

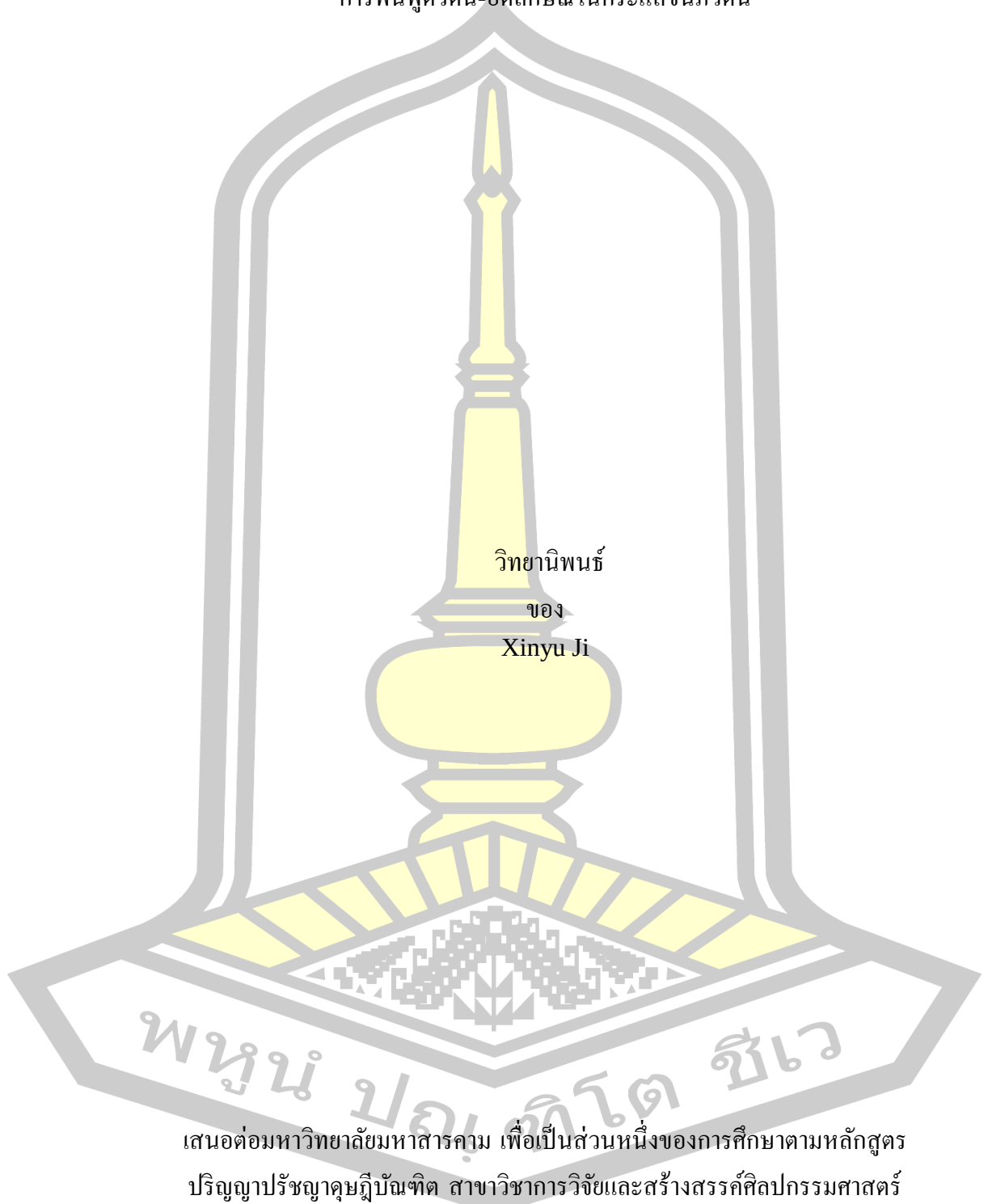
Lion Head Colorful Tie-dye at Foshan City, Guangdong Province :National Representative and Revitalizing Self-Identity in the Process of Chinesenization

Xinyu Ji

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
August 2024

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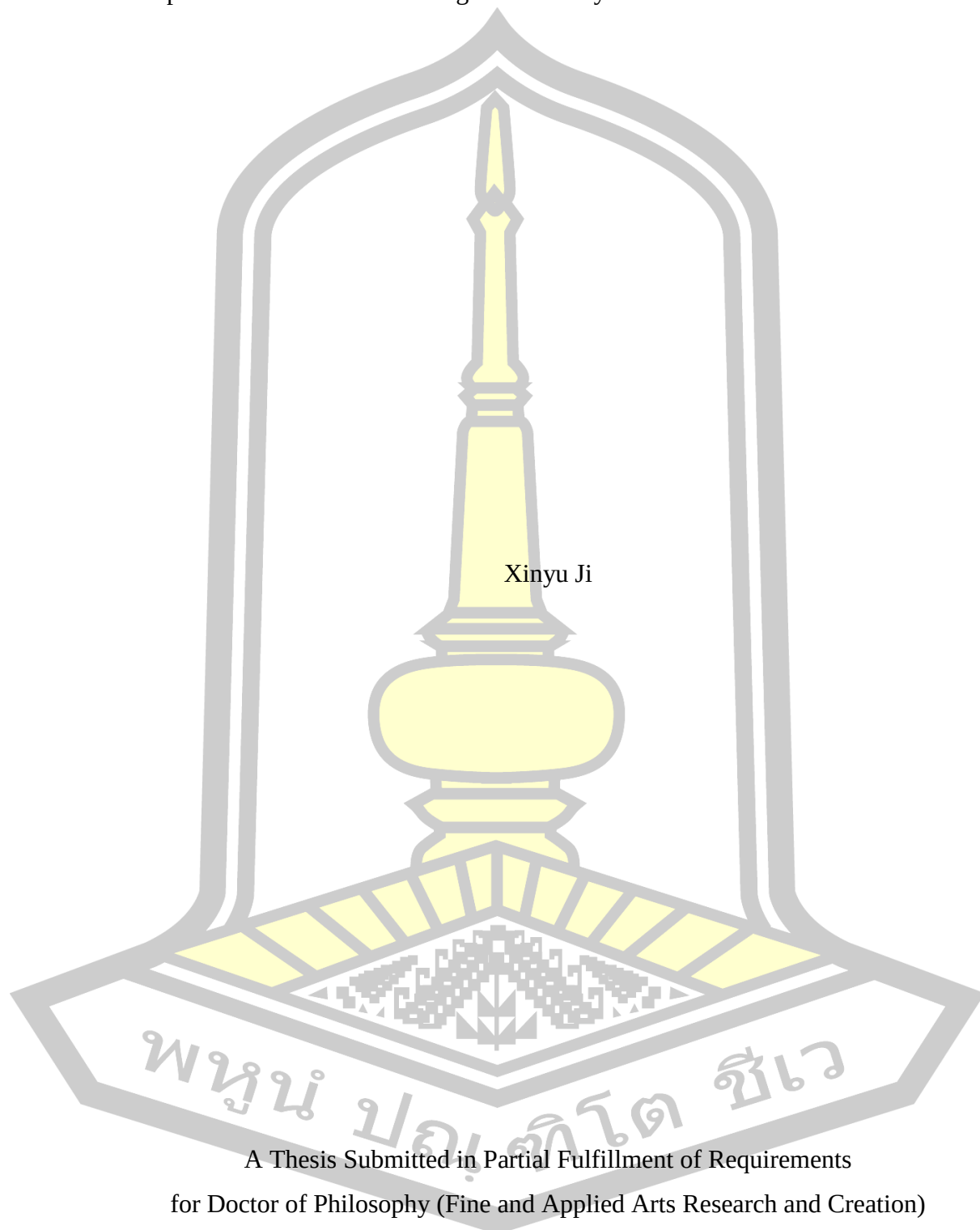


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาการวิจัยและสร้างสรรค์ศิลปกรรมศาสตร์

สิงหาคม 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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August 2024

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UNIVERSITY	Maharakham University	YEAR	2024

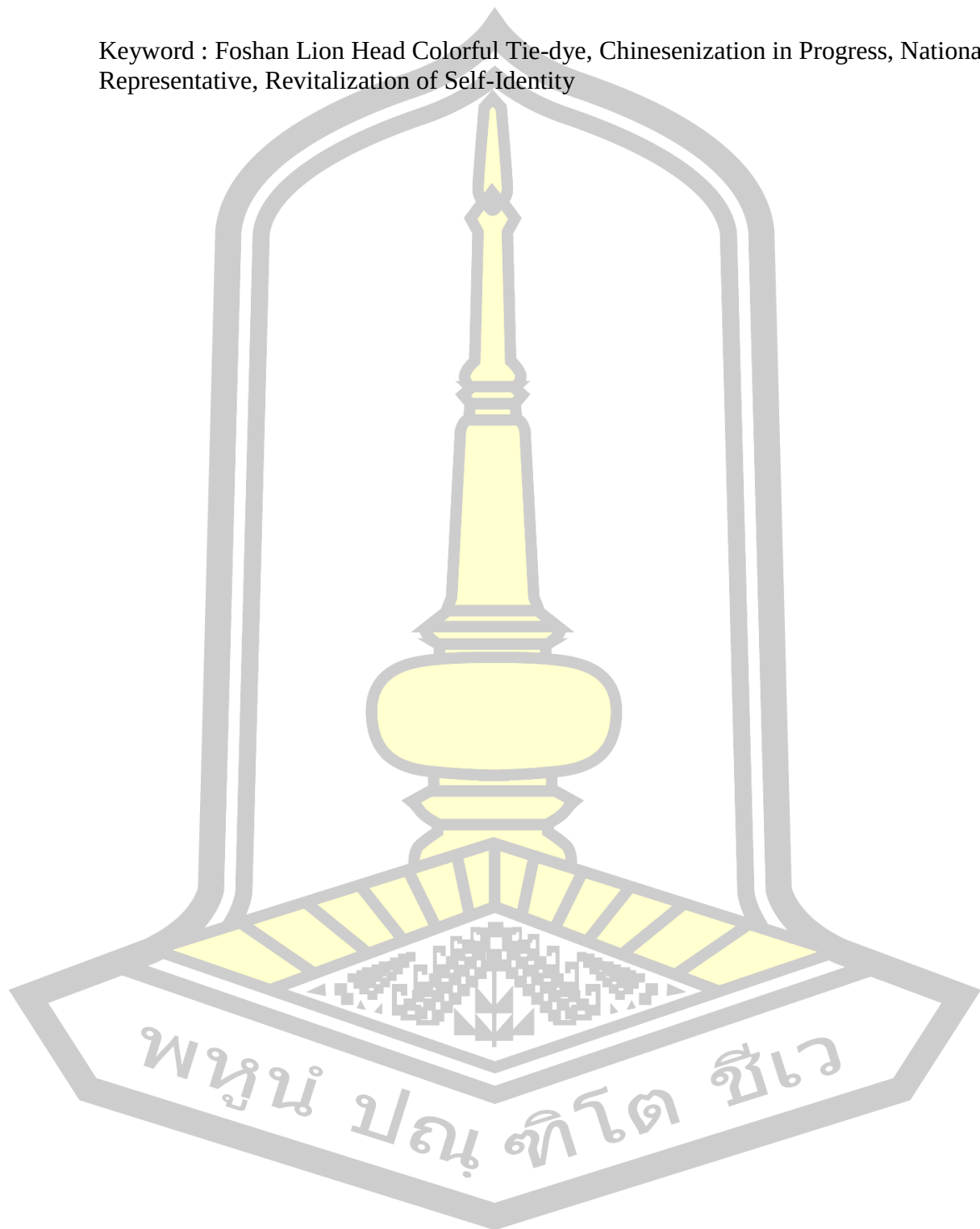
ABSTRACT

This is a hybrid study that combines qualitative and quantitative data collection, analysis, and synthesis. Using this method, we can understand the Lion Head Colorful Tie-dye culture from different angles and levels, improving the validity and credibility of the research. The Object of this study are: (1) To study the history development of Foshan Lion Head Colorful Tie-dye since the beginning till present.

(2) To study Foshan lion head colored tie-dye from the perspective of cultural identity; (3) To study and analyze the process of Foshan lion head Colorful Tie-dye becoming National Representative; (4) To study and analyze the role of Foshan lion head Colorful Tie-dye in The revitalization of self-identity in the process of Chinesenization. Research Methods: The study considered data collected from academic literature as well as data collected in the field and questionnaire and semi-structured interview data for overseas Chinese and ethnic Chinese. The study is conducted using the concepts of national symbolism and the revitalization of self-identity.

The result of the research are that the meaning, social relations and cultural status of the lion head color tie are constantly changing with the changes in different periods. Whether in daily life or major ceremonies, Foshan Lion Head continues to build self-identity and cultural identity. In the context of globalization and with the acceleration of the process of Chinesenization, the phenomenon of Foshan lion heads being colored as a national symbol came into being, and they continued to show their identity to the outside world, gradually forming a revitalization of their self-identity. This research will provide new perspectives and methods for cultural studies, cross-cultural communication and the study of the Chinesenization process, which can better understand the connotation and significance of Chinese traditional culture, promote cultural understanding and exchanges, and contribute to the promotion of cultural diversity and cross-cultural communication. and cultural equality play an important role.

Keyword : Foshan Lion Head Colorful Tie-dye, Chinesenization in Progress, National Representative, Revitalization of Self-Identity



ACKNOWLEDGEMENTS

As this paper is about to be completed, I would like to take this opportunity to express my gratitude to the people and things that have helped and supported me during this process.

First of all, I would like to thank my advisor, Assistant professor Dr. Metta Sirisuk. You not only provided careful guidance and patient help with this paper, but also effectively cultivated and improved my research capabilities and literacy. The amount of time you invested, the enlightening questions you asked, and your belief and encouragement in me have all benefited me greatly and allowed me to overcome the dilemma of self-doubt. Your kindness will remain in my heart forever.

I would like to thank all the teachers at the college for your help, guidance, encouragement and care, which made me enjoy a pleasant study life in a foreign country. Your knowledge and wisdom will benefit me throughout my life.

Thanks to Maharakham University in Thailand and The Faculty of Fine and Applied Arts for providing high-quality learning resources and platforms, which gave me the opportunity to participate in various colorful activities and research, which expanded my vision and thinking, and improved my worldview and View of a person's life, values.

Thank you to all the committee members for your professional evaluation of my thesis and for providing valuable feedback and suggestions for my research. Thanks to all the students and friends I met in Thailand. Your company and friendship made my PhD life unforgettable. I would like to thank everyone who has given me support, advice, and listening during this journey, especially my interview subjects. It is your love for Foshan Lion Head Caizha and your persistence in traditional handicrafts that inspired me to study this topic. The interest and enthusiasm also gave me a deeper understanding and knowledge. Thank you from the bottom of my heart.

Finally, I want to thank my family - my strongest support. Thanks to them for their selfless love and firm trust in me; for bringing me joy and strength when I encountered difficulties and pressure; and to all my relatives for their meticulous care, endless comfort and support, which made me to be able to complete this journey.

G

Xinyu Ji

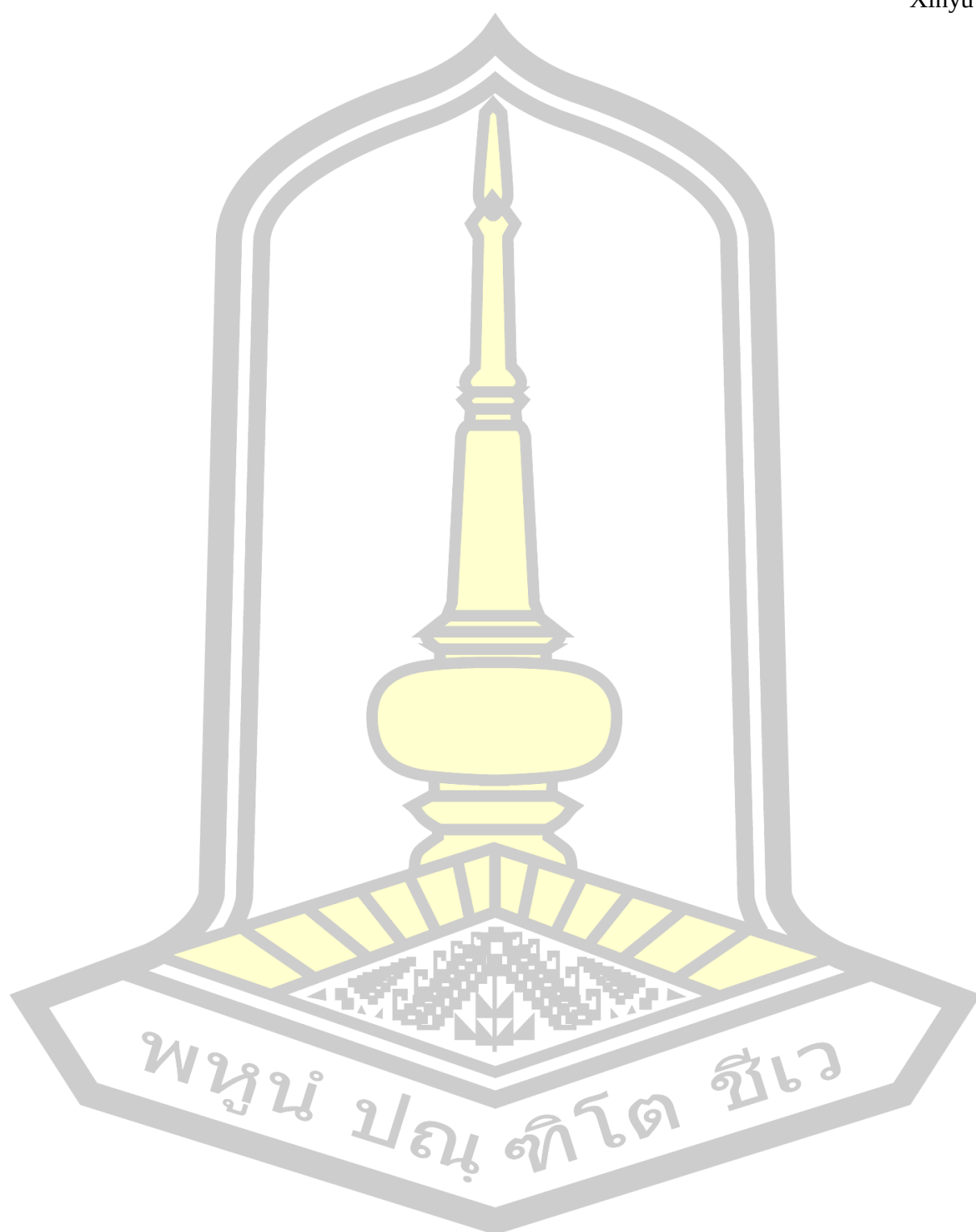
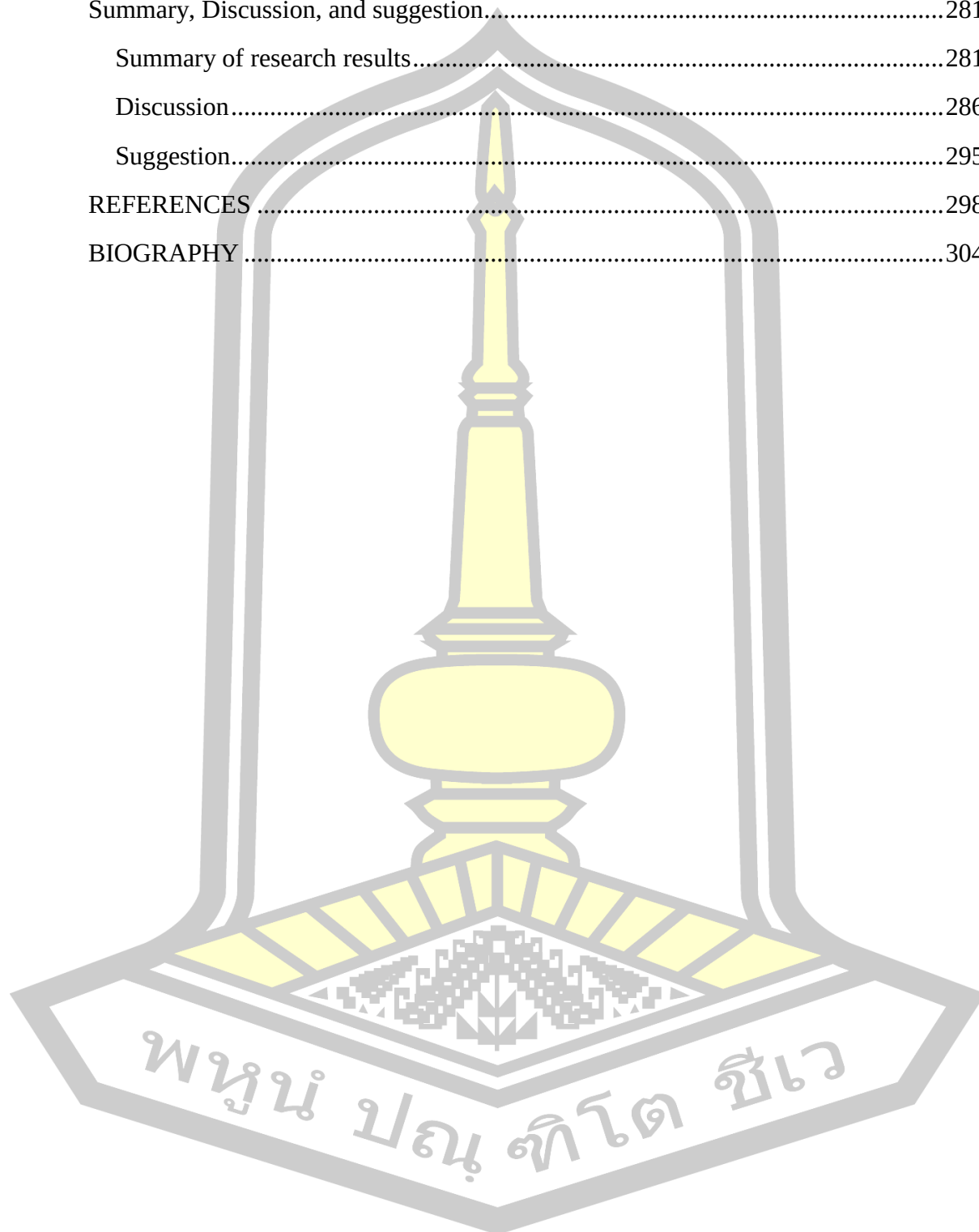


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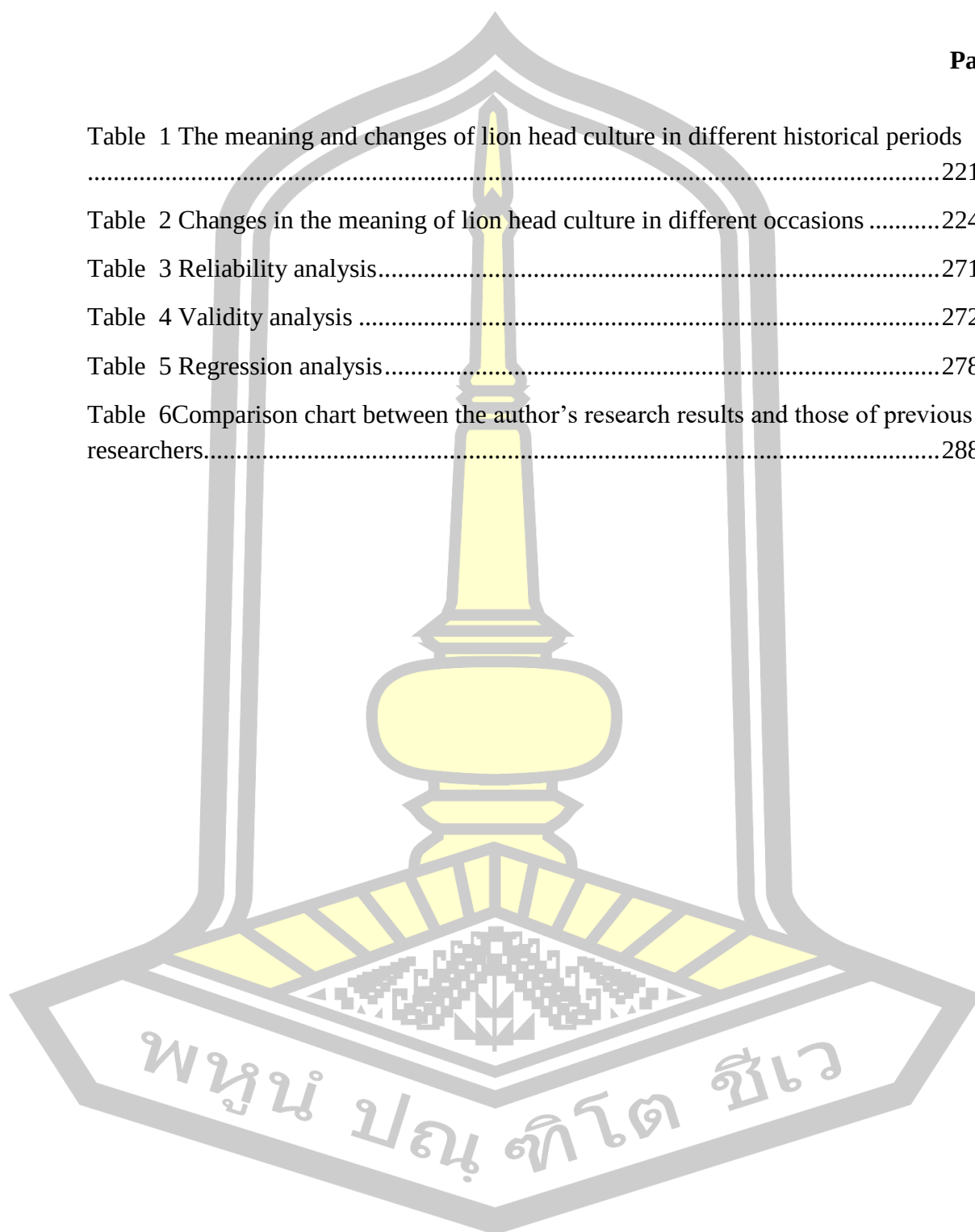
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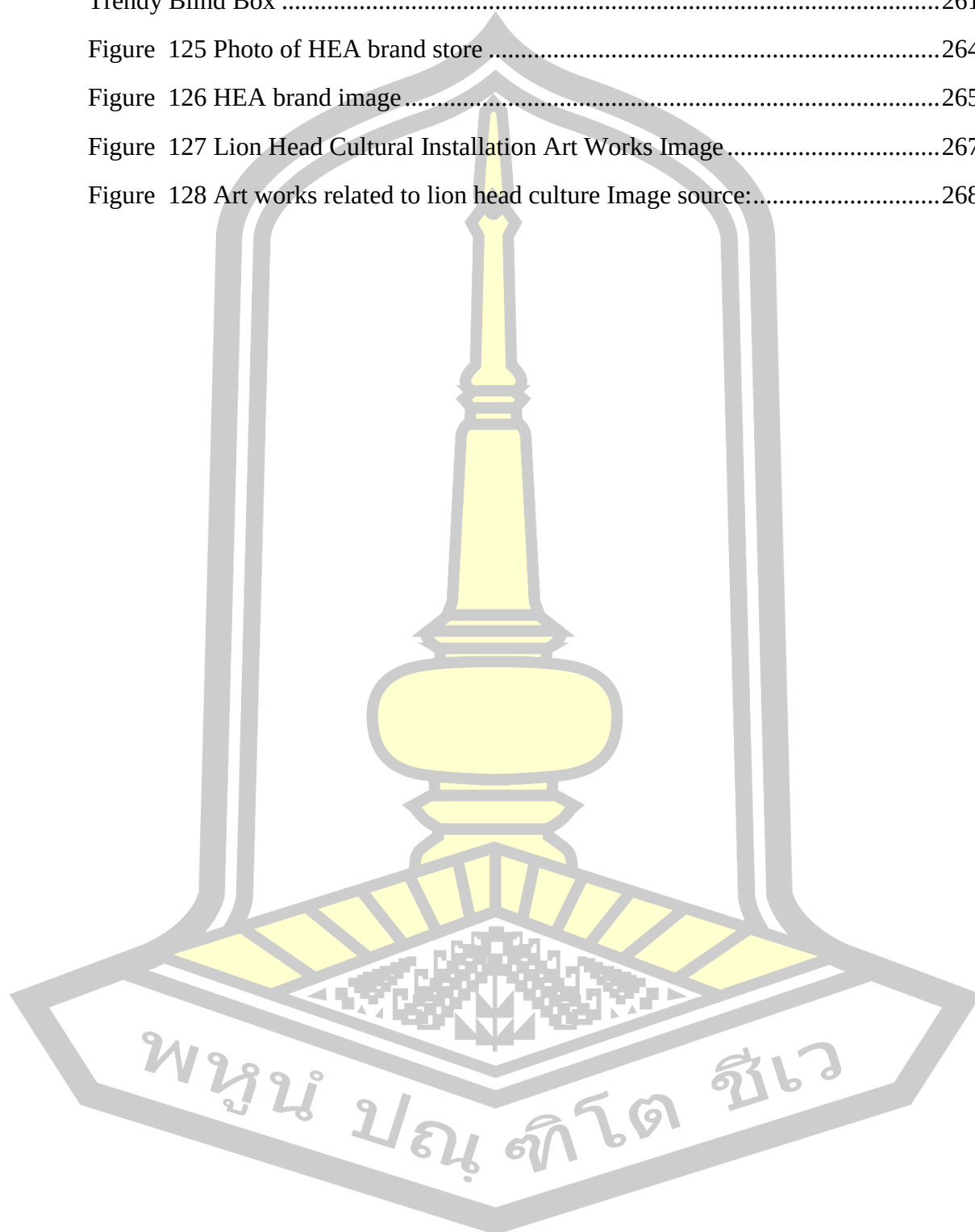
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CHAPTER I

Introduction

1. Background of Research

Foshan, Guangdong Province is located in the center of Guangdong Province, in the hinterland of the Pearl River Delta. It is a prefecture-level city under the jurisdiction of Guangdong Province. It is located in the south of Guangdong Province. It is one of the cities covered by the Guangdong-Hong Kong-Macao Greater Bay Area and is currently classified as a megacity. Foshan has 5 districts, with a total area of 3797.7 square kilometers and a permanent population of 9.6126 million. Foshan is an important node city in the Pearl River-Xijiang Economic Belt, Guangzhou-Foshan-Zhaoqing Economic Circle, and Guangzhou Metropolitan Area. It is one of the regions with the most developed private economy in the country and is in a leading position in the economic development of Guangdong Province. Foshan has a mild climate and abundant rainfall. It has been a fertile land of fish and rice since ancient times. During the Ming and Qing dynasties, Foshan Town, Hankou Town in Hubei Province, Jingdezhen Town in Jiangxi Province, and Zhuxian Town in Henan Province were collectively known as the "Four Famous Towns" and are now national historical and cultural cities. Foshan is also a famous hometown of overseas Chinese, with 1.4 million overseas Chinese.

The oldest and most intact lion head colored tie in Foshan is in the Guangdong Provincial Cultural Center. It was made by the Li family of Shilupu in Foshan during the Qianlong period of the Qing Dynasty and has a history of more than 200 years. (Guangdong Provincial Cultural Center, 2017, p. 1) However, in this study, the development of Foshan Lion Head colorful tie in the process of Chinesenization can be divided into nine periods, mainly divided into nine periods: the first period, the embryonic period, introducing the introduction and appearance of lions in the Eastern Han Dynasty; the second period, the formation period, the Tang Dynasty, the formation and emergence of the significance of lion dance; the third period, the development period, the Song Dynasty and Ming Dynasty, the changes in the symbolic meaning of lion dance; the fourth period, the heyday, the Qing Dynasty, when lion dance and lion head decorations reached their heyday, and the meaning changed again; the fifth period, the decline period, from the outbreak of the Anti-Japanese War to the founding of New China, the changes in the meaning of lion dance and the changes in lion dance and lion head decoration. The depression of the head tying industry; the sixth period, the recovery period. After the founding of New China, social stability promoted the development of lion head tying handicrafts, and lion dance and lion heads were given meaning; the seventh period, the short pause period, cultural The Great Revolution, the abolition of lion dance and the suspension of the lion head decoration industry; the eighth period, the period of further development, the period of reform and opening up, the industrialization process promoted the development of various industries, and the meaning of lion dance and lion heads changed; the ninth period, In the new era of China's modernization, lion heads have received unprecedented attention as intangible cultural heritage, and lion dance activities have received unprecedented attention. Their meanings have also changed again with the changes in the new society in the process of Chinesenization.

In different periods, the relationship between Foshan Lion Head colorful tie and society and its cultural status are also different.

The first period is the Eastern Han Dynasty (AD 25-AD 220), the budding period of lion head colorful za. Affected by social structure and economic development.

Dongfang Shuo of the Han Dynasty described the lion as "a beast with huge teeth to ward off evil spirits, a deer with long tusks, a bronze head and an iron forehead" in "Ten Continents". The earliest existing image of lion art is the stone lion in front of Wu's Temple in Jiaxiang, Shandong during the Eastern Han Dynasty. It is a realistic West Asian style. Stone lions began to appear in mausoleums during this period to guard the tomb and ward off evil.

After these tribute lions transported through the Silk Road on land and sea entered China, they were kept in captivity in royal gardens. They were rarely seen by the outside world, and ordinary people had no chance to watch them. People continued to imagine and deify their majestic appearance. "Lion" is only one of the translated names, in addition there are "Cunning Demon", "Cunning Look", "Shizi", "Temple", etc. "Erya" recorded for the first time: "Cunning, like a Wei cat, eats tigers and leopards." The ape demon is a lion, like a light-haired cat, but it can devour tigers and leopards, and is more ferocious than tigers and leopards in people's minds.

The Eastern Han Dynasty is an important stage in Chinese history. It inherited the foundation of the Western Han Dynasty and experienced many political, cultural and social changes. During the Eastern Han Dynasty, the image of the lion during the Eastern Han Dynasty was described as "a beast with huge teeth to ward off evil spirits, a deer with long tusks, a bronze head and an iron forehead." As the earliest existing image of lion art, stone lions display a realistic West Asian style. Through the land and maritime Silk Road, tribute lions entered China. The tribute lions were kept in the royal gardens, making it difficult for ordinary people to see them, which led to people constantly imagining and deifying their images. People use different words to describe lions, such as "cunning devil", "cunning appearance", "master son", etc. In short, the image of lions in the Eastern Han Dynasty was full of majesty in people's hearts, and was regarded as a more ferocious existence than tigers and leopards.

As mentioned above, in the early stages of the formation of the lion head, from the Han Dynasty to the Eastern Han Dynasty, the image of the lion gradually improved its status in Chinese culture and became an important symbol. This process reflects the political, cultural and social changes in Chinese history, as well as the exchanges and interactions between China and the outside world. It laid the foundation for the subsequent development of Foshan Lion Head colorful tie.

The second period, the formation period, was the Tang Dynasty (618-907). China did not produce lions in the Middle Ages, and lions were tribute from outside the region. Not only did the lions in China come from outside the region, but the ancient acrobatic project in West Asia, the skill of taming lions, was also introduced with the tribute of lions. The thrilling lion taming performance in the acrobatic opera has become a popular acrobatic opera from the court to the people in the Han and Tang dynasties. It was combined with Chinese dance to produce the lion dance performed by characters.

During the Tang Dynasty, lion culture had a profound impact on Chinese art and folklore. The lion is regarded as a sacred animal with a noble and special status.

Over time, lions have become an important element in traditional Chinese culture, playing an important role especially in celebrations and blessings.

The main form and status of lion dance during the Tang Dynasty was the five-way lion dance, which was the most famous and outstanding large-scale lion dance performance. The "Five Directions Master Dance" was exclusively used for palace banquets in the Tang Dynasty and had a very high political status. Whether it was performance movements, music and lyrics, performance occasions, or management organizations, it reflected the sense of royal majesty and ceremony everywhere. This is recorded in "Tongdian "Old Book of Tang·Yue Zhi"" New Book of Tang Dynasty·Book of Rites and Music". There are 12 dancers in "Taiping Le". They usually wear colorful embroidered clothes and wear red foreheads. They are collectively called "Lion Man". During the performance, two of them dressed up as Kunlun slaves, held red string whisks, and acted as if they were guiding and playing (there is a visual display in Japan's "Xinxi Ancient Music Picture"). The remaining 10 people are divided into groups of two, wearing lion robes made of fur, pretending to be five lions. Each has its own color, and sometimes bends down to the ground, sometimes leans up to the sky, and makes various gestures in accordance with the leader. A docile and affectionate look. The square colors of the five lions refer to the five directions they are in when performing: east, southwest, north, and middle. Among them, the east lion is cyan, the south lion is red, the west lion is white, the north lion is black, and the middle lion is yellow. The four-sided lions represent the various foreign countries, and the yellow lions represent the great powers of the Central Plains. According to Li Fang et al.'s "Taiping Guangji", "the yellow lion is not a person who does not dance", that is, it is only reserved for emperors. When Wang Wei was serving as Tai Le Cheng, he was demoted because artists performed the yellow lion dance privately. The yellow lion is a symbol of the great power of China and a symbol of the supremacy of imperial power.

The shape of the lion dance in the Tang Dynasty reached maturity. As today, it is composed of two people, covered with a fur wrapper. The head and tail are modeled after the image of a lion. The Tang Dynasty painted clay sculpture dance unearthed from the Astana Tomb in 1960 The lion figurines, which imitated the image of folk lion dances at that time, are now in the collection of the Xinjiang Uygur Autonomous Region Museum. The figurine is 12 centimeters high and 10 centimeters long. It consists of a lion body and a lion's feet. The feet are obviously human-shaped. The lion's body is made of fine clay mixed with plush. Curved stripes are drawn on the surface of the lion's body and around its legs with grizzly objects, symbolizing that the whole body is covered with skin, which is the so-called "clothing with fur". The lion's body is decorated with one colorful ribbon on the central ridge, and there are four hanging ribbons on both sides, which are symmetrical to each other and perpendicular to the central ridge ribbon. Bai Juyi, the great poet of the Tang Dynasty, once described this production process of wrapping the head and tail as "carved wood for the head and silk for the tail, gold-plated eyes and silver for the teeth." The head of the lion danced at that time was carved from wood. To achieve realism, the eyes were plated with gold, the teeth were plated with silver, and the tail was made of silk thread. The lion dance style presented in Chen Chang's "Le Shu·Le Tu Lun" of the Northern Song Dynasty basically follows this feature.

In short, the shape of lion dance in the Tang Dynasty reached maturity and became an indispensable part of traditional Chinese culture. The lion dance culture during the Tang Dynasty was rich and colorful. It not only had grand performances in the palace, but also gradually spread into the homes of ordinary people, becoming a unique symbol of traditional Chinese culture.

The third period, the development period, the Song Dynasty (960-1279)

During the Song Dynasty, lion dance culture gradually developed in China. Since the Southern Song Dynasty, Guangdong lion dance has become one of the important performance forms in various occasions such as Spring Festival, New Year's Day, festive festivals, celebrations, folk gatherings and temple fairs. The influence of this traditional dance form among the people is gradually expanding. According to records, in the Song Dynasty, folk lion dance was combined with martial arts, and there was even a dance called "Lion and Leopard Man Pai". This dance was performed by "the armies" and later became popular in the south among the soldiers. Around the Song and Jin Dynasties, lion dance gradually evolved and developed in the south as immigrants moved south, giving rise to the southern lion and the northern lion. Lion dance culture is not only a folk entertainment activity, but also a spiritual and cultural symbol. Together with dragon, lion and other national lion dances, it forms a rich and colorful traditional Chinese culture.

As the lion dance flowed out of the palace and further integrated into the Lantern Festival, it began to be widely spread among the people during the Song Dynasty. There are a large number of examples of folk lion dance performances in relevant unearthed materials and handed down cultural relics (paintings, etc.) from the Song and Jin Dynasties. For example, children in the Song Dynasty were fond of lion dancing, which is reflected in the "Hundred Children Playing in Spring" painted by Su Hanchen of the Southern Song Dynasty (collected by the Palace Museum). In this painting, a child is holding a rope in his hand, leading a lion with gold-plated eyes and silver teeth. The lion is wagging its tail vigorously, and two children are pretending to be lions. Their legs are exposed, and three children are watching next to them. The "Children's Lion Dance" among the brick carvings of the Jin Dynasty is also a work of this kind. The fake lions dressed by people look smiling and smiling. Four children playing lions are in front or behind, holding hydrangeas and beating small drums and gongs. They are cheerful and joyful. Running playfully with the lion.

Lion dance gradually developed and derived into many types. Probably since the division of the north and the south during the Song, Liao and Jin dynasties, traditional lion dance has derived into two major schools: the southern and the northern schools. According to the "Dance Team" Volume 2 of Zhou Mi's "Old Martial Arts" of the Southern Song Dynasty, the "large and small puppets" at that time included "male and female bamboo horses" and "lion and leopard wild cards", etc., which showed the characteristics of combining lion dance with martial arts. At that time, there were frequent wars, and the lion dance spread southward as people from the Central Plains moved south. In the process of inheritance and spread, it mixed with many customs in Lingnan, forming some features that are inherited from the Central Plains and integrated into Guangzhou customs. For example, the lion head has a corner, Based on the facial makeup of the heroes of the Three Kingdoms in Cantonese opera, the dance moves with powerful and exciting drum music, which is

alarming and has the meaning of awakening the people, so it is also called the Awakening Lion.

In short, the lion dance culture of the Song Dynasty is a folk entertainment activity, and it is also a spiritual and cultural symbol. Together with dragon, lion and other ethnic lion dances, it constitutes a rich and colorful traditional Chinese culture.

Ming Dynasty (1368-1644)

During the Ming Dynasty, lion dance emerged in Foshan. "Foshan Zhongyi Township Chronicles" published by Qianlong of the Qing Dynasty records: "Looking at the sun (in August), I ordered to offer sacrifices to Lingying Temple in the North Emperor, and the ceremony was the same as in the middle of spring... In front of Lingying Temple, at the entrance of Ji Gangli, people walking like a sea, It stands like a mountain, with pomelo lanterns and sarongs. They are reflected along the way until three drums are used. It is said that when Huang Xiao was raising invaders in Foshan, the defenders ordered everyone to play stories and the golden drums were shaking all night long. The thieves were suspicious and did not dare to attack in a hurry. To escape unexpectedly is to show the wisdom of the army. Later, because heeling was a good thing, it could not be banned again." In September of the 14th year of Zhengtong in the Ming Dynasty (1449), when Huang Xiaoyang led a crowd to rebel in Nanhai County, people from all over Foshan pretended to The story used thundering gongs and drums to scare off the rebels, which helped the custom of lion dance flourish. This uprising broke out when the economy of Foshan in Nanhai was moving toward urbanization. The villagers in Foshan Fort rose up to fight, showing a certain foundation in martial arts and struggle experience. This strategy of using lion dance to resolve the siege of a town is similar to Zhuge Liang's method of playing the harp to retreat his troops in "The Romance of the Three Kingdoms". Legends and legends are gone, but the local people are the soil for the eternal survival of lion dance. Local people have integrated lion dance into their daily lives for generations.

The "Wushebian" written by Wang Zhideng (1536-1612), a native of Changzhou (now Suzhou, Jiangsu Province) in the Ming Dynasty, records the gods-welcoming games in the countryside of Suzhou before Wanli in the Ming Dynasty. , wooden poles, sword gates, theater horses, horse sleighs, walking ropes, handbags, Guangdong lions... ·Lions with golden eyes, two people covered with bear skins, one wearing a wooden mask, Xiao Yueshi's Xi slave holding a hydrangea to guide the dance , the two of them squatted and jumped in a knot, as if they were out of the body." Unfortunately, there is no image to prove the shape of the lion head at that time. However, it can be seen from the text that at this time, the southern lion has not lost the styling characteristics of the northern lion dance, and still maintains the dance characteristics of the northern lion. It was not until the late Ming Dynasty that southern lion dance developed Lingnan regional characteristics. A three-color lion from Shiwan kiln in the Ming Dynasty collected by the Guangzhou Museum can provide some reference. The shape of the lion is based on the one-horned lion danced by Guangdong folk. It is in a squatting position with its left foot on a ball. It has a horn on its head, its ears are high on the top of its head, its eyes are wide open, its mouth is open, and its tongue is exposed. Bell, the tail is fluffy and upright. The whole body is covered with three-color glaze, with black glaze in between, which is lifelike and has a strong sense of art and decorative effect. The lion has beautiful colors, rich charm, and vivid image, usually decorated on the ridge and both ends of

the roof. Although this pottery has the unique shape of ceramic art, compared with the lion head shape of the lion dance that has been passed down for five to six hundred years and has undergone great changes in image, there are still similarities in essence - a single horn on the head, The ears are high and the mouth is wide open. It is speculated from this that by the end of the Ming Dynasty, the image of the lion dance had been finalized, and it was obviously different from the shape of the northern lion. In addition, during this period, lion dance took on another meaning. The following is the folklore record about "Zu Bai Disease".

"Spring is in full swing in the city of lanterns in the capital, and everyone in the family shares the same season. All the aunts, brides, and sisters-in-law meet to dress up and go away from all kinds of diseases." During the Lantern Festival in the Ming Dynasty, women dressed up and "walked in teams at night". In addition to visiting gardens, watching lanterns, and dating, there was a new content and meaning of "eliminating all kinds of diseases". During the festival, "Zhengyang Gate, Chongwen Gate, and Xuanwu Gate are all open in the capital, allowing people to come and go, and factory guards and school captains patrol Dadan" ("Wanshu Miscellaneous Notes·Folk Customs One" by Shen Bang of the Ming Dynasty). "From the 8th to the 18th, we gathered outside the Donghua Gate, called the Dengshi. ... The women, wearing white silk blouses, walked in groups at night. They said they had no waist or leg problems, and they called them 'walking on the bridge.' When they arrived at each gate of the city, they walked with their hands When someone touches a nail in the dark, he calls the man auspicious and calls him 'touching the nail'" (Liu Tong of the Ming Dynasty, "Scenery of the Imperial Capital: Spring Field").

When walking on a bridge, women meet each other and ask one person to hold incense and candles to give way to the pedestrians in front of them. To touch the nails, you have to go to the city gate and secretly raise your hand to touch the city gate nails, hoping that the girl's sweetheart or the man in the family will be safe and well.

"Zou Baibing" generally has a customary route and landmark gathering points, namely "bridges" and "city walls". "Sisters holding clothes across a small bridge" and "King Wu couldn't help climbing to the top of the city" are all true portrayals. When people see a bridge, they will cross it, and when they see a city wall, they will climb it.

The distance and time of "Walking All Diseases" may be long or short, but it is limited to "walking through the three bridges with lights off". Ming Zhang Su's "The white silk shirt shines in the moonlight, and after walking across the bridge, all diseases will be gone. Then the front door will be nailed with tentacles, and the whole party will be entertained for a year" ("Walk All Diseases"); Ming Yuan Hongdao's "Every time the fireworks are saved, you will ride a horse." Guests, the wax light shines first on the bridge girl" ("Twelve Nights and the Third Brother"); "Sisters travel together during the Lantern Festival, King Wu can't help but climb to the top of the city. Walking out of the boudoir to get rid of all diseases, it is better to go to Yueyang Wanzhang Tower" ("Yueyang Wanzhang Tower") "Walk all diseases to the top of the city") are all high-level summaries of this custom. , into the blood, promoting the spread of lion dance that never fades amidst the secular fireworks.

The lion dance culture of the Ming Dynasty gradually flourished in the south. The development of lion head decorations and the characteristics of southern lion dance have contributed to the enrichment and inheritance of this traditional culture.

The fourth period, the heyday, the Qing Dynasty (1616-1911)

The Qing army entered the pass, the Ming Dynasty was destroyed, and Chong was hanged by the emperor in Meishan. The Ming Dynasty's remaining ministers and patriots began to form secret associations, waiting for the opportunity to revolt and restore the country. Because the secret society respected the reign name "Hongwu" of Ming Taizu Zhu Yuanzhang, it was called Hongmen. Kunzhong worshiped heaven as earth and earth as mother, so he was also called the Heaven and Earth Society. After many resistances, he suffered repeated defeats and suffered heavy sacrifices. Entering the Kangxi and Qianlong periods, loyal ministers and patriots who were unwilling to surrender saw that the rule of the Qing Dynasty was becoming increasingly stable and strong, while the patriotic ministers of the Ming Dynasty were gradually withering away, so they were forced to push the fire of anti-Qing and restoration of the Ming Dynasty to the bottom of society, trying to use "Shinto rituals" and "heroic spirit" to connect the lower classes, and form alliances and cohesion through activities such as preaching or practicing martial arts to form various civil association groups. With the theme of "Spirit of Loyalty" and the slogan of "Anti-Qing and Restoration of Ming", the Hongmen Congregation used the fictional story of "Shaolin Temple Grudges" to incite people's anti-Qing consciousness and propagate that only force can pacify the territory and overthrow the Qing Dynasty. This objectively promoted the creation and transmission of Hong Quan. This kind of resistance attracted the attention of the rulers of the Qing Dynasty. The Qing government added the prohibition against the Tiandi Hui to the "Qing Code" and severely investigated and dealt with the Hongmen Congregation. The Hongmen organization was forced to lurk in various places, and spawned Jishou Hui, Xiaodao Hui, Bangbang Hui, Pingtou Hui, Jianghu Chuanzi Hui, etc., which infiltrated into all walks of life, with congregations all over the country, and even established churches overseas to expand congregations. In order to avoid the Qing Dynasty, some anti-Qing patriots adopted the lion dance method to continue the tradition of martial arts, combining lion dance and martial arts, and tried to use the metaphor of "picking green" to "step on the clear". The process of lion dancing and picking green contains the Hongmen. There are clues to the anti-Qing Dynasty. In the paper "Analysis of the Triad Cultural Perspective of the Lion Dance 'Hongmen Qing Formation' Array" (2014), Zhu Weimin conducted a study on the layout of the Triad meeting altar and the Guangdong Lion Dance "Hongmen Qing Formation" array. By comparison, it was found that the two have very similar props and demonstration procedures. It is believed that the Hongmen Green Formation props, the sleep-to-awake drill, and the Hongmen Lion Dance Competition venue all reflect the meaning of "anti-Qing". The lion dance activity belongs to the Three Hehui Erfang is Hongmen, Guangdong, which shows the significance of lion dance performance in the Hongmen Erfang people's association or promotion ceremony, as well as the triad affiliation of the location of the lion dance activity, the green formation routine, the lion shape of the characters, and the flag. In addition, the opening salute to show the identity of the lion team is exactly the same as the opening fist ceremony in the ancient book of "Shaolin Clan Law". There are five levels arranged in the lion dance arena, which is called "passing the five levels", that is, the lion dance must use its skills to successfully pass You can go through the five levels of Hongmen, Qiankun Circle, Huokeng, Fuhaiding, and Erbanqiao to pick green in Douli. After picking green, return the same way, and the entire green picking process is over. The props

that have passed the five levels must be arranged by yourself. East to west, ensuring that the lion dance drill process is also from east to west, consistent with the direction of the props of the Triad meeting altar. Although these statements need further research, they also provide a unique explanation for this phenomenon.

At the end of the Qing Dynasty and the beginning of the Republic of China, martial arts and lion dance masters like Huang Feihong emerged in the Foshan lion dance world. Huang Feihong, a man from Xiqiao, is world-famous for his martial arts and lion skills. He is known as the master of the southern school of lion dance. His skills such as flying green picks and bamboo ladder green crabs pioneered lion dance skills. He also opened the "Baozhilin" martial arts gym in Sanhang, Guangzhou to teach apprentices, promoting the widespread inheritance of lion dance skills. In the early to mid-Republic of China, the production of lion dance props in Nanhai became commercially available, which proved the popularity of lion dance from the side. The Republic of China edition of "Foshan Zhongyi Township Chronicles" has records about "Lion Head Shop", "Drum Shop" and "Bronze Ware Shop": "Lion Head Shop has excellent products, and people from the provinces and abroad come to order them, mostly in Shilupu"; "Drum music shop, the guild hall is in Xietian Shengli, built in the ninth year of Xianfeng (1859)"; "The bronzeware shop has musical instruments and utensils. Musical instruments such as gongs, bronze drums, drums, and money. Utensils such as basins When black and white lead is put into furnaces, furnaces, etc., it becomes wrought copper, and when tin is put into it, it becomes raw copper. Each utensil is made by workers, sold on consignment to copper and iron shops, and sold in various ports in the mainland and Beibei Jiang." As Foshan people make a living and move overseas, Foshan lion dance skills are also spread abroad.

During the Qianlong period of the Qing Dynasty, Foshan's lion head production industry gradually emerged with the popularity of folk lion dance activities. At first, people made lion heads for their own use, and had not yet entered the field of production and circulation. In the middle of the Qing Dynasty, the production of lion head handicrafts was quite prosperous. According to the "Foshan Street Briefs" published in the 10th year of Daoguang's reign in the Qing Dynasty, "Lion heads are mostly found on stone roads"; and according to the Republic of China edition of "Foshan Zhongyi Township Chronicles", "Foshan lion heads are so well made that they are ordered by provincial and overseas officials." In the Foshan lion head industry, Lijia lion head has the best reputation.

During the Daoguang period of the Qing Dynasty, Li Enshen, the 14th generation Grand Duke of the Li family, also known as Hui Zhen, opened a small workshop in Shilupu (today's Jigang Street), Foshan, which mainly made lamp colors and also made lion heads. At that time, folk lion dance activities were flourishing in Foshan. During festive festivals and temple fairs for gods' birthdays, folk lion troupes took to the streets to dance lions and pick green flowers to welcome gods, celebrate their birthdays, ward off evil spirits and bring good fortune, and formed the rise of customary folk lion dance activities. The demand for lion heads increased day by day, so lion head workshops expanded one after another, and the lion head industry reached its peak.

During the Qing Dynasty, Foshan lion dance was a kind of folk art that resisted the Qing Dynasty and restored the Ming Dynasty. It meant praying for blessings and exorcising evil spirits. It showed the superb skills of southern martial

arts and acrobatics. It formed a style and characteristics different from those of the northern lion dance. It spread overseas and became Foshan's lion dance. A major feature of culture.

The sales of Foshan Lion Head Color Tie are affected by factors such as brand, quality, price, service, etc. The main sales targets of Foshan Lion Head Color Tie are groups and individuals performing lion dances, as well as some collectors and gift buyers. The main sales channels of Foshan Lion Head Color Tie are offline physical stores and online e-commerce platforms, as well as some exhibitions and activities. The main sales areas of Foshan Lion Head Color Tie are Guangdong Province and neighboring provinces and regions, as well as Hong Kong, Macao, Taiwan and Southeast Asia, as well as some European and American countries and regions.

The implication and significance of Foshan lion dance and lion head decoration in different historical periods are constantly changing with the changes in different historical periods:

Eastern Han Dynasty (AD 25-AD 220): This period was the embryonic period of lion art. The lion is a mysterious animal from the Western Regions. It is regarded as a mythical beast that wards off evil and evil. The lion is regarded as a mysterious and mighty creature. The stone lion is the earliest image of lion art, and it is also an absorption and reference of West Asian culture. People express their awe and imagination about lions through artistic creation. The image of the lion was used to guard the tomb and ward off evil spirits, showing people's belief in the power of the lion.

Tang Dynasty (618-907): This period was the formation period of lion culture. The lion was introduced into the palace. The lion was a noble and special animal that was reserved exclusively for the emperor. It was combined with Chinese acrobatics and dance to form the lion dance. Lion dance has become a popular performance form in the court and among the people, showing the important status of lions in Chinese culture.

Song Dynasty (960-1279): This period was the development period of lion dance culture. The combination of lion dance and martial arts has become an important folk performance form. The influence of lion dance culture among the people is gradually expanding, which shows the important position of lion dance in traditional Chinese culture. The lion is an auspicious and festive animal and is widely loved by the people. The lion dance is a performance form that combines martial arts and dance. It is also an inheritance and innovation of the Central Plains culture.

Ming Dynasty (1368-1644): This period was the further development period of lion dance culture. Lion dance activities have emerged in Foshan, and lion dance has become an important folk performance form. It has the meaning of "eliminating all diseases". The development of lion dance promoted the development of lion head colorful tying techniques, showing the important position of lion dance in Chinese folk art. The lion is a brave and loyal animal, revered by the rebels, and the lion dance is also an integration and change of Lingnan culture.

Qing Dynasty (1616-1911): This period was the heyday of lion dance culture. Lion dance was combined with the protests against the Qing Dynasty and the Ming Dynasty, and became an important folk performance form. The development of lion dance promoted the development of lion head colorful tying techniques, showing the

important position of lion dance in Chinese folk art. The lion is a symbol of resistance to the Qing Dynasty and restoration of the Ming Dynasty, and was used by the Hongmen congregation. The lion dance is also a reflection and metaphor of the Triad culture.

Early Republic of China (1912-1931): This period was the decline of lion dance culture. Due to war and social unrest, the development of lion dance activities and lion head color tying techniques have been affected. The lion is a symbol of nationality and tradition, promoted by martial artists such as Huang Feihong, and is also the pioneer and development of the Southern Lion Dance.

From the Anti-Japanese War to the founding of New China (1931-1949): The lion is a symbol of resistance and sacrifice, cherished by the anti-Japanese heroes, and the lion dance is the persistence and inheritance of the national spirit.

During the Cultural Revolution (1966-1976): Lion dance activities were at a standstill.

Reform and opening up to the present (1978 to present): This period is the recovery and redevelopment period of lion dance culture. The new Chinese government attaches great importance to the protection and development of traditional culture, and lion dance activities and lion head colorful tying techniques have been restored and developed. The lion is a symbol of national culture and innovation, appreciated at home and abroad. The lion dance is a performance form that combines martial arts and dance, and is also a protection and promotion of intangible cultural heritage.

It can be seen that Foshan lion dance and lion head decoration are a folk art with a long history and rich changes. It constantly interacts with the times, regions, folk customs, culture, politics and other factors, thus forming a unique style and significance. It also shows the wisdom and creativity of the people of Foshan.

In general, Foshan lion dance and lion head decorations have diverse meanings and meanings in different historical periods. They are not only an important part of traditional Chinese culture, but also a spiritual symbol of the Chinese people. With the changes in society, the meaning and significance of lion dance and lion head decoration are also constantly developing and changing, but its core spirit-might, bravery and perseverance-has never changed. This is also the embodiment of the excellent quality and national spirit of the Chinese people.

Foshan Lion Head Color Tie has gone through three stages of external communication and development. From the initial stage to the development stage to the perfection stage, it has gradually become a national symbol. The process of becoming a national symbol has gone through the following three stages.

The first stage: from the late Qing Dynasty to the early Republic of China (1840-1937), it was the early stage when Foshan lion head colorful ribbons became a national symbol. At this stage, due to the influence of historical events such as the Opium War, the Taiping Rebellion, the Sino-Japanese War of 1891-1891, and the Revolution of 1911, Chinese society was in turmoil and the national crisis was profound. As an art form with strong folk color and local characteristics, Foshan Lion Head Color Tie reflects the Chinese people's desire and pursuit of freedom and equality, and also reflects the Chinese people's awe and maintenance of national culture and traditional values. Foshan Lion Head Color Tie is widely popular and respected among Chinese communities at home and abroad, and has become a symbol that expresses national emotions and national spirit.

The second stage: from the Anti-Japanese War to the eve of reform and opening up (1937-1978), this is the stage of development when Foshan Lion Head Color Tie became a symbol of revolution. At this stage, due to the impact of historical events such as the Anti-Japanese War, the Civil War between the Kuomintang and the Communist Party, the War of Liberation, the early days of the founding of the People's Republic of China, and the Cultural Revolution, Chinese society experienced tremendous changes and challenges, and the revolutionary struggle was extremely difficult. As an art form with strong expressiveness and appeal, Foshan Lion Head colorful tieo reflects the Chinese people's beliefs and goals of resisting Japan, saving the nation, building a new China, and realizing socialism. It also reflects the Chinese people's attachment to revolutionary ideals and revolutionary heroes. of worship and remembrance. Foshan Lion Head Color Tie is widely used and displayed in various revolutionary activities and commemorative activities at home and abroad, and has become a symbol expressing revolutionary emotions and revolutionary spirit.

The third stage: from the reform and opening up to the present (1978-present), is the stage of perfection when Foshan Lion Head Color Tie has become an international symbol. At this stage, due to the impact of historical events such as reform and opening up, socialist modernization, and foreign exchanges and cooperation, Chinese society has achieved rapid development and comprehensive progress, and its international status and influence have been greatly improved. As an art form with unique charm and diversity, Foshan Lion Head colorful tieo reflects the Chinese people's desire and practice for reform and opening up, development and innovation, and peaceful cooperation. It also reflects the Chinese people's concern and concern for international friends and the international community. support. Foshan Lion Head Color Tie has been widely participated in and displayed in various cultural activities and exchange activities around the world, and has become a symbol that expresses international emotions and international spirit. (Guo Xiaohui, Li Jiaqi. 2019)

With the development of society and economy, government policy encouragement, and the current cultural background of Foshan Lion Head Color, it is constantly being revitalized. The most typical one is the booming development of short videos.

The process of revitalizing Foshan Lion Head colorful tie's self-identity can be illustrated by the following typical cases:

The first case: "Inheritance and Innovative Development of Colored Lion Head Techniques in Foshan", jointly compiled by Foshan Culture, Radio, Television, Press and Publication Bureau, Foshan Intangible Cultural Heritage Protection Center, and Foshan Nanhai District Culture, Radio, Television, Press and Publication Bureau in 2008. The application form aims to include Foshan's colorful lion head craftsmanship on the national intangible cultural heritage list. This application form introduces in detail the historical origin, cultural characteristics, production process, inheritance and protection of Foshan's colorful lion head craftsmanship, and demonstrates the historical value and practical significance of Foshan's colorful lion head craftsmanship. This application form also reflects the pride and confidence of Foshan colorful tie lion head craftsmen in their craftsmanship, as well as their recognition and respect for their identity.

The second case: "Foshan Colored Lion Head Skills Training Class" was jointly organized by Foshan Intangible Cultural Heritage Protection Center, Foshan Nanhai District Culture, Radio, Television, Press and Publication Bureau, Nanhai District Intangible Cultural Heritage Protection Center and other units in 2010. The training activity lasted for two months and a total of 30 trainees participated, including lion dancers and enthusiasts from all over the country. It aims to cultivate and select inheritors and learners of Foshan's colorful lion head craftsmanship. This training activity uses a combination of master-apprenticeship and centralized teaching. Famous teachers such as Li Yongqiang, a representative inheritor of national intangible cultural heritage, are invited to personally teach skills and provide theoretical teaching and practical guidance to students. This training activity also reflects the inheritance and innovation of Foshan colorful tie lion head craftsmen's craftsmanship, as well as their responsibility and responsibility for their own identities.

The third case: "Foshan colorful tie Lion Head International Exchange Exhibition", an exhibition jointly organized by the National Museum of China, the Chinese Folk Literature and Artists Association, the China Folk Culture Foundation and other units in 2018, aims to display and promote Foshan colorful tie. The international influence and contribution of lion head craftsmanship. This exhibition features Foshan colorful tie lion head works collected by the Foshan Intangible Cultural Heritage Protection Center, as well as Foshan colorful tie lion head works donated by Foshan colorful tie lion head enthusiasts and collectors from all over the world, a total of more than 200 pieces. These works demonstrate the diversity and creativity of Foshan's colorful lion head craftsmanship, as well as the international exchanges and cooperation between Foshan's colorful lion head craftsmen and lion dancers. This exhibition also reflects the openness and progress of Foshan colorful tie lion head craftsmen towards their craftsmanship, as well as their confidence and pride in their identity.

In each different period and stage, Foshan Lion Head Color Tie craftsmen and lion awakening groups related to Lion Head Color Tie are closely related to the local economy, social culture, and government policies. Similarly, the process of Foshan Lion Head colorful tie spreading overseas and affecting the global Chinese world can be explained in three aspects.

The first aspect: immigration. From the late Qing Dynasty to the early Republic of China (1840-1937), due to the influence of historical events such as the Opium War, the Taiping Rebellion, the Sino-Japanese War of 1891, and the Revolution of 1911, Chinese society was in turmoil. Many Foshan people chose to immigrate overseas in order to make a living or seek freedom. They brought their own culture and customs, as well as their own craftsmanship and skills, to bring Foshan lion head colorful tie to Southeast Asia, Europe, America and other places. They established various lion clubs or martial arts schools overseas, with lion dancing as the main activity and colorful lion heads as the main product, providing cultural entertainment and martial arts education for overseas Chinese communities. They also showed the charm and diversity of Chinese culture to the local people through lion dance performances and colorful tie exhibitions.

The second aspect: communication. From the Anti-Japanese War to the eve of reform and opening up (1937-1978), due to the impact of the Anti-Japanese War, the

Civil War between the Kuomintang and the Communist Party, the Liberation War, the early days of the founding of the People's Republic of China, the Cultural Revolution and other historical events, Chinese society experienced tremendous changes and challenges, and the people of Foshan also actively participated Various revolutionary movements and construction undertakings. They have made contributions to the country and nation with their crafts and skills, and they have also provided spiritual support for the people with their works and performances. They also brought Foshan Lion Head colorful tie to more and further places through contacts and exchanges with overseas Chinese communities. They not only used their works and performances to express their respect and love for the motherland and nation, but also used their works and performances to promote and mobilize overseas Chinese to participate in anti-Japanese and national salvation activities and support for New China.

The third aspect: innovation. From reform and opening up to the present (1978-present), due to the impact of historical events such as reform and opening up, socialist modernization, foreign exchanges and cooperation, Chinese society has achieved rapid development and comprehensive progress, and its international status and influence have been greatly improved. As an art form with unique charm and diversity, Foshan Lion Head Color Tie has been constantly innovating and developing with the changes of the times. The colors and patterns of Foshan Lion Head Color Tie are more colorful, creative and individual, showing the celebration and joy of the people. The pattern of Foshan lion head colorful tie also adds some elements that reflect the characteristics of the times and international themes, such as high-speed rail, airplanes, earth, etc. Foshan Lion Head Color Tie has been widely participated in and displayed in various cultural activities and exchange activities around the world, and has become a symbol that expresses international emotions and international spirit.

Regarding the concepts used in my research title: "Self-Identity, Identity Revitalization" I will seek research models from the following books. Corresponds to the second goal of my research. How Foshan people construct the self-identity of Lion Head colorful tie.

"Culture, Identity, and Politics by Ernest Gellner (z-lib.org)" is a book published in 1987 by the British sociologist and philosopher Ernest Gellner, which mainly discusses It examines the relationship between culture, identity and politics, and how phenomena such as nationalism, multiculturalism and globalization are understood and dealt with in modern societies. "Questions of Cultural Identity by Stuart Hall, Paul Du Gay (z-lib.org)" is a book published in 1996 by British cultural studies scholars Stuart Hall and Paul Du Gay The books mainly explore the concepts and issues of cultural identity, as well as how to understand and deal with phenomena such as globalization, multiculturalism, and postcolonialism in contemporary society. These two books put forward some concepts about self-identity and identity, such as the following:

Self-identity: refers to a person's cognition and evaluation of himself, including his own characteristics, values, goals, beliefs, behaviors, etc. Self-identity is a dynamic, multi-layered, multi-dimensional, and socially constructed process that is

affected by factors such as personal experience, social environment, and cultural background.

Identity identification: refers to a person's recognition and sense of belonging to a certain social group or cultural community to which he or she belongs, including the similarities and differences between oneself and others. Identity is a relative, selective, situational, and political process that is affected by factors such as personal interests, social pressure, and cultural traditions.

Based on these concepts, I will explain the self-identity and identity in Foshan Lion Head colorful tie from the following content:

Foshan Lion Head Colored Tie Craftsmen's cognition and evaluation of themselves, including their skills, style, creativity, value, etc. The self-identity of Foshan Lion Head colorful tie craftsmen is a dynamic, multi-layered, multi-dimensional, and socially constructed process, which is affected by factors such as personal experience, social environment, and cultural background. The self-identity of Foshan Lion Head Color Tie Craftsmen is also a process of being narrated, expressed, performed, and reproduced, and is affected by factors such as language, symbols, and media. For example, Foshan Lion Head colorful tie craftsmen may have different understandings and evaluations of their identities in different historical periods, such as folk artists, revolutionaries, patriots, builders, cultural inheritors, rural revitalization promoters, and international Communication messengers, etc.

Foshan Lion Head colorful tie craftsmen's sense of identity and belonging to a certain social group or cultural community to which they belong, including the similarities and differences between themselves and others. The identity of Foshan Lion Head colorful tie craftsmen is a relative, selective, situational, and political process, which is affected by factors such as personal interests, social pressure, and cultural traditions. The identity of Foshan Lion Head colorful tie craftsmen is also a process of being constructed, standardized, regulated, and intervened, and is affected by factors such as power, ideology, and discourse. For example, in different social situations, Foshan Lion Head colorful tie craftsmen may have different identities and sense of belonging to the groups or communities to which they belong, such as Foshan people, Cantonese, Chinese, Chinese, etc.

Regarding the concept of national symbol in my research topic, I will explain through the concepts in the following books the process of how the Foshan Lion Head colorful tie became a national symbol.

"Image and Representation Key Concepts in Media Studies by Nick Lacey (auth.) (z-lib.org)" is a book published by British media studies scholar Nick Lacey in 2009. It mainly introduces Some key concepts in media studies, such as image, symbol, meaning, text, narrative, audience, ideology, etc., and how to use these concepts to analyze and evaluate various media forms and content, such as film, television, advertising, news, Network etc. This book proposes some concepts about national representation, such as the following:

National representation: refers to the image and characteristics of a country or nation in the media, including language, clothing, customs, history, culture, etc.

National symbol: refers to some symbols with symbolic meaning and identification function used by a country or nation in the media, such as flags, badges, songs, animals, etc.

National narrative: refers to a story and history that a country or nation constructs about itself in the media, including origins, development, achievements, difficulties, etc.

