

The Use of Lion Culture in Painting, Sculpture, Literature, Religion, Mythology

**Hongjun Zhang,
Chusak Suvimolstien and Bunchoo Bunlikhitsiri**
Burapha University, Thailand
Corresponding Author, E-mail: tarzenzhang@hotmail.com

Abstract

This paper adopts literature research method and online media observation method, through the study of lions on the world's influence on the five ancient civilizations and China's 10 historical periods of important records, the lion animal into the production of human life, and human civilization in contact with the human being is given a specific meaning and the formation of symbolic symbols. This paper is a case study of the major civilizations of the world, and the records of lion paintings, sculptures, literature, religions, and myths from the Han Dynasty to the Ming and Qing Dynasties in China through the literature of CNKI. This paper focuses on three main aspects. 1. The history of the development of different civilizations living in the world, and the local people gave new meanings to it. 2. The lion culture has experienced a development from the west to the east and from the south to the north. And with the historical development of the civilization, the country's integration and interpretation of the new symbols, spiritual meaning (including). 3. Eastern China since the introduction of the lion in trade and religion, after two thousand years of development of the formation of a specific cultural attributes of lion. This paper uses data collection from online and offline questionnaires, and after analyzing the method of SPSS.

Through the study of important records of 5 civilizations in the world and 10 historical periods in China, it is concluded that Lion culture has been shown and converted into a symbolic symbol of public power, Public Power (2P), by human beings using religion, art, painting and sculpture. It has facilitated the exchange and development of lion culture in human civilization in painting, sculpture, literature, religion and mythology.

Keywords: Lion Culture; Lion Symbols; Public Power (2P)

Introduction

Lion culture, in different dimensions of civilizations and time, has similar but different meanings and symbols. What is the same is that lion culture has inherent continuity along with the development of human civilization, but in different civilizational dimensions, it has very different meanings. Different civilizations and countries living in the world have given new meanings to it. Lion culture has also developed from west to east and from south to north. And with the historical development of the civilization, the country's integration and interpretation of the new symbols, and spiritual meaning.

The lion is regarded by humans as the king of beasts in the animal world. Humans, as the highest biological representatives of the primates, lions, and humans each lived in their own spatial territories with little contact. When man invented the tool and mastered it, he realized the domination of the world by conquering nature. After the lion entered the human production

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life vision, with its independent ecological and human production to maintain a relatively independent relationship, was slowly accepted by mankind. At present, the world's major museums contain the treasures of human civilization and the historical records of human civilization (Zhou 2004). Lion culture and lion art then took on a specific significance in the development of human mythology and civilization. It has become a specific symbolic attribute of human civilization.

This research will introduce the origin of lion culture, the history of its development, and the relationship between lions and gods, religions, politics, economy, and art from the dimensions of time, space, and civilization. Lion culture has been used by human beings to record with different carrier expressions and has been passed down by human beings with archaeological, sculpture, painting, literature, religious, and political records. In different periods of human civilization, in different regions and in different spaces, lions have been given different meanings by human beings. The lion has also been closely integrated with the history of human civilization, developing, and evolving different definitions. This is also the reason why the author wants to study it.

Research Objectives

1. To study the symbolic significance of lions in human culture and religion and their evolution.
2. To research how lion culture was introduced to China and its evolution and development in various Chinese periods.

