stone dogs gradually evolved into guarding gods, endowed with new historical and cultural folk connotations. Stone dogs were originally only placed in front of the gate or temple, gradually developed to be placed in the entrance to the village, roadside, lane head, to guard the hillside, rivers, tombs and so on. Wherever people thought there was an evil elephant, stone dogs were placed to suppress it. Some plastic arts are influenced by Buddhist culture, mixed with the lion shape of the stone dog, also has such a role. Different geographical

locations of stone dogs have different effects on social customs. As Gulei Prefecture is the settlement place of Baiyue people, collectively known as Nanman people, the totem culture of various tribes of Baiyue nation is condensed in the shape of stone dog, which naturally has the characteristics of the shape of a hundred things. Stone dog, the first civil leizhou peninsula specialty bluestone material carved from, because of the different observation and understanding of the object and the ability to master, the use of materials in the carving process presents a variety of rough style, simple shape, shape of stupid old characteristics. Generally. There is no specific facial parts of the portrayal, only concise lines carved out the overall shape and spirit. Ancient leizhou is known collectively as na hundred YueZu person's land inhabited, in primitive times, in the face of the nature of human beings in the various phenomena puzzled, even fear, they tend to a particular object for totem, as their challenges and compete for survival development relying on the spirit of nature, the more the tribe has a slang, Lao, yao, servants, miao, li and other tribes. Each tribe has its own totem of worship. With the development of society and the continuous integration of people's life, baiyue ethnic groups have gradually merged together. At this time, their original totem worship also experienced the corresponding process of reservation, deduction and fusion. Wen Yiduo said in his book Fuxi Examination, "All totems are the ancestors of the totem clan. They were also their guardian god and defender, who supplied them with food, drove them away from misfortune, and gave them prophecies to guide them toward good and evil. If it is a venomous and ferocious beast, so much the better, for then it is better able to defend itself for its children and grandchildren[4]." For primitive people whose life depended on hunting, dogs could "provide food" with what they had caught and "defend" them by driving away wild animals. Therefore, taking the dog with both gentle and fierce character as totem, gradually became the totem recognized by the ancestors of Baiyue nationality in Leizhou in their production and life.

### 3.2 The Stone Dog Shape of Secular Life

In the Ming and Qing dynasties, the perfection of god was represented by personification, with exquisite carving and fine decoration, showing the folk custom of advocating good fortune in society.



Figure 1



Figure 2

## 4. The Application of Leizhou Stone Dog Decorative Patterns

The application of decorative patterns is more suitable for the practical function of Leizhou stone dogs. On the one hand, it is suitable for carving skills and stone materials, and on the other hand, it is driven by the aesthetic concept of different times of human beings. Patterns people tend to choose a wonderful imagination, express feelings of beauty to create a more perfect than a natural form of artistic image to people with higher aesthetic feeling, lenovo and cheerful. At the same time, it broke through the utilitarian purpose in the content and formed a single custom activity required in traditional designs of the program in a strict sense, in which is driven to be free. It expresses the admiration of the desire for an ideal life. These patterns are mostly based on the people's most familiar life and favorite objects, from which the symbolic, analogical and synesthetic connotations are excavated[5]. Folk craftsmen often use implied meaning, harmonic meaning, symbol, exaggerative and deformation techniques to carve and depict their longing for the future and their firm beliefs in transforming the realistic living context. It performed incisively and vividly in the pattern of the theme and the form of performance.

Folk artisans always pursue plain and profound decorative styles and are good at choosing highly representative objects and images. In art, generalization, refinement, simplification, induction and exaggeration, deformation, decomposition, composition, decoration become the main characteristics of folk patterns. At the same time, they also pay attention to many different images, with their own unique aesthetic sense to sum up the typical elements, being good at discovering and using the common and regular objects in the ecological environment. After their frank, free decomposition composition, its artistic style is full of tension, more naive, more clear, more fresh. There are various artistic methods to express the content of auspicious thoughts, among which the most common form is symbolic and implied meaning, reflecting people's desire and mentality to pursue a happy life, and creating ingenious and interesting artistic images

## 5. Conclusion

The decorative art of Leizhou Stone dog shows the artistic talent and creative spirit of leizhou people, carrying the thick national cultural tradition and profound emotion, and has high artistic aesthetic value and folk culture research value.

## Project

The results of the teaching reform project of Guangdong Medical University “Research on humanistic Quality Cultivation Path of Medical Students from the perspective of Collaborative Education” (No. 1JG21083), and the characteristic innovation project of Guangdong Universities “Humanistic medicine interdisciplinary Construction from the perspective of life culture” (No. 2021WTSCX034).

## References

- [1] Yan Huailan. Analysis on the cult culture of stone dogs in Leizhou[J]. Journal of Lingnan Normal University, 2020, 41(1):8.
- [2] WANG Song. Research on decorative arts of Minhai residential buildings in Leizhou Peninsula[D]. Shenyang Jianzhu University, 2014.
- [3] GUO Weijing. Study on the origin of stone dog worship phenomenon in Leizhou Peninsula[J]. Journal of Tongling Vocational and Technical College, 2019, 18(2):6.
- [4] Chen Bo. Stone dog carving art in Leizhou Peninsula[J]. Decor, 2007, (8):3.
- [5] ZHANG Xiuli. Exploring the source of Leizhou stone dog folk culture[J]. Journal of Zhanjiang Normal University, 2011, 32(4):4.