Based on these concepts, I will explain the national representatives in Foshan Lion Head colorful tie from the following contents:

Foshan Lion Head Color Tie presents the image and characteristics of China in visual materials and visual media, including language, clothing, customs, history, culture, etc. The national representation in Foshan Lion Head Color Tie is an objective, diverse, changing and interactive phenomenon, which is affected by historical changes, geographical environment, economic development and other factors. The national representation in Foshan Lion Head Color Tie is also a phenomenon that is produced, consumed, disseminated, and recreated, and is affected by factors such as production methods, consumption patterns, and communication media. For example, the national representatives in the Foshan Lion Head Color Tie may have different images and characteristics in different historical periods. For example, during the Qing Dynasty, the Foshan Lion Head Color Tie was mainly red, implying auspiciousness and joy; during the Republic of China, the Foshan Lion Head Tie The main color of the colorful ribbons is blue, which means resisting Japan and saving the nation; during the New China period, Foshan's lion-head colorful ribbons used the five-star red flag as the main pattern, implying support for the new regime; during the reform and opening up period, Foshan's lion-head colorful ribbons mainly featured high-speed rails and airplanes. The pattern means participation in modernization construction, etc.

Foshan Lion Head colorful tie uses some symbols with symbolic meaning and identification functions in the media, such as lions, dragons, phoenixes, etc. The national symbols in Foshan Lion Head Color Tie are a special symbol system. They not only have the function of expressing and conveying information, but also have the function of stimulating and mobilizing emotions. The national symbols in the Foshan Lion Head Color Tie are a powerful means of national representation. They can be used to demonstrate and emphasize China's characteristics and advantages, such as bravery, wisdom, auspiciousness, etc.

Foshan Lion Head colorful tie constructs a story and history about China in the media, including its origin, development, achievements, difficulties, etc. The national narratives in Foshan Lion Head colorful tie are a special type of text. They not only have the function of describing and explaining facts, but also have the function of shaping and reproducing memories. The national narrative in Foshan Lion Head colorful tie is an important way of national representation. They can be used to establish and maintain China's common cognition and common values, such as unity, struggle, innovation, etc., and can also be used to rationalize and legitimize China's actions and goals, such as resisting Japan and saving the nation, supporting New China, participating in reform and opening up, etc.

Foshan Lion Head colorful tie craftsmen use visual materials and visual media to create and spread the image and characteristics of China, including language, clothing, customs, history, culture, etc. The process of Foshan lion head color tie as a national symbol by craftsmen is a subjective, selective, and constructive process, which is affected by visual producers, visual audiences, social culture and other factors. The process of craftsmen's national symbol of Foshan lion head decoration is

also a process with political significance and function. It can be used to express and spread China's identity and values, and it can also be used to influence and shape China's identity and attitude. For example, Foshan Lion Head Colored Tie Craftsmen demonstrate and emphasize the diversity and creativity of China by making and displaying colored Tie Lion Heads of different styles and patterns, such as traditional style, modern style, international style, etc.; by participating in and organizing different Lion dance performances are performed for various occasions and purposes to demonstrate and emphasize China's unity and enterprising nature, such as celebrating festivals, praying for peace, and promoting new policies.

Foshan Lion Head Color Tie is a traditional folk arts and crafts with a long history and distinctive local characteristics. It is an indispensable tool in lion dance activities and an important carrier of cultural exchanges between China and foreign countries.

According to reports, after the reform and opening up, the production volume of Foshan Lion Head Colored Bars developed rapidly, reaching more than 7,000 in 1980. The products were not only sold to Guangdong Province and neighboring provinces and regions, but also exported in large quantities to Hong Kong, Southeast Asia, and Japan, Canada, the United States, France, Germany and other countries and regions. (The entry on colorful tie (Foshan Lion Head) on Baidu Encyclopedia)

In 2018, Foshan Folk Art Research Society Co., Ltd., as the protection unit of colorful tie (Foshan Lion Head), established cooperative relationships with cultural institutions and individuals in the United States, Britain, France and other countries, pushing Foshan Lion Head colorful tie to the forefront international market. (Foshan Online, report on Foshan Lion Head Color Tie heading towards the international market)

In 2020, Foshan Folk Art Research Society Co., Ltd. also participated in the 16th China (Shenzhen) International Cultural Industry Expo and Trade Fair, demonstrating the charm of Foshan Lion Head Color Tie online and offline, and collaborating with many countries and regions. The merchants reached an intention to cooperate. (Foshan Online, report on Foshan Lion Head colorful tie's participation in the Cultural Expo)

Foshan is now dominated by industry and is an important manufacturing base in China. Industry accounts for more than 60% of the city's GDP. Supported by the private economy, it is one of the most active areas in China's private economy. The private economy accounts for more than 90% of the city's GDP, and private enterprises account for more than 95% of the city's total enterprises (Foshan Local Chronicles Compilation Committee, 2019, pp. 247- 248, 263), economic prosperity has promoted the development of local art, culture and handicrafts, and brought fertile soil for the development of handicrafts. Among them, Foshan lion head colored tie-dye is the business card of Foshan city in the process of Chinesenization, and has become a world cultural exchange , an iconic symbol exported to the outside world, and gradually became one of the symbolic national representatives.

In the context of the Chinesenization process, Foshan lion head colorful tie-dye in Foshan City, Guangdong Province carries the historical memory and cultural traditions of the Guangdong people and builds the self-identity of the local ethnic group. In the "process of Chinesenization", how did the colorful tie-dyeing of Foshan Lion's Head in Foshan City, Guangdong Province form the self-identity of the ethnic

group, and continue to revitalize this self-identity with social development, as well as expand the overseas Chinese community's recognition of Foshan Lion's Head. The cultural identity formed by colorful tie-dye has gradually become nationally representative and representative. In this process, constructing self-identity and cultural identity, cultural symbols and meanings, ethnic representation and representativeness are crucial concepts. I drew on Foshan local history, ethnicity and immigration studies, performance analysis, human sociology, and art. Academic achievements in anthropology, modern communication, political economics and international politics. Through multi-site, multi-media, multi-lingual and ethnographic and historical research, it reveals how Foshan Lion Head colorful tie revitalizes its identity and represents the nation in the process of Chinesenization. As a cultural symbol, lion head colorful tie-dye in Foshan, Guangdong plays an important role and significance in representing and representing the identity of local ethnic groups and the cultural identity of overseas Chinese. With the continuous development of the process of Chinesenization, further development is needed. research and discussion.

2.Purpose of Research

This study aims to study the lion head colorful tie-dye culture in Foshan, China. There are the following 4 basic goals.

2.1 To study the history development of Foshan Lion Head Colorful Tie-dye since the beginning till present

2.2 To analytical Foshan Lion Head Colorful Tie-dye in the dimension of cultural identity of Foshan People.

2.3 To study and analytical Foshan Lion Head Colorful Tie-dye in the process of becoming a national representative.

2.4 To study and analytical the revitalizing self-identity of Foshan Lion Head Colorful Tie-dye in the process of Chinesenization.

3. Research Question

3.1 In Foshan, Guangdong, China, what are the physical space and ecosystem characteristics, social characteristics and social development related to Lion Head Culture in different contexts from the past to the present?

3.2 How do people in Foshan construct their identity? With the process of society, what changes have taken place in Foshan Lion head color tie-dye? How does it affect the lives of local people in general?

3.3 How did Foshan become a center of lion head production? How did Foshan lion Head become a national representative image? How did the Foshan Lion-head culture ultimately connect the local national and the world?

3.4 In the process of Chinesenization, how has the social structure changed because of the influence of the external environment? What are the effects of social processes on new production? Foshan lion head color tie-dye how to express the external people and achieve self-identity revitalization?

4. Definition of Terms

4.1 Foshan Lion Head Color Tie: It is a traditional folk arts and crafts. It uses bamboo strips, gauze paper, cloth, paint and other materials to make various images of lion heads for lion dance performances or competitions. The history of Foshan lion head colorful tie can be traced back to the Ming Dynasty. It emerged in Foshan during the Qianlong period of the Qing Dynasty and has been passed down by the Li family to this day. The characteristics of Foshan lion head colorful tie are exaggerated and romantic shape, bright and eye-catching colors, exquisite and detailed patterns, rich and diverse decorations, showing the lion's majestic, lively and auspicious character. Foshan Lion Head Colorful Tie-dye is one of the intangible cultural heritages of Guangdong Province and even the whole country, and is also an important part of Chinese culture.

4.2 Chinesenization process: refers to the process of the development of Chinese social formation. Chinese society has communicated and interacted with social forms of other countries and regions through different channels and methods in history, thereby influencing and changing the social forms and cultural characteristics of itself and others.

In the process of social development in China, Foshan lion head color tie is an important part of the social formation in southern China. It reflects the geographical environment, climate characteristics, ethnic customs, religious beliefs and other aspects of the southern region. Foshan lion head color tie is also an important difference between the southern social form and the northern social form. It shows the characteristics of cultural innovation, artistic diversity and folk activity in the southern region. Foshan lion head color tie is an important witness and promoter of the development of Chinese social form. It records the changes and development of Chinese society in different historical periods and geographical environments, and also affects the political, economic and political aspects of Chinese society. Progress and innovation in law, religion, morality, etiquette, art, science, etc.

4.3 National symbol: It is a symbol or object used to represent and express a country's history, culture, values and ideals. It is usually determined and promulgated by the country's government or civil institutions. It has certain legal status and social influence. National symbols can be different types such as the national flag, national emblem, national flower, national anthem, etc. It can be displayed or used in different occasions and ceremonies to enhance the country's cohesion and sense of honor. Foshan Lion Head Colorful Tie can be used as a national symbol. It can represent and express China as a country with a long history, splendid culture, diverse values and lofty ideals. Foshan Lion Head Color Tie can reflect the Chinese people's love and pride for their country and nation, and can also show the contribution and vision of the Chinese nation and nation to world peace and development.

4.4 Self-identity: Refers to an individual's cognition of their state of existence, including their cognition of their physiological state, psychological state, interpersonal relationship and social role. It is an individual's understanding of himself. Specifically, self-awareness is an individual's awareness of himself and his relationship with the world around him, that is, the awareness of his own existence.

When studying self-concept, psychologists from different schools have different understandings due to differences in understanding, methods, views on human nature, and research orientations. For example, James calls the individual as the object the empirical self (me), and regards the current thought as the pure self. He believed that the pure self receives the different sensations and influences the actions they evoke; it is the center of excitement, receiving the oscillations of different emotions; it is the source of effort and will, from which the will seems to issue orders.

Freud divided personality into the id, ego, and superego. "Ego" comes from human instinct, which shows the characteristics of pursuing the satisfaction of various personal desires and the realization of personal interests in social life; the id is the biological instinct of human beings, who only know happiness and act blindly. "Superego" comes from social culture, and is a variety of cultural beliefs that individuals have internalized into their own values during their growth experience. Among them, morality and belief are the main content, and superego is the internalized social moral principle.

Foshan lion head color tie can be used as a symbol and expression of a person's self-identity. It can reflect a person's respect and inheritance of traditional culture, can show a person's pursuit and creation of artistic beauty, and can convey a person's love for society and life. attitudes and expectations. By making, collecting or performing Foshan lion head color tie, a person can establish and demonstrate his connection and identity with Foshan local culture, folk art, martial arts and other aspects.

4.5 Revitalization of self-identity: refers to the psychological process in which an individual re-understands and confirms his or her self-identity, re-understands the group to which he or she belongs, and integrates the accompanying emotional experiences and behavioral patterns. This process may involve re-cognition and understanding of individual physiological states, psychological states, interpersonal relationships and social roles.

"Revitalization of self-identity" is not only about the individual's re-understanding of their self-identity, but also about how individuals position themselves in society, how they understand and accept their roles, and how they establish and maintain relationships with others. This process may involve individuals re-understanding and evaluating their own status and role in certain social relationships, as well as their relationships with others.

Foshan lion head color tie can be used as a way to revitalize a person's self-identity. It can help a person re-understand and reshape his connection and identity with Foshan local culture, folk art, martial arts, etc., and restore and improve Respect and inherit your own language, culture, history, traditions, etc. By making, collecting or performing Foshan lion head color tie, a person can enhance his sense of identity and pride in his own identity and value, and show his pursuit and creation of artistic beauty.

5. Scope of Research

5.1 Research area

Researcher define two areas of research. They are the main areas inhabited by Lion head Colorful Tie-dye in Foshan City, Guangdong Province. Studies were categorized according to the main points of the research question described by the study population. Sub-region refers to the study site outside the Lion's Head Colorful Tie-dye community. Such as the lion head colorful tie or lion head cultural studio in the university, the lion head colorful tie or lion dance cultural inheritance workshop in primary school, the lion head colorful tie exhibition hall of the cultural center, the lion head colorful tie exhibition hall in the museum, and the lion head colorful tie cultural consumption in the shopping mall. place.

5.2 Time

Researcher define an important temporal boundary within the social context of the Chinesenization process. From the first stage: the initial stage of the formation of lion head color tie, before 1919; the second stage: from 1919 to 1949, the stage of the Chinese people's new democratic revolution; the third stage: from 1949 to 1978, the Chinese people The stage of socialist transformation and construction; the fourth stage: from 1978 to the present. Focus on the period when the current government was in power.

5.3 Another

Composed of artists, scholars, collectors of traditional products, etc. Scholars will also use local culture as the research object to elevate local culture to a higher academic level.

6. Research Methodology

This is a hybrid study that combines qualitative and quantitative data collection, analysis, and synthesis. Research data were collected through field visits, literature research, and questionnaire surveys. Analysis through anthropological sociological concepts. The research methodology is explained below:

6.1 Population and Sample

6.1.1 Local community residents

In Objective 1, I will study the Lion head Colorful Tie-dye culture of all Foshan Lion head Colorful Tie-dye community groups as a whole. Some prominent specific case studies have been selected according to objectives 2, 3 and 4 as follows:

Case study representative of local lion head colorful tie craftsmen in Foshan. I will choose Lijia Lion Head Making Workshop in Chancheng District, Foshan City, Guangdong Province as my research location. The term "self-identity" refers to an

individual's cognition of their state of existence, including their cognition of their physical state, psychological state, interpersonal relationship and social role. It can reflect a person's respect and inheritance of traditional culture, can show a person's pursuit and creation of artistic beauty, and can convey a person's attitude and expectation towards society and life. By making, collecting or performing Foshan lion head color tie, a person can establish and demonstrate his connection and identity with Foshan local culture, folk art, martial arts and other aspects.

6.1.2 Non-native community population

The research population is people outside the local community, they are other people who interact with Foshan lion head color tie through the lion head color tie culture. This group is classified as follows.

1) Tourists who come to watch and consume Lion Head Colorful Culture. Among them are tourists from other provinces around the world, as well as tourists from other provinces in China. They usually have a strong interest in the culture of lion head color tie in Foshan and hope to experience the culture of lion head color tie in Foshan.

2) Lion head color tying researchers from all over the world, as well as people who like lion awakening culture.

3) Merchants who buy and sell lion head ribbons from all over the world and within their own country.

4) Local and national government officials

Local government officials pay more attention to the development of the traditional culture of the local lion head color tie, responding to the state's support for the inheritance and protection of intangible cultural heritage. The local government will provide economic support for local traditional cultural undertakings. In the past ten years, the national government has issued various documents on the protection and inheritance of intangible cultural heritage, and has provided a large amount of financial assistance to the inheritors.

5) Other groups that may be involved. Composed of artists, scholars, collectors of traditional products, etc. Scholars will also use local culture as the research object to elevate local culture to a higher academic level.

6.2 Instrumentation

- 1) Film (camera, video equipment).
- 2) Recording.
- 3) Field Notebook.

6.3 Data Collection

- 1) Interview; formal interview, informal interview, focus group interview.
- 2) Observation; normal observation (or general observation), participant observation

6.4 Data Analysis

I will use the research conceptual framework as the main tool to simply group the data when collecting it. After collecting the data, the information is provided in the system and synthesized in detail according to the research objectives. I will constantly review the data to see if each set of information is sufficient and are there any deficiencies? The purpose of this is to gather more information. I will analyze the data through descriptive analysis and examining the concepts in each chapter. In addition, I will analyze the work of the same conceptual group in the study of lion head color tie culture and my research on this matter through dialogue with other people's research.

6.5 Research presentation

- 1) Complete Research Paper
- 2) Research Article

7.Literature Review

7.1 Literature review on Foshan lion head color tie

"Foshan Lion Head Color Tie" is an introduction to the history, skills, inheritance and cultural value of Foshan Lion Head Color Tie. This book includes various types, styles and patterns of Foshan Lion Head Color Tie, as well as the life and works of representative inheritors Li Wei, Li Xiangtai and others are a systematic and comprehensive monograph on Foshan Lion Head Color Tie Arts and Crafts. (Foshan Folk Art Research Institute, 2009)

The academic paper "Foshan Lion's Head Color-tied Art" makes a detailed analysis and elaboration of the Foshan Lion's Head color-tied technique from the aspects of the historical origin, shape features, color characteristics, patterns, decorative features and production processes of Foshan Lion's Head. , is a paper with high academic value. (Li Wei, 2010)

"List of Intangible Cultural Heritage of Guangdong Province • Traditional Art Volume" is a collection of pictures and texts of traditional art items in the list of intangible cultural heritage of Guangdong Province. The book contains a total of 28 traditional art items in the first to third batches of national intangible cultural heritage lists in Guangdong Province, including the Colorful Tie-dye (Foshan Lion Head) item. The book gives a brief introduction to each project, accompanied by rich pictures and video materials. It is a collection of pictures and texts showing the intangible cultural heritage of traditional fine arts in Guangdong Province. (Guangdong Provincial Department of Culture, Guangdong Provincial Intangible Cultural Heritage Protection Center, 2011, Guangdong Provincial Intangible Cultural Heritage Protection Center Press)

The above-mentioned books and articles on Foshan Lion Head Colorful Tie-dye mainly involve the following aspects:

Historical Origin: Discuss the origin, development and changes of Foshan lion head color tie, as well as its relationship with Foshan local culture, folk activities and martial arts. Cultural characteristics: Analyze the shape characteristics, color characteristics, patterns and decorative characteristics of Foshan lion head colorful tie,

as well as the cultural connotation and symbolic meaning they contain. Production process: Introduces the production process and techniques of Foshan lion head color tie, including the four major processes of tying, pouncing, writing and assembling, as well as the materials and tools used. Inheritance and protection: Comment on the inheritance value, inheritance status and inheritance figures of Foshan Lion head Colorful Tie-dye, as well as the difficulties and challenges faced, and put forward suggestions and measures for protection, inheritance and innovation. (Foshan Folk Art Research Institute, 2009)

Ming Dynasty: According to "Guangdong Tongzhi", in the early Ming Dynasty, there was a Taoist priest named Huang Daxian in Guangdong Province who spread Taoism in Nanhai County (now Nanhai District, Foshan City) and taught local people martial arts and lion dance. He regarded lion dance as a ritual to pray for blessings and exorcise evil spirits, and combined it with Taoist rituals. He also created a novel lion head shape, which was made by weaving bamboo strips into a spherical skeleton, then covering it with gauze and painting it with colorful patterns. This kind of lion head is called Wong Tai Sin style or ball style lion head, and it is the prototype of Foshan lion head colorful decoration. (Guo, 1602)

Qing Dynasty: During the Qianlong period of the Qing Dynasty (1736-1795), a master carpenter named Li Guanghui in Nanhai County was deeply inspired after watching a lion dance performance and decided to carve a lion head out of wood. Referring to the shape of Guangdong stone lions, he carved the eyes, nose, mouth and other parts of the lion's head out of wood, fixed them on the skeleton woven with bamboo strips with iron wires, covered them with gauze, and painted various patterns with paint. This kind of lion head is called Li style or wood carving lion head, which is the classic style of lion head decoration in Foshan. Li Guanghui's son Li Wenchang and grandson Li Wenxiang inherited his skills and continued to improve and innovate, bringing Foshan lion head color tie to a new height. They also taught the craftsmanship of Foshan Lion Head Cai Zha to others and formed a professional guild, known as the Li Cai Zha Guild. (Li Wei, 2010)

Republic of China: During the Republic of China (1912-1949), Foshan's lion's head color tie industry achieved unprecedented development. There were dozens of color tie workshops in Foshan, and their products were sold well at home and abroad, especially in Southeast Asian countries. The shapes of Foshan lion head color tie are also more diverse and exquisite, with different types of lion images such as civil lion, martial lion and young lion, as well as combinations of various colors and patterns. Foshan lion head color tie also interacts and integrates with folk arts such as opera, martial arts, and dragon dance, forming a unique local culture.

Anti-Japanese War: During the Anti-Japanese War (1937-1945), Foshan City was bombed and occupied by the Japanese army, causing serious casualties and property losses. Foshan's Lion Head Color Tie Industry was also hit hard. Many Color Tie workshops were destroyed, many Color Tie masters were killed or fled, and Foshan's Lion Head Color Tie making skills were almost cut off.

New China: After the founding of the People's Republic of China (1949), Foshan City was restored and rebuilt, and the Foshan Lion head color tie industry also gradually recovered and developed. In the 1950s, the Foshan Municipal Government established the Foshan Arts and Crafts Factory, which produced and sold Foshan lion head color bar as a kind of arts and crafts, and made some improvements and

innovations. In the 1960s, the Foshan Municipal Government also established the Foshan Lion Dance Team, which combined Foshan lion head color tie-up with lion dance performances, participated in various cultural exchange activities at home and abroad, and won wide acclaim. From the 1970s to the 1980s, with the process of reform and opening up, some private color-tied workshops and self-employed individuals appeared in Foshan City. They inherited the traditional craftsmanship and made some innovations and changes according to market demand. From the 1990s to the 2000s, with the development of the social economy and the trend of cultural diversification, some new color-tied enterprises and institutions emerged in Foshan City. They used modern materials, tools, technologies, etc. Production efficiency and quality, and opened up more markets and customers. (Foshan Cultural Center. 2020) After hundreds of years of development and evolution, Foshan lion head color tie has formed a complete production system and communication network, has a group of excellent production masters and performance teams, and has received attention and support from all walks of life. In 2008, Foshan Lion Head Colorful Tie-dye was included in the second batch of national intangible cultural heritage lists and became a national protection object. In 2010, the Foshan Municipal Government established the Foshan Intangible Cultural Heritage Protection Center, which is responsible for the investigation, registration, declaration, display, and training of the Foshan lion head color bar. In 2011, the Foshan Municipal Government also established the Foshan Color Tie Association, which is responsible for the organization, management, coordination, and promotion of Foshan Lion Head Color Tie.

Cultural characteristics: Foshan lion head color tie uses the facial makeup of opera characters as a reference, and adopts anthropomorphic exaggerated techniques to create different types of lion images, such as literary lion, martial lion, and young lion, showing different personalities. In terms of color, primary colors such as red, yellow and green are the main colors, and contrasting colors are used to enhance the visual effect. In terms of patterns and patterns, the arabesque pattern is the keynote, and it is matched with patterns such as tiger stripes and flower baskets to express auspiciousness. In terms of decoration, various materials such as white rabbit hair, horse mane hair, multicolored pompoms, and mirrors are used to increase the three-dimensional and dynamic sense.

Wen Lion: Wen Lion is a lion image based on the facial makeup of opera characters, mainly used in stage performances or celebrations. The face of Wen Lion is usually painted with a white or golden base color, plus various color patterns, such as black eyebrows and beards, red eyes and mouth, blue or purple nose, etc. The patterns of literary lions are usually based on Tang grass patterns, and are supplemented with flower basket patterns, cloud patterns, flame patterns and other patterns, which imply good luck and good luck. The decorations of the Wen Lion mainly include white rabbit fur, horse mane, colorful pompoms, etc., which increase the majesty and luxury of the Wen Lion. The character of the Wen Lion is gentle, kind, loyal, and smart, and is suitable for performing various operas or blessing occasions.

Martial lion: Martial lion is a lion image based on martial arts boxing, which is mainly used in martial arts performances or competitive activities. Wu Lion face is usually painted with a black or silver base color, plus various color patterns, such as white eyebrows and beards, yellow or orange eyes and mouth, red or black nose and

so on. The patterns of martial lions are usually mainly tiger stripes, accompanied by patterns of thunder and lightning, swords and guns, skulls and other patterns, implying bravery and fearlessness. The decorations of the martial lion mainly include horse mane, iron chains, copper bells, etc., which increase the fierceness and domineering of the martial lion. The character of Wushu lion is brave, strong, aggressive and agile, suitable for performing various martial arts moves or competition occasions.

Shao lion: Shao lion is a lion figure modeled after a children's toy, used primarily in children's programs or entertainment. The faces of young lions are usually painted with background colors of various colors, plus patterns of various colors, such as round eyes and mouths, small noses, cute beards, etc. The patterns of Shao lions are usually mainly geometric figures, accompanied by star patterns, heart-shaped patterns, smiling face patterns and other patterns, implying happiness and worry-free. The decorations of Shaoshi mainly include fluff, bells, ribbons, etc., which increase the cuteness and liveliness of Shaoshi. The character of the Shao Lion is innocent, lively, curious, and naughty, and is suitable for performing various children's programs or entertainment occasions. (Li Wei, 2010)

Production process: Foshan lion head color tie is divided into four major processes: tie, throw, write and install. Zha is to weave the skeleton of the lion head with bamboo strips; Fu is to cover the skeleton with gauze paper and cloth; Write is to draw the face and pattern of the lion head with paint; . Each process requires fine skills and experience to produce high-quality lion heads.

Tie: Tie is the first and most basic process of Foshan Lion Head Color Tie. The purpose of tying is to use bamboo strips to weave a skeleton that fits the shape of a lion to provide support for subsequent processes. The main materials used for tying are bamboo strips, iron wire, iron nails, etc. There are two methods of binding, one is the fixed method, that is, the bamboo strips are first fixed on a wooden or iron mold with iron wires or nails, and then weaves the skeleton according to the shape of the mold; the other is the free style. that is, without using molds, we directly weave the skeleton out of bamboo strips based on our own imagination and experience. The difficulty of piercing is to ensure the stability, uniformity and beauty of the skeleton, while at the same time conforming to the proportions and posture of the lion

Puffing: Puffing is the second process of Foshan Lion Head Color Tie, and it is also the most time-consuming process. The purpose of pounce is to cover the skeleton with gauze paper and cloth to provide a foundation for subsequent processes. The main materials for fluttering are gauze paper, cloth, glue and so on. There are two methods of fluttering, one is the wet method, that is, first soak the gauze paper or cloth in glue, and then stick it on the skeleton, and press it with your fingers to make it close; the other is the dry method, that is, first put the gauze The paper or cloth is cut to the appropriate size and shape, then glued on, attached to the frame and smoothed with a brush or comb. The difficulty of fluttering is to ensure that the covering is smooth, tight and seamless, while avoiding deformation or falling off.

Writing: Writing is the third and most important process of Foshan lion head color tie. The purpose of writing is to use paint to draw the face and pattern of the lion head to provide color for the subsequent process. The materials used for writing mainly include paints, brushes, paintbrushes, etc. There are two ways to write, one is the traditional way, that is, you draw the face and pattern of the lion's head according

to traditional styles and specifications; the other is the innovative way, that is, you draw the face and pattern of the lion's head according to your own ideas and creativity. face and pattern. The difficulty of writing is to ensure that the paint is bright, uniform and long-lasting, while at the same time conforming to the demeanor and temperament of the lion.

Assembling: Assembling is the fourth process and the last process of Foshan lion head color tie-up. The purpose of decoration is to paste various decorations on various parts of the lion head to provide highlights for the subsequent process. The materials used for packaging mainly include white rabbit fur, horse mane, multicolored pompoms, bright mirrors, copper bells, iron chains, etc. There are two ways to install, one is fixed, that is, fix the decorations on various parts of the lion head with nails or glue; the other is movable, that is, hang the decorations on various parts of the lion head with rope or wire. parts. The difficulty of decoration is to ensure the beauty, coordination and movement of the decorations, while avoiding affecting the weight and balance of the lion head. (Foshan Cultural Center. 2020).

"Nanhai Lion Dance" is a professional book about Foshan's lion dance culture and lion head colorful tie craftsmanship. The book provides a detailed introduction to the history, culture, techniques, schools, etc. of Foshan's lion dance culture and lion head colorful tie crafts. and analysis. (Lion Dance in the South China Sea - Xie Zhongyuan, 2004).

"Foshan Lion Dance Culture and Techniques" is a textbook about Foshan Lion Dance Culture and Techniques, including an overview, development history, characteristic styles, production methods, performance techniques, etc. of Foshan Lion Dance Culture and Techniques, (Foshan Lion Dance Culture and Techniques, etc.) Culture and Art, Xie Zhongyuan, 2008).

"Foshan Lion Dance Culture and Technique Inheritance" is a report on Foshan Lion Dance Culture and Technique Inheritance, about the current situation, problems, countermeasures and other aspects of Foshan Lion Dance Culture and Technique inheritance, (Foshan Lion Dance Culture and Technique Inheritance, Xie Zhongyuan, 2010)

The above three books written by Xie Zhongyuan mainly discuss Foshan lion awakening culture and pay attention to the current status of its inheritance. They have certain reference academic value in terms of lion head color tying in Foshan.

7.2 Self-identity

The book "Cultural Identity" was written by the American sociologist Richard Jenkins. It is a classic work on social identity theory and methods. In this book, Jenkins proposes a dynamic, interactive, and pluralistic model of identity, arguing that identity is a social process that is the result of ongoing differentiation and attribution between individuals and groups.

Jenkins describes self-identity through the concept of cultural identity, which he sees as a text-based identity that reflects aspects of a person's knowledge, interests, emotions, and aesthetics. Cultural identity can be individual or collective, and it can interact and interweave with other types of identity.

According to Jenkins, cultural identity has the following characteristics: Cultural identity is a symbolic identity, which relies on symbolic systems such as language, images, and music to construct and convey self-identity. Cultural identity is

a selective identity that is not determined by birth or destiny, but is chosen and shaped by an individual or group according to their own preferences and goals. Cultural identity is a diverse identity. It is not single or fixed, but multiple or changing. It can show and switch different aspects in different situations and roles. Cultural identity is an interactive identity. It is not isolated or self-sufficient, but communicates and negotiates with others and society. It can confirm and adjust self-identity through dialogue and feedback.

According to Jenkins' identity model, I will analyze and explore the relationship between Foshan Lion Head Color Tie and self-identity from the following aspects:

Foshan lion head color tie is a kind of folk art with profound historical and cultural connotations. It is not only a kind of arts and crafts, but also a very important tool in folk festival activities and mass martial arts sports activities, and it is also the inheritance of traditional culture. A carrier to promote communication with Chinese and foreign cultures. Foshan lion head color tie reflects the characteristics and style of Foshan local culture, shows the wisdom and creativity of Foshan people, and conveys the emotions and values of Foshan people. Foshan lion head color tie is a beautiful business card of Foshan City and even Guangdong Province, a wonderful flower of Chinese folk art, and a contribution of world cultural heritage.

Foshan lion head color tie can be used as a symbol and expression of a person's self-identity. It can reflect a person's respect and inheritance of traditional culture, can show a person's pursuit and creation of artistic beauty, and can convey a person's love for society and life, attitudes and expectations. By making, collecting or performing Foshan lion head color tie, a person can establish and demonstrate his connection and identity with Foshan local culture, folk art, martial arts and other aspects.

Foshan lion head color tie can also be used as a medium and tool for a person to interact and communicate with others. It can help a person establish and maintain social relationships and group belonging with other people who have the same or similar interests, hobbies, values, beliefs, etc. . By participating in or watching activities, competitions, exhibitions, etc. related to Foshan lion head color tie, a person can communicate and communicate with other Foshan lion head color tie enthusiasts, production masters, performance teams, etc., share information and emotions, and enhance understanding and friendship.

To sum up, we can see that there is a close and complex relationship between Foshan Lion Head Colorful Tie-dye and self-identity. They influence each other and shape a person's sense of identity and expression in different situations.

7.3 Revitalization of self identity

The book, *Culturally Sustaining and Revitalizing Pedagogies: Language, Culture, and Power*, edited by Cathy Coulter and Margarita Jimenez-Silva, is a collection of research on cultural preservation and revitalization in education. In this book, the authors propose an educational model for cultural preservation and revitalization, which aims to protect, inherit, and innovate through education those languages and cultures that are threatened by marginalization, oppression, or disappearance.

Researchers can express the meaning and goals of revitalization through the following concepts:

The concept of culturally sustaining (Culturally Sustaining) was proposed by Django Paris. It refers to an educational philosophy and practice that supports and cultivates students' identity and respect for their own and others' language, culture, race, gender, etc. rather than trying to assimilate or eliminate their differences.

The concept of Culturally Revitalizing was proposed by Teresa McCarty and others. It refers to an educational action and process that is committed to restoring and developing those that have been deprived or destroyed by factors such as colonialism, capitalism, or globalization. language and culture to promote community empowerment and development. I will discuss the following strategies to achieve self-identity revitalization:

Dual Language Education strategy refers to an education model that aims to allow students to learn two or more languages at the same time and use these languages in different subject areas. Bilingual education can help students improve their language skills and intercultural abilities, and enhance their identity and respect for their own and other people's languages and cultures.

Culturally Relevant Teaching strategy refers to a teaching concept and method, which aims to allow teachers to design and implement teaching activities according to students' cultural background, experience, interests, etc., and encourage students to participate in the exploration and solution of social problems . Culturally relevant teaching can help students improve their motivation and achievement and develop a sense of responsibility to themselves and society.

Community engagement (Community Engagement) strategy refers to a way of educational cooperation and interaction, which aims to allow teachers, students, parents, community members, etc. to participate in the educational process, and to use resources, knowledge, values, etc. in the community to enrich education content and form. Community engagement can help students create and maintain their connection and belonging to the community and contribute to the cultural preservation and revitalization of the community.

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The above is my understanding of how the book "Culturally Sustaining and Revitalizing Pedagogies: Language, Culture, and Power" expresses revitalization through concepts, and how to revitalize self-identity, combined with the revitalization of Foshan Lion head Colorful Tie-dye's self-identity , I will analyze and discuss from the following aspects:

Foshan lion head colorful tie can be used as a way and way to revitalize a person's self-identity. It can help a person re-understand and reshape his connection and identity with Foshan local culture, folk art, martial arts, etc., and restore and improve himself Respect and inherit one's own language, culture, history, traditions, etc. By making, collecting or performing Foshan lion head color tie, a person can

enhance his sense of identity and pride in his own identity and value, and show his pursuit and creation of artistic beauty.

Foshan lion head colorful tie can also be used as a medium and tool for a person to interact and communicate with others. It can help a person establish and maintain social relationships and group belonging with other people who have the same or similar interests, hobbies, values, beliefs, etc. , and promote cultural preservation and revitalization of the community. By participating in or watching activities, competitions, exhibitions, etc. related to Foshan Lion Head Color Tie, a person can communicate and exchange with other Foshan Lion Head Color Tie enthusiasts, production masters, performance teams, etc., share information and emotions, and enhance understanding and friendship.

To sum up, we can see that there is a close and complex relationship between Foshan lion head color piercing and self-identity revitalization. They influence each other and shape a person's sense of identity and expression in different situations.

7.4 National symbols

This book, by Nick Lacey, is a book about the fundamental concepts of imagery and representation in media studies. In this book, Lacey introduces some theories and methods for analyzing images and representations, including semiotics, semantics, narratology, ideology, discourse analysis, etc. Lacey describes the meaning and function of symbolic concepts in terms of:

Symbol is a system of signs, which is composed of signs. Each sign consists of a signifier and a signified. The signifier is a specific material form, such as sound, image, text, etc.; the referent is an abstract meaning or concept, such as thoughts, emotions, values, etc. Symbol is a way of representation, which is the process of conveying the signified through the signifier. Representation can be subjective or objective, it can be real or fictitious, it can be direct or indirect. Representations can be used for different purposes such as description, explanation, evaluation, criticism, persuasion, entertainment, etc. Symbols are a communication tool, a way of sharing meaning and information with others through a system of signs. Communication can be one-way or two-way, it can be synchronous or asynchronous, it can be face-to-face or remotely. Communication establishes and maintains interpersonal relationships and social structures, and affects people's cognition and behavior.

As a symbol system, Foshan lion head color tie is composed of multiple signifiers and signifieds. The signifier includes the Foshan lion head color bar itself and the associated images, texts, sounds, etc.; the signified includes the history, culture, art, politics, economy and other aspects represented or implied by the Foshan lion head color bar. As a way of representation, Foshan lion head color tie uses the signifier to convey the process of the signified. Foshan lion head color tie can be used for different purposes such as description, explanation, evaluation, criticism, persuasion, and entertainment. As a communication tool, Foshan lion head color tie uses a symbol system to share meaning and information with others. Foshan lion head color tie can establish and maintain interpersonal relationship and social structure, and influence people's cognition and behavior.

The Foshan Lion Head Colored Tie has become a national symbol because it has the following characteristics:

It is unique. It is a kind of folk art that can only be seen in Foshan. It reflects the characteristics and style of Foshan's local culture. It has obvious differences and

advantages from the lion head colorful tie in other places or countries. It is representative, it is a kind of folk art that can represent Chinese traditional culture and folk art, it embodies the wisdom and creativity of the Chinese people, and it demonstrates the charm and influence of Chinese culture. It is symbolic, it is a kind of folk art that can symbolize the Chinese country and nation, it conveys the emotions and values of the Chinese people, and it shows the spirit and strength of the Chinese country and nation.

8. Concept, Theory and Conceptual framework

This is the conceptual framework of my research, which involves two key concepts: national symbolism and self-identity revitalization, and will be used to constrain the development of my thesis. Based on the above correlation structure, I designed a research conceptual framework as a thinking tool in research work, as shown in the figure below.

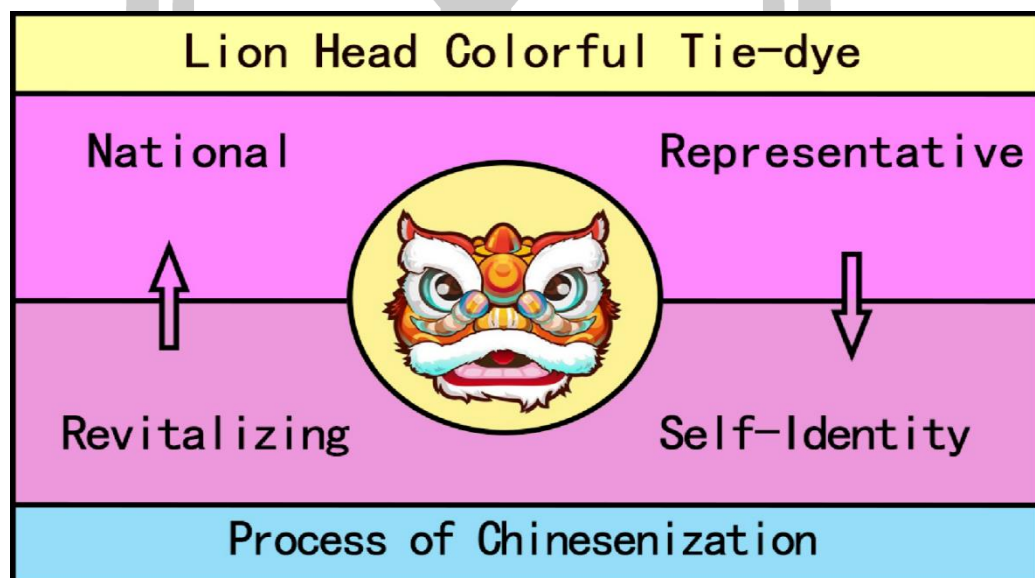


Figure 1 Conceptual Framework
Source: Researcher

9. Benefit of Research

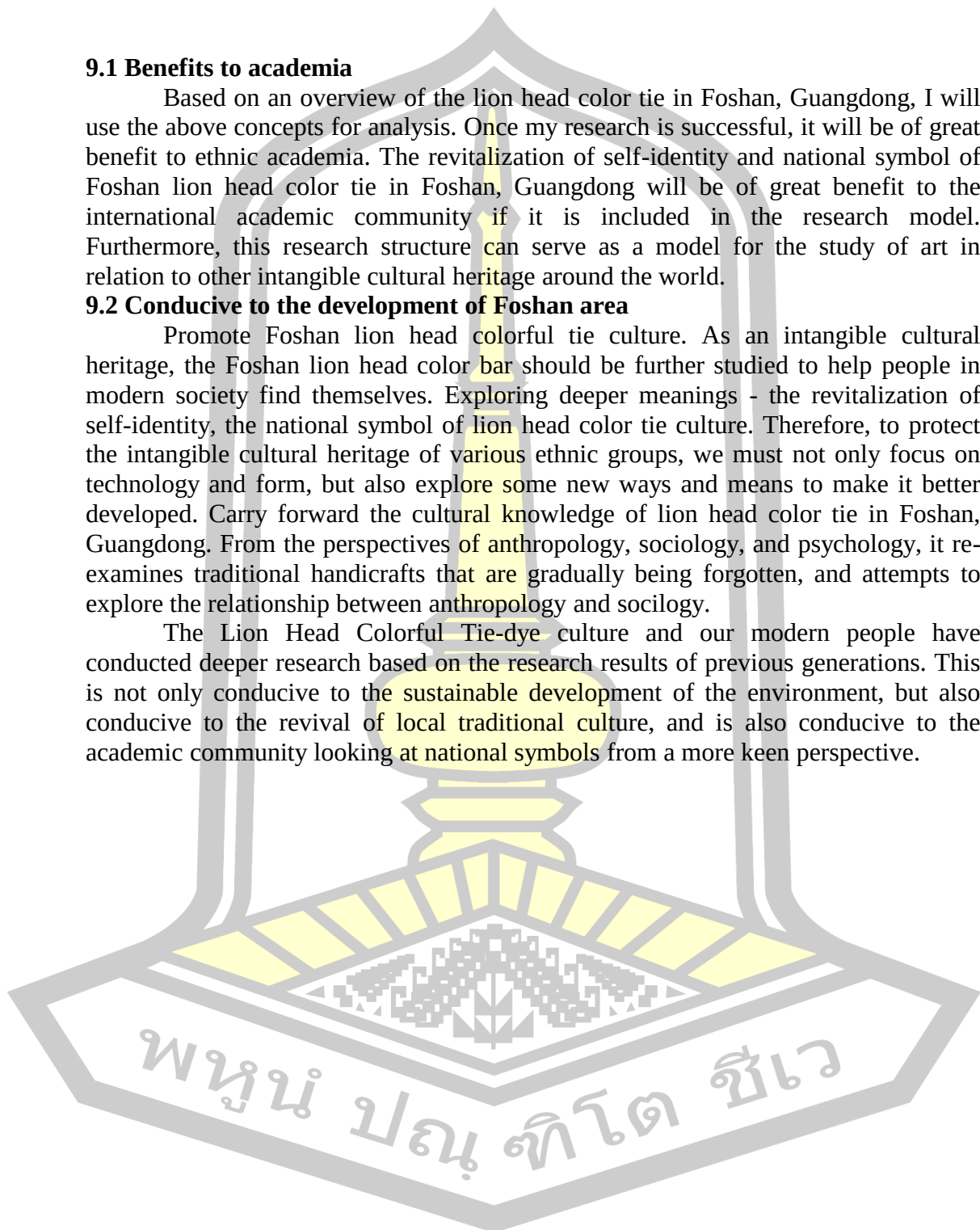
9.1 Benefits to academia

Based on an overview of the lion head color tie in Foshan, Guangdong, I will use the above concepts for analysis. Once my research is successful, it will be of great benefit to ethnic academia. The revitalization of self-identity and national symbol of Foshan lion head color tie in Foshan, Guangdong will be of great benefit to the international academic community if it is included in the research model. Furthermore, this research structure can serve as a model for the study of art in relation to other intangible cultural heritage around the world.

9.2 Conducive to the development of Foshan area

Promote Foshan lion head colorful tie culture. As an intangible cultural heritage, the Foshan lion head color bar should be further studied to help people in modern society find themselves. Exploring deeper meanings - the revitalization of self-identity, the national symbol of lion head color tie culture. Therefore, to protect the intangible cultural heritage of various ethnic groups, we must not only focus on technology and form, but also explore some new ways and means to make it better developed. Carry forward the cultural knowledge of lion head color tie in Foshan, Guangdong. From the perspectives of anthropology, sociology, and psychology, it re-examines traditional handicrafts that are gradually being forgotten, and attempts to explore the relationship between anthropology and sociology.

The Lion Head Colorful Tie-dye culture and our modern people have conducted deeper research based on the research results of previous generations. This is not only conducive to the sustainable development of the environment, but also conducive to the revival of local traditional culture, and is also conducive to the academic community looking at national symbols from a more keen perspective.



CHAPTER II

The historical and socio-cultural development related to the lion-head culture of Foshan people in Guangdong Province

Introduction

This chapter discusses the historical development of Foshan City's social culture in order to understand the historical and cultural development process of Foshan's lion head culture. In order to answer the above questions, this chapter is divided into four parts: first, the physical space and ecosystem affecting Foshan people and culture of Lion Head; Secondly, the diversity of local culture has promoted the development of Foshan Lion Head color. Third, environment, ethnic group and language culture: the evolution process of population space in Foshan, Guangdong Province; Fourth, the social and cultural process of Foshan Lion Head in Guangdong Province in the context of the process of Chinesenization. The content of this chapter will lay a solid foundation for the study of the revitalization of national representative and self-identity in the context of Chinese culture.

Part1: Physical space and ecosystem affecting Foshan people and Lion-head culture

The lion dance has a history of more than 1,000 years in Guangdong, which is one of the representatives of the excellent traditional Chinese culture. Why does the lion dance, which is similar to the ancient "chasing the epidemic along the door", still have such strong vitality in a highly urbanized place? How does this relate to the cultural identity, living habits and spiritual pursuit of the Cantonese people? Through the study of physical space and ecosystem of Lion-head culture, we can establish a three-dimensional and all-round perspective for understanding lion-head culture, which can provide a basis for more accurate and in-depth study of lion-head culture.

1.1 Geographical environment

Foshan City is a prefecture-level city in Guangdong Province, located in the central and southern part of Guangdong Province, China, in the hinterland of the Pearl River Delta, near Guangzhou in the east and Hong Kong and Macao in the south. Foshan city belongs to the subtropical monsoon humid climate, mild climate, abundant rainfall, evergreen four seasons. The total area of Foshan City is 3797.72 square kilometers, of which the west of Xijiang River is low mountains and hills, and the east of Xijiang River is the Pearl River Delta plain. The Xijiang River and Beijiang River and their tributaries in the Pearl River system run through the whole territory, forming a rich water resources and water landscape.

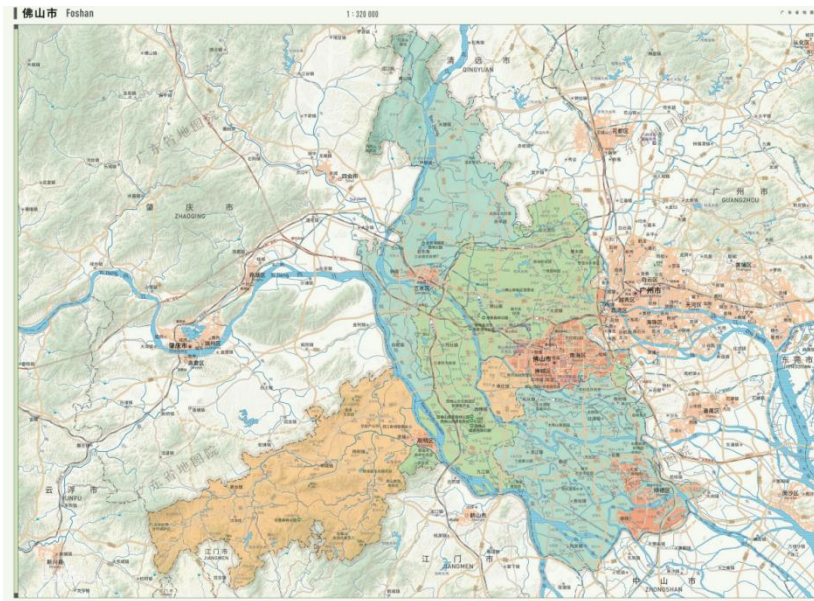


Figure 2 Administrative Division Map of Foshan City, Guangdong Province.
Source: <https://baike.baidu.com> [Search on December 16, 2023]

Foshan City belongs to the South Asian tropical monsoon humid climate, mild climate, abundant rainfall, four distinct seasons, warm winter and hot summer, the rainy season concentrated in April to September, sometimes affected by typhoons. The annual average temperature in Foshan is about 22.5°C, the annual precipitation is 1681.2 mm, the annual sunshine hours are about 1800 hours, and the frost-free period is more than 350 days.

Foshan City, with its superior geographical location, forms the Guangzhou-Buddha metropolitan Area together with Guangzhou, and is an important node city in the Guangdong-Hong Kong-Macao Greater Bay Area. Foshan City has convenient transportation, including railway, road, sea and air. It is closely connected with the Pearl River Delta region, Hong Kong and Macao. It is an important manufacturing base in China, an economic and trade center and a comprehensive transportation hub in the west of the Pearl River Delta region as determined by The State Council.

The geographical environment of Foshan city has an important impact on its economy, culture, transportation and so on. Foshan City is one of the most developed areas of private economy in China, and it is also the core area of Guangfu culture, with traditional culture such as ceramics, martial arts and Cantonese opera. It is a national historical and cultural city.

Geographical space, physical space, ecological system and social and cultural space all have an important impact on the formation and development of Foshan people and lion head culture. These factors interact and influence each other to build the unique cultural style and lion head cultural landscape of Foshan.

In the long history, the name of Foshan is more historically recorded as Foshan, and the geographical scope of "Foshan" varies from time to time. Before the Qin Dynasty, Foshan generally referred to the "wild land" where ethnic minorities lived in the south, including the south and southwest of the Yangtze River and the Lingnan region. After Qin unified the six States, Foshan specifically refers to the Lingnan area where the South Vietnamese had not yet surrendered to the Qin

Dynasty. After conquering the Yue nationality in 214 BC, Qin Shi Huang set up Foshan County, Guilin County and Xiang County and appointed Ren Xiao as a lieutenant of Foshan County. Later Jin Liu Xiang wrote "The Old Book of Tang · Geography" recorded this, "Foshan, the south of the five mountains, the north of the rising sea, three generations ago was a famine. Qin annihilated six countries, began to open the more, set three county day Foshan, Guilin, Xiang county, to relegate into the guard." It can be seen that the land of "Foshan" in the Qin dynasty is "the south of the five Mountains and the north of the sea", that is, today's Lingnan area. Foshan County had the largest area, the richest products and the most developed economy among the three counties at that time, so the Qin Dynasty regarded it as the first county in the Lingnan region. Foshan County is actually named after Foshan in the Lingnan region, which is not the same concept as Foshan in today's administrative division. (Foshan Local Chronicles Compilation Committee, 2012)

In the early Han Dynasty, Foshan County was divided into six counties, including Panyu, Boluo, Longchuan, Zhongshu, Sihui and Jieyang. After the Han Dynasty seven counties, add a Zengcheng. After The Three Kingdoms, Dongwu, two Jin, Southern Song, Qi and other dynasties, there was no Foshan County in the history books, only Panyu County. To the early Tang Zhenguan in the "Sui book, geography, Foshan County" began to see Foshan County, "Foshan (county), the old Foshan County. Pingchen, the county was abandoned and divided into Panyu County, how to find the waste, the great cause of the initial county." The meaning expressed here is very clear: before the Sui Dynasty pacified the State of Chen, there was already Foshan County, and the county government of Foshan was located in this county, and the beginning of Foshan County was also in the Liang Datong period (535-545). After the destruction of Chen in the ninth year of Emperor Long Kai (589), Foshan County was abolished. In addition, Foshan County was divided into Panyu County, and soon Panyu County was abandoned to Foshan County. The Sui Dynasty began to abandon the three-level administrative division system of prefectures, counties and counties that had been used since the end of the Western Han Dynasty, and changed to the two-level system of prefectures and counties, and continued to future generations. (Introduction to the first volume of the Annals of Foshan)

During the twelve years from the ninth year of Sui Kai Emperor (589) to the first year of Renshou (601), Foshan County was subordinate to Guangzhou. In the first year of Renshou, because of Guangzhou's "Guang main word committed by Prince yang Guang (that is, later Emperor Yang Yang of Sui) taboo, Guangzhou was changed to Pan Zhou. From this to Emperor Yang Daye three years (607), during which seven years, Foshan County under the Fanzhou. Great cause for three years, the waste state for the county, the whole country for one hundred and ninety counties. Fanzhou was changed to Foshan County. From this to the Tang Wude four years (621). During the 14 years, Foshan County was subordinate to Foshan County, at this time, the county and county two-level system was implemented. In the four years of Tang Wude, the county was abolished as a state, and Foshan County was changed to Guangzhou and then implemented the two-level system of state and county until 1921, when Guangzhou was set up as a separate city, the Foshan County government was moved to Foshan, and Foshan showed the image of the city as the seat of Foshan County. In 1951, Foshan City (the present urban area) was established with Foshan town as the center. In 1956, Foshan Special District was established with jurisdiction

over three cities of Foshan, Shiqi and Jiangmen, as well as 13 counties of Foshan and Shunde Zhongshan. In 1970, it was renamed Foshan District. In 1983, Guangdong Province implemented the vertical management model of city-led counties, which included Zhongshan, Foshan, Shunde, Sanshui and Gaoming counties under Foshan's jurisdiction. Foshan City in November 18, 2002 approved by The State Council adjustment, under the jurisdiction of Chancheng, Foshan, Shunde, Sanshui, Gaoming five districts. (Foshan Local Chronicles Compilation Committee, 2012)

Due to the frequent adjustment of administrative areas in history, "Foshan" is not a fixed administrative unit in history, but more like a cultural category. Administrative areas are divided according to political, economic, and even military considerations; cultural categories are spatial carriers of cultural characteristics, formed naturally under certain historical and geographical conditions, and are regional spatial units occupied by populations with certain common cultural characteristics, with certain boundaries and external characteristics, but their boundaries are fluid. From this point of view, as a cultural category, Foshan has obvious economic characteristics and cultural core, this environment and soil gave birth to the lion dance culture, so that people have the same historical resonance and emotional identity.

1.2 Community culture

The community culture of Foshan is a traditional Lingnan culture with lion dance as the core, which embodies the spiritual characteristics and life style of Foshan people, and is also an important part of Foshan city culture. The community culture of Foshan is characterized by traditional crafts, traditional operas and traditional festivals. It has distinct local characteristics, strong innovation ability and high participation.

The community culture of Foshan City is characterized by traditional crafts, such as ceramics, paper cutting, autumn colors, lion head color, etc. These crafts are not only the production and life style of Foshan people, but also the cultural identity and spiritual sustenance of Foshan people. Foshan City has a number of communities specializing in traditional crafts, such as Shiwan ceramic community, Nanfeng ancient kitchen community, West Woodcutter Mountain paper-cut community, etc. These communities not only retain the traditional skills and styles, but also attract a large number of tourists and enthusiasts.





Figure 3 Community Culture before the Spring Festival in Foshan, the sale of polymer clay lion head works related to the Foshan Lion Head culture.

Source: Photo by Ji Xinyu [January 9, 2023]

The picture highlights the widespread influence of Foshan Lion Head culture in Foshan, Guangdong province. Using traditional festivals as the carrier, the public welfare organization teaches the community to make lion head polymer clay and paper cutting works.

The traditional opera represents the community culture of Foshan city in Cantonese opera, Liyuan Opera, Gaojia opera, etc. These operas are the entertainment and education methods of Foshan people, as well as the cultural inheritance and innovation of Foshan people. Foshan has a number of communities specializing in traditional opera, such as Zumiao Cantonese Opera Community, Dali Gaojia Opera community, Shunde Liyuan Opera community, etc. These communities have not only trained a group of outstanding opera artists, but also promoted the development and reform of opera. Foshan local opera and lion head culture have mutual influence and reference relationship, especially in music, movement, costume and so on. The music of Foshan local opera mostly uses gongs, drums, flutes, erhu and other Musical Instruments, which are similar to the drum music of lion dance, and can create an exciting, cheerful and festive atmosphere. The movement of Foshan local opera absorbs more elements of southern martial arts, and has something in common with the martial arts of lion dance, which can show the characteristics of power, dexterity, hardness and softness. The costumes of Foshan local opera use bright colors, which are similar to the painted lion heads of the lion dance, which can reflect the enthusiasm, unrestraint and colorful character of the Foshan people.

The community culture of Foshan city takes traditional festivals as the carrier, such as the birthday of the northern Emperor of Foshan Zuomiao, the Spring and Autumn Oracle Festival, the procession of Tongji, the village drinking, etc. These festivals are the beliefs and customs of Foshan people, as well as the cultural exchange and integration of Foshan people. Foshan has a number of communities dedicated to traditional festivals, such as Zumiao Street community, Nanzhuang Town

community, Xiqiao Town community, etc. These communities not only show the local customs of Foshan people, but also attract participants from all over the world. Especially in festivals, celebrations, competitions and other occasions. The culture of lion dance is a folk activity enjoyed by the people of Foshan, every Spring Festival, Mid-Autumn Festival, Dragon Boat Festival and other traditional festivals, or the opening, completion, marriage and other festive matters, the people of Foshan will invite opera troupe and lion troupe to perform, in order to add happiness and blessings. The lion dance culture is also a keen competitive project of the people of Foshan. Various opera competitions and lion King competitions are held every year to show the talent and fighting spirit of the people of Foshan. (Foshan Annals, Vol. 2, Social Annals 2012)

The community culture of Foshan City has distinct local characteristics, which combines the natural environment, historical changes, ethnic integration and other factors in Lingnan area to form a unique cultural form. The community culture of Foshan City not only retains traditional elements, such as ceramics, paper cutting, Cantonese opera, martial arts, etc., but also absorbs foreign influences, such as Western architecture, Catholicism, Christianity, etc., showing the openness and tolerance of Foshan people.



Figure 4 Ceramic works based on lion head culture.

Source: Photo by Ji Xinyu [January 9, 2023]

The picture mainly describes the integration and inclusiveness of Foshan community culture, the lion head culture of ceramic and paper-cut art is widely spread in the community, and has become a memory of Foshan people that will never fade.

The community culture of Foshan City has a strong ability of innovation, which constantly innovates and ADAPTS to the development of The Times and the needs of citizens. On the basis of inheriting and developing traditional culture, the community culture of Foshan City has created a number of new cultural products and cultural brands, such as the Autumn Color Festival, Foshan Lingnan Tiandi, Foshan

Film Studio, etc., which has enhanced the cultural influence and competitiveness of Foshan City.

The community culture of Foshan City has a high degree of participation, which has extensively mobilized and attracted the participation and support of citizens and all walks of life. By holding various cultural activities, building various cultural venues, and developing various cultural organizations at all levels, the community culture of Foshan City has provided citizens with rich cultural services and cultural enjoyment, and enhanced their cultural literacy and self-confidence.

Community culture is a kind of folk culture, which originates from the daily life of community residents and reflects the history, customs, beliefs and values of the community. Community culture shows the unique charm and colorful style of the community through various festivals, folk art, folk customs and other ways. Community culture is a kind of shared culture, which relies on the public space of the community and promotes the communication, interaction, participation and collaboration of the community residents. Community culture Through the construction of community library, art space, cultural square and other facilities, to provide a wealth of cultural services and resources to meet the cultural needs of community residents and aesthetic taste. Community culture is an innovative culture, which combines the practical needs of the community and promotes the governance innovation and cultural creativity of the community. Community culture enhances the cohesion and competitiveness of the community and enhances the cultural influence and attraction of the community by cultivating and developing community social organizations, stimulating the creativity of young artists, and building cultural brands and characteristic projects.

1.3 Economic environment

Foshan's economy has experienced many stages since ancient times, with rich cultural deposits and industrial characteristics. All these provide fertile soil for Foshan's handicrafts.

From pre-Qin to Ming and Qing dynasties, Foshan was a place of hundreds of Yue, with fishing, farming and pottery making as the main production methods, forming a unique ceramic culture. In the Ming and Qing dynasties, Foshan became a major town of Lingnan, where merchants gathered and industry and commerce developed. It was known as "the world's four clusters" with Beijing, Hankou and Suzhou, and as the four famous towns in China with Hankou, Jingdezhen and Zhuxian. The four industries of ceramics, textile, casting and medicine were flourishing in southern China. (Foshan Local Chronicles Compilation Committee, 2012)

During the period of the Republic of China, Foshan was affected by war and foreign invasion, and its economic development was severely hit, but it still maintained a certain industrial base and private economic vitality.

After the founding of New China, Foshan insists on manufacturing, thriving and strong cities, and has established a modern industrial system with complete categories and complete supporting. The industrial scale ranks sixth in the country and second in the province. The scale of equipment manufacturing and pan-household industry has exceeded one trillion yuan, and its products are exported to more than 100 countries and regions, enjoying a worldwide reputation.

Since the reform and opening up, Foshan has seized the opportunity to accelerate development and become one of the most developed private economy areas in China, and "World Top 500" enterprises such as Midea and Country Garden have come out of Foshan.

In the past decade, Foshan has achieved leapfrog development. In 2019, Foshan became the 17th city in China and the third city in Guangdong Province with an economic aggregate exceeding one trillion yuan. In 2021, the regional GDP reached 1,215.7 billion yuan, nearly doubling compared with ten years ago. At present, Foshan is committed to high-quality development, promote manufacturing innovation and upgrading, cultivate and develop new energy, new materials, electronic information, biomedicine and other emerging industries, build a national hydrogen energy industry demonstration zone, and strengthen the strategic support of the core engine in the Pearl River Delta region. Wang Xin, & Meng Chunxiao. October 26, 2022. Ten years of experience | "trillion club" city Foshan's high-quality development ambition. The Paper)

Foshan takes manufacturing as its leading industry. It has six traditional advantageous industries such as ceramics, home appliances, textile and garment, machinery and equipment, metal products and plastic products, and five strategic emerging industries such as automobiles, new energy, new materials, biomedicine and electronic information. Foshan also pays attention to the development of modern service industries, such as finance, logistics, science and technology, culture, tourism, etc., to enhance the city's comprehensive competitiveness.

Foshan's economic environment promotes the dissemination and innovation of lion head culture. Foshan's lion head culture also spread to Hong Kong, Macao and Taiwan, Southeast Asia, Europe and the United States and other regions with the help of this economic exchange, forming different schools and styles. At the same time, Foshan's economic environment has also inspired the innovative spirit of lion head culture, making the shape, color, decoration, performance and other aspects of lion head constantly appear new changes and characteristics. The economic environment of Foshan has enhanced the social function and value of the lion head culture. The lion head culture of Foshan is not only an artistic expression, but also a social activity and cultural symbol. The lion head culture of Foshan is closely related to the folk organizations, folk beliefs and folk festivals of Foshan, and reflects the living habits, values and spiritual pursuits of Foshan people. The lion head culture of Foshan also interacts with the economic development of Foshan. The Lion head culture can add a festive atmosphere to the economic development of Foshan, enhance the image of the city, promote cultural tourism, etc., and the economic development of Foshan can also provide more material basis, social needs, and development space for the lion head culture.

1.4 Social environment

The social environment of Foshan city mainly includes population, nationality, culture, ecology, urban planning, social governance and so on. These provide a good social environment for lion head culture.

Population status: According to the statistics of 2020, the permanent population of Foshan City is 9.4989 million, of which the registered population is 7.6631 million and the floating population is 1.835 million. The male to female ratio of registered population is 102.5:100; The population was spread out with 18.9%

under the age of 18, 28.8% from 18 to 35, 39.3% from 35 to 60, and 13.0% above the age of 60. The birth rate was 8.66 per thousand, an increase of 0.82 thousand points. The mortality rate was 5.15‰, an increase of 0.61 thousand points; The natural growth rate was 3.51‰, an increase of 0.21 thousand points. (Foshan Local Chronicles Compilation Committee. 2012)

Ethnic status: Foshan City is a multi-ethnic city, there are Han, Zhuang, Manchu, Hui, Miao, Yao, Dong, Tujia, She, Bai and other 56 ethnic groups, of which Han accounted for 98.6%, minority accounted for 1.4%. Foshan's main dialect is Cantonese, Foshan dialect, but there are also Hakka, Chaoshan and other dialects.

Cultural status: Foshan City is the core area of Guangfu culture, with traditional culture such as Cantonese opera, ceramics, paper cutting, autumn color, etc. Foshan is a national historical and cultural city, and one of the four famous towns in China. It is known as the hometown of pottery, the hometown of martial arts, and the hometown of Cantonese opera. Foshan City is also the dragon boat, dragon and lion culture city, the birthplace of Cantonese opera, the birthplace of Guangfu culture, prosperity, inheritance. Foshan City has a number of national and provincial cultural protection units, such as Foshan Ancestral Temple, Liang Garden, Qinghui Garden, Xiwoodsman Mountain scenic area. Foshan also has a variety of intangible cultural heritage, such as Foshan woodblock New Year pictures, Foshan lion art, Foshan paper tie and so on.

Cultural heritage: Foshan City is the core area of Guangfu culture, with traditional culture such as Cantonese opera, ceramics, paper cutting, autumn color, etc. Foshan is a national historical and cultural city, and one of the four famous towns in China. It is known as the hometown of pottery art, the hometown of martial arts, and the hometown of Cantonese opera. Foshan City also has a number of national and provincial cultural protection units, such as Foshan Ancestral Temple, Liang Garden, Qinghui Garden, Xiwoodsman Mountain scenic area. Foshan also has a variety of intangible cultural heritage, such as Foshan woodblock New Year pictures, Foshan lion art, Foshan paper tie and so on.

Ecological environment: Foshan City adheres to ecological priority and green development, promotes the construction of ecological civilization, strengthens the prevention and control of air, water and soil pollution, improves the urban greening level, and builds an ecologically livable city. In 2020, the six indicators of air quality in Foshan City fully reached the national second-level standards, and the concentrations of PM10, PM2.5, sulfur dioxide and nitrogen dioxide all reached the best level since the new monitoring standards were promulgated in 2012. The "Fourteenth Five-Year Plan for Ecological Environmental Protection of Foshan City" was released, putting forward the ecological goal of "half the city is full of mountains and rivers", and planning a number of ecological environmental protection and restoration projects.

Urban planning: Foshan City actively promotes urban renewal and urban design, optimizes urban spatial layout, improves urban quality and functions, and builds a modern international city image. Foshan has implemented a series of major urban construction projects, such as Foshan Lingnan Tiandi, Foshan Financial High-tech Zone, Foshan International Convention and Exhibition Center, and Foshan Metro Line 1, creating a

number of new urban landmarks. Foshan City also strengthens the collaborative development with Guangzhou, Zhongshan, Jiangmen and other surrounding cities, promotes the construction of city clusters such as Guangzhou-Buddha city, Zhong-Buddha city, and Jiang-Buddha City, and enhances the strategic support of the core engine of the Pearl River Delta region.

Social governance: Foshan City insists on taking the people as the center, deepening the reform of the social governance system, improving the social governance system, and building a social governance pattern of co-construction, co-governance and sharing. Foshan City strengthened the construction of social credit system, promoted the sharing and application of social credit information, and improved the level of social credit. Foshan City strengthened the development of social organizations, promoted social organizations to participate in social governance and public services, and improved the service capacity of social organizations. Foshan City strengthened the construction of social security system, improved the system of social assistance, social insurance, social welfare, charity and public welfare, and improved the level of social security.

The social environment of Foshan fostered the folk foundation and mass participation of the lion's head culture. Foshan's lion head culture has also been widely loved and supported by Foshan people, not only professional lion clubs, but also many ordinary citizens to participate in the lion dance activities, forming a strong folk atmosphere and social consensus. The social environment of Foshan promotes the diverse integration and innovative development of lion head culture. Foshan is an important economic center and cultural center of Guangdong Province, and has extensive social and cultural exchanges with home and abroad. With the help of such social exchanges, Lion Head culture has absorbed cultural elements from different regions and different nationalities, and formed a variety of schools and styles. At the same time, the social environment of Foshan has also inspired the innovative spirit of lion head culture, making lion head culture constantly keep pace with The Times, and the combination of modern technology, culture, art, etc., has produced many new forms and content, such as mobile games, animation, fashion brands.

The social environment of Foshan has enhanced the social function and value of lion head culture.

Part2:The diversity of local culture has promoted the development of Foshan

Lion Head color

The diversity of local culture in Foshan means that Foshan has absorbed the essence of Central Plains culture and overseas culture in history, and formed a unique cultural system with Lingnan characteristics, including martial arts, Cantonese opera, folk art, cuisine, teahouse, pottery and other arts. The diversity of local culture in Foshan provides a wealth of material and inspiration, enabling the Foshan Lion Head colorful za to create a variety of different images and styles, such as black lion, red lion, colored lion, etc., reflecting different historical figures, folklore, mythology and so on.

2.1 Traditional handicraft

Foshan's traditional handicrafts are a feature of Guangdong Province, they reflect the wisdom and creativity of the people of Foshan, and they are an important part of Foshan culture. There are many kinds of traditional handicrafts in Foshan, such as ceramics, wood carving, lacquerware, paper cutting, embroidery, colorful ties and so on.



Figure 5 Green glazed lion of Shiwan Kiln with lion head culture as its main culture.

Source: Foshan Shiwan Ceramic Museum Qing Dynasty (1616 ~1911)

[Accessed November 2, 2022]

The picture reflects the interaction and mutual promotion of Foshan's diverse handicraft arts. This work has been created in the Qing Dynasty, the author is unknown, it can be seen that Foshan ceramic culture and lion head culture integration has been spread for a long time.

Ceramics: Foshan Ceramics is the representative of southern China ceramics, with Shiwan ceramics as the representative. Shiwan ceramics began in the Tang Dynasty and flourished in the Ming and Qing dynasties, with clay figures, brick

carvings and porcelain carvings as the main products, forming a unique style and techniques. Shiwan ceramics are characterized by delicate mud, bright colors, vivid shapes and rich folk flavor. Shiwan ceramics representative "Shiwan zodiac", "Shiwan eight immortals", "Shiwan God beast" and so on.

Wood carving: Foshan wood carving is an important school of Lingnan wood carving, represented by west Qiao wood carving. Xiqiao wood carving began in the Song Dynasty and developed in the Ming and Qing dynasties, with architectural carving, furniture carving and handicraft carving as the main forms, forming a unique style and techniques. Xiqiao wood carving is characterized by fine carving, smooth lines, rich patterns, rich local characteristics. Xiqiao wood carving representative "Xiqiao wood carving screen", "Xiqiao wood carving flowers and birds", "Xiqiao wood carving figures" and so on.



Figure 6 Wood carving art works based on Foshan Lion head culture.