Research Methodology

1. Research methods
Literature research and internet search methods
2. Research sample group
Field research and study of museums in five regions of China relating to the Ming and Qing dynasties.
3. Research tools
 - (1) Academic Search Engines: Google Scholar, Scopus, Zhi.com
 - (2) Reference management tools: EndNote
 - (3) Database and data analysis tools: Excel
 - (4) Notes and text editing tools: Microsoft Word, OneNote, XMind
 - (5) Charts and data visualization tools: Microsoft Excel
 - (6) Handwritten notes tool: iPad Painter
 - (7) Grammar and spell checking tools: Grammarly, Microsoft Word, DeepL
 - (8) Collaboration and file sharing tools: Microsoft OneDrive
 - (9) Statistical and graphing software: SPSS, PS
4. Data collection
Literature collection, Internet collection, field research
5. Data analysis
Online and offline questionnaire surveys

Research Conceptual frameworks

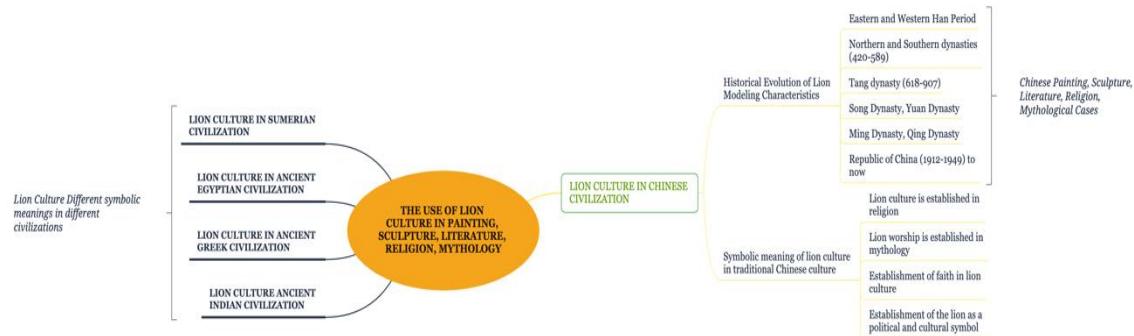


Figure 1 Conceptual frameworks

Source: Created by author

According to the author's research purpose, the use of survey literature to obtain information, to understand and grasp the issues to be studied comprehensively and correctly. The author collects, collates, summarizes, and concludes the first-hand literature research materials, theoretical works, and academic papers on lion culture-related historical literature through. CNKI, libraries, museums, networks, and other functional channels of access, constituting the theoretical basis and summarizing the research basis and shortcomings of the previous research to lay the foundation for the empirical researchs.

Research Results

The results of this study are based on the following purposes: (1) the symbolic significance of lions in human culture and religion and their evolution found that In Sumerian civilization, ancient Egyptian civilization, ancient Indian civilization, Archaic Greek period, Chinese civilization. (2) To research how lion culture was introduced to China and its evolution and development in various Chinese periods found that Han Dynasty, Wei and Jin Dynasties, Tang Dynasty, Song Dynasty, Yuan Dynasty, Ming Dynasty, Qing Dynasty, Republic of China, and to date for Lion Cultural Symbols.

1. The Evolution of Lion Culture: From Ancient Symbol to Modern Spiritual Belief

The first thing to talk about lion culture is the lion animal itself, which has evolved as the most successful species of modern cats. Lions appeared on earth in the true sense of the word about 600,000 years ago. Lions are divided into males and females, lions are matriarchal societies, a group of cats. Lions are classified according to species as Northern, Southern, and Asiatic lions. Lions once appeared in southern Europe, western Asia, India, and Africa. During the Ice Age lion subspecies used to appear in Central Europe and North America. Lions have been named differently in different civilizations. In the West it appeared in the Balkans during the Ancient Greek period. The lion, known as (scientific name: *Panthera Leo*), was formerly known in Eastern China as the mythical animal suan ni, mythical fawn ni, and shizi.