Source: <https://www.quanjing.com/imginfo/ph4062-p01812.html>

[Accessed on November 2, 2023]

Lacquerware: Foshan lacquerware is an important school of Guangdong lacquerware, represented by Foshan lacquerware. Foshan lacquerware began in the Ming Dynasty and flourished in the Qing Dynasty, with lacquer carving, lacquer painting and lacquer inlay as the main techniques, forming a unique style and techniques. Foshan lacquerware is characterized by deep paint color, fine texture, exquisite pattern and rich cultural connotation. The representative works of Foshan lacquerware include "Foshan lacquer-carved vase", "Foshan lacquer-painted landscape", "Foshan lacquer-inlaid plate" and so on.



Figure 7 Foshan Lion Head culture as the theme of lacquer cultural lighting products.
source: <https://www.meipian.cn/1hqs0xrw> new Chinese life aesthetics innovation on
[Accessed December 4, 2023]

The picture is an exhibition of intangible new creations sponsored by Guangdong Province's Revitalizing traditional craft Workstation. The picture is more suitable for modern trend culture, and the cultural and creative products mainly created by Foshan Lion head are a good integration of Foshan lacquer culture and lion head culture, which is one of the colorful forms of modern Foshan lion head culture.

Paper-cut: Foshan paper-cut is an important school of paper-cut in Guangdong, represented by Nanzhuang paper-cut. Nanzhuang paper cutting began in the Qing Dynasty and developed in the Republic of China, with window cuts, lanterns, stickers and other main forms, forming a unique style and techniques. Nanzhuang paper cutting is characterized by clever scissors, simple patterns, bright colors, rich folk customs. Nanzhuang paper-cut representative are "Nanzhuang paper-cut window flowers", "Nanzhuang paper-cut lanterns", "Nanzhuang paper-cut stickers" and so on.

Embroidery: Foshan embroidery is an important school of Guangdong embroidery, represented by Shunde embroidery. Shunde embroidery began in the Song Dynasty and flourished in the Qing Dynasty, with flowers and birds, figures and scenery as the main themes, forming a unique style and techniques. Shunde embroidery is characterized by exquisite stitching, bright colors, realistic modeling and artistic charm. The representative works of Shunde embroidery include "Shunde Embroidery flower and bird picture", "Shunde embroidery figure picture", "Shunde embroidery scenery picture" and so on.



Figure 8 Modern embroidery with a lion's head in Foshan as the theme.

Source: <https://www.zhe2.com/note/611672697601> [Accessed on December 6, 2023]

The picture is a good illustration of Foshan's attempt to combine culture with embroidery culture, lion head amulet embroidery making Ping an Fu Ping An sewing DIY material set. It further shows that Foshan lion head culture has a wide influence.

Color tie: Foshan color tie is an important school of Guangdong color tie, represented by Foshan lion head. Foshan Lion head began in the Qing Dynasty and flourished in the Republic of China, with bamboo strips, yarn paper, satin, oil paint and other main materials, forming a unique style and techniques. Foshan lion head is characterized by vivid shape, bright and beautiful color, compact and firm production. Foshan Lion head representative works include "Foshan Lion Head Liu Guanzhang", "Foshan Lion Head Colorful Lion", "Foshan Lion Head soft colorful lion" and so on.



Figure 9 Visiting Li Family Lion, the inheritor of Foshan Lion's head.

Source: Photo by Ji Xinyu [August 14, 2022]

The background of the picture is an introduction to the production process of Foshan Lijia lion. The lion head color is Foshan lion head culture spread so far the only one from the Qing Dynasty to the longest history, never interrupted.

Colored lights: Foshan colored lights, commonly known as light color, are indispensable arts and crafts in various folk festivals in Foshan and its surrounding areas. The main materials of Foshan lantern are bamboo, iron wire, yarn paper, all kinds of silk, paper-cut patterns, colorful pigments and lighting equipment, according to different materials, can be divided into bamboo lantern, gauze lamp, paper-cut lamp, autumn color special art lamp. The production of Foshan lanterns includes four processes: design, tie, touch lining and assembly, delicate and delicate, pay attention to the smooth and natural surface of the lamp, do not reveal the "porch bones", and can be waterproof and sunscreen, adapt to various environmental performances, and maintain a long time viewing effect. Foshan lantern categories, lamp types, a wide range of themes, to festive harvest, auspicious and drama character stories as the main performance content, there are rich lights, dragon boat lights, pagoda lights, animal lights, pavilion lights, flowers, birds, insects, fish, melons and fruit lights.



Figure 10 Citizens take photos in front of colorful lanterns based on Foshan Lion Head culture.

Source: <https://image.baidu.com/> [Accessed 2023 December 6, 2016]

The picture makes a good combination of lion head culture and Foshan lantern handicrafts, reflecting the diversity of Foshan handicrafts and the integration and development of each other.

Woodblock New Year Picture: Foshan woodblock New Year Picture is a famous folk picture in South China and a wonderful flower of Lingnan traditional folk culture. Foshan City government and Chancheng District have included wood-block New Year pictures in the first batch of key projects. On May 20, 2006, the heritage was approved by The State Council to be included in the first batch of national intangible cultural heritage list. Foshan wood-block New Year pictures learn from and absorb the Foshan folk paper-cut, dyed paper, copper chisel writing lining, wood-block flower paper, god clothes, door and other local folk art production skills, in a large area of color with red lead, green, yellow, black and other large color block overprinting, so that the picture is magnificent and shining. The warm and beautiful Foshan woodcut New Year pictures not only symbolize good luck, but also because Foshan is located in the hinterland of the Pearl River Delta, the summer sunshine time is long, the climate is hot, the rainfall is abundant, the air is high humidity, the use of

Foshan local production of "ten thousand years of red", red and red as the door painting substrate, so that the door painting is bright and gorgeous, adding a festive and auspicious atmosphere. At the same time, painting gold and silver patterns on the armor and robe of the characters makes the picture more rich and highlights the unique artistic characteristics of Foshan wood-block door painting.



Figure 11 Foshan woodblock New Year pictures depicting the traditional folk activity of Foshan Autumn colors.

Source: Baidu Baike <https://baike.baidu.com/> Accessed [on December 6th Accessed2023]

The picture reflects the interaction and mutual promotion of Foshan's diverse handicraft arts.

Foshan Lion Head has a close relationship with other traditional handicrafts in Foshan, they learn from each other and influence each other, and together constitute the handicrafts style of Foshan. For example, the color application of Foshan Lion head is inspired by Foshan ceramics, Foshan ceramics are mainly red, green, yellow and other colors, with black and white for harmony, similar to the color characteristics of Foshan lion head. Foshan lion head pattern is influenced by Foshan wood carving, Foshan wood carving Tang grass pattern, Yuntou pattern, Tai chi pattern and so on as the keynote, and Foshan lion head pattern echo. The decoration of Foshan lion's head is influenced by Foshan lacquerware, which is decorated with metal film, mirror, pearl, etc., similar to the decoration of Foshan lion's head

2.2 Martial arts culture

Lion dance has a tradition of combining with martial arts. In 2009, Taiwan scholar Shi Dehua's book *The Art of Chinese Lion Dance* proposed that Chinese lion dance is a "martial arts lion dance", which is a very insightful point of view. The lion dance is based on martial arts, and manifests the southern martial arts kung fu and techniques in the performance, emitting a unique lion-martial integration, lion-shaped charm of martial arts. (Shi Dehua.2009)

Foshan is the main birthplace of southern martial arts in China and is known as the "hometown of martial arts". The history of Foshan martial arts dates back to the Ming Dynasty, when Foshan was already a commercial and cultural center, attracting martial arts masters and schools from all over the world. In the Qing Dynasty, Foshan martial arts developed further, and there appeared the famous Foshan Five Tigers (Wong Feihong, Fong Shiyu, Lin Shiwing, Liang Kuan, Wu Quanyou), as well as Wing Chun, Tsai Li Fo Boxing, Hong boxing and other schools. Foshan martial arts is characterized by practicality, rigidity, quickness and flexibility, focusing on the

combination of internal skills and appearance, which has influenced the development of martial arts in Guangdong and even the whole country.



Figure 12 A lion dancer in a costume practices martial arts at the Huang Feihong Martial Arts Academy in Foshan

Source: <https://www.tuniu.com/trips/30430890> [Accessed December 6, 2023]

The picture well tells that the lion dancers need the foundation of martial arts in order to perform lion dance activities well. Foshan Lion Dance and Foshan martial arts are mutually complementary. From the beginning of the formation of the lion dance movement, there was a tradition of "learning boxing before learning lions".

The martial arts culture of Foshan is closely related to the lion head culture of Foshan. They learn from each other and influence each other to form the lion art of Foshan. The combination of Foshan lion head and Foshan martial arts has formed a unique lion dance art, that is, Foshan Lion Dance. Foshan Lion Dance is a form of performance that combines martial arts with dance. It takes martial arts culture as the foundation, horse walking as the basis, and lion movements such as waking up, scratching the head and wagging the tail as the main expression techniques to show the lion's demeanor and character. Foshan lion dancers should not only master the weight and balance of the lion's head, but also skillfully use the gait and body method of martial arts, and match the rhythm of gongs and drums, so that the lion's movements are flexible and natural. Foshan lion dance dancers also need to learn martial arts moves and routines to enhance the momentum and strength of the lion, such as CAI Li Fo boxing "cat step", "tiger step", "eagle claw", "monkey fist", etc., can be used for lion dance performance. (Foshan Local Chronicles Compilation Committee. 2012)

Lion dance and martial arts are a pair of Li Sheng symbols, the two can not be separated, can not be separated. In 1982, Zeng Zhao-sheng and others edited "Nanquan Boxing" summarized: "The basic skills of Nanquan, the bridge (arm), waist and pile (leg) as the main content. (Tseng, Tseng, Huang, & Tseng, 1982) Of course, it also includes speed, strength, agility, and endurance exercises." This sums up the core of practicing southern boxing, in fact, it is also the key to practicing lion dance. Most of the middle-aged and elderly lion dancers in Guangdong have long experience of practicing boxing and martial arts, and they rely on the winter martial arts hall to actively practice and promote. Foshan lion dance has the tradition of integrating

martial arts and lion dance, that is, the lion dance is based on the Kungfu form and step, which is determined by the way that the traditional lion dance is attached to the martial arts hall and all kinds of boxing. In the traditional society, learning boxing is the necessary way for lion dancers to learn the skill of lion dance. Only by practicing the Southern boxing can they become the shape and spirit of the lion dance. According to Zhang Xuelian's research in the History of Foshan Martial Arts (2017), during the Qing Dynasty, Hong Boxing, CAI Lifo boxing, Wing Chun boxing and other types of boxing were introduced to Foshan. During the Republic of China, there emerged Jingwu Sports Association, Nanjia Boxing Taijiquan, Yingzhuo Boxing, Mantis Boxing, Zhoujia Boxing and other boxing and martial arts organizations. After the founding of New China, Baimei Boxing and Dragon Boxing were introduced to Foshan (Zhang, 2017). Therefore, the lion dance in the traditional social period depended on various martial arts halls and survived. It has also become normal for lion dancers to practice martial arts and boxing.

Formed the tradition of "learning the fist before learning the lion". In history, most of the lion dancers in Foshan were the disciples of a martial arts boxing hall, and the boxing hall inherited more kung fu such as Hong boxing, Wing Chun boxing, CAI Li Fo boxing, Bai Mei boxing, dragon boxing and so on. Nowadays, most of the middle-aged and elderly lion dancers have practiced boxing and martial arts for a long time, especially those who practice the southern style boxing such as Hong Boxing, CAI Li Fo boxing and Wing Chun boxing. The traditional lion dance inherited by them shows a strong martial arts color and determines the southern boxing kung fu heritage of the lion dance performance.

2.3 Traditional Chinese Medicine culture

The cultural concomitant phenomenon of "learning medicine before learning boxing" refers to the early martial arts and traditional Chinese medicine culture in Foshan.

In the old days, the practitioners of martial arts and lion dancers in Foshan area generally also learned to treat the injuries of falls and beatings at the same time. This kind of medical skills only passed from mouth to mouth did not rely on modern, advanced and complex equipment, but relied on the careful observation and experience of the doctors similar to "looking, smelling, asking and cutting". Treatment means include bone-setting, massage, massage and other techniques used according to the patient's physical condition, and prescriptions such as internal medicine and external medicine, so medical seekers should have considerable knowledge of traditional Chinese medicine (Wang Guoxiang, 2018). The inheritance of this kind of medical skill is driven by the personal needs of the practitioners of martial arts and lion dance. In the process of martial arts and lion dance, the probability of injury is high, and it is common to break skin and blood, scrape and bruise, hurt tendons and broken bones. In the era before the development of medicine, only by being familiar with the structure of the human body and providing treatment according to the actual situation can the injured patients be treated in the most convenient way. Minimize the risk of disability due to injury. In fact, the inevitable and frequent cases of falls and blows in the daily life of the same teachers and brothers provide close practical training opportunities for this kind of medicine, which makes the acquisition process of the treatment of falls and blows and injuries recessive but the daily cultivation and accumulation of experience over the years, so

that they can subtly exert Yin force or instant force when they massage the bones of patients, so as to achieve the purpose of treatment.



Figure 13 Longxingquan Medical Center in Foshan City

Source: Photo by Ji Xinyu [December 6, 2023]

This picture shows a typical case of combining traditional Chinese medicine and martial arts.

For those who learn lion dance, they must first tie the horse step and practice the southern boxing. As long as you have a good martial arts foundation, you can achieve the state of the lion from the fist and the fist lion in one. This training method has forged a martial arts and lion art both good folk masters, Foshan area lion dancers such as Guan Runxiong, Huang Qin Tian Zhang Zhihua, Ye Zhongming and other masters, all in the years of training to practice a steady waist horse, powerful lion shape, solid boxing and tiger back bear body frame, bold atmosphere character. According to them, the difficult Caiqing routine performance is based on a deep martial arts foundation, requiring lion dancers to follow a strict martial arts training process. In addition to boxing, traditional lion dance training methods also include: weight training, jumping casserole, tying sandbags and lifting, etc., which is to strengthen the martial arts skills of lion dance performance. After a long time of training the horse and laying the basic skills of waist, horse and bridge, they began to learn the footwork of lion dance, which is a long-term penance and hard practice process. This kind of training is carried out in accordance with the method taught by Master, with the long-term and high-intensity forging and shaping of the body as the core, the process is complicated, and the physical and mental tests are inevitably accompanied by phenomena such as falls, injuries, and bleeding, which gives martial medicine room and existence necessity, which is the cultural accompanying phenomenon of "not learning boxing, learning medicine first".

Dalixinghua Martial Arts School, Lishui Beisha Martial Arts School and other martial arts schools and Dragon and lion organizations hold classes all year round to teach martial arts, lion art and martial medicine, maintaining the tradition of integrating martial arts, lions and medicine. For example, Li Lunzhi, the director of Xinghua Martial Arts, is not only a dragon boxing inheriter, but also a lion dance coach and an old Chinese medicine doctor, who has explored the integration of martial arts, lions and medicine: Huang Xinjian, the director of Beisha Martial Arts, and Huang Guojian, the coach, have learned Baimei boxing since childhood, and are also proficient in traditional lion art and master the processing of medicine wine, kung fu massage and other skills. These masters are not limited to one skill, but set the inheritance of martial arts, lions and medicine as a whole, and have made unique contributions to the continuation of the folk culture of martial arts and lions.

For example, Baozhi Lintang, located in Xiqiao Town, Nanhai District, Foshan City, is a branch of Fengxing Pharmaceutical. It mainly deals with Chinese patent medicines such as Fengxing rheumatism and depression medicine wine, and also provides traditional Chinese medicine services such as acupuncture and massage, bone and traumatology. Ma Bai Medicine Industry: Located in Guicheng Street, Nanhai District, Foshan City, is the headquarters of Ma Bai Medicine Industry Group, mainly engaged in Ma Bailiang Dida Wanhua oil and other proprietary Chinese medicine, but also provide traditional Chinese medicine diagnosis and treatment, health care, beauty and other services.

2.4 Food culture

Food culture: Foshan is the Pearl River Delta "hometown of food", is one of the cradles of Cantonese cuisine, there is "food in Guangdong, kitchen Fengcheng" saying. Foshan has long been known at home and abroad for its rich folk recipes, teahouses and restaurants, and excellent cooking skills. Foshan cuisine is famous for its rich and varied materials, its cooking skills, and its characteristics are clear, fresh, cool, tender and smooth. Foshan famous food are Jun an steamed pig, Foshan tied hoof, Shunde Yusheng, Zhu Hou chicken, Daliang stir-fried milk, double skin milk, Xiqiao cake, blind cake, Jiujiang Jian pile and so on.



Figure 14 Foshan food pastry made in the shape of a lion's head
Source: Photo by Ji Xinyu [January 4, 2023]

The picture well reflects the case of the combination of Foshan's food culture and lion's head culture. The diverse cultural elements in Foshan influence each other and interact with each other.

Foshan's food culture is a traditional culture of Guangdong Province, mainly Cantonese food, is one of the four famous dishes in China. The food culture of Foshan originated from the Qianlong period of the Qing Dynasty, when a large number of people from the Central Plains migrated to Foshan, combining the food culture of the Central Plains with the local agricultural and fishery products to create many unique delicacies. Foshan's food culture is characterized by clarity, freshness, cool, tender and smooth. It pays attention to the selection of food materials and cooking skills, and is also influenced by Western food culture, forming a diversified food style.

Foshan's food culture has a lot of representative food, such as stir-fried milk, Zhuhou chicken, double skin milk, Chencun flour, and porridge, blind cake, tied hoof and so on. These delicacies not only in Foshan local, but also in Guangdong and the whole country enjoy a high reputation, is the pride of Foshan people.

Foshan's food culture also has a lot of time-honored restaurants with a long history, such as Ying Ji Mian Jia, Minxin old shop, heart Zhai, Huang Dan Ji, Da can, etc. These restaurants have their own signature dishes and special snacks, which are the food memory of Foshan people, and also a must visit for tourists.

There are many food streets in Foshan's food culture, such as Huagai Road Pedestrian Street, Feihong Street, Qushuiwan style commercial street, Foshan Creative Industry Park food street, Liaoyuan Road food street. These food blocks bring together a variety of Foshan food and food from other places, which is a good place for Foshan people to relax and chat, and is also an interesting trip for tourists.

The food culture and lion head culture of Foshan are the historical and cultural heritages of Foshan, which reflect the living habits, values and spiritual pursuits of Foshan people. Foshan is the Pearl River Delta "hometown of food", is one of the cradles of Cantonese cuisine, there is "food in Guangdong, kitchen Fengcheng" saying. The food culture of Foshan covers a variety of artistic categories such as opera, music and food, which shows the cultural taste and aesthetic taste of Foshan people. The lion head culture of Foshan is a folk art form of Foshan, which is closely related to the folk organizations, beliefs and festivals of Foshan, and reflects the living habits, values and spiritual pursuits of Foshan people.



Figure 15 Teahouse named after Foshan lion dance culture and martial arts figures

Source: Photo by Ji Xinyu [November 1, 2023]

The content of the picture is the hall of the teahouse, showing the lion head culture and martial arts figure Huang Feihong. This combination of lion head culture and martial arts figure as the carrier of catering teahouse in Foshan is a good illustration of the far-reaching influence of Foshan's lion head culture, including People's Daily diet.

Foshan food culture and lion head culture are the folk traditions of Foshan, both have rich folk connotation and symbolic significance. Foshan's food culture is not only a way of daily entertainment, but also a way of socializing and etiquette. Foshan people like to drink tea in teahouses, chat, watch plays, listen to music, play cards, etc., enjoy a leisurely life. Foshan people also like to dance, compare and look at lions during festivals or major happy events to express their happy mood. Foshan's food culture and lion head culture both symbolize auspiciousness, happiness, unity and harmony.

2.5 Quyi culture

Foshan is the birthplace of Cantonese opera, and the earliest Cantonese opera guild organization, Qionghua Guild Hall, was built in Foshan. Cantonese opera, a style of drama sung in Cantonese, has a history of more than 300 years and was added to the World intangible Cultural Heritage list in 2009.

Foshan also retains a lot of Lingnan traditional culture, such as paper-cutting, pottery, wood board New Year pictures, lion art, etc. Every year, various folk art exhibitions are held, such as the "Spring of Yue Yun" Cantonese opera competition, Huimin Folk Art Week, and the mass Cantonese Opera PK Competition, attracting many folk art lovers and audiences.



Figure 16 Quyi culture display in Foshan Ancestral Temple

Source: https://www.sohu.com/a/520438186_100116740 [Accessed on December 6, 2023]

Picture Foshan Cantonese Opera Institute (Foshan Cantonese Theatre) During the Spring Festival and Lantern Festival, "Our Chinese Dream" - culture into thousands of activities are held in the ancestral temple Wanfutai, presenting wonderful Cantonese opera programs for the general public.

The folk culture of Foshan is also closely related to Quyi culture, such as marriage, festivals, costumes, etc., which reflect the influence and characteristics of Cantonese opera. Foshan is also active in hundreds of Cantonese opera enthusiasts organized "private partnership bureau", Cantonese opera masses solid foundation.

The most important feature of the traditional lion dance is that it is based on the Kaimian of The Three Kingdoms heroes in Cantonese opera, Liu Bei and Guan Zhang, Zhao, Ma, Huang and Wuhu generals (the facial makeup in traditional Cantonese opera is "Kaimian"). The facial makeup mainly uses red, yellow, green, black, white and other colors, according to the image of the hero in Cantonese opera design, different colors of facial makeup with different ornaments. According to the Cantonese opera roles of the lion and the lion, the Chinese lion is represented by Liu Bei Shi. The martial lion is represented by the Guangong Lion and the Zhang Feishi. Therefore, there are colorful Liu Bei face, red lion Guan Gong face, black lion Zhang Fei face, etc. In addition, Zhao Yun Lion has a silver or cyan face, and Huang Zhong Lion has a yellow and gray face. Liu Bei lion is also known as white beard lion, color lion, dressed as white face, yellow face or pink face, Tang grass eyebrows, facial character is loyal and stable, three money behind the head, representing wisdom, benevolence, courage are ready. The lion's horn is like a fist, meaning power. Both cheeks are decorated with a vibrating "hat ball", and a mirror is decorated in the middle of the lion's forehead to show its strength and integrity. The traditional Liu Bei lion is divided into yellow lion and colored lion, yellow lion only Liu family can dance yellow face and white beard, the lion is painted with two dragons. "Two dragons" on the day, showing the nobility of the royal descendants. Other surnames such as Liu Bei Shi must use colored lion, white face or pink face and white beard, the lion is not allowed to appear on the dragon pattern painted with tiger stripes, its color compared with the yellow lion overall more black.



Figure 17 Liu Bei dressed up in Chinese opera (left) and Liu Bei Lion in Lion Head culture (right)

Source: <http://yule.sohu.com/20080507/n256712391.shtml> and Ji Xinyu to shoot
[Accessed on December 8, 2023]

The picture vividly shows the vivid portrayal of Liu Bei, a Cantonese opera character.

Guan Gong Lion, also known as the Black beard lion, Guan Yu lion, dressed as a red face, with a bright red ball, red phoenix eyes, flat lips, white beard, comb eyebrows, golden nose and golden horns, the forehead has "ruyi" and three forehead stripes, to

show benevolence, loyalty, courage, maturity and stability. Two money in the back of the head, representing wisdom, courage and both. The lion is dressed as money, implying wealth. The Guan Gong lion also shares black lion and red and white lion. The Guan dance red and black lion has a red face and black hair. The lion head is painted with black pattern on the red background, and the lion is mainly painted with green; Bai Guan Emperor's surname or village dance red and white lion, red face and white hair, lion head on the red ground with color Zhang Fei lion with black main tone, with gray pattern, blue nose, black pompon, short beard, called "tooth brush beard", fierce character, mighty and strong, a money behind the head, representing courage. The black lion of Zhang's surname Dance, the pattern on the lion's head is white on black or the gray pattern is painted green. The black lion that obeys the surname of the northern Emperor or village dance has more white on the lion's head and white hair on black background. (Chen, 2017)



Figure 18 Image of Guan Gong in Cantonese Opera (left) and Guan Gong Lion dance (right)

Source: <https://www.sohu.com/a/274299806>; Photo by Ji Xinyu [December 8, 2023]

The picture shows the image of Guan Gong in Cantonese opera and the comparison of Guan Gong lion in lion dance. The Guan Gong Lion embodies the martial temperament of the historical figure Guan Gong.

Different faces of the lion's head, to be used in different occasions. Liu Bei Shi is a literary lion, the range of dance is not wide, but calm and strong, dignified and powerful, mainly used in greeting guests and other noble occasions, generally not easily out; Guan Gong Lion is a civil and military lion, the dance is bold and majestic, extraordinary spirit, shop opening or business please Guan Gong lion; Zhang Fei lion is a typical martial lion, the face is fierce, the action is rough and belligerent, used for lion fighting art and other occasions to choose different facial lion head dance, it is necessary to express their temperament. Dance Liu Bei lion, to be solemn and generous, fair and calm, show the king of the air, can not do the tendons, bared teeth and other provocative actions, otherwise it is not dignified; To dance the Guan Gong lion, we must dance out the general's spirit of wisdom and courage, emphasizing faith and righteousness; The dance Zhang Fei lion is to dance out Zhang Fei brave aggressive, open the road in the mountains, meet the water bridge vanguard momentum. In the past, there were many schools of lion art, and the concept of portal

was very strong. During exchanges and exchanges, if a martial arts dance Zhang Fei lion to other martial arts, most of them have the provocative meaning of kicking the museum, the other side will definitely send Zhang Fei lion to meet, the two sides fight, lion art, but also fight the martial arts of the lion dancer. For the lion dancer, the martial arts hall, and the host family of the lion, choosing different types of lions shows the style of different heroes, which is a hero worship complex that has remained so far.

Foshan lion dance culture and Cantonese opera culture influence and promote each other. On the one hand, the performance skills and movement design of lion dance are inspired by Cantonese opera, such as the lion's blinking, shaking head, jumping, etc., all have the shadow of Cantonese opera. On the other hand, the performance of lion dance also provides material and inspiration for Cantonese opera, such as "The Lion King" and "Lion Forest", which are all Cantonese opera works based on lion dance. Both lion dance and Cantonese opera are cultural symbols of Foshan, which together show the spirit and style of Foshan people.

2.6 Folk festival

Foshan has a long history, in addition to the Spring Festival, Lantern Festival, Qingming, Dragon Boat Festival, Tanabata, Mid-Autumn Festival, Chongyang and other traditional Chinese festivals, as well as on the eve of the seventh day of July to put fog first, worship seven sisters; The 16th line of the first month Tongji; Ancestral Temple and other folk activities on New Year's Eve. Since 1988, Foshan City has organized and held five consecutive tourism and food festivals, and a number of tourism projects with local traditional characteristics such as Foshan Autumn Color Festival, Shiwan Ceramic Art Festival, Sanshui Grain Flower and Bird Festival, Gaogming Hunting Festival, Shunde Dragon Boat Race, Foshan Lion Dance Race, and kite race have been held in succession, and increasingly show the unique cultural charm of Foshan.

Foshan Autumn Color Festival: This is a traditional folk festival with a long history, which originated in the 14th year of the Ming Dynasty (1449), when the people of Foshan used a variety of colorful lights, floats, makeup shows and other ways to resist the attack of Huang Xiao raised rebels, and later became a gala to celebrate the harvest and display Foshan culture. This activity can enhance the unity and pride of the people of Foshan, and can also attract many tourists and enhance the visibility and influence of Foshan.





Figure 19 Foshan Autumn Parade in 2023

Source: Photo by Ji Xinyu [December 5, 2023]

The picture shows Foshan's annual large-scale traditional folk activity Foshan Autumn Color Parade. It is a collective display of Foshan's intangible cultural heritage, including traditional culture such as lion dance and martial arts.

Line Tongji: This is a unique folk activity in Foshan, held every year on the 16th of the first month, sponsored by the Management Committee of Foshan Ancestral Temple, by the participation of Foshan civil groups, to pray for peace and good luck, good weather, the country and the people for the purpose of peace. This activity can reflect the faith and prayer of the people of Foshan, and can also inherit the history and culture of Foshan.



Figure 20 Foshan Tongji folk activities

Source: baidu encyclopedia / 35408 [https://baike.baidu.com/item/tongji bridge? Fr = Aladdin](https://baike.baidu.com/item/tongji%20bridge?Fr=Aladdin)[Accessed on December 6, 2023]

The picture reflects that the folk activities of Foshan Xingtongji have a wide influence on the people, and the participation of Foshan people in local folk activities is rising, which shows that Foshan people attach importance to folk culture and traditional culture, and have a deep awareness. Have a strong cultural identity to regional folklore.

Dragon Boat Race: This is a folk activity originated in ancient times, held every year, by the districts, towns, villages of Foshan Dragon boat teams to commemorate Qu Yuan and show the Foshan people's martial spirit as the main content. This activity can improve the sports health and competitive level of the people of Foshan, and also show the local customs and ethnic customs of Foshan.



Figure 21 The annual Dragon Boat Festival in Foshan

Source: <https://www.163.com/dy/article/>[Accesed June 18, 2018]

The pictures illustrate the situation of the folk activity and the participation of the people.

Emperor's Birthday: This is a festival for the people of Foshan to worship the Northern Emperor (that is, God), held on the third day of the third lunar month every year, and is one of the largest folk faith activities in Foshan. On this day, the people of Foshan will go to the ancestral temple to worship the Northern Emperor, pray for peace and good luck, and hold various temple fairs, gardens, performances and other activities.

พหุบัน ปณ จิตโต ชีเว



Figure 22 Sacrificial ceremony of Northern Emperor in Foshan Ancestral Temple
Source: <https://www.sohu.com/a/228677518> [Accessed on December 7, 2023]

The picture shows Foshan Ancestral Temple March Sanbei Emperor Temple fair, Spring Festival, blessing ceremony. This folk activity is as deeply rooted in the hearts of the people as the ritual of the lion dance in Foshan.

Seeking protection and comfort, seeking peace and happiness is the common cultural psychology of civil society, especially when they have not fully grasped their fate, people always try all kinds of ways to resist disasters and seek good luck and avoid evil. The related ritual deduced by this folk psychology is a kind of mind culture and a kind of latent consciousness of folk thought. Even in the developed urban society, people do not reach a completely carefree and confident state due to the increasing material wealth, but because of the complex interpersonal environment, the changeable natural ecology and the explosion of information and information, they fall into unspeakable anxiety and entanglement. In order to pray for the arrival of well-being, the lion dance is embedded in the scene of life, which has become a common custom observed by the people.

Foshan can be seen everywhere in urban and rural areas, every Spring Festival, shop opening ceremony and other New Year festival auspicious events, there will be invited lions to bang drums, green to celebrate. In the hearts of the people, this lion dance that imitates the mighty God beast will certainly drive away evil spirits and bring good luck. The lion dance is an indispensable guest in the sacrificial ceremony of the ancestral temple. It is a frequent guest in folk festivals such as the autumn color and the birthday of the Northern Emperor. It also appears in major commercial activities such as the foundation laying and the completion of the project. The main family at a high price, please return to the lion dance green, the lettuce will be sacrificed in front of the ancestral God, or please a pair of auspicious couplets for peace. This belief and custom prevails widely in both urban and rural areas. Every year to the twelfth lunar month before and after invited boxing teachers to teach martial arts lion art, from the first day of the first month, lion dance through the streets, street, door to door to collect green greetings, generally continues to the Lantern Festival, some continue to the twentieth month.

These folk activities can promote the social harmony and people's well-being in Foshan, enhance the communication, interaction, participation and cooperation of the people of Foshan, and improve the happiness and satisfaction of the people of Foshan. The relationship between Foshan lion dance culture and folk festival is not only reflected in the traditional celebration ceremony, but also reflected in the cultural products related to lion dance, such as the movie "Huang Feihong's Lion King Competition", the animation "Lion Boy", etc., all take lion dance as the theme, showing the unique charm and spiritual connotation of Foshan lion dance.

2.7 Ancestral Temple Fair and religious culture

The Zumiao Temple Fair is a traditional folk activity in Foshan City. It is held on the third day of the third lunar month every year to celebrate the birthday of the Northern Emperor (God of the dark Heavens). The Northern Emperor is a folk belief in the Guangdong area of a wu god, is regarded as the protection of Foshan god.



Figure 23 During the temple fair in Foshan Ancestral Temple, people touch the lion dance head, which is blessed with good luck.

Source: <https://image.baidu.com/> [Accessed December 7, 2023]

shows the lion dance activity during the temple fair in Foshan. When the lion dance enters the public, the public is allowed to touch the lion head with their hands to obtain the meaning of good luck, Gongxi Fa CAI, good fortune and so on. This is also why lion dance activities and lion head decoration are so popular with local people, and this gene implantation is in the cultural genes of several generations. This meme can be continued and passed on.

The Ancestral Temple Fair in Foshan is a national intangible cultural heritage. It is popular in the Pearl River Delta area of the integration of secular, mass, entertainment as one of the folk belief activities. The main activities of the Foshan Ancestral Temple fair include the worship of Jiao Shu, the Northern Emperor parade, acting and paying god and burning big explosion, among which the Northern Emperor parade is the most solemn and solemn ceremony, the time is one day and one night. It is also the main link of the lion dance activity at the temple fair of the Zu Temple, and

it is also the most important and grandest link of the temple fair. The bronze statue of the Northern Emperor will be carried out of the temple, along the parade path of the Qing Dynasty, through every block of Foshan City, to accept the worship and blessing of the people. In the parade team, there are various exquisite ceremonial, high foot, float, bridal sedan, dragon and phoenix dance, and dozens of lion dance teams, representing different martial arts halls, chambers of commerce, guilds and other groups, they use lion dance to express their respect for the northern emperor and the sense of belonging to Foshan.

The origin of Foshan Ancestral Temple Fair is closely related to the worship of Northern Emperor and the construction of Foshan Ancestral Temple. Northern Emperor is one of the most revered deities in the Pearl River Delta, also known as Xuanwu, Zhenwu, Xuantian God and Black Emperor. The Foshan Ancestral Temple Fair reflects the history, culture and folk customs of Foshan, and has rich artistic value and heritage significance.

Lion dance is a kind of lion shape with southern style. It has a high and narrow forehead, large and rotating eyes, wide mouth with pen, wide back, flat nose, full cheeks and teeth that can be hidden and visible. In the process of lion dance, no paper, martial lion, the step can not be too exaggerated, gentle and brave, must be vivid, to soft religious etiquette, and will be revealed. From the production of the lion dance facial mask, we know that Foshan folk not only regard the lion as a god, but also highly humanized the lion, giving the vitality of rich personality. In Foshan's many temples, homes, gates and other town house lion, door lion carving, such as from the ancestral temple "treasure pavilion" moved to Huang Feihong memorial Hall in front of a pair of stone lions and the roof of the nine lion map gray plastic painting, as well as the numerous Guanti temple distributed throughout Foshan, it is not difficult to see that the lion dance culture and Foshan temple religion has an inextricable relationship.

The nature of the lion dance is closely related to the prosperity of Buddhism. During the Long 'an period of the Eastern Jin Dynasty, County Moyeshe went to Foshan to preach Sutra and Buddhism began to spread in this area and flourished in the Sui and Tang Dynasties. According to legend, the lion is the mount of Manjusri Bodhisattva, and the folk worship of Buddha extends to the respect for its mount, which lays the foundation for the prosperity of the lion worship custom, and also gives birth to the lion performance form of a man wearing a Buddha's head and holding a broken fan to play the "big head Buddha". "Guangdong History" records: According to legend, when the Tang monk and his disciples were collecting scriptures in the West, they passed a remote mountain village in the south and saw dead people everywhere in front of the village, which must have been evil. Foshan Great mercy Guanyin pointed to him to hold the long life grass in the mountain lion out of the cave and around the village a week, if the lion angry, then to Pu fan down. The next day, Tang monk acted in accordance with the law, and as expected, the disease was completely eliminated. Therefore, the lion dance was preceded by a big head Buddha holding a fan and a leaf. This legend also reflects that the lion dance has a certain connection with the Buddhist belief. Although the legend is not credible, the lion dance is a auspicious and divine animal constructed in the context of many legends, which has undergone changes and continuous enhancement and sublimation to form a hybrid image of the lion dance. Big head Buddha is often combined with lion dance, which has a long history of eradicating epidemics (Guangdong Provincial Office of

Local History, 2019). Southern Song Wu Zimu "Dream Lianglu" recorded in the Lantern Festival dance team there is a "kick light Bao old", the southern Song Dynasty "Wu Lin old things" recorded in the dance team there are "the size of the knife Bao old" "Jiao gun Bao old" and other performances, it can be seen that the southern Song Dynasty has been popular dance big head Buddha. Qing "Point Shizhai picture" said: "Jumping Bao old play, Ningbo commonly known as big head monk, see" say the bell "..... This can avoid the trouble of the first year of blessing. So all the small families all fold the invitation, green women and red men, competing to watch." In the folk, the performance of the big head Buddha is to avoid fire, coupled with its funny and playful appearance, and the lion dance, it adds a humorous and entertaining atmosphere.

2.8 Family Culture (Ancestral Hall Culture)

Ancestral hall is an important symbol of Lingnan culture, a place for the clan to offer sacrifices to ancestors and sages, as well as the center of clan activities and the carrier of cultural inheritance. Foshan is one of the regions in Guangdong Province with the most preserved ancestral halls, with nearly 1,000 ancestral halls, many of which are national, provincial and municipal cultural relics protection units, with high historical, artistic and architectural value.

The ancestral hall culture of Foshan also blends with other cultural forms of Foshan, such as lion dance, Cantonese opera, martial arts, ceramics, etc., forming a unique cultural style of Foshan. Most of the ancestral halls in Foshan are built in the Lingnan Guangfu style, mainly in wooden structure, using traditional architectural elements such as dougong, cornices and roof ridges, and decorated with folk crafts such as pottery sculpture, wood carving, brick carving and gray sculpture. The theme is rich and colorful, showing the wisdom and creativity of Foshan people. Among them, the gray sculpture on the roof ridge of the ancestral hall shows two dancing lions, implying good luck and heroic aspirations. For example, the Huang Ancestral Hall in Xiqiao Town is now also the Huang Feihong Lion Arts Martial Arts Hall, where the lion troupe performs lion dances for visitors.

The ancestral hall culture and lion dance culture of Foshan are the embodiment of the traditional cultural connotation of the clan concept, family spirit, filial piety and Confucianism of Foshan people, and also witness the historical process of Foshan people's immigration history, economic development and social change. Foshan's ancestral hall culture and lion dance culture are the source of Foshan people's cultural identity and pride, but also the spiritual pillar and power source of Foshan people.





Figure 24 Lion dance elements and lion dance performances on the Foshan ancestral hall building

Source: <http://zhlswhw.net/news/?1061.html>

Source: https://www.sohu.com/a444548446_120055113[December 7, 2023]

is shows a pair of majestic lions on the ridge of the main entrance hall of the Shajiao Chen Family Ancestral Hall, guarding the ancestral hall, bringing surging vitality and yearning for a better life to the clan members (left). The picture on the right shows the ancestral hall holding a ceremony to recognize ancestors and return to the clan, with a lion dance performance to add to the fun, symbolizing good luck and peace (right).

2.9 Business culture

Foshan is a national historical and cultural city, the cradle of folk art in the Pearl River Delta, and one of the cradles of China's modern national industry. The development of Foshan's commercial culture has experienced the following stages:

During the Tang and Song dynasties, Foshan's handicraft industry and commerce were already very prosperous, with ceramics, textile, casting and other major industries, forming the reputation of "Foshan's metallurgy throughout the world".

During the Ming and Qing dynasties, Foshan became a major town of Lingnan with merchants and industrial and commercial development. It was called the "four famous towns" in China with Hankou Town in Hubei Province, Jingdezhen in Jiangxi Province and Zhuxian Town in Henan Province, and was also called the "four major cities in the world" with Beijing, Hankou and Suzhou. The four industries of ceramics, textile, casting and medicine were prosperous in Southern China.

At the end of the Qing Dynasty, Foshan took the lead and became one of the birthplaces of China's modern national industry. The first new silk reeling factory and the first match factory were born in China successively, creating a precedent in China's modern industry.

During the period of the Republic of China, Foshan's industry and commerce were affected by war and foreign competition, and there was a situation of decline and transformation, but it still maintained a certain scale and level, with ceramics, textile, medicine and other major industries.

After the founding of New China, Foshan's industry and commerce have been restored and developed, especially since the reform and opening up, Foshan has become one of the most active economic areas in the Pearl River Delta, forming a modern industrial system dominated by household appliances, ceramics, textiles, machinery, food, and other modern business systems with wholesale, retail, logistics, e-commerce and other main contents.

The development of Foshan's commercial culture not only promoted the prosperity of the economy, but also gave birth to the unique charm of Lingnan traditional culture, such as Cantonese opera, martial arts, lion art, folk art, etc., showing the wisdom and creativity of the Foshan people.



Figure 24: The commercial brand HEA is based on lion dance culture.

Source: Photo by Ji Xinyu [November 8, 2022]

Figure 24 is from the perspective of the integration of lion dance culture and business, the picture shows the process of lion dance and lion head decoration, as cultural symbols, integrated with commercial elements and turned into commodities.

2.10 Lion Dance and Foshan's spiritual value system

Culture is the root of a nation, culture is the soul of a nation, rich cultural accumulation is the history of a city's love, how should be passed on? (Wang Guoxiang, 2018) For Foshan, culture is not only a means and process, but also a goal and destination, which is to stimulate the urban cohesion and inner pride of Foshan through the continuous culture of history, culture, temple and religion, garden and landscape, urban life and other aspects. Culture has always been the soul of Foshan city, which brings a kind of cohesion and centripetal force to Foshan. Foshan is a cultural magnetic field with local attraction, and it will be a modern big city with comprehensive economic and cultural development. It is rooted in all fields of society in the sky tree, is the foothold of the whole Foshan, holding up the dazzling Lingnan pearl. Foshan, like a leaping lion dance, is full of expectations and hope. In other words, the lion dance culture is the most mysterious and popular interpretation of Foshan culture.





Figure 25 Foshan Spring Festival show the largest lion head color tie production

Source: <https://www.sohu.com/> [Accessed on December 7, 2023]

is the eve of the Spring Festival in January 12, 2023. The Guinness World Record for the world's largest lion head parade has attracted nearly 1 million views online and offline! "Go to the flower market, the great luck" is an indispensable program for the New Year, the Spring Festival of Shanxi Province invited the West Woodcutter mountain Huangfeihong Lion Art martial Arts hall of the treasure of the town - the world's big lion head out of the mountain parade, to hit the West Wood Spring Festival visitors in the New Year "lion" to run, the year to the end of the year. As a traditional sports activity handed down by the people, the inheritance process of lion dance is closely related to people's cultural thoughts, lifestyles, values and so on. There is no doubt that the lion dance culture is not only an organic part of Foshan's multi-culture, but also the comprehensive embodiment and true representation of its multi-culture. "Culture is not a pure single, cultural diversity is the driving force for cultural progress and development." In interpreting the diverse culture of this particular city of Foshan, with the diverse cultural elements of lion dance as the background, from traditional to modern, time to space, part to the whole, tangible to intangible, integrated, both form and spirit, the pursuit of a kind of human and nature, human and society, harmony and unity between people and highly civilized cultural tendencies, and constantly improve the urban quality of Foshan. Build a new image of Foshan as a "famous cultural city".

Lion dances are performed with large gongs, drums and cymbals. The lion moves to the rhythm of the music. Sometimes there will be a person dressed as a "big head Buddha" with a sunflower fan in his hand. The lion dance is usually preceded by a "finishing touch" ceremony. The ceremony is performed by the officiating guest, who applies vermilion to the lion's eyes to symbolize giving life. Generally speaking, the lion dance is known for its light spirit and agility, combining hardness and softness, taking the green as its duty, and achieving victory through difficulties and dangers. The spirit of "green" has gradually penetrated into the spiritual values of Foshan people, and at a deeper level, the process of long-term accumulation of various aspects of culture such as human history and religious beliefs is actually a process of gradual formation, imperceptible improvement, and slow penetration into

social life. Since it has been internalized into social life, then the initiative of the evolution of this cultural model has been handed over to most of the members of the society, and gradually formed a unique spiritual value system of Foshan, its core content is expressed as "dare", "real", "live", "tolerance", "letter", "and", which constitutes a complete and full "tree" culture. (Chen, 2017)

Part 3: Environment, ethnic group and Language culture: the evolution of population space in Foshan, Guangdong Province

Debra G. Popper's thought is a comprehensive, dynamic and practical view of population geography, emphasizing the interrelationship between population and space, as well as the geographical analysis and interpretation of the phenomena such as the number, distribution, structure and change of population (Pope, D. G. 2019). Based on this idea, I will analyze the evolution process of population space in Foshan, Guangdong Province, from the following aspects:

Population size and growth: Foshan is an important economic center and populous city in Guangdong Province. According to the seventh National census in 2020, Foshan has a permanent population of 8.485 million, an increase of 17.6 percent over 2010. The population growth of Foshan City is mainly affected by economic development, urbanization, population migration and other factors, among which population migration is the most important reason, and the inflow population of Foshan City accounts for nearly 40% of the permanent population. (Foshan Bureau of Statistics, 2021)

Population distribution and structure: The population distribution of Foshan City shows obvious differences between urban and rural areas and between regions. The urban population density is much higher than the rural population density, and the population density of Nanhai District and Shunde District is higher than that of Chancheng District, Gaoming District and Sanshui District. The population structure of Foshan City also presents the characteristics of diversification and complexity, different age, gender, education, occupation, income, ethnic groups and other groups have different spatial distribution and needs.

Population change and urbanization: The population change of Foshan City is mainly manifested in the process of population migration and urbanization. Foshan City has attracted a large number of migrants, mainly from other areas in Guangdong Province and Hunan, Jiangxi, Sichuan and other provinces. These people are mainly concentrated in industrial parks and towns in Nanhai District and Shunde District, engaged in manufacturing, construction, service and other industries. The urbanization level of Foshan City is also continuously improving. In 2020, the urbanization rate of Foshan City will reach 86.5%, an increase of 9.9 percentage points over 2010. The urbanization of Foshan City is not only reflected in the urbanization of population, but also in the urbanization of space. The urban construction land area of Foshan City has increased from 1130.8 square kilometers in 2010 to 1369.9 square kilometers in 2020, an increase of 21.1%. (Foshan Bureau of Statistics, 2021)

Coordinated development of population, resources and environment: The evolution process of population space in Foshan City has also brought some problems and challenges of population, resources and environment, such as population aging, population quality improvement, unbalanced population distribution, insufficient

population carrying capacity, disconnection between population and economy, and conflict between population and environment. While promoting the evolution process of population space, Foshan City should also pay attention to the coordinated development of population, resources and environment to realize the harmonious coexistence of population and space.

The inheritance of Foshan lion dance is mainly based on the native inheritance of the original place, which means that the lion dance is still transmitted and continued between generations in accordance with the traditional life logic of the cultural subject under the regional environment and social space of Foshan where it originated and developed, and its main native functions are still playing a major role. After thousands of years of history and time precipitation, this intangible cultural heritage has become the defining culture of the local people in Foshan, containing the historical memory, cultural connotation and spiritual value of the local ethnic groups. This native inheritance is a cultural practice tradition inherent in the unique body of Foshan lion Dance culture. It is not only endogenous, endogenous and deep-rooted, but also spontaneously realizes the internal inheritance of the group according to the established rhythm of social production and life for a long time (Xie & Li, 2020). Since lion dance is a cultural practice tradition that has been spontaneously continued by generations of Foshan locals for thousands of years, its characteristics such as continuity of time, firmness of space, stability of connotation, and formalization of model specify that the practice of lion dance inheritance is only faced by the cultural subject group itself, and any link of the whole lion dance cultural performance practice is related to the well-being of every member of the ethnic group. Therefore, the lion dance has become a customary cultural inheritance of Foshan people.



Figure 26 Qing Dynasty lion dancers and lion dance and Zu Temple lion dance performance

Source: Chen Guoqiang. (2017). The history, culture and skill of the South China Sea Lion Dance. Source: Photo by Ji Xinyu [January 1, 2022]

The comparison of the pictures is not difficult to see the spirit of the lion dancers in the old period and the modern lion dancers. Through the change of different dynasties and social changes, the evolution process of Foshan lion dancers in Guangdong province has become younger, indicating that the lion dance movement has been well developed and inherited, and the lion head decorating technique has become more exquisite.

3.1 Influence of environment on the evolution of lion head culture in Foshan

Feng Tianyu analyzed the formation mechanism, evolution law and characteristics of Chinese culture, as well as the interaction and influence of Chinese culture with natural environment, social system, spiritual values and other factors. He emphasized the historicity, heritability, reality and variability of Chinese culture, as well as the modern enlightenment of traditional ecological wisdom such as the holistic view of Chinese culture, the view of harmony and harmony, and the view of heaven and man. (Feng, 2021) These views and concepts well explain the evolution of lion head culture in Foshan.

In their paper "Progress and Prospect of the Study on the Impact of Environmental Evolution on Chinese Civilization", Fang Xiuqi et al. reviewed the main contents, methods and achievements of the study on the impact of environmental evolution on Chinese civilization, as well as the existing problems and development direction. This paper holds that environmental evolution is an important driving force for the formation and development of Chinese civilization, as well as an important feature and advantage of Chinese civilization. From the perspectives of physical geography, human geography, historical geography, ecological geography and other disciplines, the research idea of deeply exploring the interaction mechanism and evolution process between environmental evolution and Chinese civilization is put forward by comprehensive use of historical documents, archaeological excavations, geological geomorphology, climate change and other materials and means. (Fang, Ge, & Zheng, 2004) This will provide ideas and basis for the study of the evolution of the lion head culture in Foshan.

The influence of the evolution of Foshan Lion head culture on natural environment, social and economic environment and traditional cultural environment. Foshan is located in the land of Southern Guangdong, separated by the five Mountains in the north and connected with the sea in the south. Such a geographical location makes Foshan rich in natural resources and a good ecological environment. This provided the necessary material basis for the development of the lion head tying technique. Foshan is rich in bamboo forest resources, which provides high-quality raw materials for the production of lion heads. Bamboo is easy to obtain and flexible, making it suitable for the frame and structure of the lion's head. The humid climate of Foshan is conducive to the preservation and processing of paper. Paper is one of the important materials in the production of lion heads. The humid climate makes the paper less susceptible to moisture deformation, ensuring the quality and stability of the lion's head.

In the Ming and Qing dynasties, Foshan became an important export city for ceramics and silk fabrics, and its commercial market was relatively developed. This provided the necessary economic foundation for the formation and development of Foshan lion head culture. The prosperity of the commercial market promoted the development of Foshan's handicraft industry. Artisans made lion heads and other handicrafts to meet the market demand, and promoted the improvement and innovation of lion head tying techniques. The opening of the commercial market has also provided convenient conditions for the spread of Foshan lion head culture. With the exchange of commodity trade, Foshan Lion head culture gradually spread to the outside, and the cultural exchange and integration with other areas, formed a unique Foshan lion head culture.

Foshan has a long tradition of Lingnan culture and Guangfu culture, which provides the necessary cultural foundation for the formation and development of Foshan Lion-head culture. Lingnan culture and Guangfu culture pay attention to the combination of practicality and aesthetics. In Foshan lion head culture, this combination of practicality and aesthetics is present in the shape and decoration of the lion head. The lion's head has not only symbolic and religious significance, but also artistic beauty. This combination of practicality and aesthetics makes Foshan lion head culture more colorful. Lingnan culture and Guangfu culture focus on folk belief and worship. In the Foshan lion-head culture, the lion is regarded as a symbol of auspiciousness and bravery, with the function of warding off evil spirits. This belief and worship became an important source and driving force of Foshan lion head culture.



Figure 27 Li Wanzhen, the representative inheritor of Foshan Lion Head, a national intangible cultural heritage project, lectures on Lion Head culture in the studio.

Source: Photo by Ji Xinyu [August 3, 2022]

To sum up, the natural environment provides the necessary material foundation, the social and economic environment provides the necessary economic support, and the traditional cultural environment provides the necessary cultural foundation, which jointly promotes the evolution and development of Foshan Lion Head culture.

3.2 Influence of ethnic groups on the evolution of lion head culture in Foshan

Barth pointed out that an ethnic group is a category identified by its own constituent molecules, and the most important thing that causes an ethnic group is its boundary, rather than its connotation including language, culture, ancestry, etc. The boundaries of an ethnic group do not necessarily refer to geographical boundaries, but mainly to social boundaries. It also emphasizes the dynamics, flexibility and variability of ethnic boundaries, as well as the influence and function of ethnic boundaries on social behavior, social relations and social identity (Barth, 1969). Ethnic identity is a combination of specific culture and value standards, which is not only a kind of social belonging, but also an expression of political interests. Ethnic boundaries are dynamic, changing in response to changes in the social environment and influenced by interactions between different ethnic groups.

Foshan Lion Dance, as a representative of the lion dance, itself developed innovatively on the basis of the northern lion. Since Tang and Song Dynasties, people from the Central Plains have migrated to Lingnan one after another, especially in the turbulent period of frequent wars in the Central Plains, the number of people moving

to the south is difficult to count. Ming Jiajing "Guangdong Tongzhi" "custom" article cloud: "From the end of the Han Dynasty to the Eastern Jin Yongjia. Chinese people, many people to avoid the mountain table, children and grandchildren often home, its flow of charm, dress, influence gradually dyed, old habits gradually change, and common common with the middle state." (Huang, 1561) The lion dance culture of the Central Plains was spread to Foshan along with the migration of people from the north to the south, generating many local marks.

Historically, Foshan is a multi-ethnic city, there are Han, Zhuang, Hui, Manchu and other minority groups, their culture, beliefs, customs, etc., have a certain impact on the formation and development of lion head culture. For example, the facial makeup of the lion's head in Foshan was created with reference to the facial makeup of opera characters, reflecting the Foshan people's worship and martial spirit of the heroes of The Three Kingdoms. The lion dance activity of Foshan Lion Head also integrates Buddhism, Taoism, folk beliefs and other religious factors, showing the desire of Foshan people to exorcise evil, pray for good luck and seek wealth.

Foshan Lion Head culture is a kind of traditional folk art, its emergence and development have a close relationship with different periods and different populations in Foshan. Specifically, it can be introduced from the following aspects:

Tang and Song Dynasties: The origin of Foshan Lion head culture is related to the population flow and southward migration in Tang and Song dynasties. At that time, due to the war and famine in the Central Plains, a large number of Han people moved south, bringing with them the culture and customs of the Central Plains, including the custom of lion dancing. The lion dance is regarded as an activity to drive away evil spirits and pray for good luck, and it has gradually spread in Foshan area. According to local natural resources and handicrafts, Foshan artists use bamboo strips, colored paper, colored cloth and other materials to make lion heads in different shapes, adding color and interest to the lion dance activity.

The Ming and Qing Dynasties: The prosperity of Foshan Lion head culture was related to the economic development and commercial prosperity in the Ming and Qing Dynasties. In the Ming and Qing dynasties, Foshan was an economically developed city, an important export city of ceramics and silk fabrics, and formed a large-scale commercial market. Foshan also relies on the four traditional industries of ceramics, textiles, casting and medicine, and is known as the four famous towns in China together with Hankou, Jingdezhen and Zhuxian. Foshan lion head manufacturing operations have also developed, the formation of special guilds and workshops, many places and groups customized Foshan lion head. The lion's head in Foshan is made of traditional opera figures, such as Liu Bei, Guan Yu, Zhang Fei, etc., showing different personalities and expressions. Foshan lion head color, the use of large red and green folk style, with black and white polka dots and auspicious patterns, showing a bright and magnificent effect. Foshan lion head decoration, mostly using white rabbit hair, horse mane, colorful pompoms, mirrors, metal film, etc., showing the characteristics of lively and powerful.

The decline of Foshan Lion Head culture was related to the war and economic difficulties in the period of the Republic of China. During the period of the Republic of China, Foshan city experienced many wars and turmoil, the economy plummeted, handicraft production and management difficulties, the lion head shop has closed. By

1949, there were only two lion head workshops left in Foshan town, and Foshan lion head production was dying.

New China period: The revival of Foshan Lion head culture is related to the reform and opening up and cultural protection in the new China period. After the founding of New China, the people's government concerned about the life of folk artists, paid attention to the inheritance of folk skills, organized Foshan Lion head artists to produce self-rescue, and set up Foshan Entertainment Factory, Foshan Lion Chess Club and Foshan musical Instrument Craft Factory. After the reform and opening up, with the continuous improvement and improvement of social and cultural life, Foshan Lion head manufacturing has developed rapidly, and its products are not only sold to Guangdong Province and neighboring provinces and regions, but also exported to Hong Kong, Southeast Asia and Japan, Canada, the United States, France, Germany and other countries and regions. The production process, materials, color and decoration of Foshan lion head have also been improved and innovative, making the lion head more lightweight, beautiful and durable. The shape, pattern and pattern of Foshan lion head have also been adjusted and changed, so that the lion head has more international style and characteristics.

In modern times, Foshan is an economically developed city, there are a large number of migrants and overseas Chinese, their needs, preferences, innovation, etc. have a certain role in promoting the inheritance and innovation of lion head culture. For example, in order to meet the needs of the market, the production process, materials, color, decoration and so on have been improved and innovative, so that the lion head is more lightweight, beautiful and durable. In order to adapt to the overseas cultural environment, the shape, pattern and pattern of Foshan lion head have also been adjusted and changed, so that the lion head has more international style and characteristics.

3.3 Influence of language and culture on the evolution of Foshan Lion-head culture

Sapir pointed out that language is an important part of culture, as well as a form of expression and transmission tool of culture. There is a close relationship between language and culture, but they are not equal. Language can reflect culture, but it doesn't have to. Culture can also be expressed through language, but it can also be expressed through non-verbal symbols. The relationship between language and culture is dynamic, relative and constructed, rather than fixed, absolute and established. (Sapir, 1949) Both the form and content of language are closely related to culture. The vocabulary of a language more or less reflects the content of the culture it serves, and the structure of a language more or less affects the thinking and cognitive forms of its users. Language is a symbolic system, which is both a tool of thinking and a result of thinking. The dialect of Foshan has played an important role in the evolution of the lion head culture, because the dialect attribute of Foshan is currently continued in the lion head culture, as the lion dance and lion head color craftspeople are also local people who speak the same dialect.

Foshan dialect is the source of the name of Foshan Lion head. Foshan lion head another name "Xing Shi" is composed of Foshan dialect "Xing" (meaning lively, smart) and "shi" (meaning lion). Foshan dialect also gives the various parts and processes of Foshan lion head unique names, such as "lion horn", "lion embryo", "lion

nose", "lion eye", "lion mane", "lion ear", "lion cheek", "lion back", etc., reflecting the Foshan people's familiarity with and love for lion head. (Foshan City Archives. 2020) Foshan dialect is the inheritance of Foshan lion head. The art of making lion heads in Foshan was passed on from master to disciple, and the communication and teaching between masters and disciples were carried out in the Foshan dialect. Foshan dialect can not only accurately express the key points and precautions of making lion head, but also convey the cultural connotation and spiritual meaning of lion head. Foshan dialect is also the performance language of Foshan lion head. During lion dance, the instructions and coordination between lion dancers and gongs and drums players are carried out in Foshan dialect, which enhances the atmosphere and effect of lion dance. The evolution of Foshan local language family and Foshan lion head culture is mainly reflected in the following aspects:

Foshan Local language family is a kind of Cantonese dialect, which reflects the regional and national characteristics of Foshan Lion-head culture. Foshan Lion Head culture is a typical Cantonese culture, its name, shape, color, pattern, decoration and so on are closely related to Cantonese pronunciation, vocabulary, grammar, rhetoric and so on. For example, the name of the lion head in Foshan, some are named according to the facial makeup of the lion head, such as Liu Shi, Guan Shi, Zhang Shi, etc., some are named according to the color of the lion head, such as golden lion, silver lion, red lion, green lion, etc., and some are named according to the decoration of the lion head, such as eagle horn lion, ao fish horn lion, Double dragon play pearl lion, double Phoenix Chaoyang Lion, etc. These names are expressed in Cantonese pronunciation and vocabulary, which reflects the living habits and aesthetic taste of Foshan people.

Foshan local language family is a living language, which promotes the innovation and development of Foshan lion head culture. Foshan Lion Head culture is a living culture, which constantly ADAPTS to the changes of The Times and society, and constantly innovates and develops. In this process, the Foshan local language family has played a role in promoting and motivating, which provides rich materials and inspiration for the Foshan Lion head culture, and also provides diversified ways of expression and transmission for the Foshan Lion Head culture. For example, Foshan lion head culture draws on Cantonese rhetorical devices, such as pun, personification, metaphor, exaggeration, etc., to make the shape, color, pattern, decoration of lion head more vivid and interesting, full of moral and symbolic. At the same time, Foshan Lion Head culture also makes use of Cantonese communication media, such as songs, dramas, movies, television, Internet, etc., so that the lion head composition and lion dance are more widely known and loved and appreciated by more people.

Cantonese is the language carrier of lion dance culture, which reflects the regional and national characteristics of lion dance culture. Lion dance culture is a typical Cantonese culture, its name, shape, color, pattern, decoration and so on are closely related to Cantonese pronunciation, vocabulary, grammar, rhetoric and so on. For example, the name of the lion dance, some according to the face of the lion head to name, such as Liu Shi, Guan Shi, Zhang Shi, etc., some according to the color of the lion head to name, such as golden lion, silver lion, red lion, green lion, etc., some according to the decoration of the lion head to name, such as eagle horn lion, ao fish horn lion, double dragon play pearl lion, double phoenix Chaoyang lion, etc. These

names are expressed in Cantonese pronunciation and vocabulary, reflecting the living habits and aesthetic taste of the Guangdong people.

Cantonese is the spreading tool of lion dance culture, which affects the spread and exchange of lion dance culture. The lion dance culture is an open culture, which is not only widely spread in Guangdong, but also spread out to exchange and interact with the lion dance culture in other regions. Cantonese plays an important role in this process, it is not only the tool of communication and exchange, but also the content of communication and exchange. For example, through the spread of Cantonese, the lion dance culture has influenced the lion dance culture in Guangdong Province, Hong Kong and Macao, forming a common style and characteristics. At the same time, through the exchange of Cantonese, the lion dance culture has absorbed the characteristics of lion dance culture in other regions, making it constantly innovative and developing.

Cantonese is the creative source of lion dance culture, which promotes the development and change of lion dance culture. Lion dance culture is a living culture, which constantly ADAPTS to the changes of The Times and society, and constantly innovates and changes. In this process, Cantonese has played a role in promoting and motivating the lion dance culture. It provides rich materials and inspiration for the lion dance culture, and also provides a variety of ways of expression and transmission. For example, the lion dance culture draws on the rhetorical devices of Cantonese, such as pun, personification, metaphor, exaggeration, etc., to make the shape, color, pattern and decoration of the lion head more vivid and interesting, full of moral and symbolic. At the same time, the culture of lion dance also makes use of the communication media of Cantonese, such as songs, dramas, movies, television, Internet, etc., so that the composition and lion dance are more widely known and loved and appreciated by more people.

Part 4: Social and cultural process of Lion Head in Foshan, Guangdong Province in the context of Chinesenization process

Fairbank's legacy explores the role and challenges of China in the era of globalization, as well as the interplay between China and the world. In his view, China's history, culture, politics and economy are all uniquely Sinicized, and these characteristics are both strengths and limitations of China. He proposed the concept of a "Sinicized world order", referring to a China-centric cultural and political system that China has established over the past several thousand years, which has had a profound impact on neighboring countries and regions, as well as on China's own development (Fairbank, 2008). He analyzes the process by which the Sinicized world order was challenged and challenged by the West in modern times, as well as the various revolutionary and reform attempts made by China in the 20th century. He believes that the main task facing China in the 21st century is how to peacefully coexist with other countries in the world, achieve modernization and democratization on the basis of maintaining its Chinesenization, and how to contribute to the peace and development of mankind in the context of globalization. This provides a good perspective and idea for studying the socialization process of Foshan lion head.

This paper discusses the cultural logic of Chinese modernization and the connotation of Chinese-style modernity from the perspective of cultural translation. Chinese modernization does not simply imitate Western modernity, but selectively accepts, criticizes and reconstructs Western modernity in the context of globalization, and at the same time creatively inherits, develops and innovates Chinese traditional culture. The two concepts of "glocalization" and "local globalization" refer to the fact that in the process of globalization, China should not only maintain the characteristics and diversity of local culture, but also carry out exchanges and dialogues with global culture to achieve cultural interaction and symbiosis. The main characteristics of Chinese modernity, such as humanism, entering the WTO, community mutual assistance, internal saintly and external king, as well as the contribution and challenge of Chinese modernity to globalization. (Wang, 2010)

In the context of the process of Chinesenization, the social and cultural process of Foshan Lion Head in Guangdong refers to how Foshan Lion Head, as a folk art and cultural heritage, maintains its traditional characteristics and values in the context of China's modernization and globalization, while advancing with The Times, innovating and developing, adapting to social changes and needs, inherits and carries forward the excellent culture of the Chinese nation.

Foshan Lion Head has been included in the national intangible cultural heritage list, and has received the attention and support of the government and society. Corresponding protection measures and inheritance plans have been formulated, a number of excellent inheritors and successors have been trained, relevant museums and cultural bases have been established, and various exhibition, education, research and exchange activities have been carried out, which has enhanced the visibility and influence of Foshan Lion Head.

On the basis of maintaining its traditional craft and style, Foshan Lion Head continues to innovate and improve, adding new shapes, colors, patterns, decoration and other elements, enriching its artistic expression and aesthetic effect, to meet different market needs and consumer preferences. At the same time, Foshan Lion Head is also combined with other cultural forms, such as film and television animation, conceptual design, physical peripheral, etc., to expand the variety and scope of its cultural products, and increase its cultural value and commercial value.

As a cultural symbol with strong local characteristics and ethnic customs, Foshan Lion Head is not only widely spread in Foshan and Guangdong Province, but also exported to overseas, to the world, becoming a bridge and link between Chinese and foreign cultural exchanges. Foshan Lion Head appeared in various international festivals, cultural exhibitions, sports competitions and other occasions, showing the cultural confidence and charm

of the Chinese nation, and won the praise and love of the audience at home and abroad.

4.1 Foshan Lion Head color and traditional culture

The production of traditional Foshan lion's head colorful tie mainly consists of the following four processes:

The first production process: tie. Used to weave the skeleton of the lion head, is the basis of Foshan lion head production technology, only a complete and beautiful, solid lion embryo, in order to do a true Foshan lion head. Tie germ, mainly consists of the following four parts.



Figure 28 The bamboo strips used to decorate the lion's head are used to pierce the skeleton of the lion's head.

Source: Photo by Ji Xinyu [August 14, 2022]

The picture shows the first step in lion head color tying - tying.

Selection of bamboo strips: The lion embryo takes bamboo as the main raw material, the selection of material requirements are strict, the selection of old (need 2-3 years of bamboo age is better), spicy, insect free, dry, less sugar, uniform thickness and good toughness of high-quality bamboo, Foshan lion head mostly uses Guangdong Guangning South Street bamboo and Qingyuan Daliqing bamboo as the main raw materials, opened into bamboo after the skeleton. Guangning County is located in the northwest of Guangdong Province, the northern mountains, surrounded by mountains, conducive to multi-type planting, forestry production developed, among which bamboo fence and high bamboo is one of the main production varieties in Guangning County, an annual output of bamboo 153 Jian, high bamboo 76,000, exported to other places. It is known as "bamboo town". Guangning bamboo strip, and South Street bamboo strip is the best quality, soft and toughness, light weight of this bamboo, can reduce the weight of the lion head, avoid the lion head

heavy and stiff problems, improve the agility and plasticity of the lion head, is a good raw material for the lion head; Daliqing bamboo gupta produced in Qingyuan is also an ideal material for lion embryo.

Bamboo should also go through special treatment, first use a knife to cut bamboo into different widths of the bamboo, and then soak in water for seven days and seven nights, and then dry to enhance toughness and the ability to prevent insects and moths. (Baidu Encyclopedia, 2021)

Fine processing: After selecting the raw material bamboo strip, it needs to go through fine processing. Use a bamboo knife to cut and cut the bamboo according to different types and specifications of the lion head into fine, even and smooth strips of bamboo for use. It is required that the length, width and thickness of each bamboo gupta processed should be according to the requirements of different parts of the lion head, and the thickness or thickness can not be arbitrarily thick or thin, otherwise the braid out of the blank gallery will be uneven on the surface, which will greatly affect the quality of the lion head.

Braiding forming: The process of brining and forming the lion's head is extremely detailed and precise. When making the lion's embryo, the braider first uses rattan or bamboo pieces to form a circular base according to the size of the lion's head. Then, he uses a long bamboo wand cut and starts from the end of the bottom to unring the main parts of the lion's pillow, forehead, nose, eyes, gills and mouth in different shapes, such as circle, arc, horizontal, square, concave, convex and pointed. Longitudinally-braided to the other end of the rattan circle until it is half formed, and then longitudinally-braided with bamboo strips to connect each longitudinal bamboo together to form a rectangular space. At each intersection of the vertical and horizontal joints, use a good toughness yarn strip to tighten and fix the knot of the bamboo palm, so that the lion seed is formed. Commonly known as "cultivation", the center positioning should be accurate on both sides of the cheeks to be symmetrical, the mouth and nose should be correct, the distance between the two sides of the ears should be uniform, and then the horizontal weaving with bamboo strips, its firmness, can be thrown from a few meters high to the ground will not be deformed or scattered, suitable for the south of the martial arts performance needs. According to statistics, there are as many as 1300 interfaces intersecting bamboo strips for making a lion's head embryo gallery.

Add accessories: Foshan lion head has a number of flexible accessories, such as double dragon cheeks, ears, upper eyelids, mandible, tongue, etc., these accessories are rich in image, vivid and flexible, after finishing the attachment, twist into a small ring with iron wire, add in the relevant parts of the lion embryo, the lion head can dance up and down or left and right swing, full of dynamic. Eye and face and down, but also by the lion dancer according to the needs of the performance of the plot, can be opened or

closed, flexible control, so that the lion performance to achieve a vivid and moving effect.