As human civilizations have expanded outwards into space, the human territory has continued to expand from its original territory into the natural world. Humans demonstrated their greatness by conquering lions through group hunts. The lion has gradually evolved from a subjugated animal to an object of entertainment. The lion has risen from an unfamiliar animal to become the embodiment of the spiritual beliefs and religion of a specific group of people

and has evolved into a symbolic representation of power. Lion cultural symbols and human civilization are closely linked together and have become part of human civilization. After mankind entered civilization, lions often appeared in the vision of the Royal Court and rose to become a symbol of spiritual symbols. In the existing artefacts preserved in the royal palaces, the lion as an animal figure in nature fits the royal symbol of power, and the royal leaders manifested their strong influence of power by conquering lions. The time and extent of the lion's presence in the world's major civilizations also shows that the lion, as an animal, was used as a symbol of power and political, religious, and symbolic communication among the world's major civilizations. Lion cultures have merged with local cultures to develop symbols that fit the local context. Lion culture has also developed with human civilizations and has been defined by them to develop new and specific meanings

The lion culture must start with its attributes in various civilizations and the development of human civilization relations. The earliest known statue was found in L.wenmensch, Germany, around 35,000 to 40,000 years ago, dating as far back as the Late Palaeolithic. The earliest known archaeology on lions is currently known to have been excavated in Turkey by Klaus Schmidt (German Klaus Schmidt 11 December 1953 - 20 July 2014), who led excavations at G.bekli from 1996 to 2014, and discovered Stonehenge lion statues from G.bekli dating to 9,600 BCE . The excavation of the statue predates the Pyramids of Khufu by 7,000 years. The lion's entry into ancient Egyptian mythology is best represented by the sphinx Androsphinx, also known as the Sphinx in ancient Egyptian mythology. The record of the lion in Europe is the lion's tooth, which was found 6,000 years ago. The Sumerian civilization, born in the Mesopotamian plains (of the Two Rivers Basin), is now recognized as the earliest civilization, predating Egyptian civilizations by 1500 years. The presence of lions in the Sumerian civilization is recorded, firstly as pets, and secondly as lions acting as subjugates to human rulers as a display of the ruler's bravery. The lion as a pet of the Sumerian king Gilgamesh about 2,700 years ago, while the relief of the king Gilgamesh in the British Museum in London shows him fighting with the lion. In addition, there is a bas-relief of a king hunting lions during the 7th century BC in Assyria (present-day Iraq), which is displayed in the British Museum.

Lions had different meanings in Ancient Egypt and Ancient Greece. The allegorical meaning of the sphinx Androsphinx, the sphinx in ancient Egypt, is that of a guardian god, given to wisdom and velour. In ancient Greek mythology (Greek Sphiggein), on the other hand, it was the punishment of the gods and was given the meaning of a female evil thing. Sphinxes are also often found with buildings such as royal tombs and religious temples. A record of lions in the ancient Greek period is the late fourth-century mosaic fresco of two men hunting a lion in the Pella Museum.

Lion culture in ancient India, the lion first appeared in the fifth century A.D. Hinduism, the lion in India and religion is inextricably linked. The locations were in today's generation of Kashmir and Nepal. In Hinduism, there is a Hindu god, Vishnu, who has been given the status of Indra and nicknamed Vaikuntha. The lion was worshipped by the locals as an incarnation of Vishnu. He was the king of the gods and the supreme deity of his

time. In Hinduism, Vishnu often appears as a four-headed avatar. He is a guardian deity in Hinduism and usually appears in a standing position in

sculptures. According to the azimuthal coordinates, the left side of his four headed incarnation faces south, and the incarnation is in the form of a lion (Narasimha). In Nepal and

Kashmir Vaikuntha Chaturmurti is the central idol of the Lakshmana temple in Khajuraho. In Hinduism, the lion (Samkarshana), one of the incarnations of Vishnu, is seen as the embodiment of knowledge and wisdom.