The second production process: paper laying, commonly known as "feel the face", is an important process of braiding lion embryo forming. After the initial forming of the lion head, the skeleton of the bamboo gupta is bare, and the markings and decorations on the surface of the lion head are not attached to the conditions. It's still a prototype of a work in progress. Flapping paper is not only the need for decoration and beautification, but also to make the lion's head more firm, which can be used for the performance of southern lions in the fall, flapping, jumping, leaping, rolling and other difficult southern martial arts skills.



Figure 29 Paper for the lion's head
Source: photographed by Ji Xinyu [August 14, 2022]

The picture shows the second step in the lion's head -paper laying.

Foshan lion head production of "paper laying" process is very particular, before the 1950s, flapping material used as an umbrella cut out of the corner fabric, with mosquito cloth as the middle of the sandwich with the lion dance routines continue to enrich, such as high pile and other routines are widely popular, lion head requirements light, "paper laying lion embryo" required materials also changed to tough yarn paper, Use flour or sticky rice powder, add a chemical raw material called "white vanadium" to make a paddle, brush the paste on the paddle, three layers inside, three layers outside, a total of six layers of yarn paper, and then pinch the middle with light and soft "three comb silk". The lion's head after "paper laying" is hard and strong, soft and firm, and will not be broken or deformed. The "paper" technique should be light, the surface should be smooth and tight, and the lion embryo will be formed after the paper is palpated on the face. Good quality lion embryo, smooth surface, lion head each part of the outline is clear, and can withstand heavy pressure and external force heel impact, Foshan lion head firmness, can withstand twice the

weight of the performer without deformation or damage. Therefore, it is one of the strong and durable technology features of Foshan Lion head to meet the needs of competition, green mining and performance, creating a new variety of lion head weight, a lion head does not exceed 4 kilograms, a lion head does not exceed 8 jin, and a second lion does not exceed 4 kilograms.

The third production process: writing color. The writing color of the lion's head and all the patterns written on the lion's head are the artistic conception of the artiste's ingenuity. The tool used for "writing color" is to select different brush sizes according to the thickness of the line. Although it is only a brush, and the painting requires a very delicate stroke, a line, by the artist to draw with skilled techniques. When painting, it is necessary to use the brush flexibly, in one go, the brush line is uniform, the thickness is appropriate, the line is smooth, and the symmetry is accurate. Coloring requires clear layers, bright colors, bright harmony, strong sense of rhythm, to achieve patterning artistic effects.



Figure 30 Lion head colorful tying craftsman writes about the lion's process
Source: Photo by Ji Xinyu [August 14, 2022]

The picture shows the third step in lion head color tying - color writing. Painting colors and outlining patterns on the surface of the lion's head is a creative process entirely done by hand, which is also one of the values of the lion's head color tie.

The color used in Foshan lion head coloring, the traditional process is the traditional folk red yellow, green main color, according to different shapes and then add or subtract black, white, gray, deep fine stone gold, silver and other colors, black is used chemical raw materials "black smoke" as pigment, with cowhide glue to mix. After the 1970s, peach gum was

used as seasoning; Today, advertising pigments are used again, and fluorescent, glow-in-the-dark colors are used to enhance the effect. Make the lion's head colorful and gorgeous.

Foshan lion head decoration pattern is very rich, lion head on the forehead, eyebrow, cheek, nose side, ear back, back pillow, lion horn and other parts of the bottom, multi-use traditional Tang grass pattern, markings and change, cheek pattern has a single cheek, double cheek, round cheek, double fish cheek and so on.

After the color of the plait lion embryo is written, a layer of glossy oil is needed to make the surface of the lion head bright and transparent, more rich in color and art decorative beauty.

The fourth production process: Decorate. Foshan lion head attaches great importance to the decorative effect, in the forehead, eyebrows, eyes, nose, mouth, cheeks and ears, chin, back, horns and other main parts of the exquisite art decoration, fully express its artistic effect. Decorative objects have the word "blessing", large and small copper mirror or plastic lens; Long or short horse mane or rabbit hair; Large and small color pompoms, etc., according to the need to choose the appropriate ornaments, with writing, bonding, painting and other processes, respectively assembled to the relevant parts of the lion head. The beard of the lion's head, it is not the Thai hair grown from the fur, but like a dramatic facial mask "leant", is hanging on the lion's chin. This hanging beard of the lion's head, by the lion dancers according to the plot needs of the performance of the routine, can be opened and closed, flexible and vivid, making the image of the lion's head more interesting after the assembly of the lion's head, just like giving the lion's head with blood and flesh, making the lion's head tied with bamboo Proverbs lively, mysterious and interesting, and highlighting the unique style of the southern lion. The main parts of the assembly include: on the lion's head, the forehead, the horn, the eye cover, the nose, the gills and other parts.

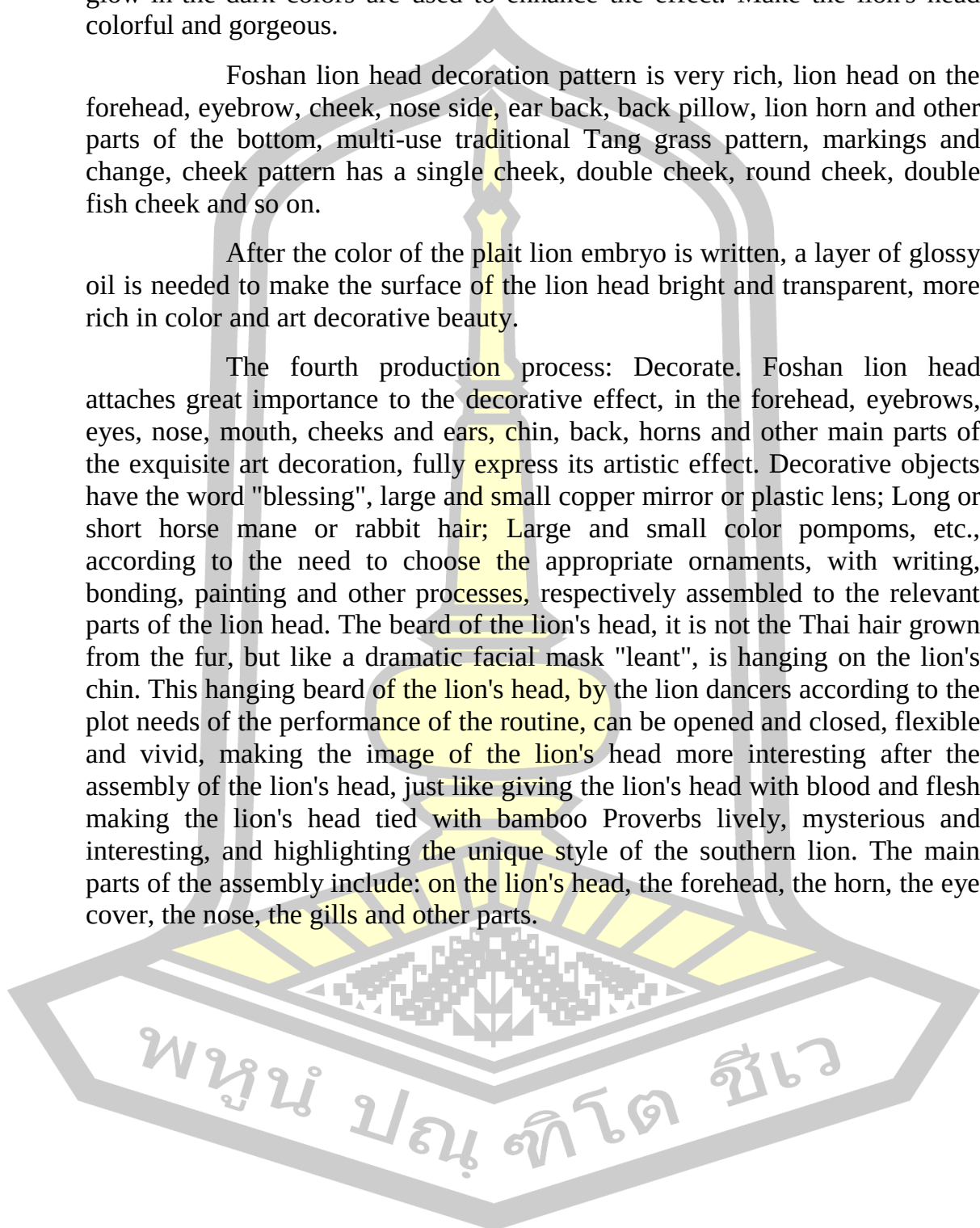




Figure 31 The last step is to decorate the lion head
Source: Photo by Ji Xinyu [August 14, 2022]

The picture shows the fourth process in lion head decoration - decoration

Foshan lion head production of four major processes, the whole process is completed by the master with manual operation, its quality is completely dependent on the master's skill. According to the practical experience of Li Wei, the fifth generation inheritor of Li Jia Lion, under the premise that raw materials and tools are ready, it takes 4 to 5 days to make a qualified Foshan lion head, of which the tying process takes two days, and the paper fluttering, color writing, and assembly processes take half a day to one day. And a qualified Foshan lion head, generally available 5 to 8 years. It can be seen that Foshan lion head is not only vivid, but also fine, colorful, solid and durable, which is the variety that the masses are most willing to choose.

พหุ ประเด็น ชีว



Figure 32 The lion head after completing the four major processes
Source: Photo by Ji Xinyu [August 14, 2022]

The picture shows the author taking a photo with the sixth generation inheritor of the Li family's lion head.

Foshan Lion Head color is an ancient traditional handicrafts, which reflects the folk customs and national characteristics of Foshan area. The history of Foshan lion head decoration can be traced back to the Qianlong period of the Qing Dynasty, when the people of Foshan used bamboo, colored paper, pompoms and other materials to make different shapes and colorful lion heads for lion dance, exorcism, blessing, celebration and other activities. The shape of Foshan lion's head is mostly based on the facial makeup of opera figures, such as Liu Bei, Guan Yu, Zhang Fei, etc., showing different personalities and expressions of lions.

Foshan Lion Head decoration is a kind of open handicrafts. In the process of Chinesenization, it not only maintains its own regional characteristics and national characteristics, but also constantly absorbs cultural elements from other regions and countries for innovation and development. For example, Foshan Lion head color, the use of contrasting colors, such as red, black, green, yellow, etc., reflects the style of Chinese folk art; Foshan lion head color pattern, more auspicious patterns, such as moire pattern, Tai chi pattern, million word pattern, Tang grass pattern, etc., reflects the concept of traditional Chinese aesthetics; The decoration of Foshan lion head colorful tie,

mostly uses rabbit hair, horse tail hair, pompoms, mirrors, metal film, etc., which reflects the skills of traditional Chinese crafts.

Foshan Lion Head decoration also draws on the cultural elements of other regions and countries, such as the lion dance culture of Japan, South Korea, Thailand, Malaysia, Singapore, Indonesia and other places, as well as the modern design concept of Europe and the United States, so that the shape, color, pattern and decoration of Foshan Lion Head decoration are more diversified and international.

4.2 Foshan Lion Head color and local characteristics

Foshan Lion Head color is an ancient traditional handicrafts, which reflects the folk customs and national characteristics of Foshan area. The history of Foshan lion head decoration can be traced back to the Qianlong period of the Qing Dynasty, when the people of Foshan used bamboo, colored paper, pompoms and other materials to make different shapes and colorful lion heads for lion dance, exorcism, blessing, celebration and other activities. The shape of Foshan lion's head is mostly based on the facial makeup of opera figures, such as Liu Bei, Guan Yu, Zhang Fei, etc., showing different personalities and expressions of lions.

Foshan Lion Head color is a combination of drama, painting, decoration and other artistic elements, unique modeling techniques, rich regional characteristics, rich cultural connotation, colorful, both form and spirit, its own style. The colors of Foshan Lion Head colorful tie use contrasting colors, such as red, black, green, yellow, etc., reflecting the style of Chinese folk art; The design of Foshan lion's head color is made of auspicious patterns, such as moire pattern, Tai Chi pattern, million word pattern, Tang grass pattern, etc., which reflects the concept of traditional Chinese aesthetics; The decoration of Foshan lion head colorful tie uses rabbit hair, horse tail hair, pompoms, mirrors, metal film, etc., which reflects the skills of traditional Chinese crafts.

Foshan Lion Head color is integrated into the local characteristics of Foshan in the following ways.

Foshan Lion head color has absorbed the modeling characteristics of Guangdong stone carving lions, the form and decorative design are exaggerated and romantic expression techniques, more pursuit of spirit. The image of Foshan lion head color is characterized by: high and narrow forehead, thick eyebrows, big and bright eyes, wide mouth smile, apricot nose, full face and jaw, bright teeth (tongue), two cheeks protruding, comfortable back pillow, flexible ears and horns.



Figure 33 Stone lion in ancestral Temple

Source: <https://www.meipian.cn/3ci6gbse> [Accessed on December 6, 2023]

The picture shows a stone lion in the ancestral Temple, a typical stone carving work in Guangdong. Foshan Lion Head painting draws on the form and shape of stone carving, and the lion head painting artists effectively integrate various local artistic elements in the creation process. The process of artistic creation is the process of the integration of man, environment and society.

Foshan Lion Head decoration is a very important tool in local folk festival activities and mass martial arts sports activities, and the competition sports in the name of lion head are all over South China, Hong Kong, Macao, Southeast Asia and even the Chinese residential areas in Europe and the United States, playing a positive role in the inheritance and development of traditional culture and communication between Chinese and foreign cultures.

Foshan Lion Head decoration is a kind of open handicrafts. In the process of Chinesenization, it not only maintains its own regional characteristics and national characteristics, but also constantly absorbs cultural elements from other regions and countries for innovation and development. For example, Foshan Lion Head color painting draws on the lion dance culture of other regions and countries, such as Japan, South Korea, Thailand, Malaysia, Singapore, Indonesia and other places, as well as the modern design concept of Europe and the United States, so that the shape, color, pattern and decoration of Foshan Lion Head color painting painting are more diversified and international.

Foshan Lion Head CAI Zha has a close relationship with local characteristics, it is an important part of folk art and folk activities in Foshan area, and it is also one of the representatives of Lingnan culture. Foshan lion

head color weaving technology originated in the Ming Dynasty, Qing Dynasty Qianlong period officially in Foshan local rise, its shape absorbed the characteristics of Guangdong stone carving lions, the shape and decorative design are exaggerated and romantic expression techniques, more pursuit of spirit. Foshan Lion head color is dazzling, the pattern is rich in auspicious meaning, and the decoration is varied and gorgeous, reflecting the life habits and aesthetic taste of the Foshan people. Foshan Lion Head decoration is a very important tool in local folk festival activities and mass martial arts sports activities, and the competition sports in the name of lion head are all over South China, Hong Kong, Macao, Southeast Asia and even the Chinese residential areas in Europe and the United States, playing a positive role in the inheritance and development of traditional culture and communication between Chinese and foreign cultures.

4.3 Foshan Lion Head color in the fusion of tradition and modernity

Zhang Fu also gave in-depth thoughts on the future development trend of Chinese traditional handicrafts in his works, thoughts on the future direction of Chinese handicrafts, the problems and dilemmas faced by Chinese traditional handicrafts, and how to realize the innovation and innovation of traditional handicrafts in contemporary society. develop. He listed three future development trends of traditional handicrafts, namely marketization, artistry, and ecology, and analyzed the specific content and practical strategies of these three trends from multiple aspects. He emphasized the cultural spirit and design concept of traditional handicrafts, as well as the integration and symbiosis of traditional handicrafts with modern technology, design, and culture. (Zhang, 2017) For the modern transformation of the traditional handicraft of Foshan Lion Head Color Tie, it is necessary to not only maintain the traditional skills and cultural connotation, but also adapt to modern life needs and aesthetic tastes, and achieve the regenerative design and cultural revitalization of traditional handicrafts. Lion Head Lion head colorful tie dye continues to integrate tradition and modernity, and shows strong innovation ability and has been well continued. This is in line with what Zhang Fuyue said, the future development trend of the three traditional handicrafts.

The lion head culture of traditional society. In feudal society, the people were full of helplessness against irresistible forces. People prayed for the protection of some mysterious power. The lion who walked away from the people became the incarnation of this power. For thousands of years, the world has regarded the lion as an auspicious and auspicious creature. They not only designed stone lions to guard homes and courtyards, but also developed lion dances for picking green flowers along the door and performing entertainment performances. The practical psychological need to seek good luck and ward off evil determines the shape of the lion dance, with its head as big as a basket and its mouth as big as a basin. It is tall, brave, and powerful, with big eyes that can move, and glares in all directions. It seems to have the power to deter all evil.

In its long history of inheritance and development, lion dance has accumulated unique and profound folk cultural connotations. From the perspective of folk customs, Foshan lion dance at least has the functions of auspiciousness, entertainment, mourning, and warding off epidemics. Among them, the function of mourning is unique to lion dance, and the function of exorcising ghosts and warding off epidemics is also mostly seen in lion dance.(Zhao, 2019)

Lion dance developed from the northern lion, and people generally trace it back to the legend of the villagers in ancient Foshan driving away the "Nian beast". This legend has been widely quoted in all kinds of books and articles, and it is still passed on by word of mouth among the lion dancers in Foshan and even Guangdong. According to the Annals of Jingchu in the Southern Dynasty written by Liang Dynasty Zong, as early as in the Southern and Northern Dynasties, it was popular among the people to use firecrackers to drive out the "evil spirits of the mountains". The "Nian beast" appearing in Foshan of the Ming Dynasty is an upgraded version of the "mountain shy evil ghost" of the southern Dynasty, the legend can only be counted as an imaginative explanation of the origin of the lion dance legend, but it reveals a real cultural information - lion dance exorcism prayer. From the name can also be seen this point, Ming Dynasty Wang Hong's "Lantern Fu" has "dancing Rui lion in the corner of the stage" sentence, 1893 No. 356 "Dianshizhai Pictorial" there is an article called "Lantern Pageant III", clearly mentioned "Guang gang Rui lion" four words. "Rui Shi is also one of the" Yingxiang scenery "of the Guan kiln lettuce association in the late Qing Dynasty. The reason why it is called "Rui lion" is nothing more than that the lion dance can seek luck, ward off evil spirits, pray for good luck, welcome peace and Narui.

Seeking protection and comfort, seeking peace and happiness is the common cultural psychology of civil society, especially when they have not fully grasped their fate, people always try all kinds of ways to resist disasters and avoid the net. The related ritual deduced by this folk psychology is a kind of mind culture and a kind of latent consciousness of folk thought. Even in the developed urban society, people do not reach a completely carefree and confident state due to the increasing material wealth, but because of the complex interpersonal environment, the changeable natural ecology and the explosion of information and information, they fall into unspeakable anxiety and entanglement. In order to pray for the arrival of well-being, the lion dance is embedded in the scene of life, which has become a common custom observed by the people.

Current lion head culture. It can be seen everywhere in urban and rural areas of Foshan. During the Spring Festival, shop opening ceremonies and other auspicious events of the year, invited lion teams will play gongs and drums and pick green flowers to celebrate. In the hearts of the people, this kind of lion dance that imitates the mighty mythical beast will definitely have the

effect of exorcising evil spirits and suppressing demons, and will bring good luck and good luck. Lion dance is an indispensable guest in the ancestral ceremony and a frequent visitor to folk festivals such as Autumn Colors and Beidi's Birthday. It also appears in major commercial activities such as project foundation laying and project completion. The host pays a high price for a lion dance to pick green vegetables, and offers the picked lettuce in front of the ancestral tablet, or asks for an auspicious couplet to pray for peace and happiness. This belief and custom is widely prevalent in urban and rural areas. Every year around the 20th of the twelfth lunar month, boxers are invited to teach lion martial arts. Starting from the first day of the first lunar month, lion dances go through the streets and go door to door to pick green flowers to celebrate. This usually lasts until the Lantern Festival, and some last until the twentieth of the first lunar month.

In addition to celebration and entertainment, physical fitness is also an important function of Foshan lion dance, because lion dance is very closely related to martial arts, which is mainly reflected in the following two aspects: First, the dance movements of lion dance absorb a lot of southern elements. The essence of boxing is often interspersed with some martial arts performances during the lion dance. This kind of indistinguishability between dance and martial arts enables the lion dance performers to obtain a good physical exercise effect, so the lion dance has the function of strengthening the body. Secondly, when lion dancers in the old society walked through the streets, it was easy for them to conflict or even fight with others, leading to them being bullied. Therefore, they often organized their own guilds or guilds to gather together to practice martial arts in order to deal with the threats that appeared at any time. Evil forces or dangerous situations. Therefore, lion dancers in Foshan in the old days were often martial artists or martial arts boxers, which also highlighted the function of lion dance to strengthen the body. Lion dance has become a widely influential mass sports and fitness movement, integrating martial arts, acrobatics, dance music, etc. As a whole, the performance elements are rich, and "dance" and "martial arts" are perfectly combined in the sound of gongs, drums and firecrackers. For performers, lion dance is a dual exercise of mind and body. It often requires performers to have superb skills, solid martial arts skills and a strong physique. In particular, the physical qualities that must be possessed include: endurance, jumping, explosive power, and reaction speed. and sensitivity, etc. Therefore, lion dance can greatly improve the practitioner's physical qualities such as speed, endurance and jumping ability (lower limb strength). In addition to celebration and entertainment, physical fitness is also an important function of Foshan lion dance, because the lion dance and martial arts are very close, mainly reflected in the following two aspects: First, the lion dance absorbed a lot of the essence of southern boxing, and even in the process of lion dance often interspersed with some martial arts performances. This kind of dance and

martial arts are not separated, so that the lion dance performers get a good physical exercise effect, so the lion dance has the function of strengthening the body. Second, in the old society, lion dancers walked through the streets and were easily in conflict with others or even fought with weapons, so they were bullied, so they often organized their own guilds or halls to gather together to practice martial arts in order to deal with evil forces or dangerous situations that appeared at any time. Therefore, the old Foshan lion dancers are often martial artists or martial arts boxing, which also highlights the function of lion dance fitness has become a wide impact of mass sports fitness, martial arts, acrobatics, dance music, etc., rich performance elements, and in the gongs, drums, firecrackers will be "dance" and "martial" perfect combination. For performers, lion dance is a dual exercise of spirit and body, which often requires performers to have superb skills, solid martial arts skills and strong physique, especially physical qualities such as endurance, jumping, explosive power, reaction speed and sensitivity. Therefore, lion dance can greatly improve the speed, endurance and jumping (lower limb strength) and other physical qualities of the practitioner.

Foshan makes full use of the local traditional cultural characteristics, with the lion as the "bridge" to drive the development of local economy. At present, lion dance has gradually become the cultural and tourism brand of Foshan, playing the role of a link, a bridge and a medium, and making an indispensable contribution to the economic, social and cultural exchanges between Foshan and the rest of the world. Through the scientific planning, capital investment and concept guidance of local government departments, the lion dance highlights the characteristics of tourist attractions, increases the cultural connotation of local tourism, and drives the development of tourism industry in Foshan. For example, make full use of the celebrity effect in Huang Feihong's hometown to build Huang Feihong Film and television city, Huang Feihong Martial arts village, in the Foshan District of Xiwu Mountain and Foshan Ancestral Temple have Huang Feihong memorial hall, and regularly and regularly held lion dance performances, to show domestic and foreign tourists lion dance skills and culture. In particular, it is worth mentioning that in August 1998, Huang Feihong Lion Art martial Arts Hall was built in Luzhou village, Xiqiao, Huang Feihong's hometown, aiming to promote the development of tourism in the West Woodcutter Mountain by relying on Huang Feihong's lion art and martial arts. According to the report of the Foshan Political Consultative Conference, we actively assisted in the construction of the museum, assisted in solving some practical difficulties encountered in the construction of the museum, provided the museum with research results on Huang Feihong's historical materials, helped the museum to write Huang Feihong's life story, and established Huang Feihong's historical materials room. Huang Feihong Lion Arts Martial Arts Center has been completed and opened, and has achieved better economic and social benefits, and has more and more

influence in China and overseas; So far, the museum has signed contracts with more than 80 travel agencies at home and abroad to organize groups to visit Huang Feihong Lion Art Martial Arts Center." It can be seen that the museum is produced under the concerted promotion of the local government, the market and other forces, so that Huang Feihong lion Art martial arts has a stable space to rely on in the development of cultural tourism. Due to the popularity of lion dance activities, shops specializing in the production and sale of lion head, lion quilt and other lion dance props have also emerged. The construction of lion heads as workshops, lion dance training grounds and technical performances into tourist attractions, guiding tourists to these places to visit the lion production process and learn lion dance movements from masters, etc., has also promoted the development of Foshan's tourism industry. Another phenomenon that cannot be ignored is that the film and television works made with lion dance as the theme have driven the cross-regional transmission of lion dance culture. It has expanded the influence and regional charm of lion dance culture, which has gradually transformed into a realistic power to stimulate lion dance culture and product consumption. With the rapid development of lion dance in the 1990s, a series of films featuring Huang Feihong, a Hong boxing master and an expert lion dancer in the late Qing Dynasty and the early Republic of China, such as Huang Feihong's Battle for the Lion (1993) and Huang Feihong's Lion in the Western Regions (1997), were released and made a splash, further extending the charm of lion dance to the world. Huang Feihong's films organically combine martial arts, lion dance, justice, patriotism and commerce, promote the folk culture of Foshan lion dance, promote the circulation and exchange of lion dance art in the world, and promote the integration of Foshan lion dance with tourism, culture and economic development.

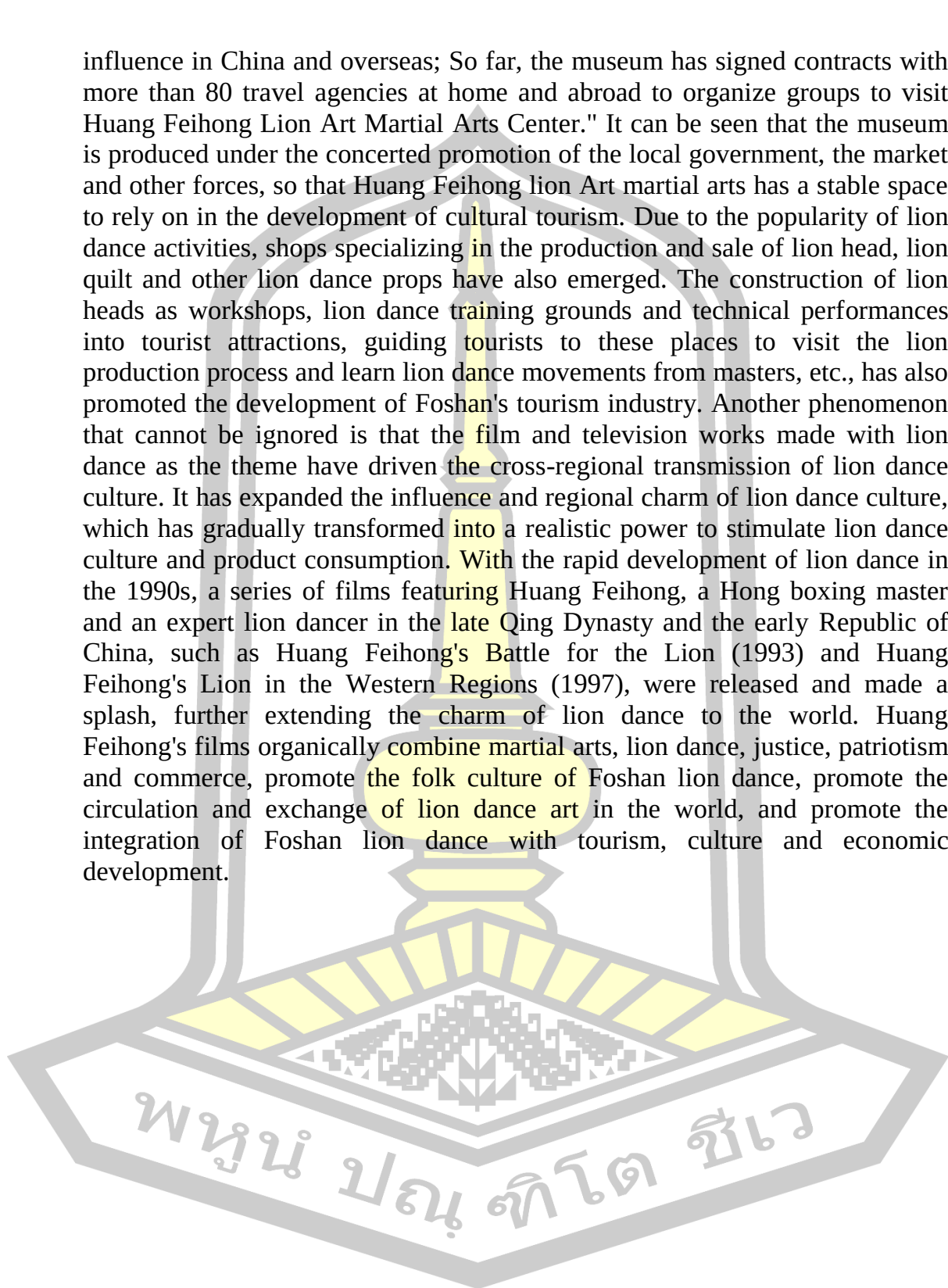




Figure 34 Once Upon a Time: The Lion King movie poster
Source: <http://book.kongfz.com/209269/803338314> [December 7, 2023]

The picture shows a movie poster for "Once Upon a Time: The Lion King" (1993). The story uses the combination of lion dance and martial arts to create a fight scene of lion dance and hegemony. This is the earliest and most widely circulated lion dance-themed movie.

4.4 Foshan Lion Head color and international exchange

During the Ming and Qing dynasties, driven by iron smelting and iron manufacturing, Foshan County's handicraft industry and commerce continued to flourish. According to the statistics of South Korean scholar Piaji Shui (2005), Foshan Town alone produced 90 handicraft guilds (of which 32 were related to iron trade), 32 handicraft guilds (of which 9 were related to iron trade and 134 commercial guilds. Foshan's urban scale expanded rapidly, in the late Ming and early Qing dynasties, its industrial and commercial degree exceeded that of Guangzhou, the provincial capital, and became a major hub for the exchange of goods in various provinces. Therefore, Foshan became one of the four major towns in the world. The prosperous economy of Foshan has gradually become a holy land for the surrounding people to yearn for and a paradise to get rich. The foreign "emigre" population enters Foshan to make a living, mostly engaged in handicraft, they join various guilds and learn martial arts and lions, and then with their own migration, they bring the martial arts lion dance skills to their native places or new cow lands. The intensification of cross-land immigration and population flow has promoted the transmission and dissemination of Foshan martial arts lion dance. (Bu, 2005)

Foshan lion dance in Guangdong Province spread to Heshan is the most typical. According to the *Annals of Heshan County* (2001) : During the Daoguang period of the Qing Dynasty, Feng Guxing, a native of Heshan, practiced medicine in Foshan (there are still Feng Guxing's medicine spectrum, medicinal wine and other sales on the market). He was proficient in medical skills, served the world with a bottle, and was very knowledgeable in the art of Buddha and lion. When he returned to his hometown, he taught Feng's sons Feng Gengchang, Feng Yizhai, Feng Zhihua, etc. Feng Gengchang was born during the Xianfeng period of the Qing Dynasty, also known as Feng Geng, the character Zhanpeng, is now born in Dalangfang, Yuetang Village, Shaping Town. His father is a disciple of the Shaolin folk. He is talented and learned martial arts with his father when he was young, and he has a solid foundation in martial arts. In addition to practicing martial arts and boxing, Geng Chang loves lion art. On the basis of inheriting the lion art of Feng sex Buddha, he innovated and studied with his younger brother Hu Pei (the ancient silkworm village of Yayao Town), and realized the lion hunting step by watching the cat playing with the mouse. Exploring the combination of cat movements and lion characters, the lion dance is divided into eight modes, such as "joy, anger, fright, joy, doubt, drunk sleep, wake", and eight types of steps, such as mouse catching, playing, mouse playing, bird catching, high jumping, low crouching, jumping, and rolling. After a systematic summary, the lion focuses on fully interpreting the character characteristics of seeing things will be suspicious, seeing green is happy, seeing red is frightened, seeing water is playing, seeing columns is biting, seeing wood is pulling, seeing steps and steps is exploring

the head and repeatedly flashing and shrinking, backward and backward. He also found out the "five methods", "six requirements" and "eight sections" and other tips for lion dance. In his later years, he wrote the "Lion Character" to sum up these experiences, so Feng Gengchang was honored as the "Lion King" of the generation.

In particular, Feng Gengchang improved the lion's head in Foshan by changing the lion's mouth to an oval shape, reducing the weight of the lion's head and changing the lion's tail to a shorter one. This kind of lion head flat long, head crane eyes, lion mouth oblate, mouth protruding like a frog's mouth (commonly known as a clam's mouth), and like a duck's mouth, another name "duck mouth lion"; The lines of the color pattern are rough and strong, compact and vivid; The lion's horn is usually a boxing corner; The lion was brightly colored and dazzling. The crane costume lion dance is light and easy to complete difficult movements, which is widely welcomed by lion dancers, popular in Guangdong, Hong Kong, Macao and spread to Southeast Asia. In the late Qing Dynasty, after the crane costume art was introduced into Singapore and spread to Southeast Asia, with the professional development of lion dance and competition technology, the crane costume artists in Malaysia changed the traditional crane costume into a competition skill crane costume lion according to the requirements of high pile competition, and did not "return" to Guangdong, Hong Kong and Macao in the 1980s. Its head shape is similar to the traditional crane lion, still similar to the duck's beak, but there are differences. The mouth is longer, the Angle of the front slope of the lion's head is smaller, the eye pattern of the crane is diverse, and the lion's tail is only about two meters long. This kind of lion head is bright and colorful, a variety of styles, the use of new technology materials, easy to dance on the high pile, some people called it "horse lion". In 2007, "High Pile Lion Dance" was listed as a national Cultural heritage by Malaysia. In 2009, the "Twenty-four Rhythm Drum", which was created by combining the Guangdong lion drum and traditional calligraphy art, was recognized as a national cultural heritage project by Malaysia.

Foshan lion dance was also spread to Macau. It is not known when the lion dance was introduced to Macau, but by the second half of the 19th century, lion dance had become popular in Macao. At that time, the worship of Confucianism, Buddhism and Taoism was popular in Macao, and various Taoist ceremonies and folk celebrations were particularly frequent. In these religious activities, such as temple construction and Taoist ceremonies, lion dance performance became an indispensable main program. There are many records about lion dances in the Mirror Hai Cong. On March 13, 1895, the Mirror Sea Cong Bao, No. 33 of the second year, "Spring Dale", reported: "Overnight, the merchants of Australia and China will worship the images of Guan Zhuangmu, Bao Xiaosu, Hua Yuan Hua, Kang Zhenjun, and the winter God, and tour the whole country from the 14th night to.... · The people who

carried the lion dance gear jumped into the fire with 15 or 16 children, and were exceptionally brave and agile, surrounded by hundreds of spectators, all clapped and applauded." On April 24, 1895, the Mirror Sea from the newspaper, Year 2, No. 39, "Pray for God's Great Music", said: "For days, the Australian Chinese welcomed the bag and patrolled the streets with a lion and played everywhere." On November 27, 1895, No. 19 of the third year of the Mirror Hai Cong Newspaper, "Yue People's Good News", said: "Eleven nights, all the events were extremely prosperous. DE... At night, the lights are more colorful, and there are dragons and lions." Every celebration of God's birthday in Macao, such as Tin Hau God's Birthday, Guanyin's Birthday, Tam Gong's Birthday, Bath Buddha's Day, Nazha Prince's Birthday, Bao Gong's Birthday, Kang Gong's Birthday, etc., not only requires staging a stage, having dinner and drinking, but also lion and dragon dances to add to the fun. Most Macao Chinese as ordinary workers, through the lion dance, not only to meet the needs of entertainment, but also to achieve the effect of uplifting the spirit and exercise. The lion dance performers belong to different blocks and community lion teams, so they will also brag about their skills and challenge each other, jointly creating a social atmosphere for lion dance to entertain gods and people, which is in line with Foshan lion dance.

The Northern Lion Dance was introduced earlier in Macao. In 1984, the Macau Lo Liang Sports Association represented Macau in the Hilton Cup Lion Dance Competition, in which lion dance teams from Hong Kong, Macao, Singapore and Malaysia participated, and won the championship with its innovative lion dance appearance, materials, drumming and dancing style. Its innovation is: to shorten the lion's tail, the lion is changed from twelve feet to about six feet; The lion's head is made of new materials with bright colors to make it light; The creation of the "everywhere money drum", like money scattered metal sound, compact rhythm, sonorous and powerful, different from the slow, monotonous and dull traditional drum music; Created the "two people carrying water", "gold jade full hall", "carp jumping Longmen" and other changes in the Qing array: learning from the north lion's step style, the dance method no longer only focuses on martial arts waist horse, but pays more attention to the flexible and light shape. So far, the lion art of Luoliang Sports Association is still popular in Hong Kong and Macao.



Figure 35 performs a lion dance in front of the Forum in Macau
Source: <https://www.gov.cn/xinwen/> [Accessed on December 7, 2023]

The picture is the third day of the 2019 Chinese New Year. The Macao Sports Bureau held a Lion Dance performance in front of the Pavilion, attracting many people to watch. The cultural genes of the Guangdong-Hong Kong-Macao Greater Bay Area are linked, and this is where the lion head culture is identified as a cultural identity.

The origin of Taiwan lion dance is also in Foshan. Qing Kangxi thirty-third year (AD 1694) Gao Gonggan compiled the "Taiwan Fu Zhi" : "When the year of the year, (Han people use this ceremony in the land without also) the Yuan day, the little long salty set, the God, the first, the soup after dinner, attaining relatives and friends old New Year; Master out of Xinpan with gentle, the common call of "He is" meet this day is often. It is time for Tusso to rule, intoxicating drama, looking at the road, to five days is the end; It is called "false opening". New Year's Day from the Lantern Festival to the end, good boy costume crane lion horse, heel door call dance, to reward responsibility, golden drum noise, call the hall....." From this record, it can be seen that at that time, the lion dance in Taiwan was included in the whole Spring Festival activities, and its performance form was closely integrated with other kinds of entertainment groups, forming a large entertainment team whose main functions were to enhance the festival atmosphere, pray for good luck and add fun, entertain the public, and obtain rewards. This kind of lion dance is consistent with the "Guangdong New Language" in the late Ming and early

Qing Dynasties, which can be described as a copy of the New Year customs in Foshan. It can be inferred that the source of the lion dance in Taiwan is the lion dance in Foshan. Today, the lion dancers in Taiwan are mostly practitioners of Chinese martial arts, focusing on the martial arts step, inheriting and carrying forward the southern martial arts and lion art.



Figure 36 High stakes lion dance at Taoyuan Dragon Boat Festival in Taiwan
Source: <https://dp.pconline.comt>[Accessed on December 7, 2023]

The picture shows the water lion performance held in Taoyuan, Taiwan during the Dragon Boat Festival, which attracted many people to watch. Taiwan and Chinese traditional culture are in the same lineage, and the cultural gene is connected. Under the cultural identity, the lion head culture is one of the most typical representatives.

After the founding of New China, especially since the reform and opening up, Foshan lion dance has frequently gone out of Foshan and entered the country and even the world. Its lion art and technology were either borrowed directly or mixed with other lion dance cultures, which deeply influenced the lion dance groups, skills and culture in the places where it was transmitted. Foshan Lion Dance, which leaves the natural social environment of its original place and the social life of the main body to which the culture belongs, is a kind of decentralized inheritance and dissemination after resetting the context in distant or near places, which is a discrete derivative inheritance and dissemination method. Driven by the development of globalization, this kind of off-domain inheritance and dissemination has gradually evolved into a kind of cultural creativity and industrial development of lion dance with cultural production and cultural consumption as the core, not only with cultural and political colors to promote the core of lion dance spirit, but also with the

cultural and economic characteristics of resources for profit. On the surface, the discrete derivation and transmission of Foshan lion dance, mainly in the inter-ethnic and cross-regional horizontal flow, more inclined to a lion dance culture transmission rather than the lion dance culture inheritance. However, at a deep level, the result of this inter-ethnic and cross-regional cultural transmission is not only to pass on the historical memory or cultural skills of Foshan lion dance to other audiences and participants, but also to arouse the Foshan people's re-recognition and re-identification of lion dance culture through the instant inspiration of the sense of cultural value of lion dance. Then it establishes a kind of cultural consciousness and initiates the lasting group inheritance of lion dance culture.

4.5 Foshan Lion Head color and tourism culture

From the perspective of cultural tourism industrialization, Kan Ruliang took the World Intangible Cultural Heritage Dragon Boat Festival (Zigui) as an example to explore the practical situation of comprehensive development of intangible cultural heritage in tourist destinations, and continuously revised and formed the "inheritors" of intangible cultural heritage and cultural heritage through theoretical guidance and practice. The overall protection inheritance and tourism development system of space and cultural habitat (Kan, 2021). It can provide a good reference for Foshan Lion Head Colored Tie, an intangible cultural heritage.

Foshan Lion Dance constantly actively looking for diversified ways of living, on the basis of maintaining its diversity and uniqueness, efforts to develop its own form and technology, so that it still has a strong vitality. With the acceleration of urbanization in Foshan area, the living style of lion dance has gradually changed, and it has gradually changed from relying only on the village space to integrating into the urban life. Accordingly, the city culture also has different levels of influence on Foshan lion dance, which is more obvious in the direction of professionalism, specialization and even industrialization of Foshan lion dance, resulting in professional teams participating in various competitions and celebrations. Lion dance from teaching, competition, performance and so on have formed a trend of industrial development of the format chain, which has a great role in promoting the inheritance and evolution of lion dance skills, the preservation and innovation of the Qingqing routine.

The integration and driving of competitive, creative and industrial elements make Foshan lion Dance gradually change from a simple folk activity to a comprehensive culture composed of folk performance, competition sports and cultural tourism industry. With the extensive inheritance and dissemination of the lion dance culture across regions and fields, the influence of Foshan Lion Dance at home and abroad is gradually increasing, which provides an indispensable help for the integration of Foshan city, industry, people and

culture as well as the shaping of regional cultural brand. Lion dance is nourished by Foshan, Foshan is rich because of lion dance, and the interaction between lion dance and Foshan has entered a more virtuous cycle. In 2002, the China Dragon and Lion Sports Association awarded Foshan the title of "Town of China Dragon and Lion Sports". In February 2003, China Dragon and Lion Sports Association awarded Foshan the title of "China Dragon and Lion Foshan Training Base." In 2006, according to incomplete statistics, there were more than 2500 dragon and lion groups in 451 dragon and lion groups in 8 towns (streets) of Foshan City, holding more than 60 events each year, with more than 3000 athletes participating and more than 1 million spectators. The spontaneous folk custom performance, the public cultural supply of the government, and the market-oriented operation of commercial performances together constitute the new normal of the survival and development of Foshan Lion Dance. This operation mode of taking into account inheritance, dissemination, revitalization and development has helped Foshan Lion Dance form a development pattern of internal and external interconnection, coordination between the upper and lower levels, and beginning to take shape. Because of this, the basic skills of lion dance can be spread, the collection of green routines can be preserved, the competitive technology can be changed, and the comprehensive format is gradually formed.

The inheritance and development of Foshan lion dance is not a "spark" but a "prairie fire" type. Lion dance took root in the folk countryside, and rode the trend of urbanization and tourism integration, combined with industry, generated a vibrant vitality from life and return to life.

Taking Xiqiao Town as an example, Xiqiao is the hometown of Huang Feihong, the great master of Hongquan and lion dance. The development of lion dance has a long history and profound mass foundation. In order to activate the brand effect of Huang Feihong lion Art. On August 15, 1998, the "Feihong Lion Dance" of Huang Feihong Lion Art Martial Arts Hall was built in Luzhou Village of Qiao, Shanxi Province, and gradually became one of the cultural business cards of Xiqiao. Since 2002, Xiqiao has hosted for three consecutive years the "Huang Feihong" Cup International Dragon and Lion Championship, martial arts Elite Championship and other matches 1-3-6 "Huang Feihong" Flying Lion Challenge on a glass of water (photo by Xie Zhongyuan), attracting more than 100,000 tourists each time. Since 2005, the State General Administration of Sports Social Sports guidance center designated the annual "May Day" and "Eleven National Day" in Xiqiao town to hold the "Huang Feihong" Cup China North and South Lion Competition, the world Chinese Lion Competition. With the joint efforts of government departments, large media and local organizations, the cultural tour and competition activities of Foshan Lion Dance have entered a new stage. From May 1 to 3, 2005, Foshan planned and held the first National Folk Lion Art Competition and Zazuo Competition in Xiqiao, produced a big lion head that

set a world Guinness record and organized a hundred lion parade. On October 1, 2005, Xiqiao held the first World Chinese Dragon and Lion Invitational Competition and water flying pile competition, 10 dragon and lion groups from all over the world and regions participated in the first live broadcast by CCTV, achieving a major breakthrough in the lion dance water flying pile technique. The water flying pile competition also held the women's group competition for the first time, Foshan Huang Feihong Dragon Lion Troupe, "thirteen aunts" women's lion dance team respectively won the men and women's water flying pile champion. Since then, the "Huang Feihong Cup" lion dance competition has continued to innovate in terms of form technology and format. 2009 created the competition form of double lion water pile match in 2013 held the first Chinese champion competition and added smoke, sound and other special effects in the water lion competition in 2014 launched "Liu Guanzhang" Qiao Shan Yi, wechat competition Lion King and other creative activities; On October 1, 2015, the first Chinese Lion Art and Culture Festival, the Chinese Hundred Lions Art Exhibition, the lion dance creative souvenir exhibition, the interactive experience of lion dance culture and other cultural activities were held in Xiyu Mountain, which invited the Guangxi Tianyang Lion Dance team to show the unique "knife point lion dance" skill.



Figure 37 2023 Foshan Shishan Lion King Championship
Source: Photo by Ji Xinyu [February 5, 2023]

The picture shows the grand occasion of the local lion dance competition in Foshan. With the participation of the government, lion dance associations, communities, schools, etc., the lion dance movement has fertile soil among the local people in Foshan, which makes the lion head culture and local traditions The relationship between cultural customs is even more inseparable.

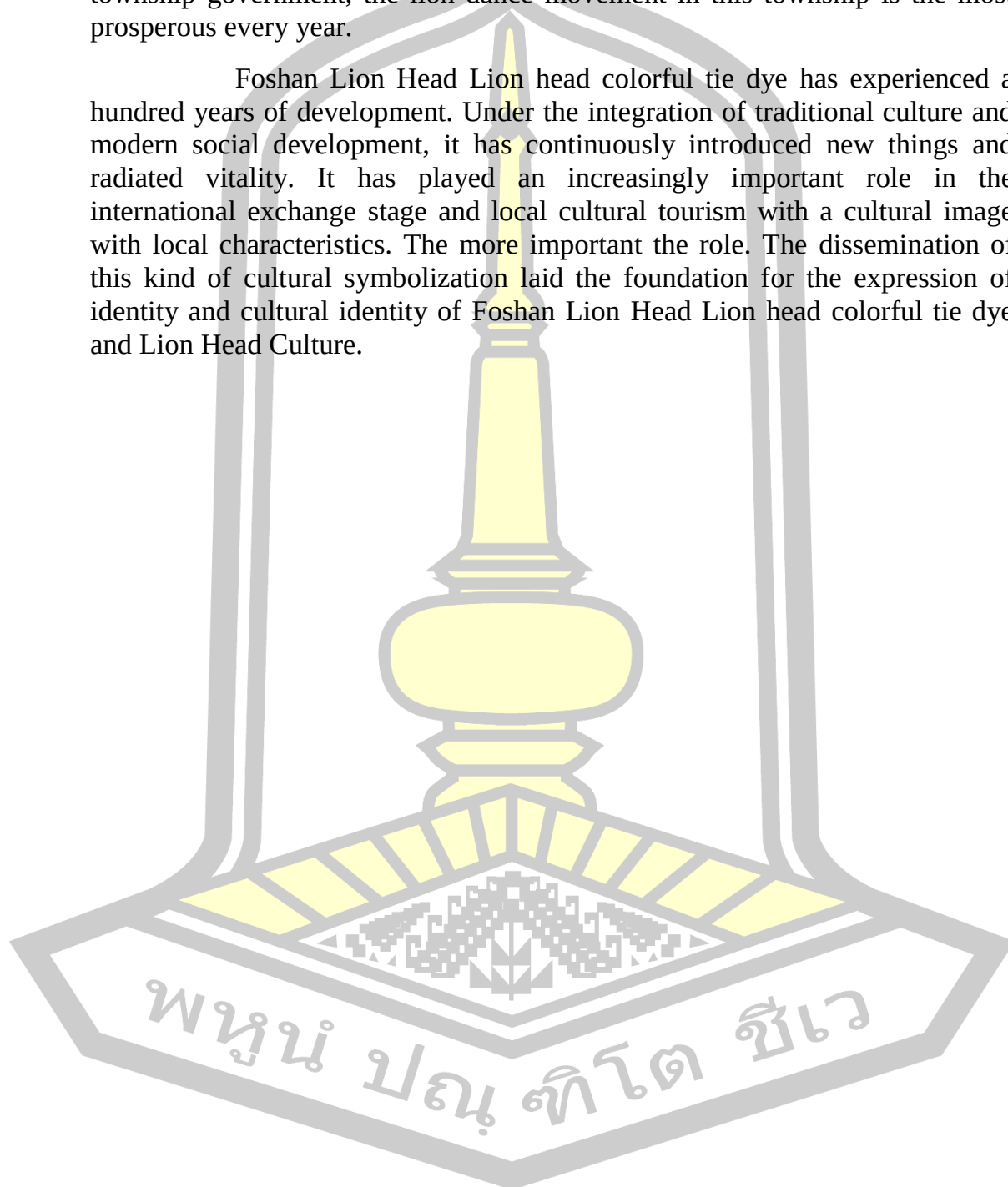
In addition, located in Xiqiao Huang Feihong Lion Arts martial Arts Hall is also an important carrier for Foshan lion dance to display, spread and exchange, the lion team of the museum has won dozens of gold MEDALS in various lion competitions at home and abroad in recent years, known as the "lion dance king" reputation. Every year, the Lion Art Hall can attract more than 600,000 tourists to enjoy the lion art martial arts performance, understand Huang Feihong lion art, and feel the lion dance culture, of which more than one-third are foreign tourists. Characteristic development brings clustering effect, in 2005 Xiqiao Town was identified as "Chinese dragon and lion town". In the selection of "Town of Chinese Folk Culture and Art", Dali Town was identified as the 2014-2016 "Town of Lion Dance Martial Arts", and Xiqiao Town was identified as the 2018-2020 "Town of Lion Dance".



Figure 38 Flower market before Spring Festival in Xiqiao Mountain
Source: Photo by Ji Xinyu [December 7, 2023]

The picture shows the grand spectacle of lion dance in Xiqiao Mountain, as the hometown of lion dance. With the vigorous promotion of the township government, the lion dance movement in this township is the most prosperous every year.

Foshan Lion Head Lion head colorful tie dye has experienced a hundred years of development. Under the integration of traditional culture and modern social development, it has continuously introduced new things and radiated vitality. It has played an increasingly important role in the international exchange stage and local cultural tourism with a cultural image with local characteristics. The more important the role. The dissemination of this kind of cultural symbolization laid the foundation for the expression of identity and cultural identity of Foshan Lion Head Lion head colorful tie dye and Lion Head Culture.



CHAPTER III

The dimension of cultural identity in Foshan lion head color

Introduction :

Cultural identity is a person's sense of identity that they belong to a certain social group, and also a person's self-concept and self-cognition. The formation and change of cultural identity are influenced by many factors, such as region, nation, history, religion, language, art, etc. (Zheng, 1992).

Cultural identity is the consensus and recognition of human tendencies towards culture, and it is also the awareness of human belonging to their own culture. Cultural identity is the emic factor in the existence and development of culture, and is also an element of national identity. The formation of cultural identity is a long-term cultural process, which is influenced by history, geography, politics, economy, religion and other aspects. There are many mechanisms and types of cultural identity, such as the rise and fall of nations, political power, cultural center, cultural periphery, etc. The cultural identity of Foshan Lion Head Lion head colorful tie dye interacts with the cultural changes of Foshan Lion Head Lion head colorful tie dye. The cultural identity of Lion Head Lion head colorful tie dye can promote cultural changes, and cultural changes can also change or reconstruct the cultural identity of Lion Head Lion head colorful tie dye. The cultural identity of Lion Head Lion head colorful tie dye mentioned here includes both personal identity and group identity, both local identity and global identity. Because the issue of cultural identity of Foshan Lion Head Lion head colorful tie dye involves the inheritance and development of national culture, social harmony and stability, national unity and strength, exchanges and dialogues of human civilization, etc. This chapter focuses on the six aspects of explaining the different shapes, shapes, patterns, color applications, lion dance performances, and the differences between the northern and southern lions. This also provides a solid foundation for the discussion of national symbols and national symbols in subsequent chapters. Foundation.

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Part 1: Cultural identity on the artistic characteristics of Foshan Lion Head color

The cultural identity on the artistic characteristics of Foshan Lion Head colorful art specifically refers to how Foshan Lion Head colorful art, as a folk art with strong local characteristics and ethnic customs, expresses and promotes the cultural identity and cultural self-confidence of Foshan people in different cultural backgrounds and social environments, as well as the exchange and integration with other cultures.

1.1 Introduction to Foshan's traditional lion head

1.1.1 Liu Bei Lion/Emperor Lion/Colored Lion

Liu Bei was an important politician and military commander during the Three Kingdoms period of China, and the founding emperor of the Shu Han Dynasty. He is the great-great-great-grandson of Emperor Jing of Han Dynasty, after Liu Sheng, King Jing of Han Zhongshan. During the melee of the Three Kingdoms, Liu Bei successively took refuge with Gongsun Zan, Tao Qian, Cao Cao, Yuan Shao, Liu Biao and others, and finally established himself as the "King of Hanzhong", proclaimed himself emperor in Chengdu, established the Shu Han, and ruled today's Chongqing, Sichuan, most of Yunnan, and Guizhou All, Hanzhong in Shaanxi and part of Bailongjiang in Gansu. He was honored as the "First Lord" by later generations. Liu Bei represents benevolence, royal nobility and kingly demeanor, implying wealth and peace.

He has two identities, namely the imperial lion and the colorful lion.

a. The first identity is emperor:

When we think of an emperor, he is wearing a dragon and sitting on a dragon chair. Therefore, when the lion highlights its identity, it will have dragon horns, including its double cheeks that have turned into dragon gills. The entire lion head will be made of gold, dragon patterns and other elements. To express the meaning of dragon robe and highlight his imperial status. Different masters have different expression methods. Some mainly use colors. The colorful lion also represents Liu Bei, which means to unify the country. Different regions represent different colors, which are reflected on the lion's head. Lion horns are also dragon horns.



Figure 39 Imperial lion
Source: Photo by Ji Xinyu [January 26 , 2023]

The picture shows Liu Bei's lion, its first identity is - imperial lion

b. The second identity is the elder brother :

He is the eldest brother among Liu, Guan, zhang. In order to highlight his identity as the eldest brother, the master will make Liu Bei's lion's fur, beard, and decorative fluff white. For example, older people's hair and beards will turn white. The two biggest features of Liu Bei's lion are: dragon horn and color. The background color is a very bright yellow with colorful patterns on it.



Figure 40 Liu Bei lion

Source: Photo by Ji Xinyu [January 26, 2023]

Figure 40 is the traditional Liu Bei lion (left) evolved from the facial makeup of Liu Bei in Cantonese opera (right)

1.1.2 Guan Gong Lion/Wu Caishen/Red Lion

Guan Gong was a famous military general in the Shu Kingdom at the end of the Eastern Han Dynasty. He was also the only figure in Chinese history who was enshrined by Confucianism, Buddhism and Taoism. The story of Guan Gong is vivid in history books, "The Romance of the Three Kingdoms" and various folk legends. And wonderful. He is well-known for his feats such as making three sworn brothers in Taoyuan, passing five passes and killing six generals, scraping bones to heal wounds, etc. His image is not only highly respected in history, but has also become an important figure in cultural inheritance. He symbolizes loyalty and victory.



Figure 41 Guan Gong Lion

Source: Photo by Ji Xinyu [January 26, 2023]

Figure 41 is the traditional Guan Gong lion (picture on the left) evolved from the Guan Gong facial makeup in Cantonese opera (picture on the right)

Guan Gong Lion is also called the God of Wealth or the Red Lion. The classic color scheme of Guan Gong Lion is red and black. The color scheme comes from Guan Gong's facial makeup in opera, which is called Red-faced Guan Gong. In opera, Guan Gong is a big red color with black added to outline it. Wire. On the lion's head, red and black are also the main colors. When depicting the facial pattern of Guan Gong's lion, the small knife pattern (like a knife) is elongated to metaphorize Guan Gong's Qinglong Dao. Its name is Guan Dao pattern. Guan Gong's lion has the title of Wu Caishen. He will use some gold on the lion's head, draw some money patterns, and even use coins to string the "golden spine" on the "spine" on the lion's quilt. Traditionally, the horns of Guan Gong's lion are fist horns, which means power. Because Guan Yu controls more than half of Liu Bei's army in the Shu Han camp, his official position and power are very great. Therefore, when making the Guan Gong lion's head, the homophone "Fist" head horn to express that his "power" is very strong. The horns on some lion heads are also made into eagle horns. The eagle horns not only symbolize great ambitions, but also wish business people a prosperous career. Large and small lenses are stuck on the surface of the lion's head, which represents the number 108. A good man.

Guan Gong lion is based on Guan Yu, usually with red hair and black beard. Because Guan Yu was a loyal and brave general among the Three Kingdoms, red symbolizes bravery and loyalty. Guan Gong lion represents loyalty and might in traditional culture. The Guan Gong lion dance is more

powerful and emphasizes heroic spirit. It is usually used for openings, celebrations, birthdays and other occasions. According to legend, Guan Gong Lion became the patron saint of various industries during the heyday of Kangxi and Qianlong. This is closely related to his character of loyalty, punishing evil and promoting good. Everyone hopes that he can protect his life and property. Over time, the story of Guan Yu being the God of Wealth has emerged.

1.1.3 Zhang Fei lion/Fighting Lion/Black Lion

Zhang Fei was a famous general of Shu Han during the Three Kingdoms period. He became brothers with Liu Bei and Guan Yu, and was also known as Zhang Fei, the "enemy of ten thousand people". He was extremely brave and well-known in traditional Chinese culture for his reckless and evil-hating image. His achievements in history and legendary feats It is remembered that Zhang Fei had made great achievements in many battles and became one of the important pillars of Shu Han. He was famous for his bravery and loyalty. Therefore, Zhang Fei's lion is also called fighting lion or black lion.



Figure 42 Zhang Fei lion

Source: Photo by Ji Xinyu [January 26, 2023]

Figure 42 is the traditional Zhang Fei lion (left) evolved from the facial makeup of Zhang Fei in Cantonese opera (right)

He is usually a majestic lion, representing bravery and fighting spirit. It may show the heroic image of Zhang Fei in the lion dance performance. The main colors of Zhang Fei in the opera are black and white, and some cyan is also used. For example, his nose is cyan, and the tip of his nose is also cyan. Green mainly expresses that when a person is angry, he will be very angry, so angry that his face and nose will turn blue. Some people get Zhang Fei lion and deliberately break his ears or the corners of his mouth or cut

his beard shorter, and it is still unevenly short, so as to highlight that he often fights or The state he was in just after a fight shows that he really loves to fight, and the injuries all over his body were caused by the fights, so the locals also called him the "Bad Lion". The horns of some Zhang Fei lions are made of metal horns or iron legs or stainless steel. Therefore, you must be very careful when fighting with this lion's head. If this horn touches you or hooks you, the lion's head will be easily damaged.

The characteristic of the traditional Zhang Fei lion is the "black and white Zhang Fei face". It also has eyes, but the eyes are not very long, with a black forehead and a black back. It is written with Tang grass pattern and grass tail pattern, tiger stripes on the back, double cheeks, "bright teeth and sharp teeth", and more pompoms on the head. The master will use a lot of patterns with large spots and small spots to highlight his beast-like appearance, and the patterns will also make people feel more ferocious. Because it is very fierce, it has the effect of exorcising evil spirits and calming the house. So we call it "green nose and iron horn toothbrush whiskers".

There is a folk jingle to describe Zhang Fei lion: "A boy with a blue nose and an iron horn and a rotten ear, and a toothbrush with a copper blade and an iron horn."

1.1.4 Zhao Yun lion

Zhao Yun was a famous military general in the Shu Han Dynasty during the late Han Dynasty and the Three Kingdoms period. He was famous for his bravery, loyalty and scheming. His bravery, loyalty and unique position in the establishment and consolidation of the Shu Han regime made him one of the most respected generals during the Three Kingdoms period. Known for loyalty and bravery.

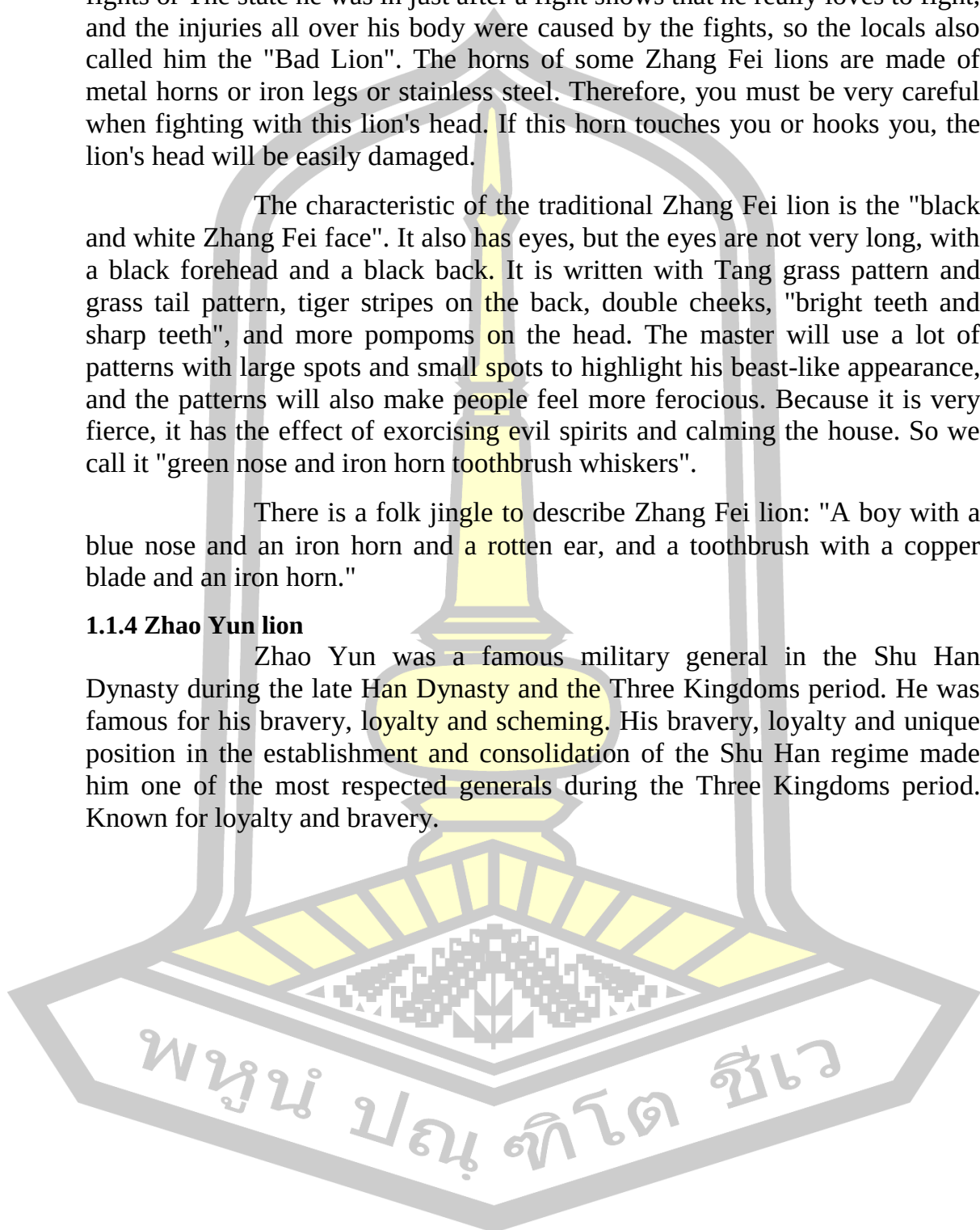




Figure 43 Zhao Yun lion
Source: Photo by Ji Xinyu [January 26, 2023]

Figure 43 is the traditional Zhao Yun lion evolved from the Cantonese opera Zhao Yun facial makeup

Zhao Yun Lion has two identities, namely the victorious general and the heroic young man. He has three obvious characteristics: eagle horns, turquoise, black beard, black eyelashes and black hair; The first identity is: victorious general. Zhao Yun is an ever-victorious general, and the color used in lions is cyan, because evergreen represents everlasting victory, so cyan and green lions represent Zhao Yun's lion. The eagle horn symbolizes freedom, bravery and victory. Second identity: heroic young man. In the Romance of the Three Kingdoms, Zhao Yun appeared as a handsome and heroic young man. He used the homophonic pronunciation of the "eagle" (English) character on the lion's head. Black beard, black eyelashes, black hair. He went in and out seven times to rescue Adou. Liu Bei praised him for his courage, and everyone respectfully called him General Huwei. During fieldwork, an older generation of masters said that many overseas Chinese like to use Zhao Yun lions with eagle horns. (The black and white pictures in TS1 all have eagle horns), because the eagle strikes the sky and the mighty dragon. Heroic and radiant, evergreen and victorious.

There is a folk jingle to describe Zhao Yunshi: When Zhao Yunshi dances, everyone knows the power of the tiger.

1.1.5 Ma Chao lion/filial lion/mourning lion/white lion

Ma Chao, he was a famous general of the Shu Han Dynasty during the late Han Dynasty and the Three Kingdoms period. After Liu Bei became emperor, Ma Chao was appointed as a hussar general. He was famous for his bravery and good fighting skills. Due to his extraordinary bravery, he once defeated Cao Cao. After Ma Chao's father was killed, when he went to hunt down Cao Chao for revenge, he invited 20,000 mourning soldiers. It is said that all the soldiers, including himself, wore sackcloth and mourning to hunt down Cao Chao. Therefore, the Ma Chao lion uses the element of wearing hemp and wearing mourning, mainly white, and blue is used because in traditional Chinese culture, it is the color of sacrifice. For example, the blue color in ceramics is called "sacrificial blue". The reason why blue was later promoted was because the Mongolian ruling class of the Yuan Dynasty liked blue. Before this class, traditional Chinese culture considered blue to be unlucky. He would decorate the lion's head with a little blue, or write the word "filial piety" or "dian" in blue on the head. The word "dian" means that this thing is a tribute, and he will burn it (meaning to burn it), burning the lion's head, lion quilt, lion costume, drums, cymbals, gongs, etc. But the "Tianling cover" will be removed, or even "sealed", or the Tianling cover will not be installed when making the lion head. Therefore, Ma Chao Lion is mainly used in funerals.

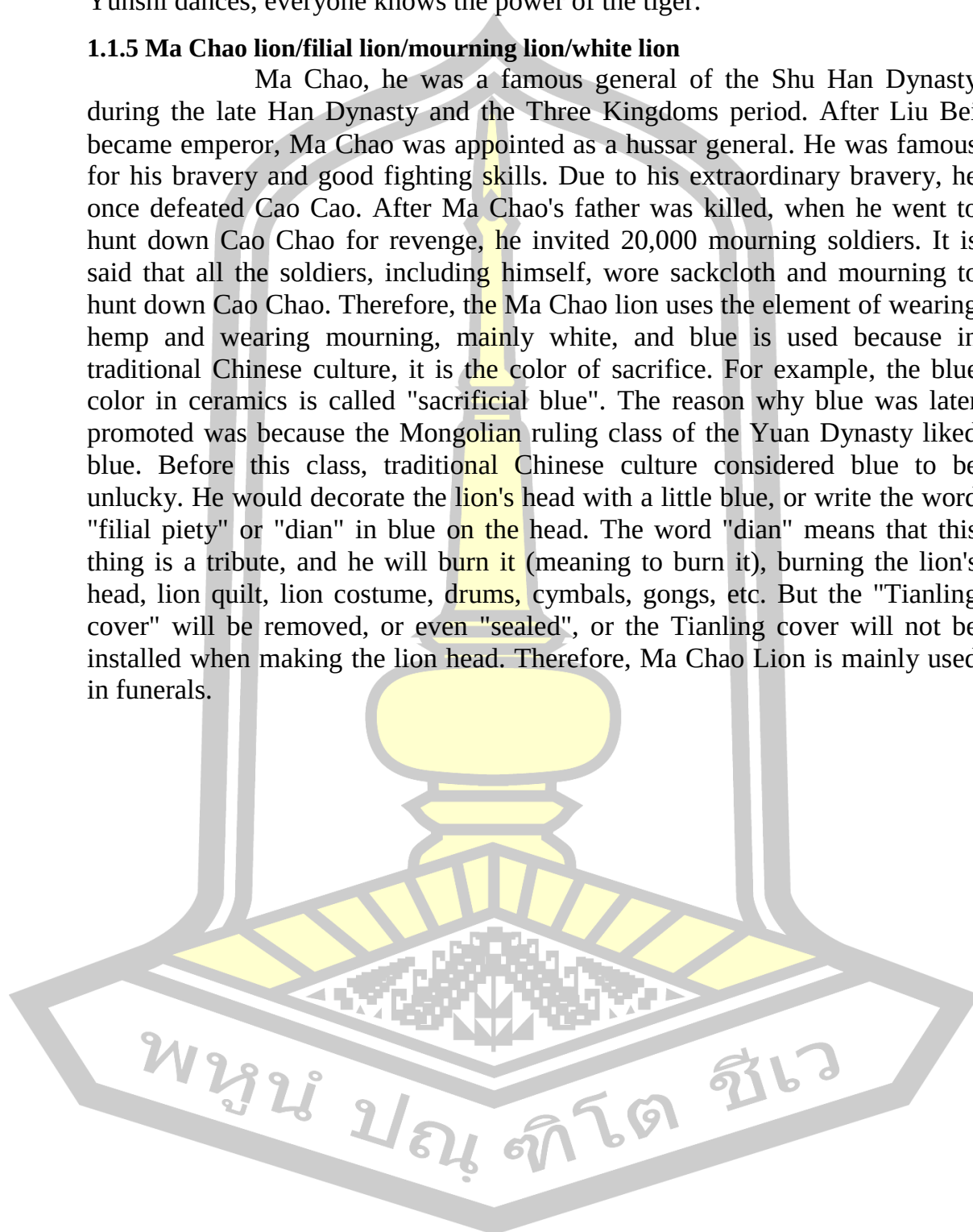




Figure 44 Ma Chao lion
Source: Photo by Ji Xinyu [January 26, 2023]

The picture 44 shows the traditional Ma Chao lion

The color scheme is mainly blue and white; the main color is white, and the color will be more plain and pale, or black, white, gray, or very white, giving people a bloodless and lifeless look, and its eyes are half-open. , the corners of the eyes will be decorated with decorations representing tears, which also expresses the "crying of mourning" in the mourning culture. During the lion dance, people mostly kneel down instead of walking. They usually walk on their knees, or kneel all the time. When you are crying and sobbing all the time, the drumbeat will become very single and very heavy, as if the drumbeat is an expression of the scene and emotion of crying; the Tianling Cap is removed. Traditionally, Ma Chao lion has "tiger horns" as his horns. Because there are rumors that: a. Ma Chao grew up drinking tiger milk; b. He has a nickname of "Kang Chao Hu"; C. In the Cantonese opera about Ma Chao, his name is Tiger General Ma Chao, and he will wear it in his costumes. There are tiger head patterns or tiger stripes. Therefore, Hu's words are also related to his role in the Three Kingdoms. Secondly, when the master expressed Ma Chao's

lion, he also expressed that the white tiger is the "nirvana" of the West. When performing filial piety, it is different from the usual drumming.