In India, Jammu and Kashmir, many sculptures carved between the 5th and 11th centuries A.D have been preserved in the past and are still in conservation collections. The earliest Indian sculpture of a lion is in the Allahabad Museum, a red earthenware statue of a lion's head, 5th century A.D. Fragment of a statue of Vishnu with the three faces, mid-5th century. Museum of Fine Arts, Boston. exists. A three-faced image of Vishnu from the Mathura school, dating

from the Shastra period. The modelling of the image of Vishnu was influenced by the Gandhara architectural tradition, especially those sculptures made in Kashmir. In early classical Indian texts, the nickname kapila is associated with Agni, the god of fire, and Surya, the sun god. Another theory relates to Kapila, the saintly incarnation of Vishnu and the founder of the number theory school of philosophy, who is described as having an angry nature and cursing Sagara's sons to be reduced to ashes for insulting him. The headdress jatajuta is typical of Brahmin sages such as Kapila. The stylized image of Vishnu has varied in different periods of Indian history. Many modern Indologists and followers of the Pancharatra have linked them on the basis of the association of Chaturvyuhas with gunas (qualities) in the Vishnudharmottara Purana and Pancharatra texts. The gunas are in turn associated with Vaikuntha Chaturmurti. The human face is Vasudeva, symbolizing power/strength (bala); the lion is Samkarshana, the embodiment of knowledge/wisdom (jnana).

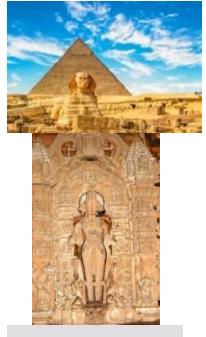
In India, Brahmins and Buddhism are inextricably linked. The lion, which was born out of Hinduism, appears in many sculptures as the mount of the Buddha and Bodhisattva. For example, Manjushri's mount is a green lion.

After the introduction of Buddhism to China, for the folk culture more prevalent is the Bodhisattva culture. One of them, Manjushri is the image of wisdom in China. His mounts were also characterized as wise. Maitreya Bodhisattva is the appointed successor of Shakyamuni Buddha. As the fifth Buddha of the Thousand Buddhas of the Hierarchy, Maitreya Bodhisattva naturally inherits everything from Shakyamuni Buddha in the eyes of the believers. Maitreya Bodhisattva's mount is also a lion. Void Buddha is the main deity of the Void House of the Mandala of the Tantric Foetus Realm. He transforms into five bodhisattvas: Dharma Void Bodhisattva, Vajra Void Bodhisattva, Precious Light Void Bodhisattva, Lotus Void Bodhisattva, and Karma Void Bodhisattva, and rides on a lion, an elephant, a horse, a peacock, and a gharial in the order of the Centre, the east, the south, the west, and the north, respectively. Among them, Dharma Realm Void Bodhisattva's mount is alion.

Earth Store King Bodhisattva is one of the Four Great Bodhisattvas of the Chinese tradition. Shimeji is a spirit animal that lies under the scripture case of Jizo Wang Bodhisattvas, and can distinguish all things through hearing, and is especially good at listening to the human heart; it has a tiger's head, one-horned horn, canine ears, a dragon's body, a lion's tail, and unicorn's feet.

The evolution of lion culture is summarized as shown in Table 1:

Table 1 The evolution of lion culture is summarized

Time	Civilisation Attributes	Meaning	Religion	Main Characters	QR Code	Picture
4,500 years ago - 2004	Sumerian civilisation	Lions were used as pets of kings and objects of conquest		King "Gilgamesh"		
Ancient Egyptian civilisation	Ancient Egyptian Civilisation	Guardian Gods, Wisdom and Courage	Myths	The Sphinx in Ancient Egyptian Mythology		
Before 1800 A.D. to the present	Ancient Indian civilisation	Guardian God	Hinduism	One of the incarnations of Vishnu		
565 B.C.	Ancient Indian Civilisation	Wisdom	Buddhism	Buddhist mounts		
1st Century A.D.	Ancient Chinese Civilisation	Wisdom	Buddhism	Manjushri, Buddha's mount		
Fourth century A.D.	Ancient Greek civilisation	Greek Sphiggein, meaning: "punishment" by the gods.	Myth	Female evil thing		