There is a folk jingle to describe Ma Chao Lion: When Ma Chao Lion dances, everyone knows his filial piety.

1.1.6 Huang Zhong lion

Huang Zhong was a famous general of the Shu Han Dynasty during the Three Kingdoms period. His bravery and loyalty made him one of the most respected generals in the Shu Han Dynasty. Although he did not make much achievements in his early years, Huang Zhong became an important figure in the Shu Han Dynasty in his later years. One of the pillars, he has won the respect of heroes all over the world with his spirit of staying strong and staying strong. Therefore, it represents "respect" and is generally given to people who are particularly respected or highly respected people and masters.



Figure 45 Huang Zhong lion

Source: Photo by Ji Xinyu [January 26, 2023]

The picture 45 shows the traditional Huang Zhong lion

The main feature of his lion's head is yellow. There is a difference between his yellow color and Liu Bei's. The hair of Huang Zhongshi is yellow with a little black, which will make the yellow appear deeper and more orange-yellow, while Liu Bei's yellow hair is yellow. It is bright golden yellow. In the drama, Huang Zhongshi's costumes are all orange-yellow. His hair is also white because he is a well-known veteran. Whether in opera or film and television works, Huang Zhong always has silver hair, a white beard, and

white eyebrows. His horns are called "elephant trunk horns" in the industry. They are longer than ordinary bamboo shoot horns. When they grow, they naturally form a curve, which represents longevity. The whole curved shape is very similar to an elephant's nose, so his horns are called "elephant trunk horns".

Huang Zhong lion, We rarely see him because he represents "respect". Usually when a Huang Zhong Lion is given, it is given to a highly respected person. He has certain merits and fame, and everyone respects him, so they will give Huang Zhong Lion to express their respect. .

1.2 The shape and shape of Foshan lion head colorful tie

1.2.1 Foshan lion head colorful tie shape

The lion head shape is particularly auspicious. A lion is added with a horn on its head, such as eagle horn, turtle horn, elephant trunk horn, sharp horn, tiger head horn, dragon horn, star horn, fist horn, Gu Zai horn (locally known as Gu Zai for calf), etc., which have Anti-evil function. The head of the lion dance is as big as a basket and its eyes can move. It glares in all directions and its mouth is as big as a basin. It is tall and mighty and intimidates the world. It seems to have magical power that can conquer all evil. In the lion dance decoration, both the head and the chin are painted with colorful colors. Different types of lions use different colors, mainly gold and silver. Copper lenses, beards and other objects are used to create the fierceness of the lion's head. There is a beard on the chin, and the length of the beard depends on the character of the lion. The lion's face is rich in auspicious patterns. Based on the traditional "Tangcao pattern", the design includes "square head Ruyi pattern", "Tai Chi pattern", "tiger stripe pattern" and "spiral pattern" and so on, showing a majestic and majestic bearing (Li, 2018).



Figure 46 Ming Dynasty Shiwan kiln three-color lion, Guangzhou Museum
Source: Reprinted from "South China Sea Lion Dance" by Xie Zhongyuan [December 7, 2021]

Figure47 is the three-color lion in the picture reflects the exquisite ceramic craftsmanship and the long-standing pursuit of lion head culture in the Shiwan area of Foshan during the Ming and Qing Dynasties.

A three-color lion from the Shiwan kiln of the Ming Dynasty is collected in the Guangzhou Museum. The shape of the lion is based on the one-horned lion danced by Guangdong folk. It is in a squatting posture with its left foot on the ball. It has one horn on its head and its ears are high on the top of its head. The eyes are wide open, the mouth is open, the tongue is exposed, there are two bells tied around the neck, and the tail is fluffy and raised upward. The whole body is covered with three-color glaze, with black squid in between, which is lifelike and has a strong sense of art and decorative effect. The lion has beautiful colors, rich charm and vivid image. It is usually decorated on the roof ridge and both ends of the house. Although this pottery has the unique shape of ceramic sculpture art, compared with the lion head shape of the lion dance that has been passed down for five to six hundred years and has undergone great changes in image, there are still similarities in essence - a single horn on the top of the head, The ears are high and the mouth is wide open. It is speculated from this that the image of lion dance had been finalized by the late Ming and early Qing dynasties. The one-horn shape of the lion dance is not original, many traditional auspicious sleeve animals in China have horns on the head such as dragon, Maogyu, Tianlu, etc., of which Tianlu is a single horn. The worship of other gods and beasts may also be an influential factor in the evolution of lion dance. Therefore, the single horn on the top of the lion's head is likely to incorporate the characteristics of iron rhinoceros or Tianlu. Folk animal worship, the formation of a rich diversity of totems, symbols, the development of dragon, kirin and many other composite regeneration images, lion dance is one of them. The change of the image of the lion dance, influenced by the folk worship of Buddha and respect for the auspicious beast, takes the lion as the prototype and generates multiple images: it has the head of the lion, the horn of the rhino, the eyes of the tiger, the forehead of the birthday boy, etc. The big head lion of the lion dance is similar to the stone lion of the Shen Mausoleum in the early Tang Dynasty, forming the characteristics of "high forehead, fine eyebrows, big eyes, and wide mouth smile", also known as the "Buddha suit" laughing lion, so it is regarded as the authentic lion dance. In the early Qing Dynasty, lion dance was popular in Foshan County. The Qing Dynasty "Cantonese New Language" (volume nine • Things) cloud: "Yuan Xi lanterns are on fire, ten are set off fireworks, five are set off cone players, rate sleeve ivory incense cone, play 18 leisure for fun. Inside and outside the city, the lion dance like the dragon warbler belongs to 100 teams." It can be seen that the lion dance is closely integrated with the Lantern Festival, showing the entertainment attributes of auspicious celebrations.

The unicorn shape of the lion dance is not an original creation. Many traditional auspicious sleeve beasts in my country have horns like dragon, Maoyu, Tianlu, etc. on their heads, among which Tianlu is a unicorn. The worship of other mythical animals may also be an influencing factor in the evolution of lion dance. Therefore, the single horn on the head of the lion dance is very likely to incorporate the characteristics of Tiexi or Tianlu. Folk animal worship has formed rich and diverse totems and symbols, and developed many complex reborn images such as dragons and unicorns, among which lion dance is one of them. The changes in the image of lion dance are influenced by the worship of Buddha and the respect of auspicious animals among the people. The lion is used as the prototype and combined with multiple images: it has the head of a lion, the horn of a rhinoceros, the eyes of a tiger, the forehead of a longevity star, etc. The shape of the big-headed lion in the lion dance is similar to the stone lion in the Shenling Tomb in the early Tang Dynasty. It has the characteristics of "high forehead, fine eyebrows, big eyes, wide mouth and wide smile". It is also called the "Buddha costume" laughing lion, so it is regarded as a dance form. Lion authentic. In the early Qing Dynasty, lion dance performances were popular in Foshan County. "Guangdong Xinyu" (Volume 9, Shiyu) of the Qing Dynasty says: "On the New Year's Eve, lanterns are lit and fires are set off. Ten families set off fireworks, and five families set off flower tubes. Those who played around with ivory incense tubes in their sleeves had fun. "There are hundreds of teams of lions, elephants, dragons and orioles dancing inside and outside the city." It can be seen that lion dance is closely integrated with the Lantern Festival activities, showing the attributes of auspicious entertainment.

Fo Zhuang Lion originates from Foshan, Guangdong and is a major style of traditional Southern Lion. The characteristics of Fo Zhuang Lion, the production of Fo Zhuang Lion head retains traditional techniques, and its appearance is similar to the shape of the lion king in the movie Once Upon a Time. The lion's head is larger, its hair is sparse, and its coat is long and thin. In terms of use, Fo Zhuang Lion is mainly used for celebrations, openings, weddings and other festive occasions. Its size is a little smaller than the traditional overall size; the forehead is narrowed: not so wide. In the past, the traditional Foshan lion head had 11 bamboo strips, now it has 9 bamboo strips, but it will be made back to the height and made by their family for performances. , I feel that this is what people think now, and it will be suitable for them to play and operate on a daily basis. The double cheeks have been simplified, but on the side, the two cheeks are retained, but not too big. This is all to reduce its weight, but the actual thing remains unchanged. The balls on the two cheeks are called "guang guang" by insiders. ", laymen call it "little ball". As for the ears, the prickly ears are retained. They have another saying that if the ears are rotten in a fight, that is, if the ears are split open, they are

called rotten ears. There is nothing in the structure. Change, but the drawstring inside the lion head has been changed to a pulley. It used to be made of metal, but now it is made of plastic. Because metal friction will generate heat, the drawstring will become less durable.



Figure 47 Fo Shan Lion
Source: Photo by Ji Xinyu [August 27, 2022]

Fo Shan Lion's eyes are big; Fo Zhuang Lion's mouth is big, curved like a smile; Fo Zhuang Lion's nose is upward, which we call an apricot nose; Fo Zhuang Lion's fists and feet are higher; Fo Zhuang Lion's ears are bulging, also called shell ears; Fo Zhuang Lion's back is relatively flat.

1.3 Traditional lion pattern

Chinese traditional patterns have a long history and carry rich cultural and historical connotations. Traditional Chinese auspicious patterns or patterns are based on folk proverbs, mythological stories, auspicious sayings, allusions, etc. as the main themes. They use homophony, association, symbolism, metaphor, pun and other expression techniques to combine patterns with auspicious culture. They have rich Decorative pattern with auspicious meaning. It represents people's longing and yearning for a better life.

Traditional Chinese auspicious patterns are closely related to people's living customs, regional culture, and social environment. In the long history of development, auspicious patterns have gradually formed rich

graphical structures and connotative meanings, and have become an important part of traditional Chinese art and culture. .

Traditional Chinese auspicious patterns originate from nature worship (animals and plants, etc.) and totem worship, which can be traced back to the Stone Age. At that time, the level of social productivity was low, and humans were often attacked by wild beasts and threatened by natural disasters during their survival. Therefore, they expressed their strong desire to pray for sufficient food and turn danger into good luck through painting, sculpture, pottery, etc. The totems of this period were mostly fish, pigs, birds and other animals, which expressed people's good wishes and were the first expression of people's auspicious concepts in ancient times. (Totem means a carrier that records the soul of God. It is an ancient primitive tribe that believed in some kind of nature or blood-related relatives, ancestors, protectors, etc., and used it as the emblem or symbol of the clan. Primitive tribes worshiped nature. It is the basis for the emergence of totems. The use of totems to interpret myths, classical records and folk customs is the earliest cultural phenomenon in human history. People in different regions and countries have different totem worships. For example, the totems of Chinese people are generally dragons. (Tang Jie, Han Yonghong, 2020)

Traditional Chinese auspicious patterns are closely related to people's lives, and most of them are based on nature. For example: the animal patterns in the bronze patterns of the Xia, Shang and Zhou dynasties; the "four gods" patterns of green dragon, white tiger, red bird and Xuanwu in the Han Dynasty; the honeysuckle pattern, lotus pattern and other patterns in the Wei, Jin, Southern and Northern Dynasties; the Zhuangdan pattern and the couplet pattern of the Sui and Tang Dynasties and other auspicious patterns based on flowers; carp, lotus, peony and other secular charm patterns in the Song Dynasty; double fish, double phoenix, double dragon and other patterns in the Yuan Dynasty; auspicious patterns such as "Eight Immortals Crossing the Sea" and "Carp Jumping over the Dragon Gate" in the Ming and Qing Dynasties. Etc. These auspicious patterns all come from daily life, are closely related to the social, economic, political, and cultural development at that time, contain profound cultural heritage, and fully reflect the great artistic creativity of the working people.

"Primitive society period" fish pattern: represents people's yearning for abundant food and reproductive ability. Fish patterns are divided into single fish patterns, complex fish patterns and human-faced fish patterns, among which the human-faced fish pattern is the most representative. Miaodigou bird pattern: The development of bird pattern is similar to fish pattern, gradually evolving from concrete form to abstract form.

"Shang Dynasty" Taotie pattern: the frontal symmetry of the animal face, protruding eyes, separated nose, vortex symmetry of the nose, and usually blade-shaped ears. Phoenix pattern: Appeared in the late Shang Dynasty, wearing a crown on the head, there are different forms of crowns, such as long crown, corolla, multi-tooth crown, etc.

"Western Zhou" phoenix pattern: The phoenix pattern in the Zhou Dynasty was extremely popular and related to the phoenix bird, so it was called the "Phoenix Pattern Era". Ring band pattern: a continuous band that rises and falls in a wavy shape, also known as wavy pattern.

"Spring and Autumn and Warring States Period" Panchi pattern: winding and winding, showing a four-way continuous pattern extending to all directions. Taotie pattern: It has been combined with the flat chi pattern and lost the ferocious and majestic image of the Shang and Zhou dynasties.

"Han Dynasty" cloud pattern: It evolved from the pattern of panchi or birds, and the remains of animal heads or bird heads can still be found in the cloud patterns. Four Divine Patterns: Patterns composed of blue dragon, white tiger, vermilion bird and black basalt. In the Eastern Han Tomb No. 1 in the North Desert of Minfeng, Xinjiang during the Han Dynasty, a brocade "rooster crow pillow" woven with the auspicious words "Prolong life and prosper and have descendants" was unearthed, reflecting that people at that time had already conveyed the idea of "wishing for longevity and seeking children" through handicraft creation. Make your wishes clear.

The Ming and Qing dynasties were the flourishing periods of my country's embroidery craftsmanship, and were also the period when traditional Chinese auspicious patterns were most widely used. "The picture must have meaning, and the meaning must be auspicious", reflecting the popularity of auspicious culture and the general public's yearning for a better life. "Ming Dynasty" tangle flower: the flower stems are wavy and curled, intertwined and entwined with each other, also called tangle flower. Phoenix pattern: The phoenixes of the Ming Dynasty were mostly in the shape of flying, with graceful forms. The "Three Friends of Suihan" in the "Qing Dynasty": the three combination patterns of pine, bamboo and plum symbolize that the people remain noble, loyal and unyielding.

Auspicious patterns are an important part of traditional Chinese decorative art, an important resource for the creative transformation of traditional culture in contemporary times, and an important symbol of the construction of a better life and cultural confidence. With the continuous development of the times, the material living standards of the public have improved significantly, and the general public's yearning for a better life has become increasingly stronger. In the field of contemporary design that serves

the people, traditional Chinese auspicious patterns should be innovatively transformed and rationally used, which not only embodies modern design concepts and aesthetic trends, enriches modern design elements to beautify the living environment of the general public, shows the charm of auspicious patterns, and designs lovable And works with strong Chinese traditional cultural characteristics.

1.3.1 Tang grass pattern/curly grass pattern/grass tail

Tang grass pattern is also called curly grass pattern and grass tail. Tang grass pattern is the most basic and important pattern in lion head colorful tie. It is a traditional Chinese pattern with a long history, most of which depict a kind of green grass. Tangcao pattern first appeared in East Syria, depicting the twisting branches and leaves of a vine, with small flowers dotted on the stems, elegant and soft. In the seventh century AD, with the rise of Islam, Tang grass pattern spread to Asia, Europe and Africa, becoming the most important decorative pattern in Islamic temples. In China, the Tang grass pattern was integrated with the inherent four-season patterns and became popular in the Tang Dynasty. The Japanese call it the curly grass pattern. The beauty of grass patterns in the Tang Dynasty: The curly grass patterns in the Tang Dynasty were widely popular and were mostly taken from the branches and leaves of peonies. The lines are curly and changeable, the flowers are complex and gorgeous, the leaves are elastic, and the veins are rotating and rolling, full of movement. This overall structure is stretched and smooth, full and gorgeous, full of vitality, and has become a model for curly grass patterns in later generations. In the middle of the Ming Dynasty, the Tang grass pattern with lotus as the main body evolved into a bunch of flowers pattern, which was widely used in brocade. The style of Tang grass patterns in the Ming and Qing dynasties tended to be complicated and delicate. Although it lost the vitality of the Tang Dynasty, it is still an important traditional pattern. (Baidu Encyclopedia, Tang grass pattern). "Tangcao pattern" originated in ancient Egypt. With Alexander's Eastern Expedition, it was brought from Greece to West Asia, and then entered China through the Silk Road.

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Figure 48 : Tang grass plant

Source:[https://baike.baidu.com/item/Tang grass/12672099?fr=ge_al](https://baike.baidu.com/item/Tang%20grass/12672099?fr=ge_al). [December 7, 2023]

This curly grass pattern was produced in Egypt, ancient Greece and Rome. It evolved from the acanthus [gèn sháo] leaves growing in Europe. It was mainly used for decoration of building capitals (Roman columns) and architectural reliefs. It is also called "Roman", "Curly grass pattern" or "Roman scroll pattern". There is a poem describing it: "The wildfire cannot be burned out, but the spring breeze blows it again." Painting a Tang grass pattern symbolizes longevity. Tang grass pattern was popular in the Tang Dynasty. But at the beginning, it was called honeysuckle pattern, and the honeysuckle pattern was honeysuckle. This pattern was passed down with the introduction and rise of Buddhism, and then after our own cultural precipitation and transformation, it became popular in the Tang Dynasty. A pattern that is popular and forms our own local cultural characteristics.

There are many patterns of Tang grass pattern, including dragon curly pattern, two dragons playing with beads, curly grass pattern, pomegranate curly grass pattern, peony curly grass pattern, spread-winged phoenix curly grass pattern, phoenix curly grass pattern, etc., which are most commonly used on lion heads. What's more, the structure of knife pattern + curly grass forms the lion's own unique "lion-awakening curly grass pattern". They usually draw a "curled grass" as the base, and then outline a pattern like a "small knife pattern" on it, and also draw the back of the knife, and sometimes add a little white to look like the blade. This kind of pattern is called small knife pattern in the industry. The curly grass pattern is usually combined with the knife pattern to make the curly grass and decoration of the lion's head. Different roles,

different personalities, different masters and different states of the master will all make some decorations, changes and creations on the curly grass. This idea is actually because the curly grass pattern itself is a very rich and varied pattern.



Figure 48 Tang grass pattern

Source: [http://www.zwbk2009.com/index.php?title=Tang Caowen](http://www.zwbk2009.com/index.php?title=Tang%20Caowen) [December 7, 2023]

The picture 49 is an extracted line drawing of the Tang Cao pattern. The pattern is different depending on the objects it is used on, such as leather goods, ceramics, lion head colored tie, clothing, etc., which show different Tang Cao patterns.

Curly grass patterns already existed in Han Dynasty patterns. During the Southern and Northern Dynasties, curly grass patterns were widely used in the edges of stele inscriptions. The style was simple and simple, with a strong sense of rhythm. Single mosaic leaves, double mosaic leaves, or three mosaic leaves were symmetrically arranged on both sides of the main stem in a wavy structure, forming a continuous and smooth structure. ribbon pattern. The Northern Dynasty murals in the Mogao Grottoes in Dunhuang are mostly painted with curly grass patterns, and the materials are mostly honeysuckle. The curly grass pattern was widely popular in the Tang Dynasty. The branches and leaves of peonies were mostly used, and the curved and changeable lines were used. The flowers were complex and gorgeous, with rich layers; the leaves were curled and elastic; the veins of the leaves were rotating and tumbling, full of movement. The overall structure is stretched and smooth, full and gorgeous, full of vitality, reflecting the rich and gorgeous style of arts and crafts in the Tang Dynasty, and became a model for curly grass patterns in later generations (see the picture [Tang Dynasty murals with Tang grass patterns]). After the Tang Dynasty, the Tang grass pattern continued to be inherited. In addition to honeysuckle and peony, there were also pomegranates, lotus, chrysanthemums, orchids, etc. In the middle of the Ming Dynasty, the Tang grass pattern with lotus as the main body paid much attention to it. Later, the lotus pattern evolved into the cross-branch flower pattern, which was widely used in brocade. During the Ming and Qing dynasties, the Tang grass pattern style tended to be complicated and delicate, and lost the vitality of the Tang Dynasty, but it is still an important traditional pattern. (The Palace Museum. (n.d.). Curly grass pattern)



Figure 49 The inheritor of the lion head color tying is writing about the lion process - adding Tang grass pattern

Source: https://m.sohu.com/a/322997409_696730/[December 7, 2023]

The picture 50 shows the inheritor of the Lion Head Color Tie, using a brush to decorate the lion's mouth with a Tang grass pattern. Because the arabesque pattern on the lion's head is only above the mouth of the lion's head, the image of the arabic pattern will also change according to the space limit of the mouth position. It is necessary to highlight the power of the lion's head and reflect a certain sense of beauty, so the arabic pattern is Proper optimization has been done.

Tang grass pattern is used on the lion's head, which is another basic one. Whether it is a large area or a small decoration, the curly grass pattern will be used to make changes and express the lion's momentum. The profile, ears, back, and forehead all have a curly grass pattern or an "S" shape, or a little bit. It is small and curly and resembles the pattern of grass. The curly grass pattern is placed on the lion, which means a metaphor for repeated parallelism. It is used as a metaphor for the hair on the lion's head. The stone lion also has curly hair on it, giving it a fluttering inspiration. It is very dynamic or mighty.

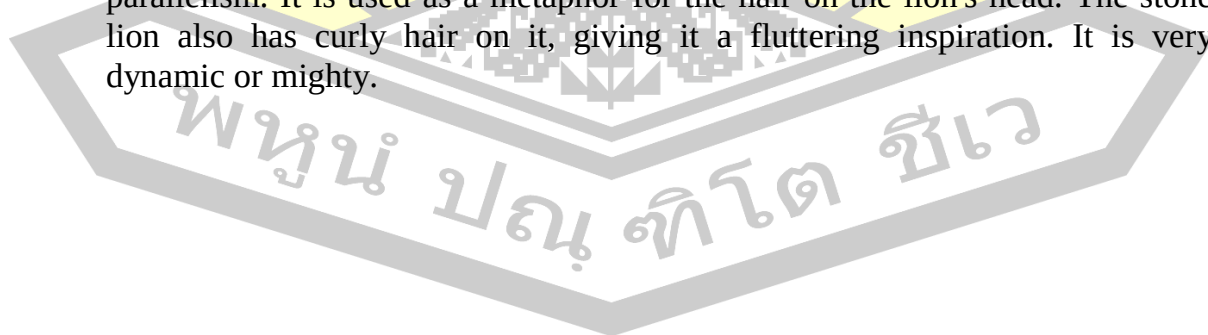




Figure 50 A master craftsman from the craft factory is painting Tang grass pattern
Source: Photo by Ji Xinyu [January 7, 2024]

1.3.1 Fire Pattern/Flame Pattern

Flame pattern is one of the traditional Chinese meaning patterns, also known as "backlight". It symbolizes Dharma in Buddhism. The backs of ancient Buddha statues are often decorated with various flame patterns, usually on the pointed forehead. Among them, Buddhist statues in the Northern Wei Dynasty grottoes are the most common and constitute a major feature of its art. These flame patterns originate from Buddha statues and are endowed with sacred and majestic meanings, implying to ward off evil spirits, exorcise demons, and are sacred and inviolable.

In the Sui Dynasty murals of Mogao Grottoes in Dunhuang, we can see a group of flame patterns. After more than 1,400 years, the colors of these flames are still as vivid as new. The white outlines increase the three-dimensional effect of the fire balls, showing a rising movement. This thousand-year-old flame embodies the world's yearning for the pure and bright Buddha world. The flame pattern is not only a decoration, but also a treasure of Chinese culture, carrying profound religious and cultural connotations. Before the Wei and Jin Dynasties, flames as a pattern were not common. Ever since the holy fire from the west spread to the Middle Earth, it was irresistible and gradually illuminated the entire Northern Dynasty.



Figure 51 Flame pattern

Source:<http://www.dili360.com>.June 20, 2023

The picture below shows a group of flames from the Sui Dynasty murals in the Mogao Grottoes in Dunhuang. After more than 1,400 years, the color of the flame is still as vivid as new. The white outline adds to the three-dimensional effect of the fire ball, showing a rising movement. The flame that lasts for thousands of years expresses the world's yearning for the pure and bright Buddha world.

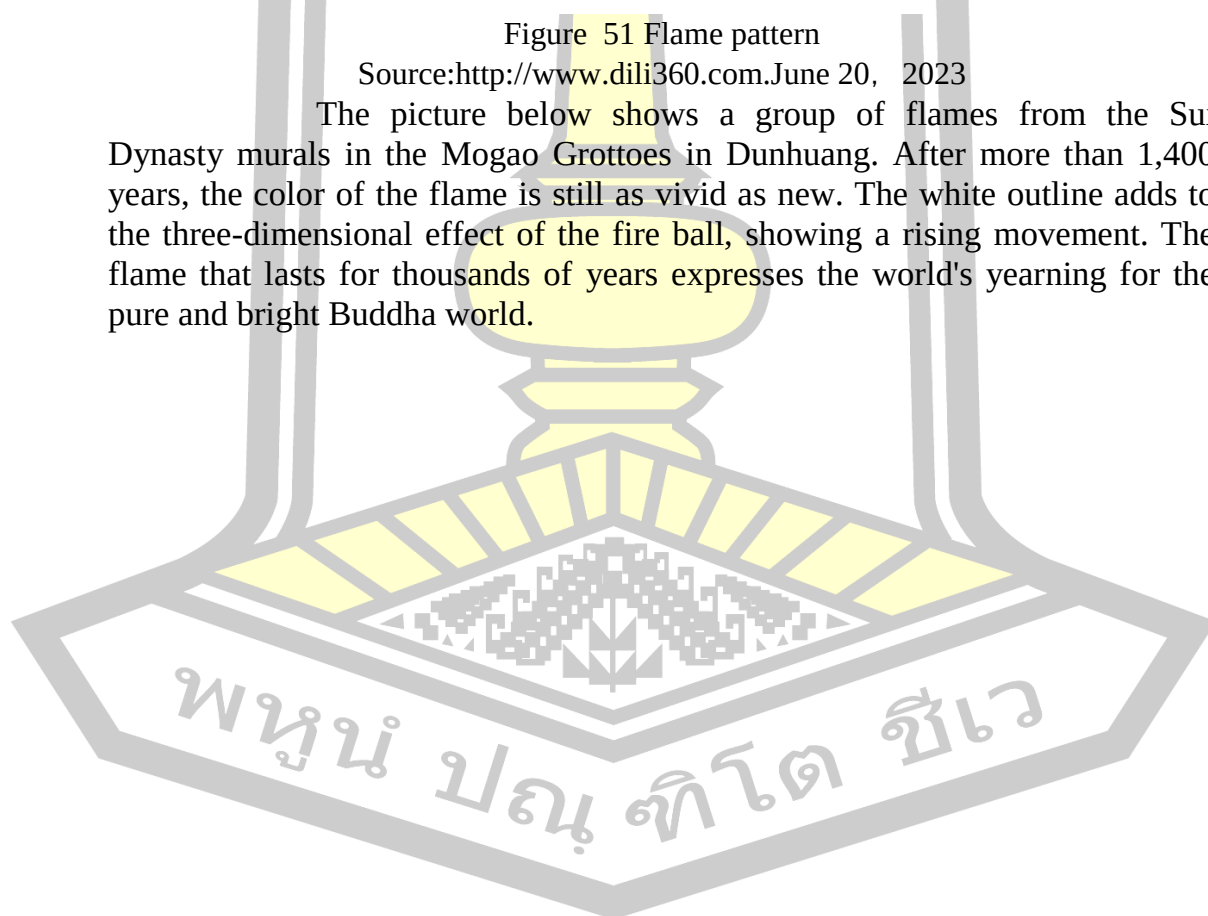




Figure 52 A group of flames in the Sui Dynasty murals at Dunhuang Mogao Grottoes
Source: <http://www.dili365.com/ch/article/p587cb3fd2949979.htm>. June 20, 2023

In traditional culture, the fire pattern symbolizes the messenger of the sun. Fire symbolizes brightness and grandeur. The fire pattern is composed of free and rhythmic waveforms that bend upwards, and various patterns such as group colors and connected patterns. The fire pattern has an exaggerated fluttering nature, so even if it is a static graphic, it still gives people a feeling. There is a burning feeling that will never go out. From the Tang Dynasty to the Ming and Qing Dynasties, fire patterns were often used as auxiliary patterns, accompanied by dragons, phoenixes, unicorns, sea beasts and other auspicious animals, or orbs, squares, etc., often decorated with gold and silver. on utensils, ceramics and clothing.

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Figure 53 The master of the craft factory is drawing fire patterns

Source: Photographed by the author. on January 7, 2024

It is not difficult to see that the traditional Tang grass pattern has turned into a modern fire pattern. Whether it is the pattern on the cheeks, ears, or back/forehead, all these decorations use fire patterns instead of curly grass. Including the circle of "Haoguang" are all fire patterns. The fire mark is a burning fire, which seems to be burning all the time. The curly grass pattern has roots and leaves. The roots of the leaves and then the leaves of grass float out. They are completely different. These two patterns are actually relatively important in traditional patterns. It often appears on mythical beasts and is very representative.

1.3.3. Pearl pattern/pearl pattern

Lianzhu pattern, also known as Lianzhu pattern, Lianzhu pattern, and circle band pattern, is a geometric pattern in traditional Chinese culture. It is composed of a series of circles or spheres connected to each other, arranged in a straight line, arc shape or S shape. , some "beads" are solid circles, some are hollow circles, and some are concentric circles.

The style of the beaded pattern is mostly round, which represents the sun, and the ring represents the radiation of the sun's rays. There are very few flakes, blocks, and irregular areas, which mostly represent "fire", that is, the artificial sun. It is an artificial sun imagined by the ancients, a messenger of light used for darkness before people understood the interrelationships of the universe, and a continuation of sun worship in prehistoric culture.

It is also called pearl pattern when used on a lion's head. The dot-like decoration on it looks like pearls, with colorful dots: white, black, red, blue, purple, etc. Lianzhu pattern is often used as a border, and the circle is often filled with figures, animals, flowers and other theme patterns. There are three common composition styles of beaded patterns, namely single pattern, continuous pattern and suitable pattern (which means pattern, which can be

embellished according to the outline, pattern, pattern shape, etc.). Using the "dots" of this decoration to fit the pattern is called "fitting the pattern". The continuous bead pattern serves as a fitting pattern in the traditional lion dance pattern.



Figure 54 The peacock pattern with beads on the brocade (left), the beads on the lion's head (right)

Source: <https://mp.weixin.qq.com/s> (Left) ; Photographed by the author (right) .
on January 7, 2024

1.3.4 Dragon pattern

The legend of the dragon and dragon culture are China's historical inheritance and one of the most representative cultural symbols of the Chinese nation. In the traditional culture of some ethnic groups such as the Han, it is often used to symbolize auspiciousness and is one of the four sacred animals.

The appearance of the dragon pattern on the lion's head will include the shape of the dragon head, then the "dragon body" or "dragon tail pattern", the grass tail pattern becomes the dragon tail pattern, and then the dragon pattern elements are used most on the lion's head. The lion head character is Liu Bei's lion, because one of his important roles is the imperial lion. In order to highlight the noble status and role of the emperor, he will use the element of dragon. Used on the lion's head, there are dragon horns. On the face, a section of the dragon's body is used. His gills are also dragon patterns, and there are some dragon tails, which are equivalent to the feeling of the entire dragon coiled around the lion's head. Secondly, bright yellow or gold bases are also used. The dragon has extraordinary power and lofty status. It is one of the representative traditional Chinese cultural images. As a pattern depicting the image of the dragon, the dragon pattern implies imperial power and nobility. Secondly, some auspicious and representative traditional images such as dragon and phoenix will also be used to create some thematic characters. For example, in the picture below, one of the two dragons and two phoenixes has a dragon element on its head.



Figure 55 Yuan Dynasty, blue and white cloud and dragon pattern lid box, collected by Hebei Provincial Cultural Relics Protection Center
Source: <https://zhuanlan.zhihu.com/p/668034957>[January 15, 2024]

1.3.5 water pattern

Water patterns are an important part of traditional Chinese decorative patterns, embodying people's good expectations for life and containing profound cultural spirit. Water patterns originated from the observation of water in nature by our ancestors. The philosophical outlook and outlook on life arising from this thinking process are closely related to water patterns. In the early days, the ancients painted water patterns to pray for good weather. Later, they gradually developed thoughts about people through their observations of water. The Taoist school believes that "the best is like water, and water benefits all things without competing." It is believed that a person should have a spirit of life that is as calm as water and nourishes all things without asking for anything in return. It also endowed Shui Qixin, perseverance, broad-mindedness, flexibility, fairness and other characters. Confucianism also uses water to describe a gentleman's good qualities of benevolence, righteousness, wisdom, and decisiveness.

There are two common forms of water patterns: water ripples and wave patterns. Water ripples depict water waves, which are composed of multiple parallel curves, forming S-shaped, scale-shaped, vortex-shaped and other flowing dynamics, and are abstract and dynamic. Usually appearing on the edge of the lion's head or next to the horns, water patterns may also appear, either in combination or on the edge of the curly grass to assist the curly grass pattern. Therefore, water patterns are often used as auxiliary patterns on lion heads, which means "using water as wealth". Secondly, we have awe and love for water patterns. Water patterns are also important and representative among traditional Chinese patterns. pattern.

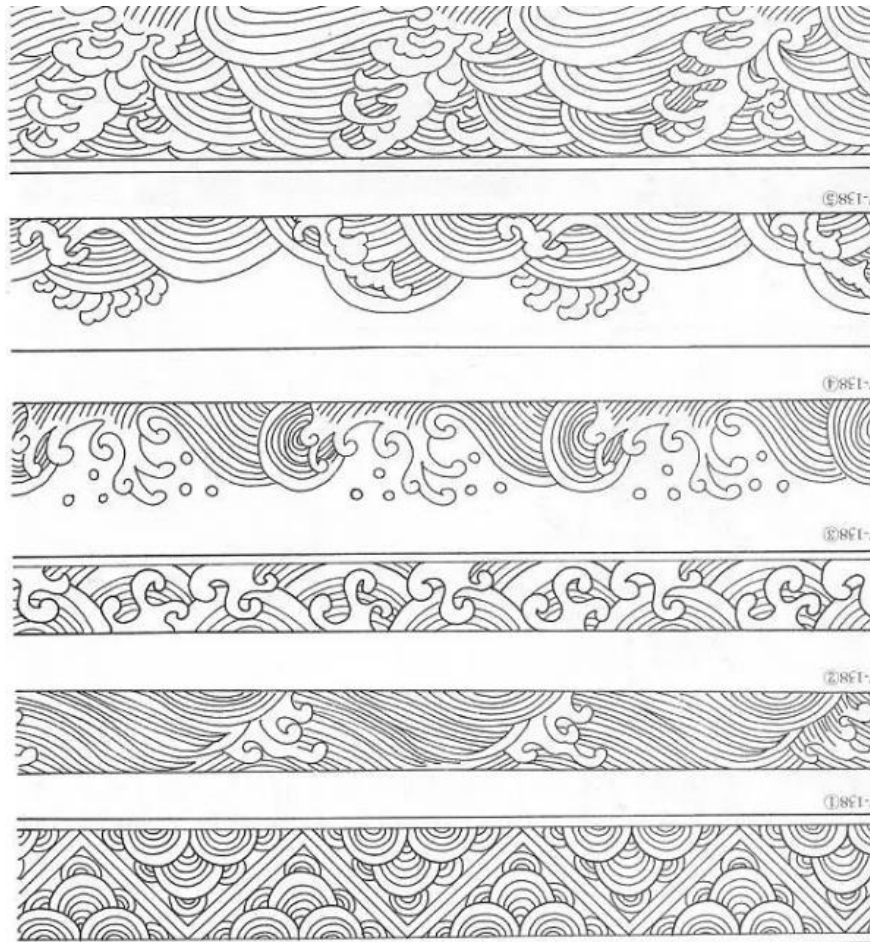


Figure 56 Different forms of water patterns

Source: http://www.360doc.com/content/23/0628/08/46996736_1086521312.shtml.

February 1, 2024

1.3.6 Back pattern

The Hui pattern, also known as the Hui character pattern, is a pattern that is known by Chinese folk as a symbol of wealth and honor. It is often used on the painted pottery of the New Age and the bronzes of the Shang and Zhou Bronze Ages. It is a geometric pattern derived from the thunder patterns on ancient pottery and bronzes. It is a square or circular loop composed of horizontal and vertical bends. The pattern is shaped like the word "Hui", so it is called Hui pattern. It is a traditional geometric decorative pattern like a zigzag. Because of its repeated loops and continuous extension, there is a folk saying that wealth never ends. Its types are: square back single type, simple combination type, front and back S type, and one-stroke chain type. Some are one stroke, that is, one stroke is connected to the other, and the whole thing is continuous. Some are combined. The lion's head is not only used on the Tianling cover or haoguang part, but also on the back, cheeks, etc. It looks like the character "hui". So it's called Huiwen.

The folk meanings include the following: On the one hand, it means infinite circulation and longevity: the continuity and cyclic shape of the pattern symbolize infinite continuation and longevity. On the other hand, it means balance and harmony: the symmetry and balance of the fringe convey the concepts of harmony and balance. The last aspect connotes mystery and magic: the repetition and intricate shapes of the fretwork make it appear mysterious and fascinating. In traditional culture, the pattern is also associated with mysterious cosmic power and spirituality. (Wang Qunshan. 2022)

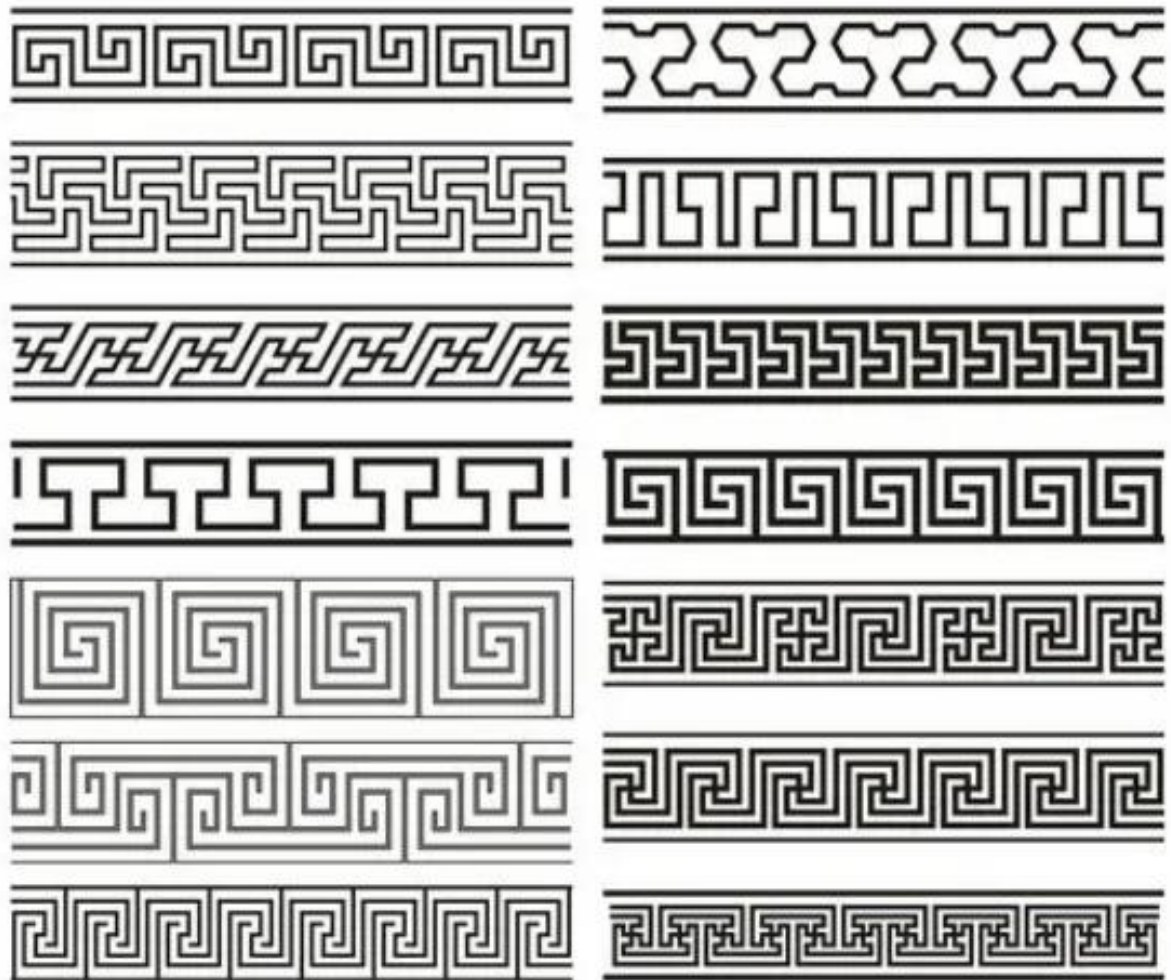


Figure 57 Back pattern

Source: <https://image.baidu.com/search/index> February 1, 2024

The Hui pattern is on the lion's head, usually distributed on the Tianling Cap or Haoguang part, including the back, cheeks, etc. It looks like the character "Hui", so it is called Hui pattern. In terms of decoration, Foshan Lion Head Color Tie is based on the traditional white rabbit fur, horse tail hair, pompoms, mirrors, metal films and other decorations, and adds more decorations, such as feathers, beads, crystals, silver flakes, copper sheets, iron sheets, aluminum sheets, plastic sheets, LED lights, etc., to make the

decoration of the lion head more gorgeous and eye-catching, adapting to the modern stage effect.



Figure 58 The author and the inheritor of the lion head confetti take a group photo in front of the newly completed lion head
Source: Photo by author [August 14, 2022]

Figure 59 is different decorations can be seen on the lion's head in the picture, especially the mirror on the lion's forehead, the decorative fluff on the lion's eyebrows, etc. This all shows that with the progress of society and the abundance of materials, the lion's head ribbon has become more vivid and lively. manifestation.

To sum up, Foshan Lion Head Color Tie is an important carrier and symbol of the cultural identity of the Foshan people. It reflects the cultural characteristics, cultural psychology and cultural attitude of the Foshan people, and also demonstrates the cultural charm and cultural confidence of the Foshan

people. . Foshan Lion Head Lion head colorful tie dye is a cultural identity with strong local, national and global characteristics. It not only reflects the Foshan people' s sense of identity and belonging to their own culture, but also reflects the Foshan people' s attachment to the common culture of mankind. The recognition and contribution also reflect the people of Foshan' s openness and tolerance towards cultural changes and cultural exchanges.

It has a strong local cultural identity and reflects the folk customs, historical inheritance, national characteristics and regional temperament of Foshan area. Foshan Lion Head Colored Tie draws on the modeling characteristics of Guangdong stone lions, pursuing spiritual resemblance, and adopts exaggerated and romantic expression techniques in both form and decorative design. Foshan Lion Head Color Tie has a strong national cultural identity, which embodies the national spirit, national emotions and national consciousness of the Guangdong people. The facial makeup and color characteristics of Foshan Lion Head Lion head colorful tie dye are closely related to Guangdong opera culture. They are artistic expressions of the historical memory, national psychology and national temperament of the Guangdong people. The creation and use of Foshan Lion Head Color Tie are closely related to Guangdong's folk activities and mass martial arts sports activities. They are important carriers of Guangdong people's cultural life, cultural entertainment and cultural exchanges. The inheritance and development of Foshan Lion Head Color Tie are also of great significance to the protection and innovation of Guangdong's national culture. They are an important manifestation of the cultural confidence, cultural pride and cultural consciousness of the Guangdong people. Foshan Lion Head Color Tie is not only popular in Guangdong, but also has extensive influence among overseas Chinese. They are the cultural symbols, cultural business cards and cultural messengers of the Guangdong people.

At the same time, the Buddha's lion's head color has a strong global cultural identity. It reflects the Guangdong people's recognition and contribution to the common culture of mankind, and also demonstrates the Guangdong people's openness and tolerance for exchanges and dialogues with human civilization. The form and content of Foshan Lion Head Color Tie are influenced and integrated by Chinese and foreign cultures. They have both the heritage and characteristics of Chinese traditional culture and the elements and styles of modern Western culture. The creation and use of Foshan Lion Head Color Tie are closely related to the background and trends of globalization. They not only adapt to the needs and challenges of globalization, but also demonstrate the opportunities and values of globalization. The inheritance and development of Lion Head also have an important relationship with the concepts and goals of globalization. They not only reflect the diversity and inclusiveness of globalization, but also reflect the peace and cooperation of

globalization. Foshan Lion Head Color Tie is not only popular in China, but also has wide influence among overseas Chinese. They are the window of Chinese culture and the bridge of world culture.

1.4 Color application of Foshan Lion Head Color Tie

The most important feature of the traditional lion dance shape is that it is based on the open faces of the heroes of the Three Kingdoms Liu Bei and the five tiger generals Guan, Zhang, Zhao, Ma, Huang and others in Cantonese opera (the facial makeup in traditional Cantonese opera is "open face"). The facial makeup mainly uses red, yellow, green, black, white and other colors, and is designed according to the heroic characters in Cantonese opera. Different colors of facial makeup are equipped with different decorations. Cantonese opera roles are divided into literary lions and martial arts lions. Among them, the literary lions are represented by Liu Bei lions, and the martial arts lions are represented by Guan Gong lions and Zhang Fei lions. Therefore, there are colorful Liu Bei noodles, red lion Guan Gong noodles, black lion Zhang Fei noodles, etc.: In addition, Zhao Yun lion has a silver or cyan face, and Huang Zhong lion has a yellow and gray face. Foshan lion head color is tied in the traditional red, yellow, green, black, white and other colors, more color elements are added, such as pink, pink yellow, pink green, purple, blue, orange, gray, etc., to make the color of the lion head more colorful and in line with The aesthetic needs of modern people.



Figure 59 Several typical lion head colors in traditional lion head colorful tie
Source: WeChat public account “Visual Foshan” [August 14, 2022]



Figure 60 Lion head ribbons of different colors in the Foshan Dragon and Lion Cultural and Creative Center.

Source: Photographed by the author [January 26, 2023]

It can be seen from the picture that the current lion head ribbons are diversified in color. Part of them meets the daily traditional needs of lion dance. On the other hand, it meets the needs of modern people in modern society. The aesthetic needs are both traditional and modern. Lionhead culture that continues to keep pace with the times.

In traditional Chinese culture, different colors have different meanings and symbolic meanings. Generally speaking, red represents enthusiasm, joy, and auspiciousness, and is the favorite color of Chinese people; yellow represents nobility, power, and wealth, and is the color of ancient Chinese emperors. Special colors; green represents vitality, peace, and tranquility, and is the most common natural color for Chinese people; blue represents profoundness, eternity, and loyalty, and is the favorite cold color of Chinese people; purple represents nobility, elegance, and sanctity, and is the most popular color for Chinese people. The color of reverence; white represents purity, simplicity, and refreshing, but also represents death, mourning, and ominousness; black represents mystery, calmness, solemnity, and also represents darkness, fear, and evil.

To sum up, the cultural identity of the Foshan Lion Head Color Tie is a multi-layered and multi-dimensional cultural phenomenon. It not only includes the Foshan people's identification with their own nation, region and country, but also reflects the Foshan people's identification with their own nation, region and country. The recognition of the common culture of mankind is an inclusive, open and inclusive cultural attitude.

1.5 Foshan Lion Dance Performance

Lion dance performances are usually completed by two people, one person dances the lion head and the other person dances the lion tail. Its main feature is that the lion dancer uses exaggerated body movements to flexibly manipulate the props so that the lion head and lion tail work together seamlessly. In this way, the inner charm of lion dance is artistically displayed. During the performance, the lion's joy, anger, sorrow, joy, movement, stillness, surprise, doubt, roar, search, and other movements are interpreted through different movements such as turning, rolling, lying, dodging, jumping, leaping, playing, and jumping. Hope and other forms and gods. The lion dance can stretch up and down, twist left and right, rise and fall, and the movements are constantly changing, so that the lion dance can be brought to life, giving the audience an aesthetic feeling of "the beauty of strength and the grace of movement". There are two main traditional dance steps of lion dance: one is the three-star dance and the other is the seven-star dance. The steps of Samsung Dance are relatively small, focusing on the various expressions of lion dance. The steps of the Seven Stars Dance are wide-ranging and look strong and powerful, showing the mighty and tall image of the lion dance. Foshan lion dance performance focuses on spiritual resemblance and strives to express the inner charm and temperament of the lion dance through exaggerated decorative shapes and vigorous and crisp movements. Traditional lion dances are mainly based on ground lions. A bench, a basin or just a piece of lettuce are often used as props for the performance, as well as virtual water, bridges, mountains, ridges, creeks, caves, streams, etc. Because of the simple props, traditional lion dance contains rich lion language, lion posture and lion rhyme, which requires the lion dancer to use flexible gait, body posture and the cooperation of the lion head and tail, with the help of rolling, jumping. Various movements such as lying, lying, standing, fluttering, and playing, etc., combine strength, amplitude, speed, endurance, etc. into the lion dance shape that combines movement and stillness, showing the lion's various expressions such as joy, anger, sorrow, movement, and surprise. If this kind of performance is regarded as a "text", it has an uncertain "summoning structure" that requires the audience to experience and "fill in the gap of communication and dialogue with them in the process of interpreting and understanding the lion dance performance."



Figure 61 Foshan Nanhai District Lion King Competition during the Spring Festival in 2023

Source: Photographed by the author [February 5, 2023]

The picture shows that current lion dance competitions are generally sponsored and led by the government and hosted by lion dance associations. Most of the people participating in lion dances are young people. The age of lion dances has become a trend. On the one hand, it shows that the training of lion dancers is gradually increasing. On the one hand, the older generation of lion dancers gradually withdrew from the actual lion dance ranks and no longer participated in performances, but played a role in guiding behind the scenes. The alternation of lion dancing age groups is the result of the progress and development of the times.

Foshan's high stake lion performs with the help of standardized high stakes. Young lion dancers need to complete leaps, prances, flips, drifts and other movements that challenge the limits of the human body on the high stakes to interpret the lion's bravery, naughty and active habits. the goal of. This kind of dazzling performance that displays physical skills in mid-air releases a spectacle effect, which brings the audience a visual impact that is directly experienced by the eyeballs. The almost acrobatic lion dance performance does not need to be rationally explained by the audience. It can arouse the pleasure of watching, so in high-pile lion dance performances, people often follow the difficult lion dance moves on high poles and involuntarily emit cheers from the bottom of their hearts, and then reach the resonance of the audience in the waves of applause. At this moment, rational interpretation has given way to emotional experience, and you only need to hold your breath to watch the thrilling performance. This delicate and unique acrobatic lion dance performance presents an artistic style that combines the

shape, difficulty and power of the lion, giving the audience a unique viewing experience. However, the performance of the Southern Lion and the Northern Lion are also different, which mainly reflects the following aspects:

Differences in performance content. Northern lions generally appear in pairs of males and females. The one with a red knot on the head is a male lion, and the one with a green knot is a female. The process of lion domestication is shown through changes in demeanor. Sometimes a pair of northern lions will be paired with a pair of small northern lions to tease the older ones. The lion, the big lion caressing the little lion, shows the happiness of the family and embodies the Confucian ethical sentiments. The Foshan lion dance is taken from the Romance of the Three Kingdoms, and is divided into Liu Bei's lion, Guan Gong's lion, Zhang Fei's lion, etc. The colors are generally yellow, red and black. It is based on the southern martial arts skills and relies on solid footwork. Known for his flexible jumping and magnificent posture, he appears heroic, powerful and vigorous, revealing a strong color of hero worship.

Differences in the role of lead lion. The lion usher of the Northern Lion is a "lion man" dressed as an ancient warrior, holding a rotating hydrangea in his hand, accompanied by gongs, drum coins, etc. to attract the auspicious lion. The lion usher in Foshan lion dance is the "Big-headed Buddha". He wears a big-headed Buddha mask, a long robe, a colorful belt around his waist, and holds a sunflower fan to tempt the lion. Regarding the origin of the big-headed Buddha, people believe that it is related to the legend of the Nian Beast in Foshan. Legend has it that the Nian beast appeared in Foshan in ancient times and came out to harm crops and livestock during the New Year and festivals. So people made many animal heads and offered them in temples. Late one night, the monster came indeed. The little monk guarding the temple picked up the beast's head and covered his head in panic. He was so frightened that he accidentally pulled down a gong next to the altar table. With a "bang" sound, the monster panicked. And escape. Later, when people danced lions, they created a humorous and cute big-headed Buddha as the lion guide.

Differences in routine procedures. The Northern Lion does not have the routine of "picking the green", while the Foshan lion dance performance has procedures such as "leaving the cave", "going up the mountain", "patrolling the mountain", "hui the lion", "picking the green" and "man cave", etc., especially "picking the green" is the main one program and is more difficult. The types of green include high green, ground green, water green, crab green, stool green and bridge green. The green pickers must use superb skills to perform the lion dance procedures such as looking for green, seeing green, liking green, startling green, exploring green, playing with green, removing green, eating green and spitting green, drunk green and other procedures. After removing green, breaking the formation, picking green, etc. Green, starting, continuing, turning, and combining to complete the entire green picking process. After the dancers pick the "green", they "eat" the

"green", and then spit out the "green" and throw it to the owner; the owner takes the "green" to express blessing. The Caiqing performance is full of drama, storytelling and fun, and has a tendency to develop into a "lion drama". The boxer's lion dance has the meaning of performing acrobatics. For example, Huang Feihong in the late Qing Dynasty and early Ming Dynasty practiced the unique skill of picking green flowers with flying inscriptions, which has become an anecdote passed down orally among Foshan folk (Li, 2018). In the early 1990s, the Foshan lion dance troupe went to Malaysia to compete and introduced high-stake lions to Foshan, making it more thrilling and sublime. Today, Foshan's strong lion dance teams have competed for gold and silver in various lion competitions at home and abroad, becoming veritable "lion kings".

With the frequent exchanges of lion dances between Foshan and Hong Kong and Macao and the increase in opportunities for southern and northern lion dances to perform on the same stage, Foshan lion dancers began to learn from the northern lion and incorporate difficult and acrobatic movements into the lion dance performances, bringing about innovation and changes to traditional lion dance, and more importantly, it has been welcomed by the audience. This recognition has become the driving force for lion dancers to continue to innovate. The "Lion Dance Competition Rules of Foshan County, Guangdong Province" compiled by the Foshan County Lion Dance Martial Arts Association in 1984 (a total score of 100 points) includes five parts: 10 points for opening and closing momentum, 25 points for routine choreography, and 30 points for completed movements. , Xingyi 15 points, rhythm coordination (mental outlook) 20 points. Requirements for routine arrangement: the arrangement, structure and layout of traditional or innovative routines must be reasonable; the route must be coherent and layered; the movements must be novel and changeable; the shape must be clear, substantial and coherent (but not too monotonous or repetitive). This earliest lion dance competition rule in Foshan and even the entire Foshan region particularly emphasizes "innovation" and "not being too monotonous and repetitive." It can be seen that the concept of innovation has penetrated into the folk lion dance groups.

After the mid-1980s, lion dance became popular in Foshan. On January 20, 1987, Foshan County's first lion dance martial arts competition was held in Heshun. 11 towns sent teams to participate. Dali and Pingzhou won the overall team championship and runner-up respectively. The Lion Dance Team of Foshan County Pingzhou Electroplating Factory created the lion dance performance on the high platform with plum blossom piles and the lion walking on the tightrope. It combined traditional dance methods with difficult skills to innovate the lion dance routines. According to "Foshan Lion Dance" (1991), the lion dance team of Foshan County Pingzhou Electroplating Factory was established in 1986. Two years later, "at the 1988 county employee lion dance martial arts competition, among the heroes, The unique dance skills of

"Snatching the Lotus Flowers" and "Collecting Ganoderma lucidum in the Mountain Stream" have reached a higher level and jumped to the top of the list." The book records the "Snatching the Lotus Flowers" performed by the lion dance team of Pingzhou Electroplating Factory in Foshan County.

Performance tools: 18 wooden stakes; 1 round lotus pond, 2.3 meters high, 2.5 meters in diameter, with 1 lotus in the middle and 8 lotus leaves, all made of iron frame, shaped like piles, 1 handful of green vegetables. Story theme: The lion was traveling, passing by a lotus pond, and saw green lotus leaves and bright red lotus flowers. He jumped up to the pond with joy and joy, and took a swim. When he climbed on the lotus holder, he saw a handful of green vegetables, fresh and tender in color, and returned full and light.

Performance routine: six parts: opening the pile, swimming, putting on the pile, putting on the lotus support, picking green, and lowering the pile. Among them, the action procedure of picking green is: the lion's head jumps forward with both feet to drop the lotus leaves, and the lion's tail jumps with both feet on the lotus leaves to form a horse stance. The lion's tail was clasped across the waist of the lion's head, causing him to use the force to jump back onto the lion's tail's thigh, then jump off the lotus leaf, and then jump back on his arms. The lion's tail holds the lion's head and its calf and turns back 360° in a probing pose. The lion's head jumped off the lotus holder and then off the wooden stake and danced forward. The lion's tail holds the belt of the lion's head tightly with both hands, and his feet support the heels of the lion's head. The lion's head leans forward to pick, eat, drink, and throw green.

In July 1990, an 11-member Foshan Lion Dance Team was selected from Xiqiao, Lishui and Dali. Under the leadership of deputy county magistrate Zhang Yilian, they went to Kuala Lumpur, the capital of Malaysia, with the Chinese martial arts delegation to compete. This was the Foshan Lion Team's first time I went abroad, I finally won the "Excellent Award". Most of the lion teams from other countries and regions are composed of overseas Chinese. They stretch and freely perform the lion dance's powerful, steady, strong, brave, gluttonous, and playful expressions on the high stakes that are 15 meters long and more than 2 meters high. It makes the Foshan lion dance team members from the birthplace of lion dance feel ashamed. After returning to China, colleagues in the Foshan martial arts and lion dance circles were determined to reform and keep up with the world trend. The Foshan Sports Committee and the Lion Dance Martial Arts Association organized seminars for the county's lion dance backbones, repeatedly watched the video of the international lion competition, carefully planned new routines and techniques, and boldly created lighter and more delicate lion heads and shortened lion quilts. Design a new pile array. After the mid-1990s, the "combined large iron frame" high lion dance gradually became popular throughout Foshan and

became the unified standard for high lion dance. Foshan strives for quotas from the National Sports Commission every year and sends multiple teams to participate in international lion dance competitions, winning national and even world championships one after another.

After the 1990s, lion dance became in line with international competitive lion dance and became a high stakes performance. The difficulty increased, the movements were thrilling, and it became more enjoyable to watch. Foshan lion dance frequently appears in domestic and foreign lion dance competitions and has won a series of good results. Representative ones include:

On May 2, 1994, the Foshan Dali Lion Team won the lion dance championship in the first Guangdong Province Wushu Lion Dance Competition;

From January 21st to 22nd, 1995, the Foshan Lion Dance Team won the silver medal in the Second International Lion Dance Competition held in Hong Kong. 1

In March 1996, at the Third Eurasian International Lion Dance Competition held in Belgium, the Foshan Lion Dance Team led by Guan Xingqiao, Chairman of the Foshan CPPCC, won its first international championship!

On March 31, 1996, the Foshan Lion Dance Team was selected by the National Sports Committee to participate in the 3rd Eurasian International Lion Dance Invitational Competition and won the championship;

On October 13, 1996, the Shatou Town Lion Dance Team represented Guangdong Province in the Lion Dance Competition of the Third National Farmers' Games held in Shanghai and won first place;

On December 27, 1996, the Yanbu Shaobian Lion Dance Team participated in the National Lion Dance Championship held in Panyu and won the championship:

On November 24, 1998, Jiujiang Shangdong Amateur Sports Lion Team participated in the Belgian International Lion Dance Invitational Competition and won the championship:

From January 17th to 18th, 1999, Huang Feihong's Lion Martial Arts Team won the runner-up in the "1999 World Lion Invitational Tournament" held in Hong Kong;

From February 17 to 27, 1999, the "Hundred Lions Congratulations on Peace" lion dance performance competition was held at CCTV Foshan Film and Television City. A total of 318 Foshan lion dance

teams participated, and the top 50 teams participated in CCTV's 1999 Lantern Festival Gala. live;

In May 1999, the Jiujiang Shangdong Lion Team won the lion dance championship in the National Lion Dance Classic and was awarded the "Lion Dance King".

From February 17 to 27, 1999, the "Hundred Lions Congratulations Taiping Lion Dance Exhibition Contest" was jointly sponsored by CCTV Foshan Film and Television City and Foshan Credit Cooperative Union, and co-organized by the Municipal Sports Bureau Songgang Town Government at CCTV Foshan Film and Television City 318 lion dances from all over Foshan participated in the competition, which was the largest lion dance competition ever held in Foshan. The competition lasted for more than 10 days, with climaxes and brilliance. After the preliminaries and finals, the Dali Xinghua Hotel Lion Dance Team won the championship, and the top 50 teams participated in the CCTV 1999 Lantern Festival Gala live television performance.

From 1990 to 2002, Foshan's lion dance teams participated in 25 domestic and foreign large-scale lion dance competitions, winning a total of 14 championships, 4 runner-ups, and 5 third runner-ups. Zhonglian Huang Feihong Lion Dance Team and Jiujiang Shangdong Lion Team have become truly strong teams and were awarded the National A-level Lion Team by the Social Sports Center of the State Sports General Administration.

In recent years, the Foshan Lions team has continued to increase the difficulty of the pile lion, increasing the height of the plum blossom piles to 3 meters and the span between piles to 3.7 meters. They also borrowed acrobatic double skills and added performances such as tightrope walking and air jumping. From the lion dance display at the 4th CCTV Dance Competition, it can be seen that the martial arts routines used in lion dance have been weakened after the lion dance was included as a sports event. However, the lion dancers did not let the competitive characteristics of the lion dance be weakened. Actively integrating traditional lion dance art and modern lion dance technology, the lion dance form has been developed to a state that integrates the difficulty of movements and the beauty of viewing, reflecting the endless pursuit of "new, high, difficult and dangerous".

1.6 The symbolic meaning of Foshan Lion Head Color Tie

The lion is strong and mighty, and is known as the "King of Beasts". In feudal society, the people were full of helplessness against irresistible forces. People prayed for the protection of some mysterious power. The lion who walked away from the people became the incarnation of this power. For thousands of years, the world has regarded the lion as an auspicious and auspicious creature. They not only designed stone lions to guard homes and

courtyards, but also developed lion dances for picking green flowers along the door and performing entertainment performances. The practical psychological need to seek good luck and ward off evil determines the shape of the lion dance, with its head as big as a basket and its mouth as big as a basin. It is tall, brave, and powerful, with big eyes that can move, and glares in all directions. It seems to have the power to deter all evil. In its long history of inheritance and development, lion dance has accumulated unique and profound folk cultural connotations. From the perspective of folk customs, Foshan lion dance at least has the functions of auspiciousness, entertainment, mourning, and warding off epidemics. Among them, the function of mourning is unique to lion dance, and the function of exorcising ghosts and warding off epidemics is also mostly seen in lion dance.

Lion dance developed from the Northern Lion, and people generally trace it back to the legend of the villagers in ancient Foshan driving away the "Nian Beast". This legend has been widely quoted in various chronicles and treatises, and is still practiced by lion dancers in Foshan and even Guangdong. It has been passed down by word of mouth. According to the "Jingchu Sui Sui Ji" written by Zong Jing of the Liang Dynasty in the Southern Dynasty, the custom of using firecrackers to drive away "mountain smelly evil spirits" was popular as early as the Southern and Northern Dynasties. The "Nian Beast" that appeared in Foshan in the Ming Dynasty was an upgraded version of the "Mountain Smell Evil Ghost" in the Southern Dynasties, the legend can only be regarded as an imaginative explanation of the origin of lion dance. Legend is a legend, but it reveals a real cultural message - lion dance to drive away evil spirits and pray for blessings. This can also be seen from the name. Wang Hong's "Guan Leng Fu" of the Ming Dynasty contains the sentence "Dancing auspicious lions in the corner of the stairs." The article "Grand Event Three" clearly mentioned the four words "Guangbang Ruishi". The "auspicious lion" was also one of the "auspicious sights" at the official kiln lettuce fair in the late Qing Dynasty. The reason why it is called "auspicious lion" is that lion dance can bring good luck, ward off evil spirits, pray for blessings, welcome auspiciousness and bring good fortune.

Seeking protection and comfort, and pursuing peace and happiness are common cultural psychology in civil society. Especially when they are still unable to fully control their own destiny, people always try every means to resist disasters and seek good fortune to avoid danger. The related rituals performed by this kind of folk psychology are a kind of culture of the mind and a kind of latent consciousness of folk thought. Even in developed urban societies, people have not reached a state of complete freedom and confidence due to increasing material wealth. Instead, they have fallen into indescribable uneasiness and anxiety due to complex interpersonal environments, changing natural ecology, and the explosion of information. Tangled. Integrating lion

dance into daily life scenes in the hope of achieving happiness has become a common custom among the people.

Everywhere in Foshan's urban and rural areas, during the Spring Festival, shop opening ceremonies and other auspicious events, invited lion teams will play gongs and drums and pick green flowers to celebrate. In the hearts of the people, this kind of lion dance that imitates the mighty mythical beast will definitely have the effect of exorcising evil spirits and suppressing demons, and will bring good luck and good luck. Lion dance is an indispensable guest in the ancestral ceremony and a frequent visitor to folk festivals such as Autumn Colors and Beidi's Birthday. It also appears in major commercial activities such as project foundation laying and project completion. The host pays a high price for the lion dance to pick green vegetables, and offers the picked lettuce in front of the ancestral tablet, or asks for an auspicious couplet to pray for peace and happiness. This belief and custom is widely prevalent in urban and rural areas. Every year around the 20th of the twelfth lunar month, boxers are invited to teach lion martial arts. Starting from the first day of the first lunar month, lion dances go through the streets and go door-to-door to pick green flowers to celebrate. This usually lasts until the Lantern Festival, and some last until the twentieth of the first lunar month.

As early as the anti-Qing struggle at the end of the Qing Dynasty and the beginning of the Republic of China, lion dance played a role in uniting people with lofty ideals and establishing cultural identity. Historically, the Foshan Lions Club was divided into two factions: one is the "Yi" faction, that is, the Hongquan faction, which mainly dances red lions and three-star dances, raises the three-star flag (three-point flag), and is attached to the Guangdong Tiandi Club; It is a sect with the word "she", namely Cai Lifuquan sect. It mainly dances the black lion and the seven-star dance, and holds the seven-star flag (seven-point flag) to serve the Taiping Heavenly Kingdom. In order to strengthen the internal recognition of anti-Qing patriots, the lion dance of Cai Lifuquan School must perform the opening and closing ceremony. The lion dancer's left palm and right fist are raised out, with the fist and palm facing forward. The fist and palm are not touching the fist and palm to represent "sun" and "moon". The sun and moon are "bright", indicating the identity of the lion dancer against the Qing Dynasty. . Before and after harvesting green grass, "three prayers" are performed, which means fighting against the Qing Dynasty. No matter which faction they belong to, they secretly teach and practice martial arts. They gather at festivals such as the "Lion King Contest" and "Lettuce Party" as an opportunity to conduct martial arts performances and lion dance exchanges, and expand the anti-Qing network. Boxers gathered in various places in urban and rural areas of Guangdong, using trade unions, industry organizations, martial arts groups and other intermediaries to attract a large number of disciples, building a colorful "martial arts" world. Through the

rituals, regulations and habits of each sect, this kind of "martial arts" constructs a set of rules of order that are mutually recognized by insiders.

After 1900, the theory of "sleeping first and waking up later" spread widely in China, and lion dance was given the mission of awakening the people. In 1908, the last year of Emperor Guangxu's reign, uprisings continued in various places, social unrest occurred, and the rule of the Qing Dynasty was in danger. While promoting democracy and freedom, the revolutionaries did not hesitate to sacrifice their lives to awaken the people. This is the third issue of "Current Affairs Illustrated" of the year. The "Lion Dance" cartoon on the cover paints the lively lion, which was originally considered to be a mascot to ward off evil spirits and avoid harm, into a lifeless and languid one. The boy next to him is holding a lion pelt in one hand, lit firecrackers with one hand, trying to summon the lion to dance. The purpose behind it is to wake up the people and alert China. Guangdong lion dance has gradually been replaced by "lion dance". According to the "Declaration", the "Guangbang Beicheng Hou Lion Dance Club" was introduced to the Women's Technical School Fundraising Meeting in 1917, with the purpose of "awakening compatriots" through the performance of "Sleeping Lions Awakening". Later, Guangdong's lion dance troupe successively appeared at exhibitions and celebrations such as the "Balloon Release Period", "Jingwu Sports Festival 10th Week Commemoration", and "Relief Workers' Recreation Fair" in Shanghai, and were given the mission of awakening China and arousing compatriots. Before and after the Anti-Japanese War, lion dance took on the task of inspiring the national spirit. The name "Lion Dance" is still used today.