Source: By author

2. The Introduction of Lion Culture into China and the Symbolic Meanings in Different Periods.

The lion was introduced to China for two reasons. Firstly, it was because of trade exchanges that China first saw the image of the lion itself. Secondly, because of religious reasons, the image of the lion as the Bodhisattva's mount was accepted by the public, and since then the lion has started a long journey. In Chinese history with these two points. During the

Western Han Dynasty, Emperor Wu of China sent Zhang Qian to the Western Regions to open the Silk Road. In 138 B.C. the animal, the lion, was offered as a gift to the then Middle Kingdom (He, 2020). This was the first animal record of the lion in Chinese literature. The Han Book of the Western Regions of Wuyi State Biography Ban Gu - Eastern Han "Wuyi has Taobai and Shizi." Note: Shizi, like a tiger, is yellow, bearded, tail end hair as big as a bucket. Shigu said: "Shizi is the "Er Ya" so-called mythical animal also. Shizi is the so-called mythical animal. in the "Er Ya". The shape of the animal is also the hair on the side of the cheek." Buddhism from India was introduced to China in 64 A.D. (the 7th year of the Yongping reign of Emperor Mingdi of the Han Dynasty), with the Forty-two Chapters Sutra, and the first monastery, the White Horse Monastery, was established in China.

Buddhism was preached on a large scale in China during the 1st and 6th-7th centuries A.D. Buddhism merged with the native culture in China to form Han Buddhism. Lions and Han Buddhism were also introduced to the then vassal states of Tibet, Korea, Vietnam, and Japan between the 1st and 9th centuries A.D. After the lions were introduced to China from the Han Dynasty, while the images of bodhisattvas in Buddhism that were introduced to China underwent different stylistic derivations (Li, 1980). With the combination of Chinese tradition, religion, and royalty, unique forms were developed. Nowadays, major museums around the world have collections of murals, sculptures, documents, and other artefacts about Buddhism from Eastern China. When lions entered China, they took on both religious and royal attributes. Meanwhile after lions were introduced into China from the Western Han Dynasty, the modelling style at the beginning was influenced by the styling of winged lions in Central Asia. During the Eastern Han Dynasty, the Tongtian winged wings disappeared under the influence of the legend of the local gods and goddesses who had become immortal by means of the magic of the square (Wang, 2016: p320). The earliest stone lion sculpture currently found in China was discovered in the first year of Jianhe Yuan (147 A.D) at the Wumin Ancestral Hall in the southeast of Jiaxiang County, Shandong Province.

In the Wei Jin and North and South Dynasties period, the Chinese lion modelling image by the influence of the Indian lion, and the traditional Chinese philosophy of "unity of man and heaven" idea combined, in the Northern Zhou period there is a crouching modelling posture.

Into the prosperous Sui and Tang dynasties, the shape of the lion appeared in sculpture and painting. The shape of the lion, with its brave and mighty form (Zhao.2020), became loyal, docile and well-behaved, and the image of the lion was characterized by being tamed. And in religion, because the lion is the mount of the Bodhisattva of Instrumentality, and the preaching of Buddhism in China, it makes the lion more readily accepted by the people. The image of the lion was superimposed on the image of the mythical beast of ancient China, the mythical Geibi (the fifth son of the dragon), and the two were fused because of its mighty power. In the Tang Dynasty, during the reign of Wu Zetian, the lion was given the same status as the ancient Chinese deities in traditional Chinese culture (note: the five auspicious spirits in the spiritual

totems of traditional Chinese culture: the unicorn, the phoenix, the tortoise, the dragon, and the brave man). At the same time, the image of the lion has also been used for military generals "chest tattoos". Since then, the lion has been characterized as auspicious, sacred, brave and authoritative. The earliest surviving record of a painting of a lion is from the painting on page 27 of the Song and Yuan Famous Paintings. In the Tang Dynasty, the lion also appeared as the mount of the Taoist Taiyi Saving Bitterness Heavenly Father, a nine headed lion. The Taiyi Suffering Relief Heavenly Father, who appeared as a folkloric prayer for the souls of the suffering dead to pass on to the next life, and nine is the number of the extreme yang in China.