1.7 The difference between the southern lion and the northern lion is Foshan Lion Head Color Tie

The southern lion and the northern lion are the two main forms of traditional Chinese lion dance culture. They are different in popular areas, appearance, movements and dance methods. I will describe it from the following aspects.

The popular areas are different: Northern lion dance is mainly popular in areas north of the Yangtze River, such as Hebei, Shanxi, Beijing, etc., while Foshan lion dance is mainly popular in southern China, such as Guangdong, Guangxi, Fujian, etc., as well as Southeast Asia and overseas Chinese communities.

Different appearance: The northern lion has a more realistic appearance, with a smaller head, smaller eyes, smaller nose and mouth, short and sparse hair, a single color, and less decoration. The male lion wears a red bow tie, and the female lion wears a red bow tie. Green bow tie. The appearance of Foshan lion dance is exaggerated, with a large head, wide eyes, plump nose, wide mouth, thick hair, bright colors, numerous decorations, and a

horn on the head, which represents bravery and domineering. The characteristic of Foshan Lion Head Lion head colorful tie dye is that dramatic facial makeup is drawn on the lion's head, such as Liu Bei, Guan Yu, Zhang Fei, etc., as well as various auspicious patterns, such as dragon, phoenix, unicorn, etc., which embodies various aspects of drama, painting, decoration, etc. A fusion of artistic elements.



Figure 62 Northern Lion Dance (left), Southern Lion dance (right)

Source: <https://image.baidu.com/search/detail> [Accessed on December 7, 2023];

Photo by Ji Xinyu [January 1, 2022]

Figure 63 is the comparison of the pictures shows that the shapes of the lion heads in the north and the south are different and the characteristics are obvious.

The shape of Foshan lion dance evolved from the northern lion, after four or five hundred years of development, the integration of a large number of local elements, and gradually separated from its parent body, forming a unique style of lion dance plastic art form. Although not as large as the lion dance, its strong shape and thick facial features are close to the image of the Ming Dynasty bronze lion in Taihe Gate of the Imperial Palace, with fierce expression, compact features and dignified image. Glare straight ahead, outer corners up. The nose and the roof of the mouth are basically on the same plane and are a whole, and the nose wing and nostrils are mainly shaped by drawing patterns in the later period. The mouth is open, with two sharp teeth on each jaw, a straight upper lip, and ears above the head. The northern lion has a beard on its lower jaw. There is no beard on the roof of the mouth, except for the face, the whole body is covered with fringe hair, even the pants and shoes worn by the performers are pasted with fringe hair; The color of the north lion is mainly gold and red, and there are male and female. Through the color difference of the cloth knot tied on the head, the red knot is a male lion, and the green knot is a female lion, and there is no difference in other aspects.

After the North lion was introduced into Foshan folk, it was deeply integrated with Foshan local culture and gradually evolved into a folk art form with local characteristics. Foshan lion dance emphasis on "history", pay attention to the spirit. The most obvious feature of Foshan lion dance is that there is a single horn on the head, shaped like bamboo, called "Jiaotou", which is similar to the single horn of the Kirin in Hakka dance originating in Zhangmuou Town, Dongguan, Guangdong province, growing from the top of the head, bending forward, rich meaning. There are many similarities between the shape of Foshan lion dance and the stone lions in Foshan Ancestral Temple, especially the facial features.

Foshan lion dance lion head relative to the proportion of the lion body is larger, also known as the big head lion, its features are exaggerated, the proportion is enlarged. The forehead is high and convex, called the "birthday star amount"; The two eyes are huge, the position is not below the forehead, but on both sides of the forehead, the distance is far, the outer corner of the eye extends to the back of the head, the upper eyelid is extended, called "tiger eyes"; The nose and nostrils are huge, the structure of both sides of the nose and nose is obvious, and the root of the nose bridge is deeply concave, called "apricot nose"; The roof of the mouth is extended forward, curved in front view, and curved upward in the middle. From the top of the head, the upper jaw of Foshan Lion dance is more convex than that of the northern Lion, and unlike the square mouth of the northern Lion, its shape is slightly like the beak of a duck (but the mouth of the Buddhist lion is not as prominent as that of the crane lion), the human part is tilted upward, and its lower jaw is a thin sheet, which can move up and down; The mouth is smiling, the teeth are shaking, the teeth are drawn directly on the jaw rather than three-dimensional, and there are no protruding fangs in the upper and lower jaw; Viewed from the back, the ears are shaped like "wind ears", and the position of the ears is also very special, not on the sides of the head, but at the back of the head, the distance between the two ears is roughly equal to the distance between the eyes. The five features are decorated with tassellings, the upper and lower jaws, upper and lower eyelids, both ears and even the nose, the imperial wings and the tip have hair, although the hair is more but not as long as the northern lion. Its shape is extremely exaggerated and dramatic, emphasizing the expression of the charm of auspicious beasts.

Early Foshan lion dance head decoration is much simpler, basically only a variety of paints painted patterns. The decorations of the modern lion dance are mainly beard, mane, Tian ting (a mirror for the forehead), colorful ball tops and various patterns, which obviously borrow from the modeling method of Cantonese opera characters. Some of the characters in Cantonese opera have a circular ornament in the center of the front of the headdress, which is generally decorated with a pearl-like half-sphere, which is very similar to the cloud dragon Tun bead pattern on the crown prince helmet of the Peking

Opera actors, and should be evolved from the cloud dragon tun bead pattern. There is also a circular decoration on the forehead of the lion dance, decorated with a circular mirror, according to lion artist Ye Jingxun, this mirror is called "Heaven Court". Although the names of the two are different, the objects of decoration are different, but such similar decorative techniques and ornaments, indicating that the two may be related to some extent. Secondly, the headdress of Cantonese opera characters generally contains multiple balls, which are usually composed of two colors, one of which is the main color, and the other is decorated with dots, such as red dots on a white background. The head decoration of Foshan lion dance is very obviously borrowed from the headdress of the role in Cantonese opera, decorated with a large number of balls of different specifications, the largest is the ball on both sides of the nose, the heaven is decorated with a circle or two circles, the top of the eyes are decorated in a spiral shape on both sides of the nose and the back of the ears. The hue of the tassel is similar to that of the lion. Liu Bishi mainly takes yellow and red penalties, Guan Gong Lion mainly takes red and black penalties, and Zhang Feishi mainly takes white and black penalties. The lion head decoration of the modern lion dance is simplified, and the general heaven is only decorated with a circle of ball tassels, especially above the eyes, and only one ball tassel is decorated.

Different performance methods: the performance of the northern lion is mainly acrobatic, flexible movements, such as jumping, falling, turning, rolling, jumping, scratching and other actions, sometimes there is a small lion, the three lions show warm interaction, giving people a lively feeling.

The performance of the northern lion usually consists of a pair of male and female lions and a Yinshilang dressed as a warrior. Yinshilang is responsible for guiding the movement and rhythm of the lion, and sometimes performs some difficult movements, such as front somersaults and back somersaults. The soundtrack of the North Lion is based on Beijing cymbals, Beijing gong and Beijing drum, with a bright rhythm and magnificent momentum. The performance of the lion dance is based on the dance, and the action is solemn, with rising potential, normal, rising, questioning into, scratching, greeting treasure, giving gifts, jumping, examining, sleeping, going out of the cave, anger, crossing the mountain, climbing the stairs and other actions, and sometimes it will perform difficult skills such as stepping on piles and picking green, giving people a feeling of grandeur and grandeur. The Foshan lion dance performance usually consists of a lion and a Yinshilang dressed as a warrior monk. The Yinshilang is responsible for entertaining the lion, letting the lion show different emotions and expressions, and sometimes interacting with the lion, such as hugging and kissing. The music of the lion dance is mainly composed of big gongs, drums and cymbals. The rhythm is slow and the sound is loud.



Figure 63 Northern lion dance performance

TSource: <https://image.baidu.com/search/detail> [Assessed on December 7, 2023]

Figure 63 is the striking feature in the picture is that the northern lion dance has a leader called Yinshilang, holding a hydrangea.

Foshan Lion dance evolved from the Northern lion, but there are no similar ornaments and expressions on the head of its parent, the Northern Lion, which are reflected in the headgear and makeup methods of the Cantonese opera characters. It can be seen from this that in the process of localization, lion dance has absorbed the headwear and expression techniques of Cantonese opera characters. The lion dance condenses the outstanding wisdom of Foshan people, expresses the psychology of seeking good luck, and reflects the simple aesthetic concept. In the long process of development, its shape has integrated the shape characteristics of the southern stone lion, and absorbed the decorative techniques of Cantonese opera by referring to the characteristics of the opening of the roles of Cantonese opera, reflecting the broad inclusiveness and full adaptability of lion dance art. Lion dance draws nutrients from various folk art forms in the north and south, forming a plastic art with strong local characteristics, showing dramatic and anthropomorphic characteristics.

Part 2: Foshan Lion Head color tied in the social process of cultural identity

Cultural identity is human's consensus and recognition of culture, and also human's consciousness of attribution to their own culture. Cultural identity is a long-term cultural process, which is influenced by a variety of factors such as nation, region, state, political power and cultural change, and also affects a variety of factors such as nation, region, state, political power and cultural change (Zheng Xiaoyun, 1992). From this point of view, the cultural identity of Foshan Lion in the social process I will analyze from the following aspects:

Foshan Lion Head color is the people of Foshan area to their own national culture identity, it reflects the Foshan people's national characteristics, regional characteristics, historical inheritance, life customs, aesthetic taste and other aspects, but also reflects the Foshan people's national confidence, national pride, national unity, national development and other aspects. Foshan Lion head color is the cultural symbol of Foshan people, is the cultural identity of

Foshan people.

Foshan Lion Head color is the people of Foshan area to the Chinese national culture identification, it draws from the Guangdong stone carving lion shape characteristics, to the spirit of the pursuit, but also draws on the performance of opera facial makeup, with Liu, Guan, Zhang three heroes face, meaning loyalty and bravery, showing the excellent traditional culture and national spirit of the Chinese nation. Foshan lion head color is the cultural symbol of the Chinese nation, is the cultural identity of the Chinese nation.

Foshan Lion's Head color is the recognition of human culture by the people of Foshan area. Under the background of globalization, it exchanges and learns from the cultures of overseas Chinese and other nationalities and countries, showing the unique charm and artistic value of Foshan Lion's Head color, promoting mutual respect and understanding between different cultures, and contributing to the diversity and harmony of human culture. Foshan lion head color is the symbol of human culture, is the identity of human culture.

To sum up, Foshan's cultural identity in the social process is multi-level, multi-dimensional and diversified, it reflects the people of Foshan area's identity of their own national culture, but also reflects the people of Foshan area's identity of the Chinese national culture, but also reflects the people of Foshan area's identity of human culture, is a cultural phenomenon with profound connotation and extensive influence.

2.1 Foshan Lion Head in daily life

Foshan lion head industry the lion head varieties are divided into three categories: Wen lion, Wu lion and Shao lion. The Liu Bei Lion, the Guan Gong Lion and the color lion are the literary lion; the Zhang Fei Lion is the martial lion; the little lion and the children's toy lion are the little lion. Wen lion: used as "street", "green" and blessing celebration, festival entertainment performance. Martial lion: In addition to "street walking", "picking green" and performance, it is mostly used for competition and performance of specific content routines. The lion is mainly used for children's entertainment, or as a tourist souvenir with local characteristics.

Foshan lion head is divided into a lion, two lions, No. 3 lion, No. 4 lion, small lion, etc., with different lion mouth width, divided into 4 specifications, size according to the city system, one meter is calculated as three city feet. The first lion is 1.25 feet: the second lion is 1.2 feet: the third lion is 1.1 feet: the fourth lion is 1 foot. In addition, the boutique small lion specifications are divided into 9 inches, 8 inches, 7 inches, 6 inches, 5 inches and other specifications: the model small lion head is also 9 inches, 8 inches, 7 inches, 6 inches, 5 inches and so on. As well as 5 inch and 6 inch toy lions suitable for tourist souvenirs and children's toys: there are also 2 inch and 2.5 inch miniature lions innovative in recent years, with a total of more than 50 specifications and varieties (Li, 2018).



Figure 64 Lion Dance cultural Creation Hall in the bustling business circle
Source: Photo by Ji Xinyu [January 26, 2023]

The picture is the lion dance cultural and creative museum, designed with the lion dance as the theme of the product, a good combination of lion head elements and modern popular elements. Lion's head is a kind of arts and crafts made of bamboo strips, yarn paper, colored paper and other materials, which is usually used for lion dance performances or decoration. The main display and functions of the lion head are as follows:

Lion dance performance: Lion dance is a traditional folk art, using the lion's head and colorful cloth to imitate the lion's movements and expressions, with drums and gongs, to express the meaning of auspice, joy and unity. The lion dance performance is often held at festivals, celebrations, openings and other occasions, and is also a symbol of Chinese culture.

Decorative decoration: The lion head can also be used as a kind of decoration, placed in families, shops, public places, etc., to add a festive and beautiful atmosphere. The shape, color, pattern and decoration of the lion's head all have certain meanings, such as representing bravery, loyalty, wealth and auspiciousness.

Art collection: The lion's head can also be used as a kind of handicraft to be collected by collectors or enthusiasts. The production process of the lion head is quite complex, requiring exquisite skill and artistic sense, and each lion head is unique. The history, style, variety and value of the lion head have certain research significance and collection value.

The application of the lion head is very wide, not only in China, but also

in Southeast Asia and overseas Chinese communities have many people who use and appreciate the lion head. Lion's head is a kind of handicraft with national characteristics and cultural connotation, and it is also an art form of inheritance and innovation.

Foshan Lion Dance is the representative of China's southern lion, Foshan lion head is the representative of China's southern folk arts and crafts. Foshan lion dance performance art style and production skills are unique. Foshan Lion head is one of the main varieties of folk arts and crafts exported to foreign countries, and occupies a major position in Foshan arts and crafts export. Foshan lion head in the domestic sales in Shanghai, Zhejiang, Jiangsu, Fujian, Guangxi Zhuang Autonomous Region and other provinces, municipalities, autonomous regions, and the province of Guangzhou Qingyuan, Huadu, Guangning, Huaiji and other cities and counties. And exported to San Francisco, Los Angeles in the United States: Vancouver, Toronto in Canada: Sydney, Melbourne in Australia: Mauritius, Argentina, Belgium in South America, as well as Malaysia, Brunei, the Netherlands, Hong Kong, Macau, Taiwan and other more than 20 countries and regions. In the folk arts and crafts industry, Foshan Lion Head art has a high brand value and a high reputation.

2.1.1 Lion dance performance

The green performance of Foshan lion dance can not only increase the lively atmosphere of the festival, but also show the martial spirit of Foshan people. In the lion dance performance, the most able to test the skills and martial arts of a team of lions is Caiqing. It is said that Caiqing is related to "anti-Qing and restoration of Ming", and Yu Wanshao edited "Foshan Lion Dance" and so on have a certain explanation. When the Ming Dynasty collapsed, Chongzhen Emperor hanged himself on a coal mountain. The departed officials of the Ming Dynasty began to form secret societies, waiting for the opportunity to rise up and restore the country. Because the secret society honored the year name "Hongwu" of Zhu Yuanzhang, Emperor Taizu of the Ming Dynasty, it was called Hongmen. Kunzhong worship heaven as the earth, worship the earth as the mother, so it is also called the heaven and earth will, after many times of resistance, repeatedly failed and sacrificed heavily. In the period of Kangxi and Qianlong, the loyal officials who did not want to surrender saw that the rule of the Qing Dynasty was becoming more and more stable and strong, while the patriotic lonely ministers of the Ming Dynasty gradually faded, so they were forced to push the fire of anti-Qing restoration to the bottom of society, trying to connect the lower masses with "Shinto ceremony" and "heroic spirit", and to form various civil associations with activities such as preaching or martial arts. With the theme of "loyalty and justice spirit" and the slogan of "Opposing Qing Dynasty and restoring Ming Dynasty", Hongmen congregation used the fictional story of "Shaolin Temple Enmity and Enmity" to incite people's anti-Qing consciousness and propagandize that only force can calm Jiangcheng and overthrow Qing Dynasty, which objectively promoted the creation and spread of Hongquan. This kind of

resistance aroused the attention of the Qing rulers, and the Qing Court severely investigated the Hongmen congregation by increasing the "Great Qing Law" against the Heaven and Earth society. The Hongmen organization was forced to lurk all over the country, derived from the first meeting, the small knife meeting, the stick meeting, the flat head meeting, the lake and the river, etc., and infiltrated all levels of society, and the congregation spread all over the country, and even opened mountains and established churches overseas to expand the congregation. In order to escape, some anti-Qing scholars adopted the lion dance method of "combining martial arts with martial arts" to continue the martial tradition, and tried to use the metaphor of "picking green" to "tread clear".

The green process of lion dance contains the clues of Hongmen's anti-Qing. In his paper *Analysis of Triad Culture from the Perspective of Lion Dance "Hongmen Green Array"* (2014), Zhu Weimin compared the layout of Triad altar with that of Guangdong Lion dance "Hongmen Green Array". It is found that the props which are very similar between the two and the demonstration program think that the props of Hongmen Qing Array, the drill from sleep to wake up, and the venue of Hongmen lion dance competition all embody the "anti-Qing" significance. The lion dance activity belongs to the second house of the Triad, Guangdong Hongmen, indicating the significance of the lion dance performance in the meeting or promotion ceremony of the second house of the Hongmen, as well as the subordination of the triad to the location of the lion dance activity, the routine of the Qing Army, the figure of the lion and the flag. In addition, as a display of the identity of the lion team, the opening pile ceremony is exactly the same as the opening pile boxing ceremony in the ancient edition of the Shaolin Zongfa. The lion dance arena array displays five checkpoints, that is, "pass the five passes", that is, the lion dance must display the ability to successfully pass the Hongmen, Qiankun circle, fire pit, floating sea Ding, two ban bridge five checkpoints to the bucket green, green after the completion of the original way to return, the whole green process is over. The props that pass the five passes must be arranged from east to west, ensuring that the lion dance rehearsal process is also from east to west, and the Triad altar props are set in the same direction. Although these theories need to be further verified, they also make a unique explanation for this phenomenon.

At the end of the Qing Dynasty and the beginning of the Republic of China, the Foshan lion dance circle emerged such martial arts and lion dance masters as Huang Feihong. Huang Feihong, a native of Xiqiao, is famous for his martial arts and lion art. He is known as the master of the Southern style lion dance. His skills, such as flying and mining green, bamboo ladder green and crab green, pioneered the lion dance skills. He also opened the "Baozhilin" martial arts hall in Guangzhou Thirteen Lines to teach students and promote the extensive inheritance of lion dance skills. In the early and middle period of the Republic of China, the production of Foshan lion dance props

became a city, which proved the prevalence of lion dance wind from the side. The Republic of China edition of Foshan Zhongyi Township records about the "lion head line", "drum music line" and "bronze line" : "Lion head line, excellent products, provincial capital and overseas are ordered, mostly in the stone road shop"; "Drum music, the hall in Xitian Shengli, Xianfeng nine years (1859) built"; "There are Musical Instruments and tools in a brass shop. Musical Instruments such as gongs, drums, Rao, Qian. Use utensils such as POTS, stoves, etc. Into black and white lead is cooked copper, into tin is raw copper. They were made by workers and consigned to copper and iron shops in the mainland and the Northwest River." As Foshan people moved overseas to make a living, Foshan lion dance skills also spread abroad.

2.1.2 Lion dance teaching

In the early Ming Dynasty, every Spring Festival or celebration, there was a lion dance team in Foshan County with the sound of gongs and drums in the village Daoping city or temple fair, and it was most prosperous during the Qianlong period of the Qing Dynasty. "Guangdong Provincial Annals · Sports Annals" said: "In the early Ming Dynasty, Foshan Town has specialized in the production of lion dance and gong and drum money skilled craftsmen. In the Ping city and villages near Foshan Town, every New Year festival or major festival, lion dance will be dispatched to support the fun. Since then, this folk traditional sports activity has gradually spread throughout Guangdong and Guangxi." With the development of handicraft industry and commerce, the variety and scope of Foshan folk lion dance performances are gradually increasing, especially from the Qing Dynasty to the Republic of China, many martial arts have a lion club. In the period of the Republic of China, there were many lion dance organizations such as Jianying Hall, Fulin Hall, Yingyi Hall, Heyi Hall, Xiezhi Hall, Bilin Hall, Jiqing Hall and Nongyi Society in Foshan. Among them, the former private school, Birin Hall, developed into a lion dance troupe in the 1820s, and in the 1940s, the villagers moved to Hong Kong and became the Chankong Birin Sports Club. Since the founding of New China in 1949, various lion dance groups have widely participated in the Spring Festival and major festival celebrations. From 1966 to 1976, all kinds of lion dance associations and lion dance performances were banned and suppressed as the "Four Old ones". After the reform and opening up, martial arts and lion dance were classified as traditional national sports activities, gradually recovered and continued to be active, Foshan Dongzhen, the streets emerged large and small winter lion dance communities, almost every large natural village has a lion team.

In the context of reform and opening up, the local culture and sports departments are very key to the implementation of national policies. Guan Runxiong and other lion dancers have witnessed and experienced the revival of Foshan lion dance and played an indispensable role in this process. Guan Runxiong was born in June 1959 in Foshan, in the martial arts and dragon and lion in the family, since childhood with his father Guan Yangnuan

to practice Hong boxing, learn lion dance, practice relatively solid martial arts and lion dance skills, and under the master Peng Nan, Ma Qi, Ma Guohui and other old masters to learn wing Chun, dragon boxing, established contact with the master of martial arts, dragon and lion circles. Later, he graduated from Foshan Sports School and laid the professional background needed for lion dance. His growing background and practice experience enabled him to play a greater role in the specific period of lion dance revival. In 1981, Guan Runxiong was transferred to Foshan Sports Committee, and as a cadre of Foshan Sports Committee, he actively participated in organizing and holding lion dance training courses, and promoted the establishment of the first local Wushu Dragon and Lion association in China - Foshan Wushu Dragon and Lion Association, which promoted the smooth development of lion dance activities in urban and rural areas of Foshan. Foshan Wushu Dragon and Lion Association has a subordinate dragon and lion troupe, which has carried out more exploration and practice in the inheritance and innovation of lion dance skills.

Under the promotion, organization and coordination of local government departments, the trend of interaction between the official and the private sector has rapidly formed in the field of lion dance. According to Chen Wei, deputy director of the Sports Committee of Foshan County at the time, statistics: "In 1985, martial arts associations were built in (Foshan) counties and 8 districts, 67 townships built martial arts halls, and 105 township cultural rooms built lion martial arts. The more common units to participate in martial arts personnel are: more than 60 people in Dalixing Xian Township martial arts hall, 340 people in Lianxiang Township, more than 300 people in Pingzhou Sanshan Township; There are 6-7 martial arts lion dance teams in Heshun Lianxing Township, 10 villages in Songgang, and 31 villages in the official office have organized martial arts teams. County, district and township level lion martial arts classes. During festivals, the lion martial arts are active in the streets, and traditional festivals such as the "Lion Dance Lettuce Club" are also resumed. The organized and large-scale development of lion dance activities has in turn promoted the influx of more lion dancers and the establishment of lion dance teams. In 1986, the Lion Dance team of Pingzhou Electroplating Guangzhou Union was established. Later, the delegation of Foshan Municipal People's Government visited the sister city of Itami in Japan. On April 27, 1992, the Pingzhou Workers Lion Dance Team was appointed by the National Sports Commission and went to Thailand with the Chinese martial arts team to participate in the 60th birthday celebration of the Queen of Thailand as a friendly envoy. Foshan lion dance associations began to become the bearer and propagandist of local culture. In the 1990s and after, with the development of economy and the expansion of cities, the rural areas located in the edge of cities were further urbanized. Most of these areas were located at the junction of urban and rural areas. With the support of various township enterprises, the rural communities in the suburbs became marginal urban communities, and

their economic activities also changed from mainly agricultural to mainly non-agricultural. The development of township enterprises has become the main pillar of the rural and industrial economy, and the economic structure has changed from being dominated by commerce, service industries and handicrafts in the past to being dominated by industry, commerce, construction, transportation and service industries. In 1991, the per capita income of farmers in Foshan County was 1,976 yuan, of which 70% came from township enterprises. Most of the rural labor force washed their feet and went to the fields to work as factory workers or engaged in the tertiary industry. The main body of the lion dance is no longer a pure farmer tied to the land, but a professional worker. Around 1990 alone, there were more than 1,800 lion dance teams in Foshan. According to the Annals of Foshan City (1979-2002) (2009), "The dragon boat and lion dance were restored in the mid-1980s, and developed into the first products of Foshan sports in the 1990s.... Every festival, thousands of lions compete in Foshan. The Foshan men's and women's dragon boat team and lion dance team, composed of farmers, have won gold MEDALS in domestic and international competitions." Foshan lion dance inheritance organization gradually prospered with the development of social economy.

Influenced by the prejudice of custom, many young people think that learning lion dance is far less pleasant than being a white-collar worker in the city, and it is difficult to have a good career prospects and social status. It is generally believed that only by entering the university can there be a way out, and only students who fail to enter the university can learn lion dance. Plus lion dance hard work, sunny day a sweat, rainy day · body water. After a day of training, the lion's hands ache, waist ache and feet swell. Parents also believe that learning lion dance has no future,

training is dangerous, and the reward is limited, and they do not agree with their children learning lion dance. The lion dance once faced the situation that the old generation of lion dancers were getting old and the new generation did not want to learn the lion dance. With the popularization and development of the lion dance movement and the gradual deepening of the concept of intangible cultural heritage protection, this situation has gradually changed significantly. Parents are willing to send their children to learn lion dance and take lion dance as their children's second class. Many schools also offer martial arts lion dance classes, set up martial arts lion dance teams, and encourage students to sign up for training and competitions. The state attaches more and more importance to the inheritance and development of traditional folk art, and has introduced many policies to support the inheritors of folk art. As far as possible for the inheritance to remove the concept of barriers and worries. Some sports colleges in the enrollment, the good lion dance as a specialty project, for such students to reduce the admission threshold, some students are also directly through this path to college. According to media reports, nearly ten of the players who participated in the Xiqiao Lion

Championship have been sent to the university in various ways, including Sun Yat-sen University, Beijing Sport University, Guangzhou Sport Institute and other institutions of higher learning.

Foshan lion dance can get a good inheritance, from the continuous addition of young people to this industry. In the past 20 years, in order to let more teenagers know, like and join the lion dance team, Foshan has developed a simple lion dance course for primary and secondary school students, prepared the lion dance recess exercise for primary and secondary school students and the lion dance fashion show dance has been included in the second classroom of some primary and secondary school students, and most primary schools in Foshan have set up lion dance teams or lion dance interest classes. These campus lion dance teams are representative of: Xiqiao Middle School Weiwu Dragon Lion Troupe, Xiqiao Minyue Primary School Lion dance team, Dali Town Yanfeng Primary School Lion dance team, Jiujiang Town South Side Huaguang Primary School male and female lion dance team, Jiujiang Town Yulin Second Primary School Lion Dance team, Lishui Central Primary School Lion Dance training base, Shishan Town Street Primary School Lion dance team, Shishan Town Xiaotang Central Primary School Lion dance Team, Sanshan Primary School Wushu Lion Dance team, etc.



Figure 65 Zhangcha Central Primary School in Chancheng District of Foshan City is learning lion dance

Source: <https://www.sohu.com/a/347471776> [Accessed on December 7, 2023]

The picture 66 shows the teaching activities of a group lion dance in a primary school in Foshan. The primary school won the gold medal in the junior division of the 2019 Shenzhen-Hong Kong-Macao Lion Dance Competition. The school's Dragon and Lion team has outstanding results, thanks to the vigorous promotion of dragon and lion curriculum. The Dragon and Lion course is the leading course of the school's "Lion Painting and

calligraphy music" characteristic school-based course. In the process of striving to inherit and develop the dragon and lion culture, it is combined with physical education to realize the full enrollment of the dragon and Lion movement, introduce the dragon and lion movement into the recess activities, deeply popularize the dragon and lion spirit, and strengthen the body.



Figure 66 Huang Baoyi instructs children from Sanzhou Primary School to do the basic "Three Worships to the Lion" movement

source: <https://baijiahao.baidu.com/s?id=1726892761335594647&wfr=spider&for=pc>. 2022

In recent years, there have been many kindergarten lion dance teams, which are represented by the Danzao Kindergarten Lion Dance team. The park independently compiled a set of "Lion Art Garden textbook" and created a happy stool exercise, so that the lion art inheritance really starts from the doll. Foshan Dragon and Lion Sports Association has set up the first child lion dance training base in Foshan in Danzao Central Kindergarten, and actively promotes the transmission and promotion of lion dance skills among children. Danzao Central Kindergarten's Lion dance team has participated in Guangdong Dragon Lion and Kirin Lion Championships for many consecutive years and won the first prize of Pride Lion and Single Lion. For the first time, he participated in the 2018 Foshan Traditional Lion Championship sponsored by the Foshan Sports Bureau and achieved excellent results, and was often invited to participate in various performances, welcome and other activities.



Figure 67 Children of Pingzhou Center Kindergarten in Nanhai District of Foshan show the lion dance culture

Source: <https://m.thepaper.cn/newsDetail> [Accessed on December 7, 2023]

The picture shows a lion dance performance in a kindergarten in Foshan, similar to the lion dance activities in the kindergarten is particularly common in Foshan area, which is one of the expressions of the lion dance movement cultivated from a young age, lion dance culture has taken root from children, the formation of customs not only from the specific festival activities, but also benefit from the cultural penetration in daily life. Now the lion dance has become an interesting and fashionable sport.

From the market level analysis, Foshan's economy is developed, and there is the tradition of lion dance congratulations, plus most of the opening ceremony of enterprises will invite the lion team, the market demand is relatively large, there is vitality in the market, so there are many professional and even semi-professional, professional lion teams. Three hundred and sixty lines, the line of the top. Nowadays, professional players in the lion dance industry dare to compete with undergraduates, and their salaries are higher than those of some fresh undergraduate graduates who participate in employment. The most busy in the lion team is the big disciple and lion head and lion tail, many people have a monthly salary of more than 10,000 yuan. Professional lion team began to enter the direction of commercialization, professionalism and industrialization, and its income mainly came from sales of lion crafts design and sales, participating in competitions, participating in the opening

ceremony of enterprises, participating in the fixed performance of tourist attractions, opening the museum and teaching students, and entering schools as coaches. The industrial chain with lion dance as the core includes the lion art process, education and training, performance competitions, the opening of the museum, and the development and sales of cultural works of art. Under the influence of internal driving forces such as success, economic benefits and cultural circle, Foshan has emerged a number of dragon and lion sports associations, as well as a large number of professional, semi-professional or professional dragon and lion groups relying on associations, enterprises, factories and restaurants. With the promotion of all walks of life, there have also been a large number of martial arts lion dance teams, family lion dance teams, village lion dance teams, women's lion dance teams, campus lion dance teams, etc., forming a large number of people and a relatively perfect echelon of lion dance inheritance system. Some are even directly composed of like-minded lion dance lovers, purely for the purpose of self-entertainment and physical fitness.

Therefore, lion dance is gradually carried out in some universities, schools and kindergartens. On the one hand, lion dance is closely related to local history, culture and customs, and engaging in lion dance activities can make students have a deeper understanding of local culture and customs; On the other hand, lion dance has relatively high requirements for dancers' physical strength, skills, cooperative consciousness and will quality. Engaging in lion dance activities can improve physical quality, psychological quality and social adaptability, which are the pursuit of physical education in schools. Many primary and secondary schools and kindergartens in Foshan have introduced lion dance, which is to use lion dance training to achieve the purpose of improving students' physical fitness. As mentioned earlier, the high pile lion dance is a kind of lion dance developed from the traditional lion dance of picking green and stepping on plum pile routines, and now it has developed from stepping on a single plum pile to stepping on steel wire and continuously stepping on a row of multiple groups of plum pile, ranging from three feet to five feet. This lion dance vividly shows the image of the lion, which is a very difficult lion art performance and is favored by the majority of young people. They danced high pile lion for fun and even practiced solid lion dance skills, forging superior physical quality and hand and foot coordination ability than ordinary people. Among them, the more successful students have become sports idols of primary and secondary school students, inspiring the young generation to love and recognize the lion dance culture.

2.1.3 Folk belief

Foshan lion dance is a traditional folk art, which originated from folk activities to drive away monsters and pray for good luck. Later, it gradually merged with cultural elements such as martial arts, opera and religion to form a unique style and skill. Foshan lion dance is not only a kind of entertainment and competitive sports, but also a cultural symbol of folk belief and emotion.

I will describe the relationship between Foshan lion dance and folk belief from the following aspects:

The shape and color of the lion dance have certain meanings, such as red on behalf of happiness, white on behalf of luck, black on behalf of power, green on behalf of youth, yellow on behalf of honor and so on. The lion's eyes, nose, mouth, teeth, ears, eyebrows and other parts also have different meanings, such as the eyes on behalf of spirituality, nose on behalf of energy, mouth on behalf of movement, teeth on behalf of sharpness, ears on behalf of intelligence, eyebrows on behalf of pride and so on.

The performance of the lion dance has certain rituals, such as the eye, picking green, celebrating, exorcising evil spirits, breaking the array and so on. The point refers to the red paint on the lion's head, symbolizing the lion's soul is awakened, and it is also the lion's birthday. Picking green means that the lion uses its mouth to pick various mascots, such as lettuce, oranges, Reishi, and ingots, symbolizing the wisdom and wealth of the lion. He Qing refers to the auspicious statements and patterns formed by lions with props such as gold bars, money, and gold bricks, symbolizing the lion's blessings and congratulations. Exorcism refers to the lion's biting and swallowing of scorpions, centipedes, snakes, spiders and other evil poisons, symbolizing the lion's bravery and deterring evil. Breaking the array means that the lion uses different moves and routine skills to crack various formations, symbolizing the lion's fortitude and challenge.

The performance of lion dance is closely related to folk festivals and activities, such as the Spring Festival, Lantern Festival, Dragon Boat Festival, Mid-Autumn Festival, Double Ninth Festival, opening celebrations, birthday weddings and so on. On these occasions, lion dance can add a festive and beautiful atmosphere, and can also express the wishes and prayers of the people, such as seeking peace, luck, fortune, and grandchildren.

2.1.4 Cultural exchange

Foshan lion head, the main prop of the lion dance, is the national complex and token that overseas Chinese villagers take pride in. Many overseas Chinese groups from all over the world come to Foshan to buy lion heads.

In the early 1950s, the Association of Overseas Chinese for Civil Rights in Indonesia collected a special colored lion created by Master Li Yonghua: The Foshan Dragon and Lion Association team took the Foshan lion head as the guide and participated in the International Lion Competition for many times to win the honor.

1983-1986, Hong Kong merchants "Hengji", has twice to Foshan custom "Ruyi auspicious", "five Fu Linmen" special lion head, displayed in the store, as the treasure of the town store;

In the early 1990s, the delegation from Guangdong Province to the United States selected Foshan lion head as a gift and presented it to the overseas Chinese groups in the United States: the Gangzhou Association of Overseas Chinese groups in Singapore collected two works of "Four Fish to the top" and "Double Dragon Playing beads" created by Master Li Wei: Wu Wenxuan, a friend from Hong Kong, is fond of Foshan lion dance. He collected a number of valuable photos of Foshan lion dance performances in the United States and Hong Kong during the late Qing Dynasty and the Republic of China, especially the Li Jia lion. Foshan Lion Head also in large competitions or performances at home and abroad, won the praise of friends at home and abroad.

In 1986, Foshan Lion Dance held the first "Huang Feihong Cup" Lion Competition in Hong Kong, attracting lion troupes from all over the world to participate, known as "the lion art feast that never ends".

In 1997, the Foshan Lion Dance performed at the Hong Kong Handover celebration, showing the patriotic feelings and blessings of the people of Foshan.

In 2001, the Foshan Lion dance performed at the opening ceremony of the 9th National Games, and the 7 characters of "The people of the whole country congratulating the ninth Luck" composed of 416 lions shook the audience.

In 2004, Foshan Suixi Lion Dance was invited to participate in the cultural exhibition on Elysee Avenue in Paris, France, showing the difficult skills and charm of Foshan lion dance, which won the applause and praise of the French people.

In 2008, Foshan Lion Dance was invited to participate in the artistic performance before the opening ceremony of the Beijing Olympic Games, adding a festive and auspicious atmosphere to the Olympic Games.

In 2010, Foshan Lion Dance performed at the Shanghai World Expo, demonstrating the difficult skills and charm of Foshan lion dance.

In 2017, Foshan Lion Dance held in Kuala Lumpur, Malaysia, "the Third World Masters Award Ceremony thousand banquet". He Diqiang, representative of Foshan Chancheng District People's Congress and Standing Committee of Chancheng District Overseas Chinese Federation, was awarded

the "World Lion Art Culture Promotion Master Award" in Kuala Lumpur, Malaysia.

On March 8, 2017, the 13th Guangzhou Folk Culture Festival and Huangpu "Polo Birthday" Millennium Temple Fair opened in Foshan Temple Scenic spot, Foshan Lion Dance was invited to participate in the exchange of friendship and competition with lion dances from other regions.

In 2023, Foshan Lion Dance held the first "Foshan Lion Troupe Birthday" activity in Foshan District, and 12 lion dances made their debut, attracting the attention of many tourists and media.

Foshan Lion Dance is a business card of Chinese culture. It has participated in many international cultural exchange activities on behalf of China, such as the Year of Chinese Culture in Turkey, the Shanghai World Expo, and the Yeosu World Expo in South Korea, demonstrating the charm and innovation of traditional Chinese culture. Foshan Lion Dance is a carrier of Foshan culture, which interacts and integrates with Foshan's history, geography, folk custom, martial arts, ceramics and other cultural elements, forming the unique style and brand of Foshan lion dance.

Foshan lion dance is a kind of emotion of the people of Foshan, it carries the national pride of the people of Foshan, patriotic feelings, hometown complex, unity spirit, etc., but also inspires the creativity and innovation of the people of Foshan.

The national spirit represented by the lion dance has continuously added new connotations in the course of The Times, and it has closely linked the Chinese people and overseas Chinese compatriots with the feelings of love for their motherland and hometown. In overseas Chinese communities, lion dance performances will be seen on festivals and festivals. As a symbol of traditional Chinese culture, lion dance has not only become a popular folk fashion custom and spread from generation to generation, but also spread abroad with China's economic development, cultural exchanges and people-to-people exchanges. Lion dance performances as a Guangfu culture can be seen almost everywhere where there are Chinese communities. The embodiment of the Chinese spirit and strength has become an important bond to maintain national feelings and connect the friendship between China and foreign countries. At the end of October 2012, the Information Office of The State Council, the National Geographic Channel of the United States and the Singapore company jointly produced a record of "Chinese Culture Journey" overseas shooting team, to Foshan City, Foshan District Dibe village to shoot Foshan lion dance, Foshan lion dance culture is one of the chapters of "Chinese Culture Journey". The program was broadcast on the National Geographic Channel in the United States and the documentary channel of China Central Television.

2.1.5 Film and television works

Foshan Lion dance shows the national spirit of the Chinese nation, especially the people in the south of China, inherits the aesthetic taste of the folk in the past dynasties, integrates the colorful folk art of expression and distinctive national style and typical local characteristics, has high appreciation value and cultural value, and is recognized as one of the representative works of Lingnan culture and Oriental arts and crafts. In 2009, the grand celebration of the 50th week of the founding of the People's Republic of China was held in Beijing. Foshan's 100-member lion dance team, representing Guangdong province, participated in the celebration and gave a wonderful performance in Tian 'anmen Square in Beijing, which was highly praised.

In 1981, "The Lion King" was directed by Bruce Lee's disciple Huang Yuan Shen, and starred Jet Li, Yuan Wing Yi and other martial arts action film, about the Foshan lion dance and the northern lion king confrontation story.

In 1993, when Hong Kong director Tsui Hark prepared to shoot the film "Huang Feihong's Lion King Battle", he specified the use of authentic Foshan lion head Li Jia lion as props. The more than 100 lion heads in the film are from the hands of Li Wei and Li Wanzhen, the fifth generation descendants of Li Family Lion in Foshan. At that time, the brother and sister led the workers to get up early and rush in the dark, and went to Beijing to install the film shooting site of "Huang Feihong's Lion King Battle". With the success of the film performance, Huang Feihong's lion dance is even more popular, and the brand value and cultural value of Foshan lion head once again won the reputation at home and abroad.

In 1994, "Foshan Lion Dance" starring Jet Li, Yuan Wing Yi and other martial arts action film, tells the story of Foshan lion dance legend Huang Feihong and Japanese samurai battle story.

In 2020, Wake the Lion, a national dance drama created by Guangdong Provincial Song and Dance Theater, tells the legendary story of a Foshan lion dance troupe, as well as their friendship and competition with a Japanese lion dance troupe. The dance drama takes the Foshan lion dance as the main line, integrates the lion dance culture and style of China and Japan, and shows a transnational lion dance feast.



Figure 68 Performance picture of national dance drama "Lion Awakening"
Source: <https://www.sohu.com/a/256822274> [Accessed on December 7, 2023]

The picture shows the grand original dance drama "Waking Lion" created by Guangzhou Song and Dance Theater successfully premiered at Guangzhou Grand Theater. The dance drama presents a strong Lingnan culture, the lion, southern boxing and dance integration, is China's first national intangible cultural heritage project "Guangdong lion" as the theme of the large-scale original dance drama. The dance drama "Wake · Lion" takes the anti-British struggle in Guangzhou Sanyuanli in the First Opium War as the story background, and reflects the spiritual awakening of the children of Southern Guangdong in the great era, the courage to fight, and the story of national justice with heavy national feelings.

In 2021, "Lion Boys" is an animated film that tells the story of three low-income teenagers from Foshan who realize their self-growth and dreams by learning lion dance. The film shows the traditional culture and spirit of Foshan lion dance, and also incorporates modern creativity and elements, winning praise from the audience.

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Figure 69 Poster of the young Lion in the animated film

Source: <https://www.xiaohongshu.com/> [Accessed on December 7, 2023]

The picture 70 is the poster of the animated film, and the story of the whole film is Foshan, which is also the embodiment of why Foshan lion head culture is so famous. Foshan Lion Head culture has given birth to rich humanistic stories, making Foshan a famous lion city.

Another film and television work, "Lion Girl on High Stakes" is a female-themed film based on Foshan lion dance culture. It is directed by Zhang Chenrui and stars Zhou Dayong, Tu Zhiying and others. According to my search results, the film started filming in Foshan on September 8, 2023, and is expected to be released in 2024. This is a live-action film that tells the story of a talented lion dance girl who was born into a family of lion kings, and the challenges and dilemmas she faced because she lost her hearing, and how she regained her confidence and courage and continued to chase her dream of lion dancing. . The film shows the difficult skills and charm of Foshan lion dance, and also conveys a positive attitude.

2.2 A lion's head in a special life

2.2.1 Major events

Major events refer to meetings, exhibitions, events, commemorations, celebrations and other large-scale activities organized and held within and outside the territory of the People's Republic of China that are of great significance to the Party, the state, industries and localities or have important international influence. For example, the 19th National Congress of the Communist Party of China, the Beijing Olympic Games, and the 70th anniversary of the victory of the War of Resistance Against Japanese Aggression are all major events.

In 2009, the grand celebration of the 50th week of the founding of the People's Republic of China was held in Beijing. Foshan's 100-member lion dance team, representing Guangdong province, participated in the celebration and gave a wonderful performance in Tian 'anmen Square in Beijing, which was highly praised

In 1986, Foshan Lion Dance held the first "Huang Feihong Cup" Lion Competition in Hong Kong, attracting lion troupes from all over the world to participate, known as "the lion art feast that never ends".

In 1997, the Foshan Lion Dance performed at the Hong Kong Handover celebration, showing the patriotic feelings and blessings of the people of Foshan.

In 2001, the Foshan Lion dance performed at the opening ceremony of the 9th National Games, and the 7 characters of "The people of the whole country congratulating the ninth Luck" composed of 416 lions shook the audience.

In 2004, Foshan Lion Dance was performed in Elysee Avenue in Paris, France, winning applause and praise from the French people.

In 2008, Foshan lion dance appeared in the artistic performance before the opening ceremony of the Beijing Olympic Games, adding a festive and auspicious atmosphere to the Olympic Games.

In 2010, Foshan Lion Dance performed at the Shanghai World Expo, demonstrating the difficult skills and charm of Foshan lion dance.

In 2017, Foshan Lion Dance won the "World Lion Art Culture Promotion Master Award" at the "Third World Master Award Ceremony Thousand Banquet" held in Kuala Lumpur, Malaysia.

In 2023, Foshan Lion Dance held the first "Foshan Lion Troupe Birthday" activity in Foshan District, and 12 lion dances made their debut, attracting the attention of many tourists and media.

The significance and role of Foshan lion dance in major events at home and abroad demonstrate the charm and innovation of traditional Chinese culture. Foshan Lion dance has participated in international cultural exchange activities on behalf of China many times, arousing the pride and fighting spirit of the Chinese nation. Foshan lion dance will be hero worship

and martial spirit together, will be in the green entertainment, seeking good fortune and the spirit of fighting spirit together, through the lion is not afraid of difficulties, witty brave, never back down to show the Chinese nation's hard work, courage and wisdom, its spiritual power is huge, has a wide range of cultural identity. To promote the inheritance and development of Foshan culture. Foshan Lion Dance is a carrier of Foshan culture, which interacts and integrates with Foshan's history, geography, folk custom, martial arts, ceramics and other cultural elements, forming the unique style and brand of Foshan lion dance. The inheritors and lovers of Foshan Lion dance constantly innovate and improve the skills and performances of the lion dance, making it adapt to the changes and needs of The Times, and providing impetus and platform for the protection and development of Foshan Lion Dance.

2.2.2 Blessing Ceremony

Foshan lion dance is a traditional folk art, which originated from folk activities to drive away monsters and pray for good luck. Later, it gradually merged with cultural elements such as martial arts, opera and religion to form a unique style and skill. Foshan lion dance is not only a kind of entertainment and competitive sports, but also a cultural symbol of folk belief and emotion.

The shape and color of the lion dance have certain meanings, such as red on behalf of happiness, white on behalf of luck, black on behalf of power, green on behalf of youth, yellow on behalf of honor and so on. The lion's eyes, nose, mouth, teeth, ears, eyebrows and other parts also have different meanings, such as the eyes on behalf of spirituality, nose on behalf of energy, mouth on behalf of movement, teeth on behalf of sharpness, ears on behalf of intelligence, eyebrows on behalf of pride and so on.

The performance of the lion dance has certain rituals, such as the eye, picking green, celebrating, exorcising evil spirits, breaking the array and so on. The point refers to the red paint on the lion's head, symbolizing the lion's soul is awakened, and it is also the lion's birthday. Picking green means that the lion uses its mouth to pick various mascots, such as lettuce, oranges, Reishi, and ingots, symbolizing the wisdom and wealth of the lion. He Qing refers to the auspicious statements and patterns formed by lions with props such as gold bars, money, and gold bricks, symbolizing the lion's blessings and congratulations. Exorcism refers to the lion's biting and swallowing of scorpions, centipedes, snakes, spiders and other evil poisons, symbolizing the lion's bravery and deterring evil. Breaking the array means that the lion uses different moves and routine skills to crack various formations, symbolizing the lion's fortitude and challenge.

The performance of lion dance is closely related to folk festivals and activities, such as the Spring Festival, Lantern Festival, Dragon Boat Festival, Mid-Autumn Festival, Double Ninth Festival, opening celebrations, birthday weddings and so on. On these occasions, lion dance can add a festive and beautiful atmosphere, and can also express the wishes and prayers of the

people, such as seeking peace, luck, fortune, and grandchildren.

2.2.3 Special Skills (Lion Dance Competition)

"Huang Feihong Cup" World Chinese Lion Competition: Since 2001, it has been held every year in Xiqiao Town, Foshan District, Foshan City, attracting lion dance masters from all over the world to participate, known as "the lion art feast that never ends".

"China Sports Cup" Foshan Lion King Competition: Since 2006, it has been held in rotation in different areas of Foshan every year, aiming to promote lion dance, train lion dance talents, and improve the level of lion dance.

Foshan Zhangcha Lion Dance Competition: Since 2017, it is held every year in Zhangcha Street, Chancheng District, Foshan City. The lion dance teams from five districts of Foshan City are invited to participate, showing the style and skills of Foshan lion dance.

"Huang Feihong Cup" World Chinese Lion Competition: This is an international lion dance competition, which shows the historical origin, cultural connotation and artistic charm of Foshan lion dance, explains the influence and competitiveness of Foshan lion dance in the world, helps to promote the inheritance and innovation of lion dance culture, and promotes cultural exchanges between China and foreign countries.

Since 2001, Foshan has been using the "May Day" and "11" holidays for more than 20 consecutive years to hold the "Huang Feihong Cup" Lion King Competition in Tianhu Park, the largest in the world, the highest grade, and the highest technical level of the lion team, which is known as "the lion art feast that never ends" in the industry.

"Zhongti Cup" Foshan Lion King Competition: This is a local lion dance competition, showing the technical level and style characteristics of Foshan lion dance, indicating the development and vitality of Foshan lion dance in the region, helping to promote lion dance, train lion dance talents, and improve the level of lion dance.

Foshan Zhangcha Lion Dance Competition: This is a community-based lion dance competition, showing the style and skills of Foshan lion dance, indicating the popularization and dissemination of Foshan lion dance at the grassroots level, which helps to enrich the cultural life of the public, enhance community cohesion, and create a festive and harmonious atmosphere.

Foshan Lion Dance Competition is an important activity to show and inherit Foshan lion dance culture. The Foshan Lion Dance competition can improve the level of lion dance skills, promote the innovation and development of lion dance, and promote the prosperity and dissemination of lion dance art. The Foshan Lion Dance competition can enhance the cohesion and competitiveness of the lion dance team, cultivate the spirit of unity, cooperation and hard work of the lion dance, and show the style and momentum of the lion dance.

Foshan Lion Dance competition can carry forward the cultural connotation and value of Foshan Lion dance, inherit the history and tradition of Foshan Lion dance, and reflect the hero worship and martial spirit of Foshan Lion Dance. Foshan Lion Dance competition can enrich the cultural life of the masses, increase the festive atmosphere of the festival, meet people's entertainment and aesthetic needs, and enhance people's sense of happiness and pride.

2.2.4 Lion dance supplies

Lion dance supplies refer to props used for lion dance performance, mainly including lion head, lion body, lion tail, lion shoes, lion ball, lion stand, gongs and drums. The meaning and symbol of lion dance is auspiciousness, courage and strength, unity and cooperation, cultural inheritance and so on. The production process of lion dance is divided into steps such as tying, stickers, drying, decals, painting, pasting and decoration, which requires fine manual skills and artistic creativity. Lion dance has a close relationship with the development of tourism. As a traditional cultural and artistic performance form, lion dance can attract the interest and participation of tourists, increase the national cultural atmosphere of tourist attractions, and promote the development of local economy and culture.

Lion dance is one of the national intangible cultural heritages of Guangdong Province, representing the traditional culture and spirit of Lingnan people. In recent years, lion dance cultural and creative products have become more and more popular in the market, and many brands and shops have created a variety of interesting and meaningful cultural and creative products based on the theme of lion dance, such as moon cakes, tea drinks, handmade soap, cartoon blind boxes, pottery, clothing and so on.

The following is the lion dance cultural creative product brand and store

Shi Han: a brand that inherits Foshan traditional lion dance culture, Shi Han was established on January 19, 2017, mainly providing cultural and creative products and experience activities related to lion dance. Foshan traditional lion dance culture brand, in cooperation with the national Saponzhi leading enterprises, developed a series of lion dance as the element of cultural and creative products, such as lion dance · reunion blind box mooncakes, saponzhi handmade soap, Big lion brother and big head Buddha cartoon blind box.



Figure 71 Photo of HEA brand store

Source: <https://www.sohu.com/a/361551495> [Accessed on December 7, 2023]

The picture 72 shows the overall effect of the brand, which is located in a shopping mall in a commercial center. As the main creative members of the HEA design team are from Foshan native, they have been influenced by the southern lion culture since they were young, and are lovers of lion dance culture, so they hope to inject vitality into this time-honored lion dance culture, so that the traditional culture can be revitalized, which also has the current IP image of the brand HEA.

You Wu: is a ceramic art brand, composed of Foshan young ceramists, founded in Ding Younian (2017). Focusing on ceramic art IP cultural design studio, inspired by the lion dance, to create a series of living utensils, pottery sculptures, Foshan traditional cultural and creative products, such as fashion cat mobile phone holder, lion dance tea set, lion dance incense burner.

Yi Zhi: Yi Zhi is a smart clothing brand, developed by Hangzhou Zhiyi Technology Co., LTD., established on January 29, 2018. An educational institution that takes lion dance as a cultural and creative icon, uses the image and meaning of lion dance to convey the love and mission of education and culture, and designs a unique cultural and creative icon - "Lion Dance", and applies it to educational products and cultural and creative products, such as lion dance bag, lion dance pen holder, lion dance T-shirt, etc.

The IP store with the lion as the prototype displays and inherits the excellent cultural heritage of the Chinese nation, carries forward the spirit of the quintessence, and enhances the cultural confidence and national pride of the people. With the heat of the national tide wind, attract the attention and love of young consumers, create a differentiated and recognizable brand image, and enhance the brand awareness and influence. Through innovative product design, visual design, marketing strategies, etc., traditional culture is combined with modern trends to meet the diversified needs and aesthetic preferences of consumers, and enhance consumer experience and loyalty. These are the products of the combination of intangible heritage products and contemporary

trends, which give greater connotation and charm to lion head culture.

2.2.5 Lion Dance Festival (Urban Culture)

Entering 2022, Foshan Lion Dance frequently refreshes the "open way". "Spearheaded" the Henan Satellite TV Spring Festival Evening Party, invited the hip-hop circle "Principal" Liu Fuyang and the national tide label Xinyuefu to sing "Blue Lion Ming", and presented the historical changes of Foshan Lion dance from Ruishi to lion dance and various traditional routines with vivid hand-painted illustrations, and opened the "Foshan Lion Troupe" Douyin and wechat video number. In the "Peace elite" "Dragon and lion welcome ice and snow" theme version on the line Foshan lion dance elements.

In the inheritance of continuous innovation, so that traditional culture and modern trend of aesthetic integration. In recent years, Foshan District has been deeply cultivating the "Foshan Lion Dance" brand, promoting the integration and development of the "Foshan Lion Dance" the city image super IP, so that the lion dance culture is becoming more and more popular, so that more young people can enhance cultural identity and establish cultural confidence.

In 2019, Foshan established the modern industrial development orientation of "two high and four new". In the same year, Foshan District and Tencent games jointly carried out e-sports new cultural and creative projects, launched in the national game "King of Glory" Foshan lion dance No. 7 "Lion Dance East" skin, creating a domestic non-cultural heritage and e-sports new cultural and creative cooperation.

In 2020, Foshan District released the "Foshan Good Kung Fu" city image brand, and the Lingnan Kung Fu Cultural Experience Museum in Xiqiao Town opened simultaneously. The experience hall integrates "black technology" and "high appearance level", and adopts multimedia display means such as immersive audio-optical interactive technology to display Lingnan kung fu culture and Foshan Dragon and Lion culture, making the charm of martial arts and dragon and lion culture "palpable" and "fashionable and cool".

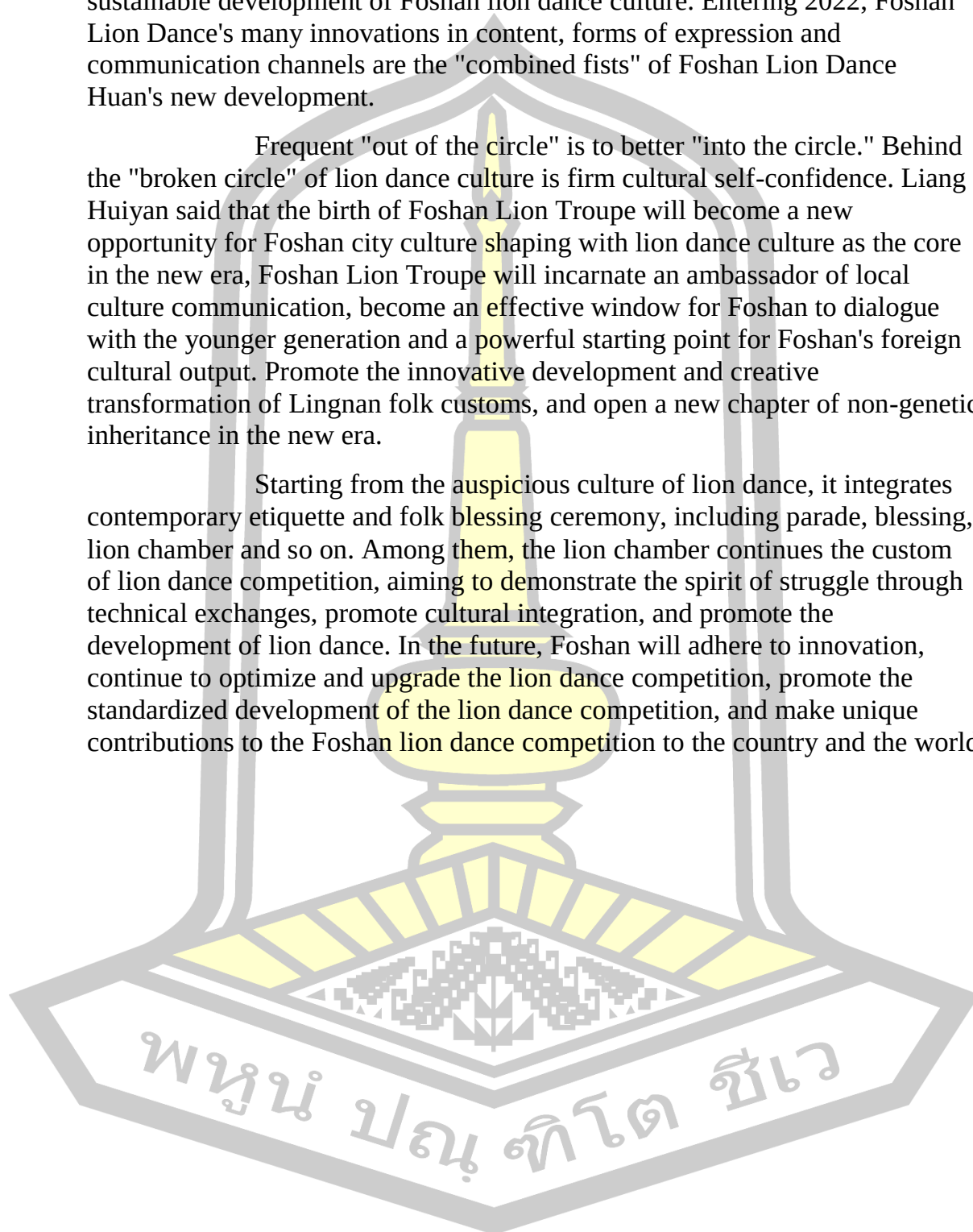
In 2021, Foshan once again innovated, launched a new national fashion clothing, national style music and dance online through QQ Daily-dance, to show the charm of Chinese lion dance to players, and jointly launched Star Hita X HEA Lion Dance tide flash space with the national tide brand HEA. At the end of the same year, the domestic original animated film "Lion Boy" was staged, which not only highly restored the "Huang Feihong Cup" National Lion competition in Tianhu Park of Foshan Xiyu Mountain, but also directed the lion dance movement from Foshan Huang Feihong Martial Arts Dragon Lion Troupe.

Foshan invited the Institute of Cultural and Creative Development of Tsinghua University to serve as academic guidance and jointly

launch the "Foshan Lion Dance New Development Plan" to promote the sustainable development of Foshan lion dance culture. Entering 2022, Foshan Lion Dance's many innovations in content, forms of expression and communication channels are the "combined fists" of Foshan Lion Dance Huan's new development.

Frequent "out of the circle" is to better "into the circle." Behind the "broken circle" of lion dance culture is firm cultural self-confidence. Liang Huiyan said that the birth of Foshan Lion Troupe will become a new opportunity for Foshan city culture shaping with lion dance culture as the core in the new era, Foshan Lion Troupe will incarnate an ambassador of local culture communication, become an effective window for Foshan to dialogue with the younger generation and a powerful starting point for Foshan's foreign cultural output. Promote the innovative development and creative transformation of Lingnan folk customs, and open a new chapter of non-genetic inheritance in the new era.

Starting from the auspicious culture of lion dance, it integrates contemporary etiquette and folk blessing ceremony, including parade, blessing, lion chamber and so on. Among them, the lion chamber continues the custom of lion dance competition, aiming to demonstrate the spirit of struggle through technical exchanges, promote cultural integration, and promote the development of lion dance. In the future, Foshan will adhere to innovation, continue to optimize and upgrade the lion dance competition, promote the standardized development of the lion dance competition, and make unique contributions to the Foshan lion dance competition to the country and the world.



CHAPTER IV

Foshan lion head color tie-dye became a national representative process

Introduction

In this chapter, I focus on the changing meaning of the Foshan Lion Head Lion head colorful tie dye in the dimension of national identity, which is an attribute used to define and distinguish ourselves from others. It shows the differences between us and others through the different meaning changes of lion dance and lion head in the context of different periods. In this chapter, the relationship between lion dance and lion heads in different periods and society in different periods occupies the core position.

This chapter is mainly divided into nine parts: the first part, the embryonic period, introduces the introduction and emergence of lions in the Eastern Han Dynasty; the second part, the formation period, the Tang Dynasty, the formation and significance of lion dance; the third part, the development period, the Song Dynasty and In the Ming Dynasty, the symbolic meaning of lion dance changed; the fourth part, the heyday. During the Qing Dynasty, lion dance and lion head decorations reached their heyday, and the meaning changed again; the fifth part, the decline period, the outbreak of the Anti-Japanese War and the New China Before the founding of the People's Republic of China, the meaning of lion dance changed and the lion dance and lion head decoration industry was depressed; part six, the recovery period, after the founding of New China, social stability promoted the development of lion head decoration handicrafts, lion dance and lion head quilts. It is given meaning; the seventh part, the short pause period, the Cultural Revolution, the abolition of lion dance and the suspension of the lion head color tying industry; the eighth part, the redevelopment period, the period of reform and opening up, the industrialization process promotes the development of various industries, dance The meanings of lions and lion heads have changed; in part nine, in the new era of China's modernization, lion heads have received unprecedented attention as intangible cultural heritage, and lion dance activities have received unprecedented attention. They have changed with the new society in the process of Chinesenization. The meaning changes again.

Anthony D. Smith (2006) described that national identity is an individual's sense of belonging or identification with a country, nation or nation, and is an important component of nationalism. National identity can be divided into two basic dimensions: territorial and ethnic. Territorial national identity emphasizes the relationship between territory, citizenship, and law and politics, while ethnic national identity emphasizes the relationship between blood, myth, and cultural differences.

Regarding the national identity dimension of Foshan Lion Head Lion head colorful tie dye, I think it has both territorial and ethnic characteristics. Foshan Lion Head Color Tie is a local characteristic and cultural symbol of Foshan City, Guangdong Province. It reflects the Foshan people's identity and pride in their territory and history. At the same time, Foshan Lion Head Color Tie is also an important part of Chinese traditional culture. It reflects the Chinese nation's identity and confidence in its own blood and culture. Therefore, the national identity dimension of Foshan Lion Head Lion head colorful tie dye is a composite identity, which is both local and national, modern and traditional.

However, as a folk art form with national identity, Foshan Lion Head Colored Tie has gradually become a symbol of national identity through multiple periods of development, and eventually became a representative national symbol. In the dimension of national identity, this chapter will start with the process of Foshan Lion Head Color Tie becoming a national symbol. Through Foshan Lion Head Color Tie, it has experienced the germination, formation, development and modern period, and finally became an important part of national identity.

1.1 Germination stage[Eastern Han Dynasty (25 AD - 220 AD)]

Dongfang Shuo of the Han Dynasty described the lion as "a beast with huge teeth to ward off evil spirits, a deer with long tusks, a bronze head and an iron forehead" in "Ten Continents". The earliest existing image of lion art is the stone lion in front of Wu's Temple in Jiaxiang, Shandong during the Eastern Han Dynasty. It is a realistic West Asian style. Stone lions began to appear in mausoleums during this period to guard the tomb and ward off evil.

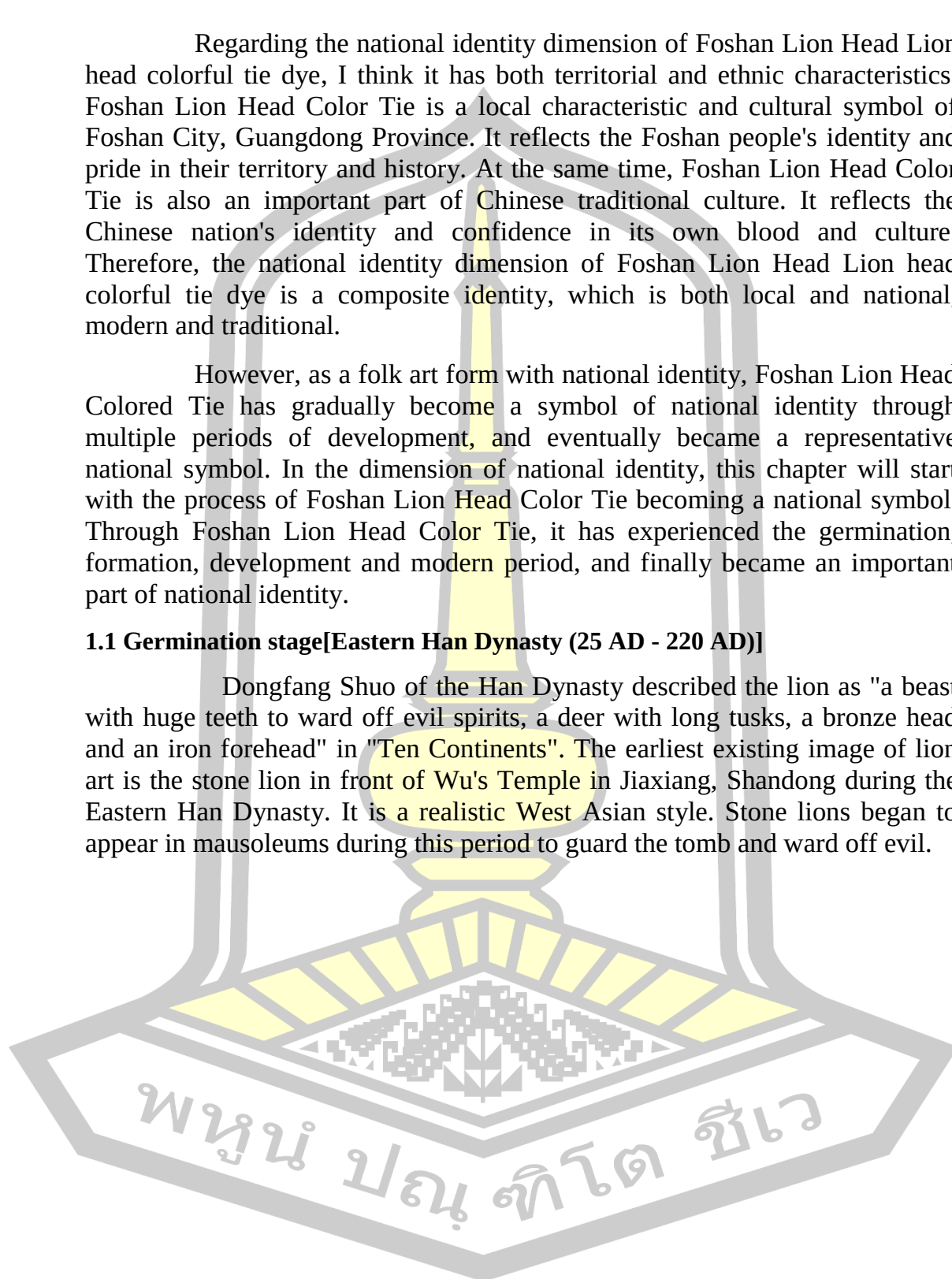




Figure 72 Stone lions in front of tombs in the Eastern Han Dynasty

Source: https://www.thepaper.cn/newsDetail_forward_20445420. January 22, 2024

After the tribute lions were transported to China via the land and maritime Silk Roads, they were raised in royal gardens and were rarely seen by the outside world. The general public had no chance to watch them. People continued to imagine and deify their majestic appearance. "Lion" is only one of the translated names, in addition there are "Cunning Demon", "Cunning Look", "Shizi", "Temple", etc. "Erya" recorded for the first time: "Cunning, like a Wei cat, eats tigers and leopards." The ape demon is a lion, like a light-haired cat, but it can devour tigers and leopards, and is more ferocious than tigers and leopards in people's minds.

The Eastern Han Dynasty is an important stage in Chinese history. It inherited the foundation of the Western Han Dynasty and experienced many political, cultural and social changes. During the Eastern Han Dynasty, the image of the lion during the Eastern Han Dynasty was described as "a beast with huge teeth to ward off evil spirits, a deer with long tusks, a bronze head and an iron forehead." As the earliest existing image of lion art, stone lions display a realistic West Asian style. Through the land and maritime Silk Road, tribute lions entered China. The tribute lions were kept in the royal gardens, making it difficult for ordinary people to see them, which led to people constantly imagining and deifying their images. People use different words to

describe lions, such as "cunning devil", "cunning appearance", "master son", etc. In short, the image of lions in the Eastern Han Dynasty was full of majesty in people's hearts, and was regarded as a more ferocious existence than tigers and leopards.

1.2 Formation period[Tang Dynasty (618-907)]

Not only did the lions in Middle-earth come from outside the region, but the ancient acrobatic project in West Asia, the skill of lion taming, was also introduced with the tribute of lions. The thrilling lion taming performance in a hundred operas became a popular acrobatic opera from the court to the folk in the Han and Tang Dynasties. It was combined with the Chinese male dance to produce the lion dance performed by characters.

During the Tang Dynasty, lion culture had a profound impact on Chinese art and folklore. The lion is regarded as a sacred animal with a noble and special status. Over time, lions have become an important element in traditional Chinese culture, playing an important role especially in celebrations and blessings.

The main form and status of lion dance during the Tang Dynasty was the five-way lion dance, which was the most famous and outstanding large-scale lion dance performance. The "Five Directions Master Dance" was exclusively used for palace banquets in the Tang Dynasty and had a very high political status. Whether it was performance movements, music and lyrics, performance occasions, or management organizations, it reflected the sense of royal majesty and ceremony everywhere. This is recorded in "Tongdian "Old Book of Tang·Yue Zhi"" New Book of Tang Dynasty·Book of Rites and Music". There are 12 dancers in "Taiping Le". They usually wear colorful embroidered clothes and wear red foreheads. They are collectively called "Lion Man". During the performance, two of them dressed up as Kunlun slaves, held red string whisks, and acted as if they were guiding and playing (there is a visual display in Japan's "Xinxi Ancient Music Picture"). The remaining 10 people are divided into groups of two, wearing lion robes made of fur, pretending to be five lions. Each has its own color, and sometimes bends down to the ground, sometimes leans up to the sky, and makes various gestures in accordance with the leader. A docile and affectionate look. The square colors of the five lions refer to the five directions they are in when performing: east, southwest, north, and middle. Among them, the east lion is cyan, the south lion is red, the west lion is white, the north lion is black, and the middle lion is yellow. The four-sided lions represent the various foreign countries, and the yellow lions represent the great powers of the Central Plains. According to Li Fang et al.'s "Taiping Guangji", "the yellow lion is not a person who does not dance", that is, it is only reserved for emperors. When Wang Wei was serving as Tai Le Cheng, he was demoted because artists performed the yellow lion

dance privately. The yellow lion is a symbol of the great power of China and a symbol of the supremacy of imperial power.



Figure 73 "Xinxi Ancient Music Pictures and Lion Dance" was written by Fujiwara Sadami in the 1st year of Japan's Hotoku era (1449), the Noi family heirloom version (existing at Tokyo University of Arts, Japan), and the Kano version in the collection of Tohoku University.

Source: <https://www.photophoto.cn/sucai/36325052.html>. January 22, 2024

"Xinxi Ancient Music Pictures" is an atlas depicting the music, dance, loose music, and opera of the Tang Dynasty. It was created by a Japanese and its full name is "Xinxi Ancient Music Pictures". The album was created around the 12th century, which was the Tang and Song dynasties in China. The collection of pictures contains 34 groups of ancient pictures of music, dance, loose music, and opera from the Tang Dynasty, including "Xinluo Fang", which we often call "Lion Dance". In "Xinluohu", one person pretends to be a lion standing and dancing, two people on the left pretend to be walking lions, and the other person leads it with a string, stands between the two lions, holding a pole to play with it; between the two lions there is a pair of boys and girls dance to tune. This scene shows the lion dance performance of the Tang Dynasty and has high historical and artistic value. In terms of historical background, this atlas reflects the music and dance culture of the Tang Dynasty, especially the influence of Tang Dynasty music and dance in Japan. During the Tang Dynasty, the lion dance developed into a large-scale song and dance performed by hundreds of people. It was also performed in the palace as a Yanle dance, called "Taiping Le", also called "Five Directions Lion Dance". This culture was introduced to Japan through Buddhism in the late Tang Dynasty and had a profound impact on Japanese music and dance culture.

The shape of the lion dance in the Tang Dynasty reached maturity. As today, it is composed of two people, covered with a fur wrapper. The head and tail are modeled after the image of a lion. The Tang Dynasty

painted clay sculpture dance unearthed from the Astana Tomb in 1960 The lion figurines, which imitated the image of folk lion dances at that time, are now in the collection of the Xinjiang Uygur Autonomous Region Museum. The figurine is 12 centimeters high and 10 centimeters long. It consists of a lion body and a lion's feet. The feet are obviously human-shaped. The lion's body is made of fine clay mixed with plush. Curved stripes are drawn on the surface of the lion's body and around its legs with grizzly objects, symbolizing that the whole body is covered with skin, which is the so-called "clothing with fur". The lion's body is decorated with one colorful ribbon on the central ridge, and there are four hanging ribbons on both sides, which are symmetrical to each other and perpendicular to the central ridge ribbon. Bai Juyi, the great poet of the Tang Dynasty, once described this production process of wrapping the head and tail as "carved wood for the head and silk for the tail, gold-plated eyes and silver for the teeth." The head of the lion danced at that time was carved from wood. To achieve realism, the eyes were plated with gold, the teeth were plated with silver, and the tail was made of silk thread. The lion dance style presented in Chen Chang's "Le Shu·Le Tu Lun" of the Northern Song Dynasty basically follows this feature.



Figure 74 Tang Dynasty painted clay lion dancing figurines unearthed from the Astana Tomb in Turpan City in 1960

Source: <http://www.chinalxnet.com/show/id/37546.html>. January 22, 2024

The content shown in the picture above is now stored in the Xinjiang Uygur Autonomous Region Museum. The figurine is 12 centimeters high and 10 centimeters long. It consists of a lion body and a lion's feet. The feet are obviously human-shaped. The lion's body is made of fine clay mixed with plush. Curved stripes are drawn on the surface of the lion's body and around its legs with grate-like objects, which symbolizes that the whole body is covered with skin, which is the so-called "dressing with hair". The lion's body is decorated with one colorful ribbon on the central ridge, and there are four hanging ribbons on both sides, which are symmetrical to each other and perpendicular to the central ridge ribbon. The shape of this lion dance figurine should imitate the image of lion dance in folk performances.

The original "Dragon Dance" performance also added the theme of "Lion Rolling Hydrangea" to increase interest and artistic appreciation. With the deepening of the Silk Road, lion dance culture not only spread in China, but also spread to many Southeast Asian regions. Lion dance has become a mascot to ward off evil spirits and avoid harm. During festivals or major events, lion dance must be performed to add to the fun and has been passed down from generation to generation.

During the Tang Dynasty, lion culture had a profound impact on Chinese art and folklore. Through the above description, the main forms and conditions of lion dance in the Tang Dynasty are summarized as follows:

The Five Directions Lion Dance was the most famous and outstanding large-scale lion dance performance during the Tang Dynasty. The five lions represent east, west, south, north and center respectively, and lions of different colors symbolize different directions. The royal court was dedicated to feasting and had a very high political status.

The folk image of lion dance tends to be strong yet soft, focusing on the nature of the dance. The lion dancers demonstrate southern martial arts. The image is not as fierce as the lion, but rather cute and agile.

The appearance of the yellow lion as a symbol of the great power of China represents the supreme imperial power of the great power of the Central Plains. It was only reserved for the emperor and had a special status.

The lion dance's coat is composed of two people and is made of fur. The head is carved from wood, the eyes are gold-plated, the teeth are silver-plated, and the tail is made of silk thread.

In short, the shape of lion dance in the Tang Dynasty reached maturity and became an indispensable part of traditional Chinese culture. The lion dance culture during the Tang Dynasty was rich and colorful. It not only had grand performances in the palace, but also gradually spread into the homes of ordinary people, becoming a unique symbol of traditional Chinese culture.

1.3 Development period

1.3.1 Song Dynasty Period (960-1279)

During the Song Dynasty, lion dance culture gradually developed in China. Since the Southern Song Dynasty, Guangdong lion dance has become one of the important performance forms in various occasions such as Spring Festival, New Year's Day, festive festivals, celebrations, folk gatherings and temple fairs. The influence of this traditional dance form among the people is gradually expanding. According to records, in the Song Dynasty, folk lion dance was combined with martial arts, and there was even a dance called "Lion and Leopard Man Pai". This dance was performed by "the armies" and later became popular in the south among the soldiers. Around the Song and Jin Dynasties, lion dance gradually evolved and developed in the south as immigrants moved south, giving rise to the southern lion and the northern lion. Lion dance culture is not only a folk entertainment activity, but also a spiritual and cultural symbol. Together with dragon, lion and other national lion dances, it forms a rich and colorful traditional Chinese culture.

As the lion dance flowed out of the palace and further integrated into the Lantern Festival, it began to be widely spread among the people during the Song Dynasty. There are a large number of examples of folk lion dance performances in relevant unearthed materials and handed down cultural relics (paintings, etc.) from the Song and Jin Dynasties. For example, children in the Song Dynasty were fond of lion dancing, which is reflected in the "Hundred Children Playing in Spring" painted by Su Hanchen of the Southern Song Dynasty (collected by the Palace Museum). In this painting, a child is holding a rope in his hand, leading a lion with gold-plated eyes and silver teeth. The lion is wagging its tail vigorously, and two children are pretending to be lions. Their legs are exposed, and three children are watching next to them. The "Children's Lion Dance" among the brick carvings of the Jin Dynasty is also a work of this kind. The fake lions dressed by people look smiling and smiling. Four children playing lions are in front or behind, holding hydrangeas and beating small drums and gongs. They are cheerful and joyful. Running playfully with the lion.

Lion dance gradually developed and derived into many types. Probably since the division of the north and the south during the Song, Liao and Jin dynasties, traditional lion dance has derived into two major schools: the southern and the northern schools. According to the "Dance Team" Volume 2 of Zhou Mi's "Old Martial Arts" of the Southern Song Dynasty, the "large and small puppets" at that time included "male and female bamboo horses" and "lion and leopard wild cards", etc., which showed the characteristics of combining lion dance with martial arts. At that time, there were frequent wars, and the lion dance spread southward as people from the Central Plains moved south. In the process of inheritance and spread, it mixed with many customs in Lingnan, forming some features that are inherited from the Central Plains and

integrated into Guangzhou customs. For example, the lion head has a corner, Based on the facial makeup of the heroes of the Three Kingdoms in Cantonese opera, the dance moves with powerful and exciting drum music, which is alarming and has the meaning of awakening the people, so it is also called lion dance.



Figure 75 Su Hanchen of the Southern Song Dynasty's "A Hundred Children Playing in Spring" shows children dancing a lion at the bottom of the picture.

Source: <https://baike.baidu.com/pic/>. January 22, 2024

From the picture above, we can see that lion dance was very popular in the Song Dynasty. Lion dance during this period focused on martial arts, and performances were often combined with fighting. Lions sometimes spit out fireworks to enhance the majestic atmosphere. This genre painting focusing on children's life reflects the popularity of folk dances in the Song Dynasty. In the picture, a child holds a rope in his left hand and leads a lion with gold-plated eyes and silver teeth in his right hand. The lion with its mouth open and its tail wagging is played by two children wearing lion skins. Three children nearby are watching the play, forming a dance scene of children playing with lions.

During the Song Dynasty, lion dance culture gradually emerged and developed in China. Its influence among the people has expanded. Since the Southern Song Dynasty, Guangdong lion dance has become one of the important performance forms in the Spring Festival, New Year's Day, festive festivals, celebrations, folk gatherings, temple fairs and other occasions. Lion dance culture gradually spreads among the people and its influence gradually expands. In the Song Dynasty, folk lion dance was combined with martial arts,

and there was even a dance called "Lion and Leopard Manpai". This dance was performed by "the armies" and later became popular in the south among the soldiers. Around the Song and Jin Dynasties, lion dance gradually evolved and developed in the south as immigrants moved south, giving rise to two major schools: Southern Lion and Northern Lion. The Southern Lion and the Northern Lion are different in appearance and performance style. The shape of the lion head colorful tie is exaggerated, mighty, funny, vivid, lifelike, lively and cute. The use of bright colors such as bright red, green, yellow, black, and white is magnificent. Incorporating Tang grass pattern as the keynote, the decoration is rich and diverse.

All in all, the lion dance culture of the Song Dynasty is a folk entertainment activity and a spiritual and cultural symbol. Together with dragon, lion and other national lion dances, it constitutes a rich and colorful traditional Chinese culture.

1.3.2 Ming Dynasty Period (1368-1644)



Figure 76 Three-color lion from Shiwan Kiln in Ming Dynasty, Guangzhou Museum
Source: (Reprinted from "South China Sea Lion Dance" by Xie Zhongyuan)

The picture above is a three-color lion from Akashiwan kiln, a first-class cultural relic of the Guangzhou Museum. Its shape is based on the one-horned lion danced by folk in Guangdong. It has wide eyes, high ears, and a grinning tongue. The whole lion is in a squatting posture, with its left foot on a ball, its head has one horn, its ears are high above the top of its head, its eyes are wide open, its mouth is wide open, its tongue is exposed, there are two bells tied around its neck, its tail is fluffy and upright, and its whole body is doing three things. The colorful glaze, with black glaze in between, is lifelike and has a strong sense of art and decorative effect. This lion has a rich folk art charm, beautiful colors and vivid colors. It is usually decorated on the ridge and both ends of the roof. This three-color lion from the Mingshiwan Kiln in the Guangzhou Museum was produced in the Shiwan area of Foshan, Guangdong.

The "Wushebian" written by Wang Zhideng (1536-1612), a native of Changzhou (now Suzhou, Jiangsu Province) in the Ming Dynasty, records the gods-welcoming games in the countryside of Suzhou before Wanli in the Ming Dynasty. , wooden poles, sword gates, theater horses, horse sleighs, walking ropes, handbags, Guangdong lions. · Lions with golden eyes, two people covered with bear skins, one wearing a wooden mask, Xiao Yueshi's Xi slave holding a hydrangea to guide the dance , the two of them squatted and jumped in a knot, as if they were out of the body." Unfortunately, there is no image to prove the shape of the lion head at that time. However, it can be seen from the text that at this time, the southern lion has not lost the styling characteristics of the northern lion dance, and still maintains the dance characteristics of the northern lion. It was not until the late Ming Dynasty that southern lion dance developed Lingnan regional characteristics. A three-color lion from Shiwan kiln in the Ming Dynasty collected by the Guangzhou Museum can provide some reference. The shape of the lion is based on the one-horned lion danced by Guangdong folk. It is in a squatting position with its left foot on a ball. It has a horn on its head, its ears are high on the top of its head, its eyes are wide open, its mouth is open, and its tongue is exposed. Bell, the tail is fluffy and upright. The whole body is covered with three-color glaze, with black glaze in between, which is lifelike and has a strong sense of art and decorative effect. The lion has beautiful colors, rich charm, and vivid image, usually decorated on the ridge and both ends of the roof. Although this pottery has the unique shape of ceramic art, compared with the lion head shape of the lion dance that has been passed down for five to six hundred years and has undergone great changes in image, there are still similarities in essence - a single horn on the head, The ears are high and the mouth is wide open. It is speculated from this that by the end of the Ming Dynasty, the image of the lion dance had been finalized, and it was obviously different from the shape of the northern lion.

In addition, during this period, lion dance took on another meaning. The following is the folklore record about "Zu Bai Disease".

"Spring is in full swing in the city of lanterns in the capital, and everyone in the family shares the same season. All the aunts, brides, and sisters-in-law meet to dress up and go away from all kinds of diseases." During the Lantern Festival in the Ming Dynasty, women dressed up and "walked in teams at night". In addition to visiting gardens, watching lanterns, and dating, there was a new content and meaning of "eliminating all kinds of diseases". During the festival, "Zhengyang Gate, Chongwen Gate, and Xuanwu Gate are all open in the capital, allowing people to come and go, and factory guards and school captains patrol Dadan" ("Wanshu Miscellaneous Notes· Folk Customs One" by Shen Bang of the Ming Dynasty). "From the 8th to the 18th, we gathered outside the Donghua Gate, called the Dengshi. ... The women,

wearing white silk blouses, walked in groups at night. They said they had no waist or leg problems, and they called them 'walking on the bridge.' When they arrived at each gate of the city, they walked with their hands. When someone touches a nail in the dark, he calls the man auspicious and calls him 'touching the nail'" (Liu Tong of the Ming Dynasty, "Scenery of the Imperial Capital: Spring Field"). When walking on a bridge, women meet each other and ask one person to hold incense and candles to give way to the pedestrians in front of them. To touch the nails, you have to go to the city gate and secretly raise your hand to touch the city gate nails, hoping that the girl's sweetheart or the man in the family will be safe and well.

"Zou Baibing" generally has a customary route and landmark gathering points, namely "bridges" and "city walls". "Sisters holding clothes across a small bridge" and "King Wu couldn't help climbing to the top of the city" are all true portrayals. When people see a bridge, they will cross it, and when they see a city wall, they will climb it.

The distance and time of "Walking All Diseases" may be long or short, but it is limited to "walking through the three bridges with lights off". Ming Zhang Su's "The white silk shirt shines in the moonlight, and after walking across the bridge, all diseases will be gone. Then the front door will be nailed with tentacles, and the whole party will be entertained for a year" ("Walk All Diseases"); Ming Yuan Hongdao's "Every time the fireworks are saved, you will ride a horse." Guests, the wax light shines first on the bridge girl" ("Twelve Nights and the Third Brother"); "Sisters travel together during the Lantern Festival, King Wu can't help but climb to the top of the city. Walking out of the boudoir to get rid of all diseases, it is better to go to Yueyang Wanzhang Tower" ("Yueyang Wanzhang Tower") "Walk all diseases to the top of the city") are all high-level summaries of this custom.

During the Ming Dynasty, the lion dance culture gradually emerged and developed in Foshan. We can see the lion dance strategy in the uprising:

In September of the 14th year of Zhengtong (1449) in the Ming Dynasty, when Huang Xiaoyang led a crowd to rebel in Nanhai County, people from all over Foshan pretended to be stories and used loud gongs and drums to scare off the rebels. This strategy successfully resolved the siege of the town, showing a certain foundation in martial arts and struggle experience. Southern lion dance is different from northern lion dance in form and performance style. The southern lion dance has lost the styling characteristics of the northern lion dance, and the image is richer and more diverse. The lion head colorful tie culture gradually emerged in the Ming Dynasty. The shape of the lion head colorful tie is exaggerated, mighty, funny, vivid, lifelike, lively and cute. The use of bright colors such as bright red, green, yellow, black, and white is magnificent.

The three-color lion from Shiwan Kiln in the Ming Dynasty is based on the one-horned lion danced by Guangdong folk. The whole body is covered with three-color glaze, with black glaze in between, which is lifelike and has a strong sense of art and decorative effect. Compared with the lion head shape of lion dance, which has been passed down for five to six hundred years and has undergone great changes in image, there are still similarities in essence, such as a single horn on the top of the head, high ears, and a grinning tongue.

In short, the lion dance culture of the Ming Dynasty gradually flourished in the south. The development of lion head decorations and the characteristics of southern lion dance have contributed to the enrichment and inheritance of this traditional culture.

1.4 Heyday

1.4.1 Qing Dynasty Period (1616-1911)

The Qing army entered the pass, the Ming Dynasty was destroyed, and Chong was hanged by the emperor in Meishan. The Ming Dynasty's remaining ministers and patriots began to form secret associations, waiting for the opportunity to revolt and restore the country. Because the secret society respected the reign name "Hongwu" of Ming Taizu Zhu Yuanzhang, it was called Hongmen. Kunzhong worshiped heaven as earth and earth as mother, so he was also called the Heaven and Earth Society. After many resistances, he suffered repeated defeats and suffered heavy sacrifices. Entering the Kangxi and Qianlong periods, loyal ministers and patriots who were unwilling to surrender saw that the rule of the Qing Dynasty was becoming increasingly stable and strong, while the patriotic ministers of the Ming Dynasty were gradually withering away, so they were forced to push the fire of anti-Qing and restoration of the Ming Dynasty to the bottom of society, trying to use "Shinto rituals" and "heroic spirit" to connect the lower classes, and form alliances and cohesion through activities such as preaching or practicing martial arts to form various civil association groups. With the theme of "Spirit of Loyalty" and the slogan of "Anti-Qing and Restoration of Ming", the Hongmen Congregation used the fictional story of "Shaolin Temple Grudges" to incite people's anti-Qing consciousness and propagate that only force can pacify the territory and overthrow the Qing Dynasty. This objectively promoted the The creation and transmission of Hong Quan. This kind of resistance attracted the attention of the rulers of the Qing Dynasty. The Qing government added the prohibition against the Tiandi Hui to the "Qing Code" and severely investigated and dealt with the Hongmen Congregation. The Hongmen organization was forced to lurk in various places, and spawned Jishou Hui, Xiaodao Hui, Bangbang Hui, Pingtou Hui, Jianghu Chuanzi Hui, etc., which infiltrated into all walks of life, with congregations all over the country, and even established churches overseas to expand congregations. In order to avoid

the Qing Dynasty, some anti-Qing patriots adopted the lion dance method to continue the tradition of martial arts, combining lion dance and martial arts, and tried to use the metaphor of "picking green" to "step on the clear". The process of lion dancing and picking green contains the Hongmen There are clues to the anti-Qing Dynasty. In the paper "Analysis of the Triad Cultural Perspective of the Lion Dance "Hongmen Qing Formation" Array" (2014), Zhu Weimin conducted a study on the layout of the Triad meeting altar and the Guangdong Lion Dance "Hongmen Qing Formation" array. By comparison, it was found that the two have very similar props and demonstration procedures. It is believed that the Hongmen Green Formation props, the sleep-to-awake drill, and the Hongmen Lion Dance Competition venue all reflect the meaning of "anti-Qing". The lion dance activity belongs to the Three Hehui Erfang is Hongmen, Guangdong, which shows the significance of lion dance performance in the Hongmen Erfang people's association or promotion ceremony, as well as the triad affiliation of the location of the lion dance activity, the green formation routine, the lion shape of the characters, and the flag. In addition, , the opening salute to show the identity of the lion team is exactly the same as the opening fist ceremony in the ancient book of "Shaolin Clan Law". There are five levels arranged in the lion dance arena, which is called "passing the five levels", that is, the lion dance must use its skills to successfully pass You can go through the five levels of Hongmen, Qiankun Circle, Huokeng, Fuhaiding, and Erbanqiao to pick green in Douli. After picking green, return the same way, and the entire green picking process is over. The props that have passed the five levels must be arranged by yourself. East to west, ensuring that the lion dance drill process is also from east to west, consistent with the direction of the props of the Triad meeting altar. Although these statements need further research, they also provide a unique explanation for this phenomenon.



Figure 77 "Dianshizhai Pictorial" of the Qing Dynasty

Source: https://www.sohu.com/a/452898406_99992021. January 22, 2024

This picture 77 shows that "the Lantern Festival is lined with a red light under the snow, and I will touch the doornail after all kinds of diseases. I hope that I will have a baby in the coming year, and my journey on this cold night will be worthwhile." "One Hundred Diseases" became even more powerful. People joined hands and traveled in groups. The streets and alleys were crowded and bustling. "Visitors on the top of the city were like ants, and the sound of flutes, drums and pipes came from far and near." (Qing Ganxi's "Baixiasuoyan"), they "walk delicately in narrow bow shoes, and celebrate the Lantern Festival with silver flowers and fire trees. They don't go out to find relatives and friends, as all diseases can be cured by walking away" (Feng Wenxun's "Bingyin Tianjin Bamboo Branch Ci").

At the end of the Qing Dynasty and the beginning of the Republic of China, martial arts and lion dance masters like Huang Feihong emerged in the Foshan lion dance world. Huang Feihong, a man from Xiqiao, is world-famous for his martial arts and lion skills. He is known as the master of the southern school of lion dance. His skills such as flying green picks and bamboo ladder green crabs pioneered lion dance skills. He also opened the "Baozhilin" martial arts gym in Sanhang, Guangzhou to teach apprentices, promoting the widespread inheritance of lion dance skills. In the early to mid-Republic of China, the production of lion dance props in Nanhai became commercially available, which proved the popularity of lion dance from the side. The Republic of China edition of "Foshan Zhongyi Township Chronicles" has records about "Lion Head Shop", "Drum Shop" and "Bronze Ware Shop": "Lion Head Shop has excellent products, and people from the provinces and abroad come to order them, mostly in Shilupu"; "Drum music shop, the guild hall is in Xietian Shengli, built in the ninth year of Xianfeng (1859)"; "The bronzeware shop has musical instruments and utensils. Musical instruments such as gongs, bronze drums, drums, and money. Utensils such as basins When black and white lead is put into furnaces, furnaces, etc., it becomes wrought copper, and when tin is put into it, it becomes raw copper. Each utensil is made by workers, sold on consignment to copper and iron shops, and sold in various ports in the mainland and Beibeijiang." As Foshan people make a living and move overseas, Foshan lion dance skills are also spread abroad.

พหุ ประถมศึกษา



Figure 78 Li Xiang' s new lion head work from 1900
Source: Reprinted from "Foshan Lion Dance" compiled by Yu Wanshao

Li Xiangxin was a person who had the name "Li Xiangxin" during the Daoguang period of the Qing Dynasty. From then on, "Li Family Lion" was passed down from generation to generation. His works, including the lion heads, are all hand-made. Each complete lion head needs to go through four processes of embryo-laying, paper laying, color writing and decoration. When broken down, there are more than 1,300 nodes. His works are widely collected due to their exquisiteness and vividness, and were even used as props in the movie "Once Upon a Time". In 1900, Li Xiangxin's lion head works were displayed on the streets of Hong Kong, which not only demonstrated his lion-baring skills, but also demonstrated the charm and culture of southern lion dance. This kind of display helps spread and promote the lion-zha culture, allowing more people to understand and appreciate this traditional handicraft. At the same time, this is also recognition and praise for Li Xiangxin' s lifetime lion-making skills. Lai Xiangxin's lion head works are displayed on the streets of Hong Kong. For him, this is the highest praise for his lifelong lion-making craftsmanship. For the public, this is an opportunity to understand and appreciate the Zha Shi culture. For Zha Shi culture, this is an opportunity to spread and promote. Therefore, this display is of great significance.

Nanhai lion dance, as a representative of the southern lion, is innovatively developed on the basis of the northern lion. Since the Tang and Song Dynasties, people from the Central Plains have migrated to Lingnan one after another. Especially during the turbulent period when wars in the Central Plains were frequent, the number of people migrating south was even more numerous. The "Customs" chapter of "Guangdong General Chronicles" written by Jiajing in the Ming Dynasty says: "From the pre-Jian'an period of the Han Dynasty to the Yongjia period of the Eastern Jin Dynasty, many people in

China took refuge in the mountains and rivers, and their descendants often went home. Gradually, the old customs gradually changed, and the common people were almost the same as those in Zhongzhou." The lion dance culture of the Central Plains spread to the South China Sea as the northerners moved southward, creating many local imprints. Therefore, the southern lion has obvious differences from the northern lion, which are mainly reflected in the differences in lion shape, performance content, role of leading the lion, and routine procedures. Lion shape differences. The Northern Lion is lifelike in shape and small in size, and mainly performs "martial lion" performances. Little lion dance; big lion dance due to two persons. The lion dancer wears a lion quilt all over his body, and wears lion trousers and hoof boots with the same coat color as the lion's body. The appearance is powerful and lifelike, and it does not deviate from the characteristics of the palace lion dance. The South China Sea lion dance has exaggerated shapes, bright colors, and pursues spiritual resemblance. It mainly performs "literary lion" and also includes martial lions. Although it is also a duet dance, the lion dancer wears bloomers and only a colorful lion quilt on top. The lion head and the lion body are connected together: the lion dance head has a sharp horn that is slightly bent forward, and the northern lion head There are no horns on the forehead; there is a round bronze mirror on the forehead of the dancing lion, which is said to be used to identify monsters and subjugate demons, while the northern lion has no round mirror on its forehead. In recent years, the South China Sea lion dance has gradually diversified in shape, including colorful lions, golden lions, white lions, yellow lions, etc., exuding a lively secular and entertaining atmosphere.



Figure 79 Hong Kong, 1905, late Qing Dynasty, Li Xiangxin' s lion head work
Source: Reprinted from "Foshan Lion Dance" compiled by Yu Wanshao. January 22, 2024

Figure 79 is in 1905, five years later, Li Xiangxin's lion head works were displayed on the streets of Hong Kong again, fully reflecting the recognition of Li Xiangxin's lion heads.

During the Qianlong period of the Qing Dynasty, Foshan's lion head production industry gradually emerged with the popularity of folk lion dance activities. At first, people made lion heads for their own use, and had not yet entered the field of production and circulation. In the middle of the Qing Dynasty, the production of lion head handicrafts was quite prosperous. According to the "Foshan Street Briefs" published in the 10th year of Daoguang's reign in the Qing Dynasty, "Lion heads are mostly found on stone roads"; and according to the Republic of China edition of "Foshan Zhongyi Township Chronicles", "Foshan lion heads are so well made that they are ordered by provincial and overseas officials." . In the Foshan lion head industry, Lijia lion head has the best reputation.

During the Daoguang period of the Qing Dynasty, Li Enshen, the 14th generation Grand Duke of the Li family, also known as Hui Zhen, opened a small workshop in Shilupu (today's Jigang Street), Foshan, which mainly made lamp colors and also made lion heads. At that time, folk lion dance activities were flourishing in Foshan. During festive festivals and temple fairs for gods' birthdays, folk lion troupes took to the streets to dance lions and pick green flowers to welcome gods, celebrate their birthdays, ward off evil spirits and bring good fortune, and formed the rise of customary folk lion dance activities. The demand for lion heads increased day by day, so lion head workshops expanded one after another, and the lion head industry reached its peak.



Figure 80 Li Xiangxin's 1910 lion head work

Source: Reprinted from "Foshan Lion Dance" compiled by Yu Wanshao .on January 22, 2024

This picture 80 shows the Lionhead Li family performing in Chinatown, San Francisco, USA as a souvenir

Li Xiangxin's Lion Head work was performed in Chinatown, San Francisco, USA. This was an important cultural exchange event. San Francisco Chinatown is the oldest Chinatown in North America and the largest Chinese community outside Asia. This performance not only showcased Li Xiangxin's lion dance skills, but also demonstrated the charm and culture of southern Chinese lion dance. In terms of Chinese cultural identity, through such activities, the younger generation of the Chinese community can understand and learn Chinese traditional culture, which is of great significance for inheriting Chinese traditional culture.

The meaning of Foshan lion dance has changed. The main content of the lion dance is picking young people, using southern martial arts and acrobatic techniques to show the wit, bravery and unyieldingness of the lion dance. It also implies the desire to pray for blessings, seek wealth and ward off evil spirits. Foshan lion dance reached its peak in the late Qing Dynasty and the early Republic of China. Many lion dance masters and innovative performance forms appeared, such as Huang Feihong's Feicai Qing, High Stake Lion, etc. Lion dance skills were also spread overseas and became a part of Foshan culture. A major feature. The difference between the northern and southern lions is formed. The northern lion is more popular north of the Yangtze River, while the southern lion is popular in South China, Nanyang and overseas, especially Guangdong. The northern lion has a lifelike shape, smaller body, and single coat color, and all lion dancers Wearing a lion's skin, only his feet are exposed. The shape of the southern lion is exaggerated, with a larger body and bright fur. The lion dancers wear bloomers and Tang suits, showing the whole body; the northern lion usually appears in pairs of male and female, showing the lion's docility and dexterity, and is sometimes accompanied by a small lion, reflecting the Confucian ethics. . The Southern Lion uses characters from the Three Kingdoms as its face to express the lion's might and strength. The main content is picking green to show the lion's wit and unyieldingness, which means praying for blessings and exorcising evil spirits.

During the Qing Dynasty, Foshan lion dance was a kind of folk art that resisted the Qing Dynasty and restored the Ming Dynasty. It meant praying for blessings and exorcising evil spirits. It showed the superb skills of southern martial arts and acrobatics. It formed a style and characteristics different from those of the northern lion dance. It spread overseas and became Foshan's lion dance. A major feature of culture.

1.4.2 Early Republic of China (1912-1931)

At the end of the Qing Dynasty and the beginning of the Republic of China, Huang Feihong of Foshan was world-famous for his martial arts and lion dance. His flying two green picking, climbing bamboo ladder picking green green crab green crab picking, etc., pioneered the southern lion skills, and is also known as the southern lion dance. The great master of the generation. Huang Feihong opened the "Bao Zhilin" martial arts gym in Sanhang, Guangzhou to teach apprentices, which spread the southern lion skills widely and folk lion dance activities became more and more popular.



Figure 81 1929 Chinese New Year lion dance in Chicago, USA

Source: Reposted from Xie Zhongyuan's "South China Sea Lion Dance" February 15, 2023

In 1929, overseas Chinese in Chicago performed a lion dance during the New Year, which was an important cultural exchange event. Chicago is a big city in the United States with a large Chinese community. This lion dance event not only showcased China's lion dance culture, but also demonstrated the unity and vitality of the Chinese community. However, it is worth noting that 1929 was also the year the famous "Valentine's Day Massacre" occurred in American history. This was a gang war incident that took place in Chicago. Seven gang members were shot and killed collectively. This incident shocked the entire United States and affected the Chinese community at the time. Therefore, this lion dance event may also be a way for the Chinese community to seek unity and hope in a difficult environment. This event allowed more Americans to understand and appreciate China's lion dance culture, and enhanced cultural exchanges between China and the United States. At the same time, it enhances the cohesion of the Chinese community and demonstrates the unity and vitality of the Chinese community. In terms of

Chinese cultural identity, through such activities, the younger generation of the Chinese community can understand and learn Chinese traditional culture, which is of great significance for inheriting Chinese traditional culture.

The rise of folk martial arts in Foshan has promoted the development of mass lion dance activities, and many martial arts organizations have established lion clubs. According to incomplete statistics, from the late Qing Dynasty to the Republic of China, there were almost no lion clubs in the halls and clubs affiliated to Foshan Cai Lifu, Wing Chun, Shaolin and other martial arts schools, with the exception of the Liangzan martial arts school of the Wing Chun school and the Liang Xisu martial arts school of the Shaolin school. Lions clubs were established. Among them are Zhang Hongsheng (Zhang Yan) and Chen Sheng (Ye Sheng) of Cai Lifu School. Martial Arts School: Chen An (Gaolao An), Ou Yaonan, Zhao Xi (Da Gengxi) and Liang Sanben Martial Arts School of Shaolin School; Yong Chen Guan (Chen Rumian), District Guan (Ou Kang), Xi Guan (Xi Yujia), Deng Guan (Deng Kao), Youyuantang (Chen Dasu), Jixian Villa (Lin Zuo), and Liang Guan of the Spring School (Liang Gen) and other martial arts halls; during the Guangxu period of the Qing Dynasty, the "Zhongyi Sports Association" in Nanhai County, Foshan martial arts masters recruited martial arts, and the Xingyi Martial Arts Hall was first built. Later, Qunyi Hall, Juyi Hall, Yingyi Hall, and Xieyi Hall were built. There are martial arts halls such as Tongyi Hall, Zhongyi Hall, Shiyi Hall, Gongyi Hall, Zhiyi Hall, Tongyi Hall, Xiongyi Hall, Huiyi Hall, Zhaojing Hall, etc. These martial arts halls all have lion clubs. In the 19th year of the Republic of China (1930), the halls of various Yizi sects merged into the "Zhongyi Martial Arts Hall", which was later expanded into the "Zhongyi Association." "The martial arts schools of the Shezi sect under Yue'an Society include: Yuanlian Society, Lilian Society, Lelin Society, Quanzhi Society, Zhixin Society, and Luoyong Society. There are also martial arts schools such as Huxian School and Wu School. Lions Club.

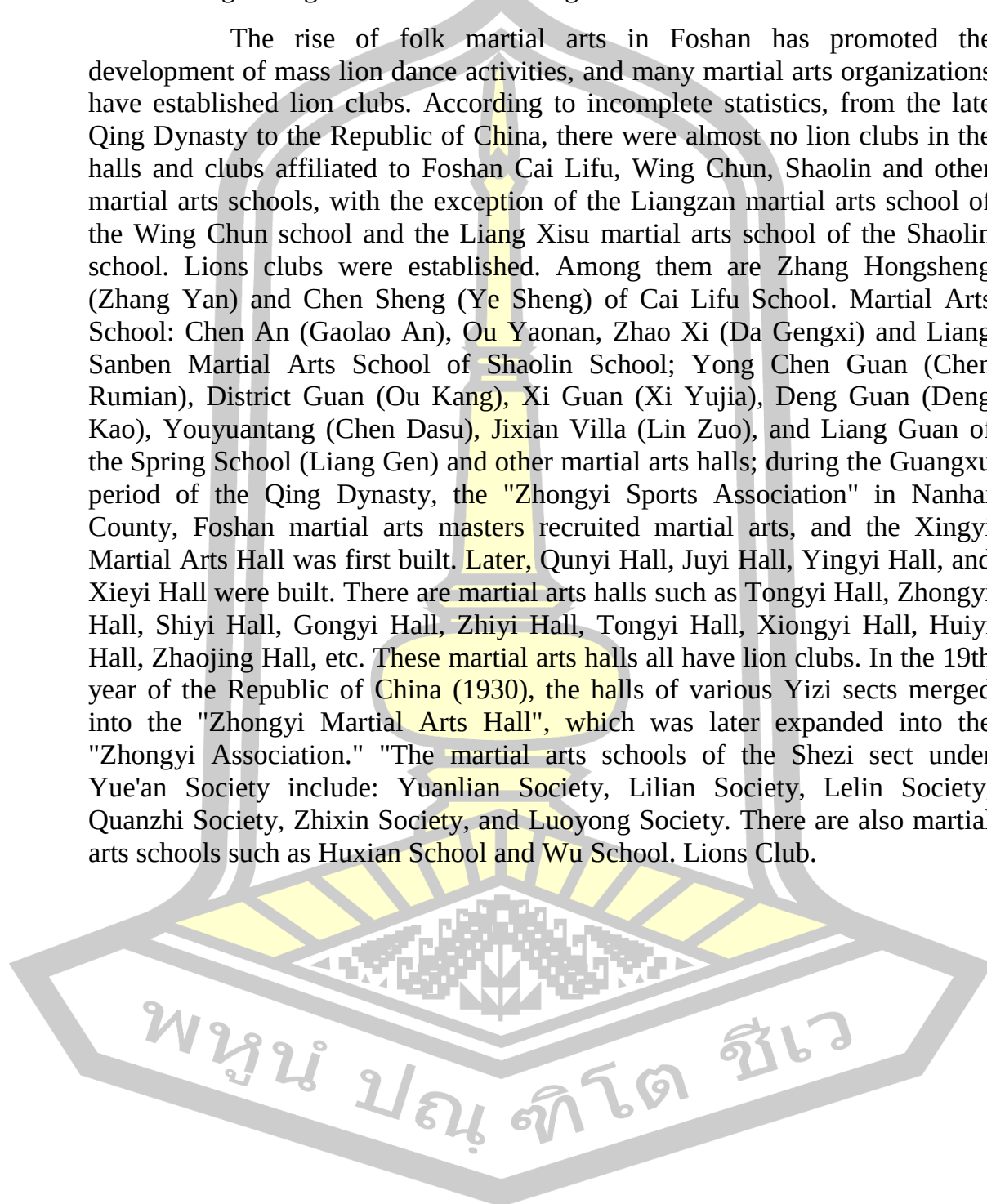




Figure 82 Lai Xiang' s new lion head work displayed on the streets of Hong Kong in 1929

Source: Reprinted from "Foshan Lion Dance" compiled by Yu Wanshao. February 15, 2023

Figure 82 is after 20 years, Hong Kong still pursues Li Xiangxin' s lion head works, which fully reflects that Li Xiangxin' s lion heads have been recognized by all walks of life in Hong Kong. This is also a manifestation of cultural identity and national identity.

During the Republic of China, due to the need for communication and alliance, lion dance was widely inherited in Nanhai villages. On the morning of March 20, 2017, Huang Xinjian, director of Nanhai Beisha Martial Arts Hall, said in an interview: "Before the founding of New China, our Beisha Village .It is very close to Xiguan in Guangzhou. There are many martial arts schools in Xiguan. Many people go out to work and find food to learn kung fu. There are many people practicing martial arts in the village, and other villages dare not bully them. Learn kung fu. , also practices lion dance. It was first taught by a lion dance master from Xiguan. His name is He Jiu, also known as Zhenquan Jiu. His real name is He Shaoqi. The traditional lion dance from Xiguan was taught by He Jiu in Beisha Village. Yes, he was the first to teach in many villages in Nanhai. In the past, when the world was not peaceful, it was beneficial to organize a lion team. It was convenient to contact other villages and form brotherly villages. During the New Year and holidays, they would interact with each other and visit each other. This has been maintained from generation to generation. The old people in the village used to say this." Rural lion dance is mainly used for inter-village communication, festivals, and ancestor worship ceremonies. It is an important carrier of maintaining the folk institutional culture and rural customs based on patriarchal blood ties. Rural lion dance constitutes an integral part of the Republic of China. Another form

of South China Sea lion dance inheritance during the period. These boxing clubs that provide lion dancers for rural areas are organized voluntarily by rural people and have deep or shallow connections with village clans. Most of their members are members of the same clan. Guanyao, Huangqi and other places in Nanhai County often hold lettuce festivals around certain gods' birthdays every year, with activities such as burning and grabbing cannons, attracting a large number of lion dance teams to participate.

With the vigorous development of lion dance activities, the demand for lion heads is increasing day by day, and the lion head production industry has emerged as the times require. Moreover, due to the strong sectarian concept in martial arts in the past, the lion clubs established by each hall had their own dedicated logos, which were based on the shape, color, horns, assembly, and lion's back of the lion's head; and the name of each hall. The flags used by the Lions Club in the hall, the clothing of the personnel, the characteristics of the drums (three drums or seven drums), and the characteristics of the representative routines of the club are distinguished from many aspects of similarities and differences. For example, the martial arts school of Zhang Hongsheng (Zhang Yan) Chen Cheng (common name Ye Cheng) of Cai Lifu School and the Chen School of Wing Chun School use the black-faced Zhang Fei lion, and also use the martial arts lion with iron horns, green face and short beard. The specialty routines mainly include traditional picking greens, including bridge greens, water greens, stool greens, pan greens, coconut greens, crab greens, dragon head greens, snake greens and centipedes, "Bagua array", "Five greens", etc., as well as traditional broken greens. Formation routines such as "four-door pocket-bottom formation" and "line formation" etc. Shaolin's "Yi Zi Sect" martial arts gym uses Zhang Fei's lion with black face makeup and Guan Gong's lion with red face makeup. In addition to the various traditional green-picking routines, the famous folk routines include "the lion throws up the ball", "the lion comes out of the forest", "eight immortals celebrate birthday", "seven stars accompany the moon" and "the sleeping Buddha picks up spirits". Traditional folk lion dance performance routines There are more than 150 species.

In the early years of the Republic of China, the lion dance culture in Foshan continued to flourish. The lion head color tie industry continues to develop. Foshan lion dance during the Republic of China was promoted and inherited by famous martial arts masters such as Huang Feihong. It combined the characteristics of southern martial arts and folk lion skills, forming a variety of styles and routines, which were widely loved and respected by the people. Martial arts schools and lion clubs are the main organizational forms. It reflects the social atmosphere and folk systems at that time, promotes inter-village exchanges and festivals, and enhances national cohesion and resistance spirit. It is an art with lion head color tying as the main In terms of expression, it reflects the local craftsmanship and aesthetic concepts, and also displays the

characteristics and logos of various martial arts schools and lion clubs, forming rich cultural connotations and visual effects.

1.5 Decline Period (1931-1949)

From the outbreak of the Anti-Japanese War to the founding of New China

From the outbreak of the Anti-Japanese War to the founding of New China, Foshan's economy was severely devastated. The market was depressed, people were in dire straits, and the lion's head production and sales were not as good as before. In addition to the old shop of Li Xiangtai, there are two old shops, Li Xiangxing at No. 59 Jigang Street and Li Xiangxin at No. 4 Jigang Street. Shops went out of business one after another, and only a few small workshops still managed to stay in business. During this period, the main lion head workshops in Foshan were: Li Xiangtai at Shuixiangkou of Fuxian Road, run by Li Yonghua of the Li family; Mai Rongji at No. 61 Jigang Street, run by Mai Rong, which specialized in making small lions, Jingzhuang Lion are the main ones; Zhongchengtai at Jigang Street is run by Li Zhong; Detaixiang on Fuxian Road is run by Liang De and Li Ji (Li Ji is the daughter of Li Zhong, the owner of "Zhongzhongtai", married to Liang De is his wife); there are also Yonghuatai of Jigang Street, the operators Li Hong and Li Shi. At that time, due to political instability, economic backwardness, and people in dire straits, the production and operation of the lion head industry was at a semi-standstill. In addition, the lion head industry has always had peak and off-seasons, and it is impossible to make a living by making lion heads. Therefore, both shopkeepers and workers in the industry have to go out to find a living, or sell vegetables and vegetables temporarily, or do part-time jobs to earn meager profits. If a customer places an order, the shop owner will recall workers to rush to work and start making lions. This kind of stop-and-go production and operation has greatly restricted the development of Foshan's lion head industry.

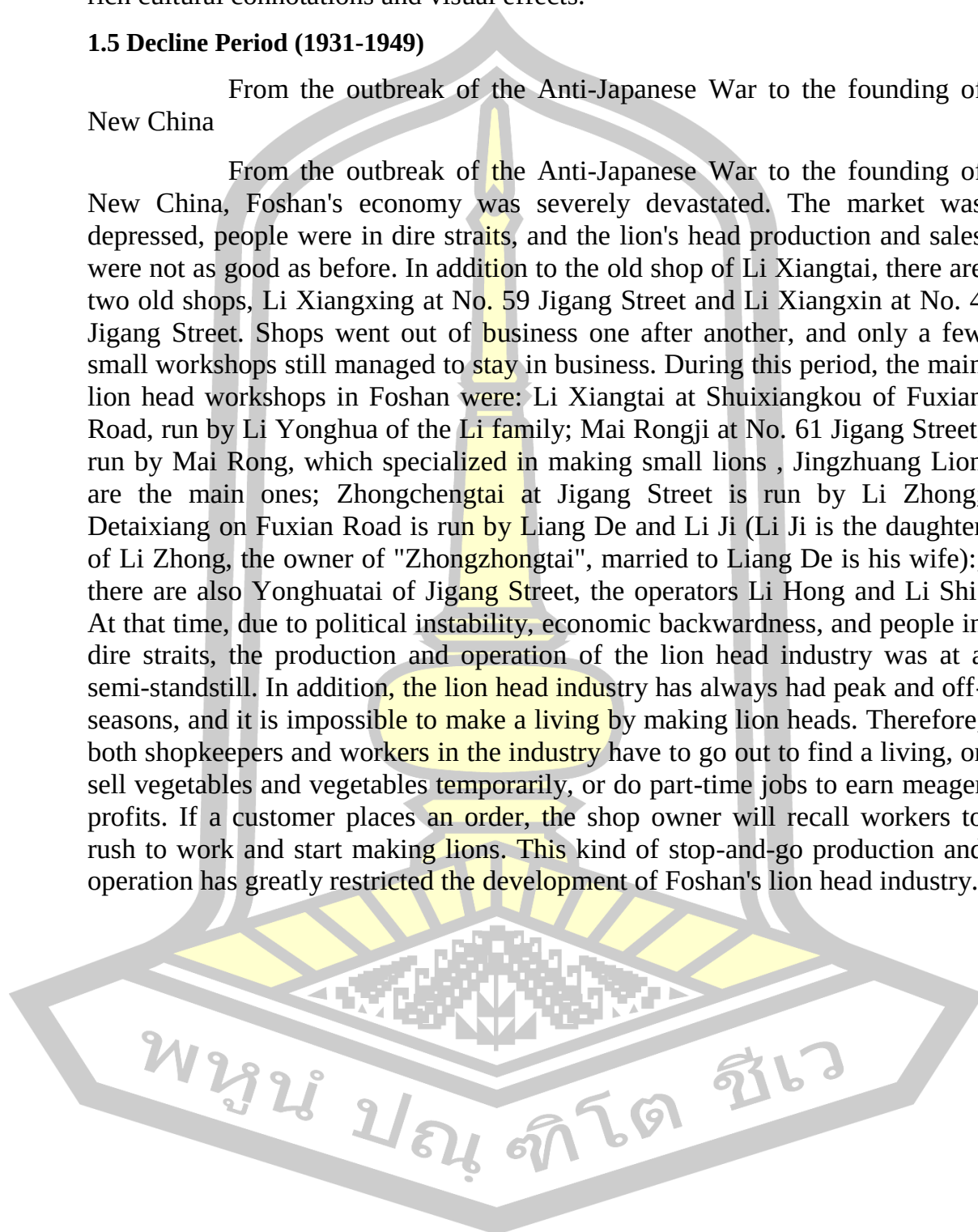




Figure 83 On the ninth day of the Lunar New Year in 1947, a lion dance performance was performed in front of the new ancestral hall in Jiangxin Village, Yanbu, Nanhai, Foshan

Source: Reprinted from Xie Zhongyuan's "South China Sea Lion Dance" January 15, 2023

1947 was an important turning point in Chinese history. In this year, the People's Liberation Army led by the Communist Party of China and the Kuomintang government's army engaged in a fierce military confrontation. Against this historical background, the lion dance performance in front of the new ancestral hall in Jiangxin Village, Yanbu, Nanhai, Foshan may have special significance. First of all, lion dance is a traditional Chinese folk dance that is usually performed at festivals or celebrations to pray for good luck and ward off evil spirits. In a special period like 1947, such a performance may contain people's yearning for peace, stability and prosperity. Secondly, Yanbu is a famous town in Nanhai District, Foshan City, Guangdong Province, with rich history and cultural traditions. The lion dance performance in front of the new ancestral hall in Jiangxin Village on the ninth day of the Lunar New Year in 1947 may have been a way for local people to express their love for life and hope for the future during difficult times. In general, under the historical background of the time, this lion dance performance may not be just an ordinary dance performance, but a social activity rich in profound meaning, reflecting the living conditions and spiritual pursuits of people in that special period.

During the Anti-Japanese War, Foshan's economy was severely hit, and the lion's head industry was also unsustainable. Most of the old shops closed down, leaving only a few small workshops struggling to support themselves. This unstable production and operation has seriously affected the inheritance and development of Foshan Lion Head. During this period, Foshan lion dance and lion head decoration were faced with severe challenges of survival and development in the context of the Anti-Japanese War. The scale and level of the lion head industry declined significantly, and only a few workshops relied on traditional skills and craftsmanship to maintain a difficult production operation. Foshan lion dance and lion head colorful tie still maintain a certain degree of vitality and creativity with the demand and support of the people. The shape, color, pattern and decoration of the lion head all reflect the unique style and art of Foshan lion head. Characteristics laid the foundation for the subsequent development of lion head art. Foshan lion dance and lion head ribbons demonstrate the patriotism and national spirit of the Foshan people during the nation's crisis and struggle. As a folk mascot and martial arts tool, the lion head adds a touch of color to the people's lives and struggles, and strength, and also left a valuable legacy for Foshan's culture and history.

1.6 Recovery period (1949-1966)

On October 1, 1949, the People's Republic of China was proclaimed. After the founding of the People's Republic of China, the Foshan Municipal People's Government attached great importance to reviving the production of traditional handicrafts, giving Lionhead, which was on the verge of bankruptcy, a glimmer of hope. At that time, Lion Headhang workshops were mainly self-employed, with small scale, shortage of funds, simple tools, scattered and backward. In order to support the operation and development of Foshan Lion Head, the Foshan Municipal People's Government decided to classify Lion Head production as a handicraft industry and to manage it under the management of the industrial department. In November 1954, the Foshan Municipal Committee of the Communist Party of China, in accordance with the spirit of the instructions of the Central Committee of the Communist Party of China and the Central Government, supervised the Foshan folk A survey of the craft was carried out and excavation, rescue and restoration work was carried out. Since then, Foshan lion head production has developed greatly.

On March 1, 1956, Chairman Mao Zedong listened to a report on the situation of the handicraft industry and said: "There are many good things in the handicraft industry, so don't get rid of them." Do it better." Chairman Mao Zedong's document on "Accelerating the Socialist Transformation of Handicraft Industry" was also issued. Foshan City conscientiously implemented the instructions to set off an upsurge of cooperation in the entire handicraft industry. On July 22, 1957, the first

national arts and crafts artist representative meeting was held in Beijing. The meeting proposed that arts and crafts should continue to implement the policy of "letting a hundred flowers bloom, weeding out the old and bringing forth the new" and "protection, development and improvement". And the production should comply with the "applicable , economical and beautiful" principle. Under the correct leadership of the party and government, Foshan's arts and crafts industry has experienced great recovery and development. In 1951, when New China was founded, Foshan produced less than 300 lion heads. By 1956, the number had increased to more than 1,000.

In 1958, private individual handicraft households such as lion heads, drums, national musical instruments, gods, paper fans, paper bags and printed products merged to form the Foshan Entertainment Craft Cooperative. Later, the Lion Chess Club, Lion Drum Club, and Musical Instrument Club were established respectively. Three. In 1964, the three cooperatives merged again, and the lion head production industry was divided into two production groups under the names of Li Xiangtai and De Taixiang respectively. In 1969, it merged into Foshan Musical Instruments Craft Factory (now Desheng Musical Instruments Co., Ltd.), established the Lion Head Class and the Lion Drum Class, and formed the Lion Head Production Workshop.

In the early days of the founding of the People's Republic of China, the lion head color tie industry began to recover and develop. After the founding of the People's Republic of China, the Foshan Municipal People's Government attached great importance to the inheritance and development of Foshan Lion Head and adopted a series of measures, such as placing it under the management of the industrial department, carrying out census and restoration work, and promoting cooperative transformation, etc., to provide a better foundation for the production of Foshan Lion Head, and provide strong support and guarantee for operations. The production technology and artistic style of Foshan lion heads were further perfected and improved during this period. It not only inherited the traditional four major processes of tying, beating, writing and mounting, but also made innovations and improvements according to the development policy of arts and crafts. The shape of the Foshan lion head is more exaggerated and romantic, the colors are more eye-catching, and the decorations are more colorful, forming one of the unique representative works of Lingnan culture and oriental arts and crafts. The production scale and market demand of Foshan Lion Head also increased significantly during this period. It not only met the needs of Foshan's local folk festivals and martial arts sports activities, but was also sold to Chinese communities all over the country and even overseas, contributing to Chinese and foreign culture. played a positive role in communication and dissemination.

1.7 Short pause (1966-1976)

During the Cultural Revolution, the folk craft industry was the first to bear the brunt. The lion head, a traditional folk craft, was included in the "Feng, Zi, Xiu" and "Four Olds" items. The musical instrument craft factory was also renamed the Plastic Machinery Factory. The production and sales of the lion head and exports are greatly affected.

1.8 Redevelopment period (1976-2001)

During the period of reform and opening up, all walks of life across the country ushered in a golden period of rapid recovery and development.

The State Council directed the development of arts and crafts production and export. The Foshan Municipal Committee of the Communist Party of China clearly proposed that the development of arts and crafts production should be based on the excavation and restoration of traditional products, focusing on local characteristics, ensuring famous brand products, and developing a series of new products. Among them, the lion head is listed as one of the four famous brand products of Foshan handicrafts (Foshan The four famous handicraft products are art ceramics, paper-cutting, lion head, and crepe gold paper). In 1972, the state formulated a plan to restore and develop arts and crafts production. In 1973, the State Council issued Document No. 46, which clearly stipulated the guidelines, tasks and measures for arts and crafts production, which effectively promoted the restoration and development of lion head production in Foshan. By 1985, 5,146 large lion heads and 33,021 small lion heads were produced. The export volume continued to increase. In 1972, the export of lion heads increased from 238 to more than 20,000. Foshan lion heads are deeply loved both inside and outside the province and in Hong Kong and Macao. Popular with the public, it has also been exported to more than 20 regions and countries in Southeast Asia, Europe, America and Oceania. It has been held in many exhibitions in Japan, Canada, West Germany, the United States and other countries, and is loved by the people and foreign friends. Highly rated. It is one of Foshan's largest exports of arts and crafts. Many compatriots from Hong Kong, Macao and overseas Chinese come all the way to purchase Foshan's traditional lion heads and order Li's lions.



Figure 84 1986 Lantern Festival Lion Dance in Yanbu Town, Nanhai, Foshan
Source: Reprinted from "Nanhai Municipal Chronicle" 2009

Figure 84 is in 1986, the Lantern Festival lion dance event in Yanbu Town, Nanhai, Foshan was of far-reaching significance in China's historical context.

This year, China is in a critical period of reform and opening up. Against this background, the lion dance event in Yanbu Town was not only a cultural event, but also a social phenomenon, reflecting the changes and development of Chinese society during that period. First of all, this event demonstrates the charm and vitality of Chinese traditional culture. Lion dance is a traditional Chinese folk dance, rich in profound cultural connotation and artistic value. In the tide of reform and opening up, this event allows more people to understand and appreciate lion dance culture, and enhances people's sense of identity and pride in traditional culture. Secondly, this event also reflected the vitality and innovative spirit of Chinese society during that period. In 1986, China was undergoing in-depth economic reforms and social changes. Against this background, the lion dance event in Yanbu Town, with its unique form and content, demonstrated the Chinese people's spirit of actively facing reform and being brave in innovation.

In general, the 1986 Yanbu Town Lantern Festival Lion Dance was not only an artistic feast, but also a portrayal of the times, vividly demonstrating the style and spiritual outlook of Chinese society at that period.

In addition to Chancheng District, Foshan City, there is a Ye family in Yanfeng Village, Dali Town, Nanhai District, which makes lion art.

Since the late Qing Dynasty, three generations have been engaged in the lion head-related handicraft industry. Their ancestors and fathers originally ran lion crafts in Guangzhou. Drum skin materials and making lion drums. In the early days of the founding of the People's Republic of China, Ye returned to his hometown to work in farming, selling leather and making lion drums as side businesses. In the early 1980s, their sons Ye Erniu and Ye Siniu, in addition to processing lion drum skins, also added lion head production, and set up a factory in Yanfeng Village, Dali Town, Nanhai District.

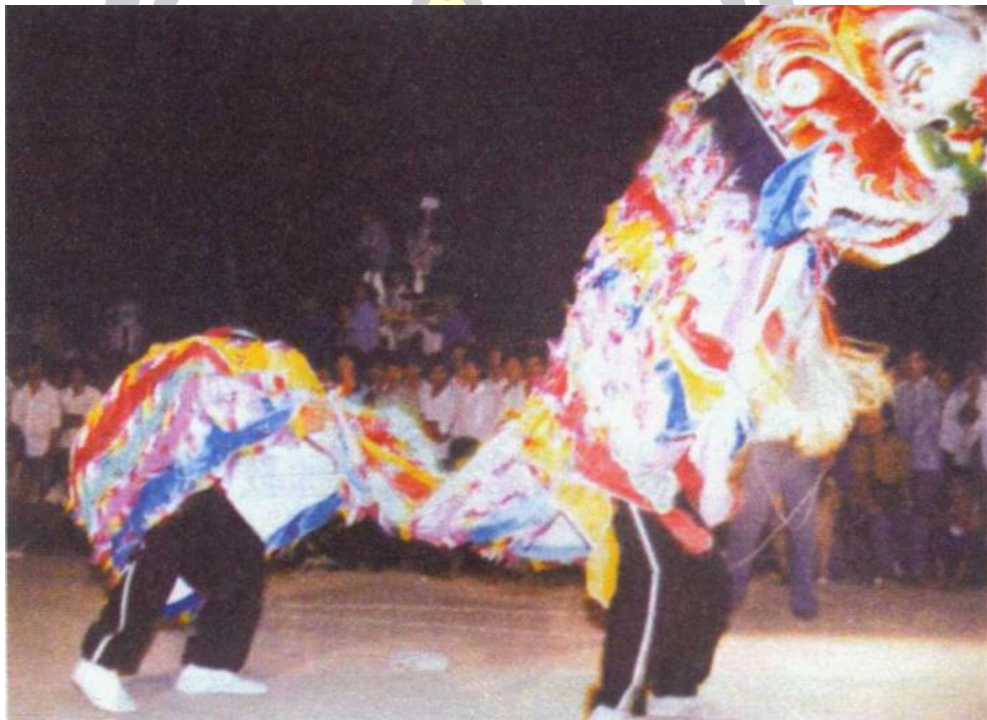


Figure 85 Lion dance performance during Foshan Autumn Parade in 1988
Source: Reprinted from "South China Sea Lion Dance" by Xie Zhongyuan

This picture shows the lion dance performance during the Foshan Autumn Parade in 1988, which took place in the context of China's reform and opening up. This year, China's economy is undergoing profound changes. Cities across the country began to implement housing system reforms in phases and in batches, and expanded coastal economic open zones nationwide. These reforms have created new opportunities for China's economic development. Foshan Autumn Color Parade is a traditional folk activity in Foshan. It began during the Yongle period of the Ming Dynasty (1403-1425) and has a history of more than 600 years. The main content of the Autumn Parade includes folk music, dance, drama, athletics, games and other performing arts, as well as various handicrafts. Among them, the lion dance performance is an important part of the autumn parade. The lion dance performance during the Autumn Parade in 1988 was not only a way for Foshan people to celebrate the harvest

and express their love for life and expectations for the future, but also reflected the changes and development of Chinese society at that time. This year, China is transforming from a planned economy to a market economy, and people's ideas and lifestyles are also undergoing profound changes. Against this historical background, the Foshan Autumn Color Parade and Lion Dance Performance not only continue the traditional culture, but are also rich in the imprint of the times.

In addition to Chancheng District, Foshan City, there is a Ye family in Yanfeng Village, Dali Town, Nanhai District, which makes lion art. Since the late Qing Dynasty, three generations have been engaged in the lion head-related handicraft industry. Their ancestors and fathers originally ran lion crafts in Guangzhou. Drum skin materials and making lion drums. In the early days of the founding of the People's Republic of China, Ye returned to his hometown to work in farming, selling leather and making lion drums as side businesses. In the early 1980s, their sons Ye Erniu and Ye Siniu, in addition to processing lion drum skins, also added lion head production, and set up a factory in Yanfeng Village, Dali Town, Nanhai District.

Master Erniu's name is Ye Jingfan, and he sets up a factory to produce lion drums in Yanfeng Village, Dali Town; Master Siniu's name is Ye Jingdun, and he runs a Harmony Lion Dance Supplies Factory in Yanfeng Village, Dali Town. The Ye brothers are both well-known masters of lion art making in Dali Town, South China Sea. Master Siniu mainly produces Foshanzhuang lion heads and Heshanzhuang lion heads (note: Heshanzhuang lion, a southern lion, produced in Heshan County, Guangdong, hence the name), and also produces children's toys, small lions and lion drums. , factories and shops in Foshan that produce and operate lion head crafts include De Sheng Musical Instruments Craft Co., Ltd. (production and operation of lion heads, lion quilts, lion drums, and musical instruments), Longsheng Drum Craft Factory (production and operation of lion heads, lion quilts, etc.) , the production and sale of lion drums), Foshan Folk Art Research Society (mainly focusing on craft research, exchanges, and exhibitions), Chancheng District Zhangyang Town Jiangnan Crafts (mainly producing high-quality lions and toy lions), Nanhai District The Lion Drum Factory in Yanfeng Village, Dali Town (mainly engaged in making lion drums), the Hesheng Lion Dance Supplies Factory in Yanfeng Village (mainly engaged in making lion heads of "Fohezhuang"), etc.



Figure 86 In 1991, Foshan Nanhai Lion Dance Troupe performed at the opening ceremony of the first World Wushu Championships

Source: Reprinted from "Nanhai Municipal Chronicle" 2009

In 1991, Foshan Nanhai Lion Dance Troupe performed at the opening ceremony of the first World Wushu Championships, which was an important milestone. During that period, China was going through some major social and economic changes. This is the 70th anniversary of the founding of the Communist Party of China and the 80th anniversary of the Revolution of 1911. In addition, China's GDP reached 1.74 trillion this year, an increase of 5% over 1989. Against this background, the Foshan Nanhai Lion Dance Troupe's performance not only showcased China's traditional culture, but also demonstrated China's confidence and open spirit after reform and opening up. This event is of great significance in promoting the international influence of Chinese martial arts and culture. At the same time, this also reflects how China displayed and disseminated Chinese traditional culture through various methods under the background of actively promoting cultural exchanges and opening up to the outside world. This incident can be seen as a microcosm of Chinese culture going global.

พหุ ประเด็น ชีว



Figure 87 1995 Dali Spring Festival Lion Dance Gala in Nanhai, Foshan
Source: Reprinted from "South China Sea Lion Dance" by Xie Zhongyuan

In 1995, the Spring Festival Lion Dance Festival in Dali, Nanhai, Foshan was at a critical period of reform and opening up in China. Against this background, the lion dance event in Dali Town was not only a cultural event, but also a social phenomenon, reflecting the changes and development of Chinese society during that period. This is not only an artistic feast, but also a portrayal of the times, vividly showing the style and spiritual outlook of Chinese society at that period.



Figure 88 In 2001, 418 lions from Nanhai, Foshan spelled out the congratulatory message "People from all over the country congratulate the Ninth National Games" at the opening ceremony of the Ninth National Games of the People's Republic of China.

Source: Reprinted from "Nanhai Municipal Chronicle" 2009

In 2001, 418 lions spelled out the congratulatory message "The Nationwide Congratulations on the Ninth Games" at the opening ceremony of the Ninth Games of the People's Republic of China. This was a very meaningful event. This year is the beginning of China's march towards a new century. This Games symbolizes the beginning of the Chinese people's march into the new century and demonstrates the spirit of the Chinese nation marching into the new era with head held high. 2001 was an important year for China, with many major events taking place. China successfully bid for the Olympic Games and won the right to host the 2008 Summer Olympics. In the same year, China officially joined the World Trade Organization and became its 143rd member. These events all mark China's increasing status on the international stage. Therefore, the congratulatory message "The Nationwide Congratulations on the 9th National Games" spelled out by 418 lions at the opening ceremony of the Games not only celebrated the success of the Games, but also symbolized China's new starting point in the new century and the Chinese people's full enthusiasm for the future. A spirit of confidence and expectation. This event had far-reaching significance in the social and historical context of the time.

During the period of reform and opening up, Foshan Lion Head Colored Tie, as a traditional folk arts and crafts and famous brand product of Foshan, received the attention and support of the national and local governments. Plans and measures for restoration and development were formulated, which promoted the production and operation of Foshan Lion Head. , improving the quality and level of Foshan Lion Head. On the basis of inheriting and carrying forward the traditional techniques of making, coloring, and assembling, Foshan Lion Head Color Tie has made innovations and improvements according to market demand and the characteristics of the times, and developed various varieties and styles of Lion Head, such as Foshan Zhuangzhuang, Heshanzhuang, colorful lions, small lions, etc., enrich the artistic form and expressive power of Foshan lion heads. Foshan Lion Head Lion head colorful tie dyeo enjoys a high reputation at home and abroad. It is not only sold well all over the country, but also exported to Hong Kong, Macao, Southeast Asia, Europe and the United States and other countries and regions. It has participated in many domestic and foreign exhibitions and competitions and is loved and loved by the people and foreign friends. It has contributed to the spread of Foshan culture and the exchange of Chinese and foreign cultures.

1.9 The new era of China' s modernization (2001-present)

After 2000, China ushered in a new stage of development of socialism with Chinese characteristics at the beginning of the new century and a new era in which it played an increasingly important role in the international community. As a national symbolic symbol, Foshan Lion Head Colored Tie

also continued to prosper and develop at this stage. First, let's understand Foshan lion dance culture and lion head colorful craftsmanship from the overall historical background of China and the world.

After 2000, under the background of an era with the theme of peace and development, China adhered to the path of socialism with Chinese characteristics, comprehensively promoted reform, opening up, and modernization, and achieved rapid economic and social development and significant improvements in people's lives. In 2002, the Communist Party of China held its 16th National Congress, which proposed the goal of building a moderately prosperous society in an all-round way, established the important thought of "Three Represents", and opened up a new situation in the cause of socialism with Chinese characteristics. In 2007, the Communist Party of China held its 17th National Congress and put forward the Scientific Outlook on Development, emphasizing the need to put people first, take all aspects into consideration, and achieve comprehensive, coordinated and sustainable development, providing scientific guidance for the comprehensive construction of a moderately prosperous society. In 2012, the Communist Party of China held its 18th National Congress and proposed the strategic layout of building a moderately prosperous society in an all-round way, comprehensively deepening reforms, comprehensively governing the country according to law, and comprehensively and strictly governing the party. It established Xi Jinping Thought on Socialism with Chinese Characteristics for a New Era and opened up the A new era of socialism. In 2017, the Communist Party of China held its 19th National Congress, which proposed the basic strategy of socialism with Chinese characteristics for a new era and formulated a grand blueprint for realizing the great rejuvenation of the Chinese nation. The Chinese dream of great rejuvenation points the way. In 2020, the Communist Party of China held the Fifth Plenary Session of the 19th Central Committee of the Communist Party of China, summarizing the historic achievements of building a moderately prosperous society in an all-round way, formulating the "14th Five-Year Plan" and long-term goals for 2035, laying the foundation for embarking on a new journey of comprehensively building a modern socialist country. a solid foundation.

In terms of international relations, China after 2000 has developed in contact and interaction with the world. It has actively participated in international affairs, safeguarded national sovereignty and security, promoted world peace and development, and contributed Chinese wisdom and wisdom to building a community with a shared future for mankind. Chinese plan. In the context of an era in which the balance of international power has undergone profound changes, we must adhere to an independent foreign policy of peace, promote the construction of a new type of international relations featuring mutual respect, fairness, justice, and win-win cooperation, oppose hegemonism and power politics, advocate multilateralism and international cooperation, and

safeguard The international system with the United Nations as its core supports the development of a more just and reasonable international order. In the context of the era of in-depth development of economic globalization, we must adhere to the basic national policy of opening up to the outside world, promote the joint construction of the "Belt and Road" initiative, and strengthen economic and trade exchanges with other countries, providing a strong impetus for world economic growth and sharing the "China Dividend" for all countries. It has created more opportunities and provided more public goods to the international community. In the context of an era of cultural diversity, we must adhere to cultural self-confidence, promote Chinese civilization, promote exchanges and mutual learning among civilizations, respect the cultural diversity of the world, oppose cultural hegemony and cultural conflicts, and have made positive contributions to the prosperity and development of world culture. In the context of the global COVID-19 pandemic, China has adhered to the concept of a community of human health, joined hands with other countries to fight the epidemic, and actively carried out international cooperation, contributing China's strength to the global fight against the epidemic and injecting China's confidence into global recovery.