Nine-headed lions were used to describe the might of the mount. Song Dynasty records of lions are the Henan Dingling lion walk and the Taiyuan Jinshi Song lion. During the Song Dynasty, lion performances began to enter the popular vision. For example, the Taiping Music, also known as the Five Square Lion Dance.

Lion into the Yuan Dynasty, the lion shape of the body size becomes smaller, the shape also appears to be docile, flattering (Zhou, 2004). Such as the Yuan Sheng Gong female lion and the Taipei National Palace Museum collection of the Yuan people painted tribute mastiff figure, describing the image of the lion, mastiff in China refers to the fierce and powerful dogs, mastiff is used here to refer to the lion.

Lion culture developed to the Ming and Qing dynasties. Stone lion modelling secular to the extreme, and to achieve programmed and localized. The lion culture in the Ming and Qing dynasties is mainly distributed in sculpture, painting, literature, architecture, lion dance. Since the development of lion culture, the elements of the lion have been combined with the influence of many foreign civilizations and religions, and the meaning of the lion has also diversified.

During the Ming and Qing dynasties, lion culture formed a climax, and the form of the lion entered different cultural groups, forming many expressions of sculpture, painting, dance, and literature. Regarding the stylistic features of sculpture, it gradually began to develop programmatically and locally, while secularizing to the extreme (Zhang, 2019). The Ming and Qing dynasties were the most formative times in the development of lion culture.

Lion culture through the Republic of China, after 1949, lion sculpture by the influence of Western realistic style, lion culture development was diversified development, one side presented more realistic style; one side is to continue the continuation of the previous generation style. Style characteristics show regional differences in the development.

After the lion culture entered the new China, the types of lion culture became diversified, some regions continued the Ming and Qing styles, some regions continued the Sui and Tang styles, or the Song period styles. The richness of the era is highlighted. At the same time, China also accepted the hyper-realistic.

style from the West, the location of more on the foreign banks or foreign banks, and the new China's lion dance is to the intangible heritage for the protection of the lion culture as a carrier of art and culture can be inherited and developed.

The summary of the symbolic meanings of lion culture in various Chinese periods is shown in Table 2.

Table 2 Symbolic meanings of lion culture in various Chinese periods

Time	Dynasty Attributes	Meaning	Characteristics	Main people and objects	Picture	QR Code	Formal Attribute s
138 B.C	Western Han Dynasty	The lion was offered as a tribute to the royal court	Royal: Silk Road	Zhang Qian's mission to the Western Regions			Fresco
64 A.D.	Eastern Han Dynasty (7th year of Yongping, Emperor Ming of Han)	Continuation of the meaning of Buddhism in India	Religion: Buddhism	Sichuan Ya'an Stone Lion			Sculpture
147 A.D.	Eastern Han Dynasty, first year of Jianhe	Earliest Documentary Records	Exchanges	Ban Gu, "Biography of Wuyi State in the Western Regions", Book of Han, Eastern Han Dynasty, "Wuyi has Taobai and Shizi."			Literature
220 - 580 A.D.	Wei Jin and North and South Dynasties Period	Influenced by the magic of the local gods and immortals to become immortal	Folklore	Earliest lion sculpture found (Wumin Shrine, Southeast Jiaxiang County, Shandong)			Sculpture
650 - 755 A.D.	Tang Dynasty	Indian influence	Buddhism	Western Jin Riding Lion Candlestick			Ceramics
		Establishment of deity status, majestic and powerful	Royalty, Buddhism	Stone lions of Tang Shunling in Xi'an, Buddhist Manjushri mounts in Dunhuang	 		Sculpture Fresco

		Mount, the nine-headed lion	Taoism	Taoism Taiyi Saving Bitterness Heavenly Father			Chinese Painting
		Breastplate	Royalty	Tonic of a military general			Silk brocade
960-1279 A.D.	Song Dynasty	Lion performances appeared	Royal, religious, folk	“The Taiping Le”, also known as the “Lion Dance of the Five Directions”			Performances
1271-1368 A.D.	Yuan dynasty	Meek, fawning	Royal, Folk	Lion Sculpture			Sculpture
1368-1911 AD	Ming and Qing Dynasties	Secularised and programmed	Royal, religious, folk	Lion sculpture, lion painting, lion dance, lion crafts			Sculpture
1911-present	Republic of China to present	Diversity	Government, Civil Society, Religion	Diversity			Ceramics

Source: By author

Discussion

Through the introduction of the history of the lion animal itself, the archaeological study of the lion, and the development of the relationship of the lion's influence on human society to the interaction of lion culture with human civilization. Through the literature study of lion civilization and the theory of lion culture.

Through the overview of the history of the development of different civilizations of lion culture and the compilation of the development of lion culture in various periods of China, the history of the development of symbols and traces of lion culture in different periods is obtained. The concept of lion culture in different periods of China is obtained by the overview of the characteristics of lion culture in different periods of China.

In this paper, through the form of lion paintings, sculptures, literature, religion, and myths, the spiritual symbols of lion culture are refined and transformed into public power. The lion as royal power and religious authority, and then evolved into a symbol of public power (Lion Culture Public Power), and finally formed a new lion culture 2P concept meaning.

Through the study of lion culture, lion culture to the Chinese lion culture and other world civilizations in the lion culture, from the lion paintings, sculptures, literature, religion, myths, transform (transform) into public power. Get the role of lion's faith, spirit, religion, rights, communication, and converge into the lion's public power. In this paper, through the form of lion paintings, sculptures, literature, religion, and myths, is the forum on lion culture transformed into a symbol of public power, and is the public power carried on? It provides future space and future value for continued discussion about the symbol of public power of lion culture in the future.

Recommendations

1. Theoretical Recommendation

Regarding the lion culture, at present, there are vacancies in the introduction of systematic knowledge about the lion culture in painting, literature, religion, and mythology. At the same time in the introduction of lion culture and human relations, comprehensive introduction of the relevant theory is not much, so the research in this paper will be more systematic research comb. The interdisciplinary research theory of lion culture in-depth exploration and research.

2. Policy Recommendations

China's State Council on the promotion of tourism reform and development "National Development [2014] No.31 on promoting tourism reform and development" that "the role of tourism in the modern service industry and tourism, the significance of accelerating tourism reform and development to the economy, and the importance of improving the quality of life of the people and fostering and practicing the socialist core values. In this paper, the author combines the lion culture in the form of digital lion sculpture with virtual technology, i.e., intelligent artificial intelligence equipment operation mode, so that tourists can learn the history and culture of lions and enhance the experience and learning value of foreign tourists with a guiding role.

3. Practical Recommendations

Through the study of the lion art of the Ming and Qing dynasties, it is the time when the Chinese lion culture develops to a more mature programmatic paradigm. Focusing on the lion modelling of the Ming and Qing dynasties and designing a methodology that combines technological innovation of a virtual image intelligent online museum system. By virtue of the

interdisciplinary cross-study of intelligent tour guides, it is of great significance to re-innovate the conversion of lion culture and to promote the exchange and dissemination of cultural heritage brought about by the online tourism aspect.

4. Establishment of the Virtual Lion Museum

Through the research on the knowledge system of lion culture, the lion culture is designed and established as a virtual lion museum through virtual technology, which is used to disseminate lion culture to the user tourists who want to learn about lion culture. It realizes the learning of lion culture across time, space, and geography, and thus promotes cultural tourism in places related to lion culture.

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