The economic growth continues to be rapid and the comprehensive strength has been significantly improved. From 2000 to 2020, China's gross domestic product (GDP) increased from 8.9 trillion yuan to 101.6 trillion yuan, with an average annual growth rate of 9.2%, which was much higher than the 2.8% of the world economy and 5.7% of developing countries during the same period¹. Calculated at the current exchange rate, China's economic aggregate has grown from US\$1.2 trillion to US\$14.7 trillion, firmly ranking second in the world, and its share of the world economy has increased from 3.6% to 16.8%². China's per capita GDP has increased from US\$873 to US\$10,746, crossing the threshold of a middle-income country³. China's economic structure continues to be optimized. The proportion of the tertiary industry has increased from 40.1% to 54.5%, and the contribution rate of consumption has increased from 45.5% to 54.3%. The driving role of innovation has become increasingly stronger, with high-tech industries, strategic emerging industries, and modern services Industries and other industries are developing rapidly, and new driving forces are constantly emerging. Economic transformation and upgrading have been deepened, and the quality and efficiency of development have been significantly improved. China after 2000 is a China that insists on using reform and opening up as the driving force to promote economic and social development in the face of complex and changing environments at home and abroad. During this period, China deepened reforms in various fields such as state-owned enterprises, taxation and finance, administrative management, and social security, improved the market economic system, and stimulated market vitality and social creativity. China has expanded the breadth and depth of its opening up, joined the World Trade Organization (WTO), signed the

Regional Comprehensive Economic Partnership (RCEP), promoted the joint construction of the "Belt and Road" initiative, built a more open economic system, and integrated It has strengthened global economic governance and contributed China's strength to world economic growth. China has strengthened investment and support for scientific and technological innovation, improved its independent innovation capabilities and level, and achieved a number of major scientific and technological achievements with international influence, such as manned spaceflight, lunar exploration project, Beidou navigation, quantum communications, supercomputers, mobile Communications, e-commerce, etc. have become important leaders and participants in global innovation. China has increased the intensity and effectiveness of ecological civilization construction and implemented a series of strategic measures such as natural forest protection, returning farmland to forests, energy conservation and emission reduction, and clean energy. It has improved environmental quality and resource utilization efficiency, and contributed to the global response to climate change and sustainability. made a positive contribution to sustainable development.

Economic development and social progress are coordinated, and people's living standards and happiness have been significantly improved. China after 2000 will be a people-centered China that promotes social fairness and justice, protects people's democratic rights, improves people's living standards, and enhances people's sense of happiness. During this period, China won the battle against poverty, historically solved the problem of absolute poverty, built a moderately prosperous society in all respects as scheduled, and achieved the poverty reduction goals in the United Nations 2030 Agenda for Sustainable Development 10 years ahead of schedule, contributing to global poverty reduction. Made significant contributions to the cause of poverty. China has continuously improved its social security system, established a basic medical insurance system that covers the entire population, achieved full coverage of the basic pension insurance system for urban and rural residents, and established the largest housing security system, effectively guaranteeing the basic lives of hundreds of millions of people. China has continuously promoted the construction of democracy and the rule of law, strengthened the implementation and supervision of the Constitution and laws, improved the systems of the People's Congress and the People's Political Consultative Conference, developed socialist consultative democracy, and guaranteed the people's democratic participation and democratic supervision. China has continuously enriched its cultural life, carried forward China's excellent traditional culture, cultivated and practiced core socialist values, promoted the prosperity and development of cultural undertakings and cultural industries, and met the people's growing spiritual and cultural needs.

From 2000 to the present, Foshan's Lion Head Colorful Ceremony and Lion Dance culture have made some achievements in inheritance and development, but have also faced some challenges.

In terms of achievements, Foshan's Lion Head Color Tie and Lion Dance culture has received attention and support from the government, society and the public. It has not only held many exhibitions, performances, competitions and exchange activities at home and abroad, but also improved the visibility and popularity of Foshan's Lion Head. It has great influence and has also cultivated a group of outstanding lion head artists and lion dance performers, inheriting Foshan lion head production techniques and lion dance performance skills. For example, Li Wanzhen, the representative inheritor of Foshan Lion Head at the provincial level, created her own high-quality lion heads, such as "Lion Ruyi", "Lion Auspiciousness", "Lion Joy", etc., which have not only received recognition and praise at home and abroad, but have also been recognized by the country. Museum, Guangdong Provincial Museum, Foshan Municipal Museum and other collections, it has become a classic of Foshan Lion Head. Luo Zhihuan, a senior craftsman from the Foshan Folk Art Research Society, combined some of the current popular elements to create novel lion heads such as the five-element lion and the twelve zodiac lions, which not only retains the traditional spirit of the lion head, but also is close to the needs of young people. Preferences. Masters from the Foshan Arts and Crafts Society applied the shape and color of the lion's head to ceramic works, showing the artistic charm of the lion's head. Foshan lion dance performers are also constantly innovating and improving. Not only have they won great results in domestic and foreign competitions, but they also combine lion dance with other art forms. For example, "Eighteen Styles of Foshan Lion Dance" combines lion dance with martial arts and dance. , music, etc. are integrated into one, showing the unique style and charm of Foshan lion dance.

In terms of cultural inheritance, Foshan's Lion Head Colorful Dance and lion dance culture have received attention and support from the national and local governments. In 2006, Guangdong Lion Dance was selected into the first batch of national intangible cultural heritage representative projects. In 2008, Colorful Colorful Dance (Foshan Lion Head) was selected into the second batch of national intangible cultural heritage list, which provides a strong guarantee for the protection and inheritance of Foshan Lion Head Colorful Ceremony and Lion Dance culture. At the same time, Foshan City has also established a number of specialized institutions and venues, such as Foshan Lion Art Museum, Huang Feihong Lion Art Martial Arts Hall, Foshan Lion Chess Club, etc., to provide opportunities for the display and education of Foshan lion head decoration and lion dance culture. Platforms and carriers.

In terms of cultural innovation, Foshan's lion head festoons and lion dance culture continue to advance with the times and innovate and improve based on current social needs and market changes. For example, the artists of Foshan Lion Head Color Tie have created some novel lion heads on the basis of tradition, such as the Five Elements Lion, the Twelve Zodiac Lions, the World Lion King, etc., which not only retains the traditional style of the lion head, but also is close to the young people. People's preferences and aesthetics. Foshan lion dance performers are also constantly innovating and improving. Not only have they won great results in domestic and foreign competitions, but they also combine lion dance with other art forms. For example, "Eighteen Styles of Foshan Lion Dance" combines lion dance with martial arts and dance. , music, etc. are integrated into one, showing the unique style and charm of Foshan lion dance.

In terms of cultural dissemination, Foshan's lion head colorful lanterns and lion dance culture have expanded their influence and popularity with the help of various media and platforms. For example, the movie "Once Upon a Time: The Lion King" and the animation "The Lion Boy" both use South China Sea lion dance as the theme, promoting Foshan lion dance culture to audiences across the country and even the world. Foshan City also showcases Foshan's lion head decoration and lion dance to the world by organizing various exhibitions, performances, competitions and exchange activities, such as the "Once Upon a Time in China" Lion King Competition, Foshan Lion Art Festival, Foshan Lion Art Expo, etc. The charm and spirit of culture.

Foshan Lion Head Color Bar and Lion Dance Culture In this period from 2000 to the present, the output of Foshan Lion Head Color Bar has been affected by market demand and competition. With the development of social economy and the diversification of cultural consumption, Foshan Lion Head Color Bar The output shows a fluctuating trend. According to some data, in 2000, the output of Foshan Lion Head Colored Tie was about 8,000 pieces. It increased to 10,000 pieces in 2005, reached 15,000 pieces in 2010, and dropped to 12,000 pieces in 2015. Affected by the new crown epidemic in 2020, it will further decrease. to about 8,000. The sales of Foshan Lion Head Color Tie are affected by factors such as brand, quality, price, service, etc. The main sales targets of Foshan Lion Head Color Tie are groups and individuals performing lion dances, as well as some collectors and gift buyers. The main sales channels of Foshan Lion Head Color Tie are offline physical stores and online e-commerce platforms, as well as some exhibitions and activities. The main sales areas of Foshan Lion Head Color Tie are Guangdong Province and neighboring provinces and regions, as well as Hong Kong, Macao, Taiwan and Southeast Asia, as well as some European and American countries and regions. Although Foshan's Lion Head Colorful Ceremony and Lion Dance culture have a long history and rich connotations, they cannot stand still and

need to keep pace with the times, adapt to social changes and needs, and carry out innovation and improvement. However, the level of innovation in Foshan's lion head colorful tie and lion dance culture is not high, which is mainly reflected in the relatively few changes in the shape, color, pattern, and decoration of the lion head, and the innovation in the performance form, movements, and music of the lion dance. Not much, lacking novelty and appeal. In addition, the innovation of Foshan Lion Head Colorful Ceremony and Lion Dance Culture also faces some difficulties and obstacles, such as traditional constraints, market pressure, protection balance, etc. It is necessary to seek reasonable innovation approaches and methods on the basis of respecting tradition. .

Next, I will use some important pictures to show the Lion Head culture of Foshan from 2000 to the present.

In the development process from 2000 to the present, Foshan Lion Head Lion head colorful tie dye has experienced some major events. In 2008, Foshan Lion Head Lion head colorful tie dye was rated as a national intangible cultural heritage item. In addition, Li Wei, the inheritor of Foshan lion head tying, has been committed to passing on the lion head tying technique.



Figure 89 Li Wei, national inheritor of Foshan Lion Head
Source: https://www.sohu.com/a/204568511_183373

Figure 89 is in 2008, Foshan's lion head tying technique was rated as a national intangible cultural heritage item, and the Li family lion is the representative of Foshan's lion head tying. Li Wei, the fifth generation descendant of the Li family lion, is the national inheritor of the Foshan lion head piercing technique.

2008 is an important year in Chinese history. In this year, China successfully hosted the Beijing Olympics, demonstrating the country's comprehensive strength and cultural charm. In the same year, Foshan's lion head tying technique was rated as a national intangible cultural heritage item. This is a high recognition of Foshan's lion head tying technique and a promotion and inheritance of Foshan culture. The technique of lion head tying in Foshan originated from the Ming Dynasty and officially emerged in Foshan during the Qianlong period of the Qing Dynasty. The Li family of lions is the representative of Foshan's lion head piercing technique, and its fifth generation descendant, Li Wei, is the national inheritor of Foshan's lion's head piercing technique. Li Wei was born in Foshan, Guangdong in 1945. He devoted his life to the inheritance and development of Foshan's lion head tying techniques. In 2006, he assisted the Foshan Municipal Government in successfully declaring Li's lion head-tying technique as an intangible cultural heritage of Guangdong Province, and in 2008 it was promoted to a national intangible cultural heritage project. In this context, Li Wei's work is not only the pursuit of personal skills, but also the inheritance of national culture. His efforts and achievements complement the contemporary background of China in 2008, and jointly paint a picture of a country's cultural confidence and prosperity.



Figure 90 Foshan lion dance performed wonderfully in Tiananmen Square during the 2008 Beijing Olympics

Source: <https://2008.sohu.com/20080809/n258699937.shtml>

In 2008, the Guangdong Lion Dance Troupe was invited to participate in the theatrical performance before the opening ceremony of the Beijing Olympic Games. They performed a traditional stool lion dance in the north area of the Bird's Nest, and even performed a difficult high-pile lion dance on the east side of the Bird's Nest - "Leap of a Single Lion". Their performance amazed the audience and showed the charm and spirit of Foshan lion dance culture. Their lion dance performance is mainly based on the southern lion style, which emphasizes power, flexibility, strength and strength, with steady and grounded steps. Their "Single Lion Leap" is a difficult high-pile lion dance performance that requires two actors to dance on a 2.6-meter-high pole. They also have to take off on the spot during the performance and jump together to a distance of 3.7 meters. The performance continued on another group of high stakes. This unique skill has been recorded in the Shanghai Guinness Book of Records and is a highlight of the lion dance performance.



Figure 91 On April 24, 2012, Foshan Lion and other intangible cultural heritage inheritors came to Foshan No. 1 Middle School

Source: https://www.sohu.com/a/195073870_696730

Figure 91 shows participate in the "Lingnan Culture Carnival" organized by the school's students to bring traditional culture to the campus. The national-level intangible cultural heritage inheritor personally went to the school to inherit the lion head color tying technique, and was loved by students.

In the context of China's modernization drive, the development of Foshan Lion head colorful tie dye has also received attention. The Communist Party of China unites and leads the people of all ethnic groups in the country to make unremitting efforts to realize the great rejuvenation of the Chinese nation and to build our country into a powerful modern socialist country. During this process, our party has continuously deepened its understanding of building a modern socialist country, continued to mature strategically, and continuously enriched its practice, and has embarked on a new path of Chinese-style modernization. This provides favorable conditions for the inheritance and development of traditional culture such as Foshan Lion Head Lion head colorful tie dye.



Figure 92 2013 Spring Festival, lion dance parade on the streets of Dali, Nanhai, Foshan

Source: Reprinted from "South China Sea Lion Dance" by Xie Zhongyuan



Figure 93 Li Wei, the representative inheritor of the national intangible cultural heritage project colorful tie (Foshan Lion Head) and the fifth-generation descendant of the Li family lion art, stands on the Li family lion's head.

Source: https://www.sohu.com/a/195073870_696730

This picture illustrates that Li Wei, the representative inheritor of the national intangible cultural heritage project colorful tie (Foshan Lion Head) and the fifth generation successor of the Li family lion art, stood on the lion head of the Li family lion, fully demonstrating the exquisite craftsmanship of the lion head he made. Beautiful and very strong.



Figure 94 In 2015, at the Foshan intangible cultural heritage booth of the China (Guangdong) Folk Craft Expo, Li Wei, the inheritor of the national intangible cultural heritage project Lion Head Color Tie, demonstrated the lion head color tie technique on different occasions.

Source: https://www.sohu.com/a/195073870_696730



Figure 95 In May 2021, primary school students from Tiejun Primary School in Foshan performed the children's dance "Shishi Baby".
Source: https://www.sohu.com/a/195073870_696730

Figure 95 shows students from Tiejun Primary School in Foshan performed the children's dance "Zha Shi Wa" as an entry in the 8th Foshan Art Exhibition.

This dance artistically reinterprets the four steps of lion head piercing - tying, fluttering, writing and pretending - in the form of dance, expressing Tiejunwa's focus and love for traditional lion piercing. This dance won the first prize in the dance project of the 8th Chancheng District Art Exhibition. It also represented Guangdong Province in the 6th National Primary and Secondary School Students Art Live Performance and won the first prize in the country. This is a very meaningful cultural heritage and innovative activity that deserves our praise and learning.

พหุ ประถมศึกษา



Figure 96 Foshan' s Spring Festival display of the largest lion head colorful tie production

Source: https://www.sohu.com/a/629110376_355825 [December 7, 2023]

Figure 96 shows on January 12, 2023, the eve of the Spring Festival. The Guinness Record of the World's Largest Lion Parade attracts nearly 1 million viewers online and offline! "Visiting the flower market and bringing good luck" is an indispensable program during the Chinese New Year. The Foshan Xiqiao Spring Festival Flower Market invites the treasure of the Xiqiao Mountain Huang Feihong Lion Art and Martial Arts Hall - the world's largest lion head, selected into the Guinness Book of Records, to go on a parade. Citizens and tourists who come to the Dakaxi Qiao Spring Flower Market will see the "lion" come to run in the new year, and the beginning of the year will come to an end.

Foshan Lion Head Color Tie Art integrates various artistic elements such as drama, painting, decoration, etc. It has unique modeling techniques, strong regional characteristics, rich humanistic connotations, colorful, both physical and spiritual, and is of its own style. For more than 200 years, it has been deeply loved by overseas Chinese, and is also collected as a treasure by overseas Chinese communities in Indonesia and Singapore.

It can be seen from the above picture description that Foshan Lion Head Culture from 2000 to the present is at the beginning of the new century, ushering in a new stage of the development of socialism with Chinese characteristics, and is also playing an increasingly important role in the international society. . During this period, Foshan Lion Head Culture continued

to advance with the times, innovating and improving based on current social needs and market changes. Foshan Lion Head Culture has received attention and support from the national and local governments, and has been rated as a national intangible cultural heritage project, providing a strong guarantee for the protection and inheritance of Foshan Lion Head Culture. At the same time, Foshan Lion Head Culture also actively participates in cultural exchanges and exhibitions at home and abroad, showing the charm and spirit of Foshan Lion Head Culture to the world. Foshan Lion Head Culture has also penetrated into the grassroots and campuses, providing opportunities for the general public and young people to learn and appreciate, and cultivating reserve forces for the inheritance and development of Foshan Lion Head Culture. Foshan Lion Head Culture is an important part of Foshan culture and a precious wealth of the Chinese nation, which deserves to be cherished and promoted.

The lion dance in Foshan, China after 2000 was at the beginning of the new century, ushering in a new stage of the development of socialism with Chinese characteristics, and also a new era in which it played an increasingly important role in the international community. During this period, lion dance culture received attention and support from the national and local governments, and was rated as a national intangible cultural heritage project, providing a strong guarantee for the protection and inheritance of Foshan lion dance culture. At the same time, Foshan lion dance culture also actively participates in cultural exchanges and exhibitions at home and abroad, showing the charm and spirit of Foshan lion dance culture to the world. Foshan lion dance culture has also penetrated into the grassroots and campuses, providing the general public and young people with opportunities to learn and appreciate, and cultivating reserve forces for the inheritance and development of Foshan lion dance culture. Lion dance competition has gradually developed from a folk activity with folk belief characteristics to a standardized and competitive traditional national sport, and has even become the most widespread, influential and "popular" culture and sport in the world. . Foshan lion dance competition is developing in the direction of scale and standardization. Lion dancers have gradually become professional or semi-professional lion dancers from amateur participants in the past. Foshan lion dance has repeatedly won championships in various competitions at home and abroad, demonstrating the skills and level of Foshan lion dance. The lion dance industry has formed a state of positive interaction. Not only is the survival situation of the lion team getting better, but the lion dance industry has also ushered in opportunities for survival.

Foshan Lion Dance has participated in major domestic activities, competitions, sports, events, etc., in chronological order:

In January 2000, the Youth Huang Feihong Martial Arts Lion Dance Troupe was established in Foshan City. The average age of the team members is 10 years old, the oldest is 13 years old, and the minimum is 6 years old.

In October 2002, Nanhai was awarded the title of “Hometown of Dragon and Lion Sports in China” by the China Dragon and Lion Sports Association.

On May 20, 2006, the Guangdong Lion Dance declared by Foshan, Guangzhou, Suixi and other places was included in the first batch of national intangible cultural heritage lists as a "traditional dance" project⁴.

In 2008, Guangdong Suixi Lion Dance was invited to participate in the artistic performance before the opening ceremony of the Olympic Games.

In 2009, Foshan won the title of the first "Famous Chinese Dragon Boat and Lion Sports City" in China due to its rich lion dance culture and prosperous lion dance movement.

On February 22, 2019, the Foshan lion dance performance appeared at the 2019 FIBA Basketball World Cup Foshan Division.

On February 22, 2020, the "Nanhai Lion League" was established in Nanhai District, Foshan City. It was jointly initiated by the Nanhai District Dragon and Lion Sports Association, the Nanhai District Intangible Cultural Heritage Protection Center, the Nanhai District Cultural Center, the Nanhai District Sports Bureau and other units, aiming to Promote the inheritance and development of Foshan lion dance culture.

The major foreign activities and events that Foshan Lion Dance has participated in are, in chronological order:

In February 2001, Zhao Weibin, the inheritor of Foshan Lion Dance, was invited by the European Martial Arts Dragon and Lion Federation to go to the Netherlands, Germany, France, Belgium and other countries to teach apprentices.

In October 2004, Foshan Lion Dance represented China in the first World Dragon and Lion Championships held in Malaysia and won the championship in the South Lion High Platform Group.

In September 2007, Foshan Lion Dance represented China in the 2nd World Dragon and Lion Championships held in Singapore and won the championship in the Southern Lion High Platform Group and the runner-up in the Southern Lion Traditional Group.

In August 2008, Foshan Lion Dance represented China in the 3rd World Dragon and Lion Championships held in Australia, and won the championship in the Southern Lion High Platform Group and the runner-up in the Southern Lion Traditional Group.

In August 2010, Foshan Lion Dance represented China in the 4th World Dragon and Lion Championships held in Vietnam and won the championship in the South Lion High Platform Group and the runner-up in the South Lion Traditional Group.

In September 2011, Foshan Lion Dance represented China in the 5th World Dragon and Lion Championships held in Thailand, and won the championship in the Southern Lion High Platform Group and the runner-up in the Southern Lion Traditional Group.

In September 2013, Foshan Lion Dance represented China in the 6th World Dragon and Lion Championships held in Indonesia, and won the championship in the Southern Lion High Platform Group and the runner-up in the Southern Lion Traditional Group.

In September 2015, Foshan Lion Dance represented China in the 7th World Dragon and Lion Championships held in Malaysia and won the championship in the South Lion High Platform Group and the runner-up in the South Lion Traditional Group.

In September 2017, Foshan Lion Dance represented China in the 8th World Dragon and Lion Championships held in Hong Kong, winning the championship in the Southern Lion High Platform Group and the runner-up in the Southern Lion Traditional Group.

In September 2019, Foshan Lion Dance represented China in the 9th World Dragon and Lion Championships held in Thailand, and won the championship in the Southern Lion High Platform Group and the runner-up in the Southern Lion Traditional Group.

Based on the above description, we can conclude that the implication and significance of Foshan lion dance and lion head decoration in different historical periods are constantly changing with the changes in different historical periods:

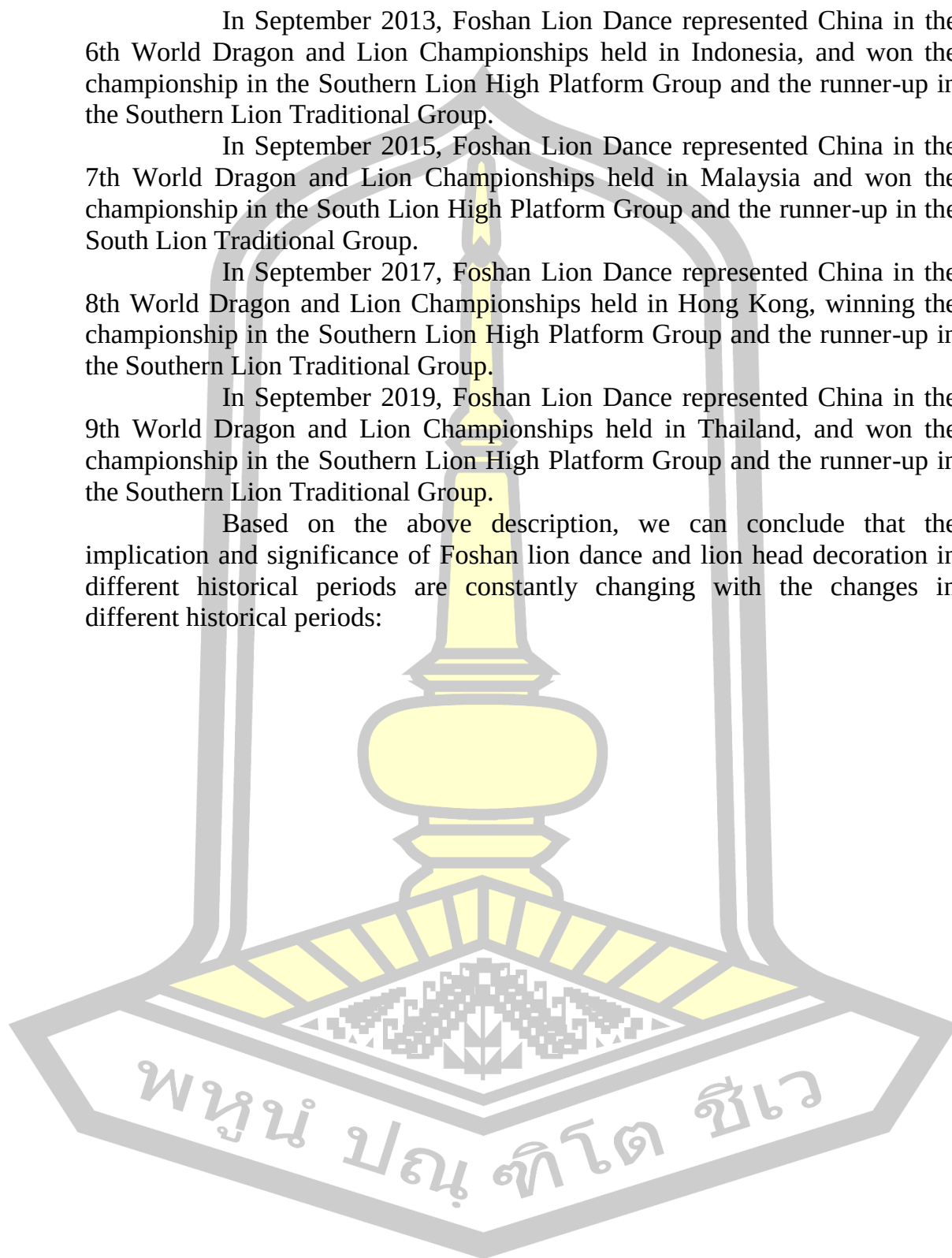
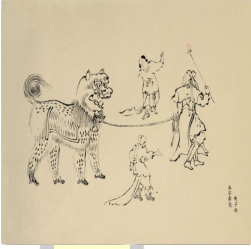
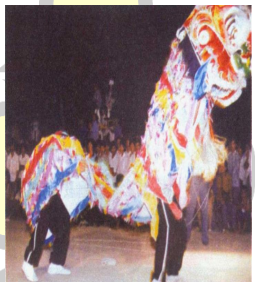


Table 1 The meaning and changes of lion head culture in different historical periods

Num		Stage	Period	Figure	Significance	Variety
1		budding stage	Eastern Han Dynasty (25 AD - 220 AD)		A mythical beast that wards off evil and is used to guard the tomb.	The image of the lion began to appear in art, and people deified it and gave it a mighty appearance.
2		Formative stage	Tang Dynasty period (618-907)		The lion is regarded as a mythical animal with a noble and special status.	Lion culture has had a profound impact on Chinese art and folk customs, and lions have become an important element in traditional Chinese culture.
3		development stage	Song Dynasty period (960-1279)		Lion dance has become an important performance form in various occasions such as festivals, celebrations, folk gatherings and temple fairs.	The combination of lion dance and martial arts has become an important folk performance form
4			Ming Dynasty period (1368-1644)		Eliminate disasters and avoid disasters; the meaning of "getting rid of all diseases"	The lion is revered by the rebels as a brave and loyal animal.
5		heyday	Qing Dynasty (1616-1911)		Using "picking green" as a metaphor for "trampling on the clear". The meaning of countering the Qing Dynasty and restoring the Ming Dynasty.	The national spirit, heroic feelings, wit, bravery and unyieldingness of the lion dance also imply the desire to pray for blessings, seek wealth and ward off evil spirits.
6			Early Republic of China (1912-1931)		Inter-village exchanges, festivals, and ancestor worship ceremonies	Enhanced national cohesion and resistance spirit

7		decline stage	From the outbreak of the Anti-Japanese War to the founding of New China (1931-1949)		Performed at festivals or celebrations to pray for good luck and ward off evil spirits	Patriotism and national spirit
8		recovery stage	After the founding of New China (1949-1966)		Folk activities; festival activities; martial arts sports activities need	The Chinese communities exported to overseas play a role in the exchange and dissemination of Chinese and foreign cultures.
9		short rest period	cultural revolution (1966-1976)	blank	The lion's head was listed as an item of "Feng, Zi, Xiu" and "Four Olds"	blank
10		redevelopment stage	Reform and opening up period (1976-2001)		It means bravery, strength, independence, auspiciousness, prosperity and good luck.	Foshan Lion Head is very popular in Hong Kong and Macao, and is also exported to more than 20 regions and countries in Southeast Asia, Europe, America and Oceania.
11		modernization stage	The new era of China's modernization (2001-present)		Pray for blessings and good luck; prosperous business and abundant financial resources; eliminate disasters and avoid disasters; pray for good luck. Opening, wedding, festival, blessing ceremony, groundbreaking, performance, competition, etc.	Becoming an intangible cultural heritage; becoming a national symbol and the revitalization of self-identity

Foshan lion dance and lion head decoration have diverse meanings and meanings in different historical periods. They are not only an important part of traditional Chinese culture, but also a spiritual symbol of the Chinese people. With the changes in society, the meaning and significance of lion dance and lion head decoration are also constantly developing and changing.



The following table analyzes the changes in Foshan's lion head culture at three levels: local, national, and international, based on the occasion and meaning.

Table 2 Changes in the meaning of lion head culture in different occasions

Hierarchy	form	significance
Local	business activities	Auspicious omen, good luck, prosperity
	Groundbreaking ceremony	Good luck and prosperity
	open market	Good luck, good fortune, and prosperous business
	marriage	Good luck, happiness and everything is safe
	Opening Ceremony	Bravery, strength, academic progress
	Folk "autumn colors" custom	Add to happiness, exorcise evil spirits and bring good fortune
	blessing ceremony	Eliminate disasters and bring blessings, resolve evil spirits, and bring peace and smoothness
	temple fair	Auspicious omens, good luck and prosperity
	traditional festival	Happy and auspicious
	Sports competition	Add to fun, celebrate
	Consecration	Keep the village and your back safe and sound
	lion dance competition	skills, martial arts
	funeral	Eliminate disasters and resolve evil spirits
Nation	Eastern Han Dynasty Tang Dynasty period Song Dynasty period Ming Dynasty period Qing Dynasty Republic of China Anti-Japanese War The founding of New China Reform and opening up period new era of modernization	These 10 periods have experienced 10 changes in meaning. (See Table 2 above for details)
Internationality	International exchanges, cultural activities, Chinese traditional festivals overseas	Convey the confidence and strength of the Chinese nation and enhance the international community's understanding of Chinese culture and cultural identity.

Foshan lion dance and lion head decoration have diverse meanings and meanings in different historical periods. They are not only an important part of traditional Chinese culture, but also a spiritual symbol of the Chinese people. With the changes in society, the meaning and meaning of lion dance and lion head decoration are also constantly developing and changing, and have been given meaning 24 times in total.

Based on the above description, it can be seen that the implication and significance of Foshan lion dance and lion head decoration in different historical periods are constantly changing with the changes in different historical periods. Foshan lion dance and lion head colorful tie are a kind of folk art with a long history and full of changes. It constantly interacts with the times, regions, folk customs, culture, politics and other factors, thus forming a unique style and significance, and also showing the characteristics of Foshan. The wisdom and creativity of the people. In general, Foshan lion dance and lion head decorations have diverse meanings and meanings in different historical periods. They are not only an important part of traditional Chinese culture, but also a spiritual symbol of the Chinese people. With the changes in society, the meaning and significance of lion dance and lion head decoration are also constantly developing and changing, but its core spirit-might, bravery and perseverance-has never changed. This is also the embodiment of the excellent quality and national spirit of the Chinese people.

However, Foshan's Lion Head colorful tie culture is not limited to its own nation and its identity. In the process of China's modernization, it continues to communicate with the world from the inside to the outside, and still maintains its own characteristics. And the continuous revitalization of self-identity provides a valuable example for us to understand how to shape and maintain expression in cultural integration. They still maintain "authenticity" and "nationality", which the researcher will present in the next chapter.



Chapter V

In the context of Chinesenization, Foshan Lion head color tie-dye self-identity revitalization

Introductio

This chapter introduces the trajectory of the revitalization of the Foshan Lion Head colorful tie self-identity in the context of Chinesenization. In a traditional social context, the lion head color tie culture in Foshan, Guangdong has created a revitalization of self-identity, and in the past, they would not necessarily express themselves to the outside world. However, in the context of national modernization and national policy support, the lion head ceremonial and lion dance industries in Foshan have gradually developed and expanded. Groups related to the lion head ceremonial have expressed their external expressions to varying degrees, and have different opinions on their own identities. There have been varying degrees of revitalization. This chapter is divided into three parts: first, the revitalization of self-identity and the concept of Chinesenization; second, the self-expression of local people to the outside world and the revitalization of self-identity; third, the discussion of the other as the cultural middleman: the other. self-expression to the outside world.

Part1 : The revitalization of self-identity and the concept of Chinesenization

Revitalization of self-identity

Under the influence of globalization and modernity, cultural identity is no longer a static or unitary construct. Instead, it became an evolving phenomenon of diversity. Technological advances, particularly the emergence of the Internet and social media, have made it easier for individuals and groups to experience different cultures and given them the opportunity to redefine or expand their identities. For Foshan Lion Head colorful tie, Lion Head colorful tie initially served as a status symbol for communication within a group or with other groups. As the times change and the intensity of cultural interaction increases, these cultural symbols will undergo a process of reinterpretation. Or commercialized, thereby being spread and accepted by a wider social and cultural circle.

Self-identity includes personal identity: including personal characteristics and characteristics, such as personality traits, character traits, abilities and talents, likes and dislikes, etc. Social identity: includes the social roles and groups people play. For example, family roles (such as parent or child). Professional roles (such as teachers or artists) and their relationships with social, religious or political groups. Cultural or ethnic identity: identification with a particular cultural or ethnic group. It may include shared values, beliefs, traditions and customs. A person's identity is not fixed. Rather, it develops over time as the individual grows, goes through new experiences, or

faces different challenges or changes in life. Identity can be thought of as a story that people tell themselves, which is often influenced by social context, interactions, and personal experiences. An important aspect of self-identity is self-esteem, which refers to the extent to which a person values themselves or considers themselves valuable. Self-identity also includes aspects of self-awareness, such as self-identity.

In the traditional context, Foshan's lion head colorful tie culture mainly plays a role in national inheritance and identity differentiation, and is the embodiment of regional wisdom and national characteristics. However, with the gradual opening of society and the increase in tourism, and the increasing globalization of cultural exchanges, this cultural phenomenon is changing. Historically, various places may have had similar traditions of lion-head color tying to passively identify and distinguish one's own cultural identity. But now, as Foshan Lion Head colorful tie continues to export, and actively uses Lion Head colorful tie to interact with the outside world, express its own unique cultural characteristics, and gradually become a unique representative. *Modernity and Self-Identity: Self and Society in Late Modernity* is a 1991 book written by sociologist Anthony Giddens. In this book, Giddens explores the impact of the postmodern social environment on individual self-identity. He believes that in this "postmodern" or "highly modern" social environment, self-identity has become very flexible and subjective, and is no longer solely determined by traditional social structures.

Giddens pointed out that the self-identity of postmodern society is no longer fixed, but is constantly reshaped and developed. This is because individuals in postmodern societies have more choice possibilities and they are free to explore and decide their own identities and lifestyles. Giddens emphasizes the importance of reflection. He believes that postmodern individuals build a life narrative by reflecting on their own lives, and use this to understand themselves and society. This life narrative is an important part of self-identity and our understanding and interpretation of ourselves and society. He also pointed out that life in postmodern society is full of risks and uncertainties. This risk and uncertainty arises from the pace of social change and the increased number of choices individuals face. Dealing with such risks and uncertainties has become an important aspect of individual self-identity construction. Finally, he also proposed the concept of "self-production", that is, in postmodern society, individuals constantly "produce" and reshape their own identity through self-reflection and choice. He believes that this is a basic feature of postmodern society.

Culturally Sustaining and Revitalizing Pedagogy Language, Culture, and Power by Cassie Coulter and Margarita Jimenez-Silva. An important concept put forward in the book is "cultural revitalization pedagogy", which is an educational philosophy and practice with culture as the core,

language as the carrier, and power as the focus, aiming to promote ethnic minorities and immigrant groups. Revitalization of self-identity, that is, through positive actions and attitudes, to strengthen their sense of identity and belonging to the cultural group to which they belong, and to enhance their self-esteem, confidence and pride. They believe that the revitalization of self-identity is a cultural renaissance that fully considers and respects the language and cultural characteristics and needs of ethnic minorities and immigrant groups, and provides them with more equitable, inclusive and effective educational services.

As the demand for Foshan Lion Head colorful tieo expands, its output continues to increase, and its influence in the industry continues to increase, we have observed that the display of national culture presents two different levels: First, local residents are more actively displaying their own culture to the outside world. cultural traditions; secondly, outsiders re-create and improve these local cultures, and then display them to others through different means and different forms. This not only highlights the new value of cultural capital in contemporary society, but also reveals how to consciously manage and reshape national culture and self-identity in the context of globalization and Chinesenization.

Under the influence of globalization and modernization, national culture is gradually regarded as an asset with commercial and social value. Cultural phenomena that were once confined to specific communities or regions are now increasingly used as cultural exhibits for external display. This is not only about gaining cultural recognition, but also considering the commercial potential. All ethnic groups and communities are actively promoting their own unique cultural elements. They are works of art, handicrafts, or local cuisine and music that attract global attention and consumption. This will not only improve their economic welfare but also help promote cultural diversity and exchange. Therefore, national culture is no longer a closed or narrow cultural heritage. Instead, it is transformed into a global asset that can be circulated, exchanged, and shared. This change not only expanded the scope of cultural influence. It also provides new possibilities for different social backgrounds.

In modern society, the display of self-identity often involves the use and circulation of a kind of "cultural capital". Cultural capital can be immaterial, such as knowledge, skills, education, language, etc., or it can be material, such as artwork, clothing, food, etc. By effectively utilizing this cultural capital, individuals or groups can establish, maintain or change their identity within the wider social and cultural environment.

Under the dual effects of globalization and Chinesenization, national culture has not only been repositioned as a valuable cultural capital. It also presents complexity and diversity in multiple dimensions. First, from a

geographical and social perspective, culture is no longer exclusive to a particular region or community, but becomes a globally shared asset. This means that not only local residents, but also outsiders can participate in this cultural phenomenon and jointly promote its development and spread.

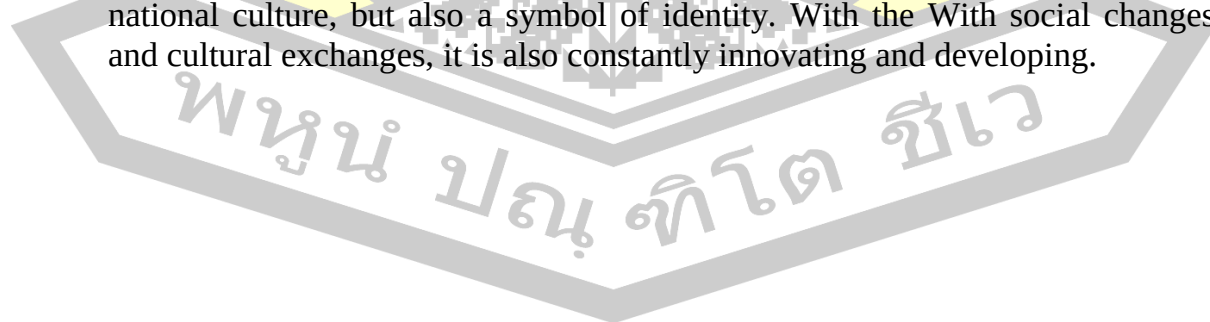
Foshan Lion Head Color Tie is a traditional folk art that embodies the cultural inheritance and innovation of the Foshan people and is also part of the Foshan people's self-narrative and lifestyle. Under the conditions of extreme modernity, the people of Foshan need to maintain and update their cultural identity and values through reflexive methods in order to cope with social changes and risks.

Foshan Lion Head Color Tie is also a carrier of education. It conveys the history, skills, spirit and emotions of Foshan people, and is also the practice of Foshan people's cultural revitalization education. Through the education of Foshan Lion Head colorful tie, the people of Foshan can protect and develop their own language and culture, and also improve their educational level and social status.

Foshan Lion Head Color Tie is also a kind of social participation. It shows the unity, bravery and kindness of the Foshan people, and is also a manifestation of the social responsibility and contribution of the Foshan people. Through the participation of Foshan Lion Head colorful tie, the people of Foshan can establish close and trusting relationships with others, and can also engage in cultural exchanges and mutual learning with other regions and countries.

Cultural identity is a dynamic, diverse, and subjective process that is affected by globalization and modernization. Individuals and groups can express and construct their identities in different ways.

To sum up, in the context of globalization and Chinesenization, Foshan Lion Head colorful tie has gradually transformed into a multi-dimensional, multi-level, shareable culture. It is not only the inheritance of national culture, but also a symbol of identity. With the With social changes and cultural exchanges, it is also constantly innovating and developing.



1.2 The concept of Chinesenization

Chinesenization is the process of spreading Chinese cultural forms to the world.

In 2022, Yang Yingxi published the academic work "Promoting Chinese Culture to the World" on the international communication of Chinese culture. From the perspective of communication studies, she systematically elaborated on the meaning, methods and effects of the international communication of Chinese culture, and proposed innovative international Communication methods and suggestions for enhancing the effectiveness of international communication provide theoretical guidance for promoting Chinese culture to the world.

From the perspective of communication studies, I will describe the process of Foshan's lion head colorful decoration and lion awakening culture spreading to the world in the following stages:

During the Qianlong period of the Qing Dynasty: the origin of the colorful lion head decoration and lion awakening culture in Foshan. At that time, there was a plague in Foshan. People believed that lions were auspicious objects, so they danced with lions through the streets to ward off disasters and seek blessings for every household. Soon, the plague was eliminated, people worshiped the lion even more, lion clubs were established one after another, and the colorful lion heads came into being. Foshan Lion Head draws on the modeling characteristics of Guangdong stone lions, pursuing spiritual resemblance, and adopts exaggerated and romantic expression techniques in both form and decorative design. The dissemination at this stage is mainly folk inheritance in Foshan area to meet the religious beliefs and entertainment needs of the masses.

During the Jiaqing and Daoguang years of the Qing Dynasty: the development of lion head decoration and lion awakening culture in Foshan. During this period, Foshan's lion head tying business had reached considerable scale, and the guild management of "lion head tying" began to appear. The characteristics of the Foshan lion head are: high and narrow forehead, thick eyebrows, big and bright eyes, wide mouth and smile, apricot nose, full face and jaw, bright teeth (tongue), protruding cheeks, comfortable back pillow, and flexible ears. and horned. The colors of Foshan lion heads widely use analogous color contrast to harmonize colors to achieve decorative effects. Its characteristics are: red and green folk style, strong color contrast, and the use of anthropomorphism to express the color character of the lion head. The Foshan lion head pattern is based on the traditional Tang grass pattern (commonly known as the grass tail pattern). According to the changing rules of the cloud head Ruyi pattern, Tai Chi pattern and spiral pattern, various parts of

the lion head are decorated with tiger stripes, flower basket patterns, black and white. The dot pattern or text uses contrasting techniques of virtuality and reality, thickness, density, straightness, black and white, shades, and yin and yang to enhance the decorative nature and express the lively, powerful, auspicious and auspicious character of the lion. The decorations of Foshan lion heads include white rabbit fur, milky white horse mane, colorful pompoms, mirrors, metal films, etc. The dissemination at this stage is mainly through exchanges and competitions between lion clubs in Guangdong Province to showcase the skills and style of Foshan Lion Head.

During the Republic of China: Foshan lion head decoration and the spread of lion awakening culture. During this period, Foshan Lion Head products were well-made and sold well not only in Guangdong Province but also overseas. There are more than 10 workshops and stores in Foshan town that are engaged in lion head production. Foshan has become the center of lion head production in Guangdong Province and even overseas. There are two main ways in which Foshan Lion Head spreads: First, with the immigration of Foshan people, Foshan Lion Head has also spread to Hong Kong, Macau, Southeast Asia and other places, becoming a cultural symbol of the Chinese community; second, with the Foshan Lion Head. With the commercialization of Foshan lion heads, they have also been exported as commodities to Japan, Canada, the United States, France, Germany and other countries and regions, becoming an oriental art work. The dissemination at this stage is mainly the promotion and sales in Chinese communities at home and abroad and in the international market to meet the cultural identity of the Chinese and the aesthetic needs of foreigners.

After the founding of the People's Republic of China: Innovation and development of Foshan's Lion Head Color Tie and Lion Dance Culture. During this period, the production technology and dissemination methods of Foshan lion heads underwent new changes. In terms of production technology, the materials for Foshan Lion Head tying have evolved from bamboo strips, rattan and paper, silk, cloth, wool, etc. to plastics, fiberglass, metal, etc. The tying tools have developed from knives, scissors, needles, etc. to electric machinery. etc., the bonding process has developed from bonding, stamping, writing, assembly, etc. to molds, spraying, assembly, etc., and the bonding scale has developed from manual workshops to mechanized production lines. In terms of communication methods, Foshan Lion Head's communication channels have developed from Lions Clubs, commerce, immigration, etc. to cultural exchanges, tourism, education, media, etc., and the communication content has developed from Lion Head's image, skills, style, etc. to Lion Head's culture, History, significance, etc., the communication effect has developed from the appreciation, consumption, competition, etc. of the Lion Head to the recognition, inheritance, innovation, etc. of the Lion Head. The

dissemination at this stage is mainly the display and promotion in various fields and levels at home and abroad to meet the diverse needs of different groups.

In summary, this is an overview of the history of the spread of Foshan lion head colorful tie and lion awakening culture, from the Qianlong period of the Qing Dynasty to the four stages after the founding of the People's Republic of China, respectively introducing the origin, development and spread of Foshan lion head colorful tie, and innovation, as well as the main channels, content and effects of its dissemination.

Part2 : Local people's self-expression to the outside world and revitalization of self-identity

Self-identity as expressed through culture is a widely studied topic in sociology and anthropology. This display often involves how individuals or groups express or construct their identity through cultural practices, symbols, rituals, and traditions. Identity is understood here as a complex, multi-dimensional construct that is not only related to individual self-perception, but also related to social identity, group belonging and cultural inheritance. In Foshan, Guangdong, due to its unique geographical environment and social development level, each city and town in Foshan has its own lion dance team. After in-depth research, the author paid special attention to the lion head colorful tiles in Nanhai District and Chancheng District of Foshan. The lion head colorful paintings in these areas show significant characteristics and innovations in cultural self-expression. Therefore, this article will use three representative lion head color tie factories and workshops in Foshan as cases to conduct a detailed description and analysis.

2.1 Revitalization of the self-identity of Foshan Li Family Lion

Foshan Li Family Lion is a famous southern lion and a representative work of the national intangible cultural heritage project "Cai Zha (Foshan Lion Head)". It originated during the Daoguang period of the Qing Dynasty and was founded by the Li family. It has a history of more than 200 years and is the only family in Foshan that has continued to practice lion cultivation for six generations.

The characteristics of the Li family lion are: high and narrow forehead, thick eyebrows, big and bright eyes, wide mouth and smile, apricot nose, full face and jaw, bright teeth (tongue), protruding cheeks, comfortable back pillow, flexible and soft ears Has horns. Its color uses analogous color contrast, mainly red and green, and uses anthropomorphism to express the color character of the lion's head. Its pattern is based on the traditional Chinese Tang grass pattern, with tiger stripes, flower basket patterns, black and white dot patterns or text, using contrasting techniques to express the lively, mighty, auspicious and auspicious character of the lion. Its decorations include white rabbit fur, milky white horse mane, colorful pompoms, mirrors, metal films, etc.



Figure 97 Li family lion

Source: Photo by Ji Xinyu [August 14, 2022]

In the context of globalization and Chinesenization, the Buddha's lion head culture has gained new meaning and value. It is not only used for internal recognition or value, but has begun to be actively displayed and displayed externally as a national intangible cultural heritage project. spread. This not only expands its scope of influence, but also repositions its value in modern society and business environment, and its position in the ongoing Chineseization. This change not only reflects the diversity and dynamics of cultural self-identity, but also reveals once again how Foshan Lion Head colorful tie redefines and expresses himself, as well as the revitalization of self-identity.

The history of the spread of Fo Li lion is very rich. It is not only exchanged and competed among lion clubs in Guangdong Province, but also spread to Hong Kong, Macao, Southeast Asia and other places with the immigration and commercialization of Foshan people, becoming a Chinese community. A cultural symbol, it has also been exported as a commodity to Japan, Canada, the United States, France, Germany and other countries and regions, becoming an oriental artwork. It was also danced by a generation of martial arts master Huang Feihong, and appeared in many movies, such as "Once Upon a Time: The Lion King" and so on.

Through multiple visits, field surveys, and interviews to Li Family Lion Studio over multiple periods of time, the author participated in and recorded numerous external children's study and education training activities conducted by Li Family Lion Studio on the spot, which gave me a deeper sense of Li Family Lion Studio's Revitalization of self-identity in domestic lions.

Produced by the Foshan Municipal Cultural Center, lectured by Li Wanzhen, the provincial representative inheritor of the national intangible cultural heritage project colorful tie (Foshan Lion Head), and Zhou Jiaxin, the sixth generation descendant of the Foshan Li family lion, 20 episodes of the MOOC "Lion Head Tie Zuo" It will be broadcast on the video account of Foshan Cultural Center. It will also be broadcast on the mainstream online media platform Bilibili.

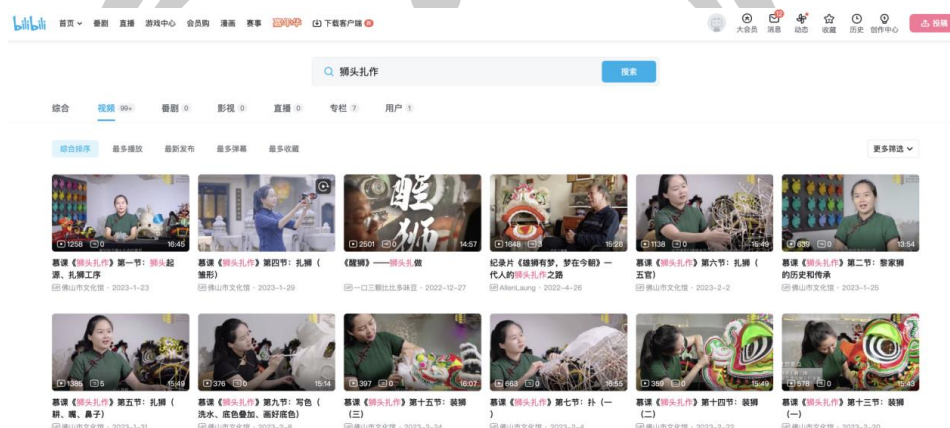


Figure 98 Bilibili broadcasts 20 episodes of the MOOC "Lion Head Lion head colorful tie dye"

Source: https://www.bilibili.com/video/BV1Cv4y1r7HB/?spm_id_from

This time, as the keynote speaker of the 20-episode "Lion Head Lion head colorful tie dye" MOOC produced by the Foshan Cultural Center, her name is Zhou Jiaxin. She is 35 years old. Under the influence of her family, she has been learning from her mother Li Wanzhen (the provincial representative inheritor of Foshan Lion Head) since she was a child.) Learn the technique of making lion head. As the sixth generation inheritor of Foshan's traditional lion art Lijia Shi, he is the younger generation inheritor of Foshan's lion head making skills. He has been engaged in the art of making lion heads for more than 10 years. In 2018, he was named "Foshan Arts and Crafts Master".



Figure 99 Zhou Jiaxin, the speaker of the 20-episode "Lion Head Lion head colorful tie dye" MOOC

Source: Foshan Li family lion Public Account [February 8, 2023]

Zhou Jiaxin came from behind the scenes to the stage. As a MOOC lecturer, she taught the production of Foshan Lion Head Color Tie and promoted Lion Head Culture through online media and video accounts. Compared with before, most of them were for display and promotion. For example, Zhou Jiaxin has been invited to Beijing, Wuhan, Hong Kong and other places many times to give on-site demonstrations of Foshan's lion head skills. He has participated in many filming and interviews for various TV stations and radio stations. In early 2017, he appeared on the CCTV program "I Have a Family Heirloom" to show and promote Foshan Lion Head culture. Produced lion head props for the large-scale national dance drama "The Lion Wake", which was well received. This time, through the process of video lectures, it is a process of revitalizing the self-identity of the Li family lions in Foshan. Originally, the Li family lion heads were studied and taught in the studio, but now they can be taught online. The scope of communication and the significance of the lectures All have changed.

As an inheritor of intangible cultural heritage, Zhou Jiaxin often goes to schools or social organizations to teach children how to make lion heads and understand lion head culture, so that more younger generations can understand the techniques of making lion heads.



Figure 100 Zhou Jiaxin lectures on the study activities of lion head color tying in the studio

Source: Photographed by the author [August 14, 2022]

Not only that, the inheritor was also hired as a part-time teacher at the university to teach the production techniques of lion head colorful tie-dye.



Figure 101 The sixth generation inheritor gives a lecture on lion head color tie-dye at the university

Source: Photographed by Zhou Jiaxin [November 30, 2023]

As the younger generation inheritor of Foshan Lion Head colorful tie, he not only entered the primary school classroom, but also entered university courses. At the same time, he also continued to promote in various industries. As the most recognized Li Jiashi in Foshan, he has become the most popular local culture in Guangdong. Active cultural symbols. The self-identity of the inheritors of Foshan Lion Head Color Tie has been revitalized, and the art of Foshan Lion Head Color Tie has also been revitalized. The following is Zhou Jiaxin's promotion and teaching of Lion Head Cai Zha to all walks of life in Foshan.

Below is the sixth generation inheritor Zhou Jiaxin promoting and teaching lion head color tie-dye to all walks of life.



Figure 102 Foshan Postal Intangible Cultural Heritage Handmade Production Activity

Source: Provided by Zhou Jiaxin [2023.8.24]

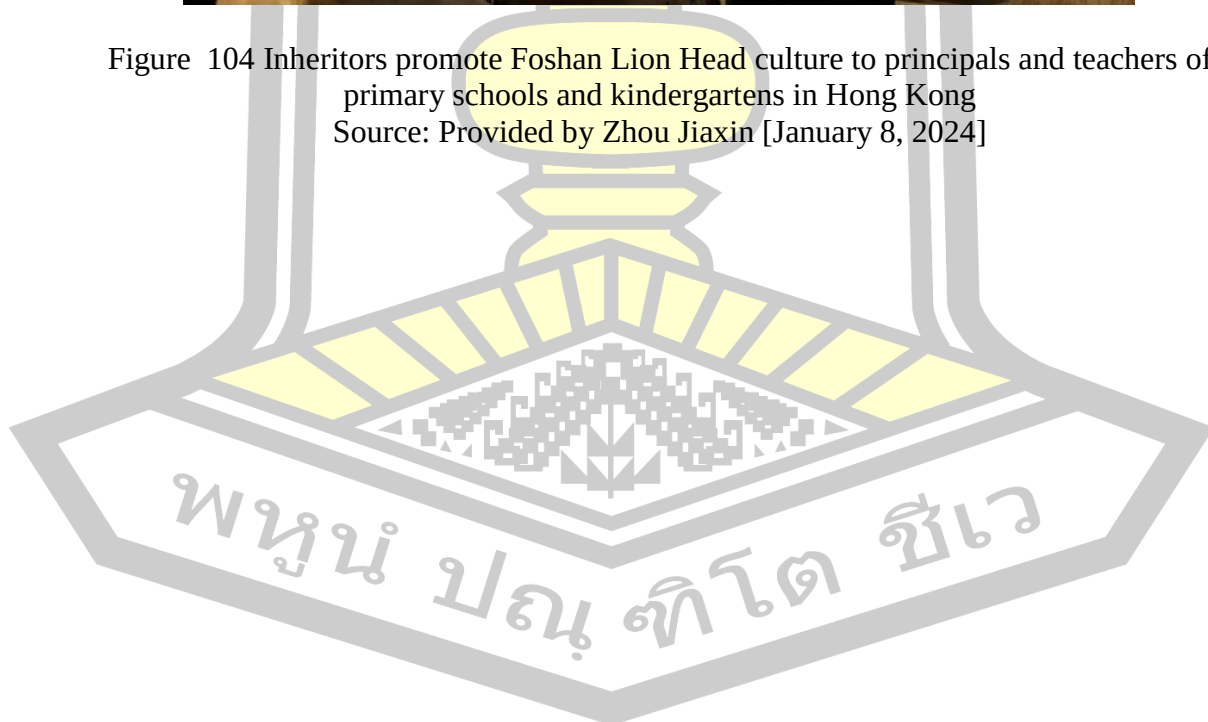


Figure 103 "Children's Heart Goes to the Party and Grows Happily" Nanhai District People's Hospital 2023 Parent-Child Summer Camp
Source: Provided by Zhou Jiaxin [August 15, 2023]

Foshan lion head colorful tie-dye is not only limited to the spread of lion head culture in Guangdong and inland areas of China, but also actively promotes the spread in Hong Kong and Macao.



Figure 104 Inheritors promote Foshan Lion Head culture to principals and teachers of primary schools and kindergartens in Hong Kong
Source: Provided by Zhou Jiaxin [January 8, 2024]



In addition to teaching, publicizing and disseminating the Li family lion to different public institutions in the society, major government departments also invited Lai Wanzhen, the national inheritor of lion head color tie-dye, to give lectures.



Figure 105 Vibrant Bay Area • "New Intangible Cultural Heritage" Lingnan Heritage Cultural Experience Class, Guangdong-Hong Kong-Macao Greater Bay Area Staff Exchange Activities

Source: Provided by Zhou Jiaxin [December 1, 2023]

Lion head culture carries people's expectations for a better life. This young sixth-generation descendant of the Li family of lions used four processes of tying, fluttering, writing and mounting and more than 1,300 tying points to transform ordinary heads one by one. Bamboo strips are transformed into exquisite lion heads presented in front of people. When people are immersed in the festive and auspicious atmosphere brought by the lion dance, the dancing lion heads embody the inheritance and persistence of generations of lion head color tie-dye inheritors. The self-identity of the inheritors of lion head color tie-dye is constantly being recognized and revitalized.



Figure 106 Zhou Jiaxin making a lion head
Source: Provided by Zhou Jiaxin

Through a face-to-face interview with Zhou Jiaxin, the author said: The handmade lion head has put countless efforts into it. Among the lion heads she made, there were two batches of works that impressed her deeply. A few years ago, Zhou Jiaxin made a batch of lion heads for the Guangzhou Opera and Dance Theater for choreographing lion dances. These lion heads toured on stages across the country with the song and dance troupe, bringing Foshan's lion dance culture to further parts of the motherland. Zhou Jiaxin said with a smile: "Seeing the lion heads I made sold all over the country, I feel a sense of accomplishment in my heart."



Figure 107 Stills from Guangzhou Song and Dance Theater's "The Lion Wake"
Source: https://mp.weixin.qq.com/s/-Jge_q7xhmnvU8tcIqDGg

According to Zhou Jiaxin, another story about Lion Head happened in 2021. That year, Xiao Haiming, director of the Guangdong Provincial Museum, brought the cultural relic "Golden Lacquer Wood Carving Shrine" to appear on CCTV's "National Treasure: Exhibition Season" program "Treasure Certificates Are Different". Also appearing on the CCTV stage was a lion head named "Lion Ruyi" made by Zhou Jiaxin based on the Li family's lion skill characteristics and the cultural elements of the "Golden Lacquer Wood Carving Shrine". It combines Chaozhou gold lacquer wood carving and The two intangible cultural heritage skills of Foshan Lion Head Color Tie-Dyeing. Since then, "Lion Ruyi" has also been exhibited at the National Treasure Physical Exhibition of the Palace Museum.



Figure 108 Zhou Jiaxin's work "Lion and Lion Ruyi"

Source: Provided by Zhou Jiaxin

The handmade lion heads are of high quality, exquisite in shape and can be personalized according to different artistic needs. But "the fragrance of wine is afraid of the deep alleys." Regarding the future inheritance and development of the Li family lion, Zhou Jiaxin hopes that the lion head colorful tie-dye can enter the homes of ordinary people in a more "down-to-earth" manner and become a part of people's daily lives. As a young inheritor, Zhou Jiaxin actively explores ways and methods to promote lion head color tie-dye. She registered an account on a mainstream social media platform, hoping to use the power of new media to showcase the production process, exquisite works and experience courses of Lijia lions, so that people can enter the daily work of lion head color tie-dye craftsmen. Learn the story behind lion head colorful tie-dye.



Figure 109 Little lion head
Source: Photographed by the author [August 15, 2022]

In the studio, the author saw that there were not only traditional large lion heads in the display cabinets, but also many small lion heads of various shapes. She introduced the source of inspiration for these small lion heads: "Large lion heads take up more space and not everyone's home can accommodate them. Small hand-tied lion heads are more suitable as decorations or collections at home." This is also She wants to bring lion head colorful tie-dyeing into the homes of ordinary people.

Zhou Jiaxin will also plan to design and develop some cultural and creative products related to lion head color tie-dye. "In the future, the studio will launch some cultural and creative products related to Li's lions, such as brooches, key rings, pillows. It is hoped that through these cultural and creative products, Lionhead culture enters every aspect of daily life."



Figure 110 Lionhead Cultural Creation
Source: Provided by Zhou Jiaxin [August 15, 2022]

In addition, Zhou Jiaxin also uses "handicraft" to stimulate young people's interest and attention in lion heads. She innovatively made a colorful tie-dye seal set with a lion head. "The set of seals is based on the four processes of tying, fluttering, writing and mounting of the Li family lion, so that young people can understand the production process of the lion head

during the stamping process. "This gameplay attracted many young people to come to the studio to "check in" and caused a certain amount of discussion on the Internet.

The DIY kit of the lion head also attracted her attention. "This DIY kit is similar to the popular 'fluid bear' method. You can make a lion head ornament with unique colors by pouring different colors of paint on the lion head mold." She is full of confidence in this, "Foshan is the birthplace of lion heads. When tourists come to Foshan, they will take a look at the lion heads. I hope everyone can take home a DIY Li lion head in the future."

In order to further promote the technique of colorful tie-dyeing of lion heads, Zhou Jiaxin and her mother Lai Wanzhen spared no effort to organize the Li family lion production and interest experience activities, allowing participants to experience the lion head production process broken down into simple steps. Relying on the work experience of a primary school teacher, Zhou Jiaxin produced corresponding teaching aids and arranged unique courses according to the characteristics of children of different ages. On the one hand, this move improves children's hands-on ability and enhances communication between parents and children; on the other hand, through a relaxed and pleasant atmosphere, it allows them to understand the cultural connotation behind intangible cultural heritage through laughter and laughter.

As a "living" culture of intangible cultural heritage, Foshan Lijia Lion is the crystallization of wisdom and common memory in the long history of mankind, embodying the people's hard work and outstanding wisdom. With the efforts of young inheritors like Zhou Jiaxin, the beloved lion head not only appears in festivals, but also enters the homes of ordinary people, injecting new connotations of the times into traditional culture. This not only meets the people's growing spiritual and cultural needs, but also promotes the innovative development of China's excellent traditional culture in practice. Through online and offline lectures, discussions and other activities at different levels, Zhou Jiaxin's self-identity as an inheritor of intangible cultural heritage has been gained. times of revitalization, and at the same time, the self-identity of Foshan Li Jiashi has also been continuously revitalized.

2.2 Revitalization of the self-identity of Foshan Lion Head Color Tie-Dye Desheng Craft Factory

Foshan DeSheng Craft Factory is a manufacturer specializing in the production of lion heads, lion drums and other traditional crafts. Its history can be traced back to the early years of the Republic of China, when craftsman Mo Gen opened a drum-making workshop on the banks of the Fenjiang River in Foshan. The shop was named "DeSheng". "Sound", this is the origin of Deshenggu. Foshan De Sheng Craft Factory has gone through many changes, from "Foshan Entertainment Toy Production Cooperative" to "Foshan Musical Instrument Craft Factory", and now to "Foshan De Sheng Musical Instrument Craft Co., Ltd.", always insisting on inheriting and innovating Foshan Lion The drum

production process produces lion drum products with high quality, loud sound and exquisite decoration, which are widely praised at home and abroad.

Foshan De Sheng Craft Factory not only provides lion drums for many cultural activities such as dragon and lion dance, dragon boat racing, and Cantonese opera, but also carries out cross-border co-branding with Foshan's local trendy brand HEA, Serie A team Bologna Football Club, etc., to demonstrate the youthfulness and internationalization of Foshan lion drums. The charm of culture. As the first public musical instrument craft factory in Foshan, its transformation and development path is a path of revitalization that explores its own identity. In 2007, De Sheng Craft Co., Ltd. was renamed Liang Sheng Craft Co., Ltd.



Figure 111 Liangsheng Technology Co., Ltd. where the author conducted fieldwork
Source: The author himself [January 17, 2024]



Figure 112 Liangsheng Craft Co., Ltd., where the author conducted fieldwork, has honors posted on the wall
Source: Photographed by the author [January 17, 2024]

In 1998, the Organizing Committee of the Second Foshan Lion Dance Open gave thanks and won the competition prize for the praise group;

2005 National Southern Lion Dance Invitational Competition Silver Medal;

2021 District-level Intangible Cultural Heritage Traditional Skills Foshan Traditional Drum Making Skills;

2021 Zhangcha Street Lion Dance Competition Winning Prize;

The "Whampoa Military Academy" mentioned in newspaper media reports as a place for lion tie-dyers is not groundless. Li Wei, the national inheritor of intangible culture mentioned in the previous section, once worked in this craft factory, making colored tie-dyes for lion heads.

Through the interview with the author, I asked what is the relationship between Foshan Musical Instrument Craft Factory and Lion Head Tie-making? Shi Jin, the master of lion head tying, republished the "Foshan Arts and Crafts Chronicles" published in 1989 and said: In the early years of the Republic of China, the ancient town of Foshan had a large number of craftsmen who organized the production of lion heads, lion drums, etc. in the form of traditional workshops. In February 1956, following the upsurge of public-private partnership reform in New China, 42 craftsmen, including 5 lion head production workshops, established the "Foshan Entertainment Toy Production Cooperative" in Songguili near Liangyuan. It is good at making drums, erhu and coconut coax. Later, due to changes in the scope of production, the "Foshan Cultural Toy Production Cooperative" was changed to "Foshan Cultural Crafts Cooperative" in 1958. In 1970, it merged with Xiangyang Machinery Factory and was renamed "Plastic Machinery (Musical Instruments) Factory"; in 1985, the factory officially The name was changed to "Foshan Musical Instrument Craft Factory" and the factory is located at No. 28 Hongqiang Street, Foshan City, which is near the current No. 6 Primary School on Dongxia Road, Chancheng District.

In 1978, after graduating from high school, Shi Jinxin, a native of Chancheng, was assigned to the Foshan Musical Instrument Craft Factory to learn how to make lion heads. In Shi Jinxin's eyes, although Foshan Musical Instrument Craft Factory also produced erhu, guzheng and other musical instruments in the 1980s and 1990s, the most famous one is its lion head tie-dye work, which can be called the "Whampoa Military Academy" in Foshan's color tie-dye industry. In the past, there were five lion head production workshops in the Republic of China that were "integrated". Old artists such as Li Qin, Li Hai, and Liang De taught traditional skills to future generations. Later, the "Foshan Desheng" brand became famous in the Pearl River Delta and overseas.

In 1991, when Tsui Hark's movie "Once Upon a Time in the Lion King" was being prepared for filming, three art directors selected processing factories in the Pearl River Delta region to customize a batch of movie props. At that time, Guangzhou Zhongyu Drum Factory and Foshan Musical

Instruments Craft Factory were well-known in Guangdong, Hong Kong and Macao, and the final order went to Foshan Musical Instruments Crafts Factory.

Shi Jinxin still retains the hand-drawn drawings made by the film's art director back then. The filmmakers drew what they had in mind on the drawings, such as the lion's head, banner, color matching, quantity, etc. The hand-drawn drafts were as detailed as "the lion's back was segmented and nailed with aluminum sheets". Employees at the Foshan Musical Instruments Craft Factory rushed to make more than 20 dragons and more than 300 lions according to the filmmaker's requirements. During the filming of the movie in 1992, Shi Jinxin and a group of colleagues came to the Beijing studio to solve the problem of modifying movie props at any time.

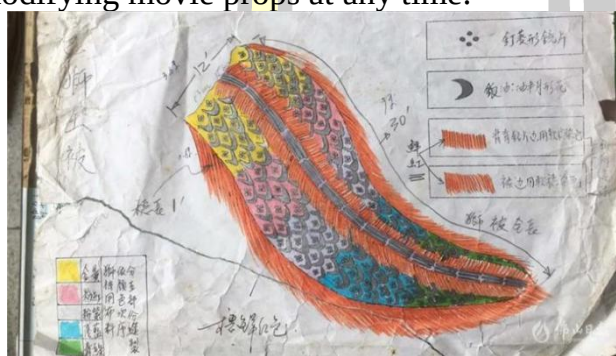


Figure 113 Foshan Musical Instrument Craft Factory still retains the hand-drawn design of Tsui Hark's movie "Once Upon a Time: The Lion King".

Source: <https://www.fsonline.com.cn/p/278247.html>

In 1993, "Once Upon a Time: The Lion King" was released, and Foshan's colorful tie-dye lion heads became famous. With the process of market-oriented reforms, the old state-owned factory "Foshan Musical Instruments Craft Factory" has also continued to evolve: in 1997, the factory was changed to "Foshan Desheng Musical Instruments Crafts Co., Ltd." and the factory location was moved to Qinggong 3rd Road. However, Shi Jinxin remained unmoved. He still stuck to his post and made lion heads according to ancient methods day after day.

How is the lion head piercing done today different from the old days? Shi Jinxin explained the old lion head made 30 years ago. In the old days, the lion head was made of natural materials. For example, the eyelids, ears, horns and other parts of the lion's head were made of wool or rabbit fur, and the beard was made of horse mane and pompoms. Made of silk dyeing, it is natural and flexible. Today these materials are made from alternatives such as fibers. Those old lion heads made of silk, rabbit fur and sheep's mane have become precious collections.



Figure 114 Shi Jinxin, an old craftsman, shows an old lion head made 30 years ago and explains the evolution of the materials used to make the lion head.

Source: <https://www.fsonline.com.cn/p/278247.html>

The club's mascot is a lion. According to the requirements, Liang Di's team needs to complete the design of a New Year poster and the creation of a hand-painted lion head. The creation process lasted three months. During this period, Shi Jinxin spared no effort to support the young man, and also specially produced a batch of lion heads for painting for the club's works. They used paper puff technology, and then Liang Di's team used the lion heads as "paper" to paint.

For the first time, veteran craftsman Shi Jinxin and young artist Liang Di are exploring new possibilities for the Foshan Lion Head: in terms of design elements, since Bologna's landmark is the "Neptune" statue, the statue is from the famous Florentine sculptor Giovanni da Bologna. hand. Therefore, the Foshan team incorporated dark patterns of waves and auspicious cloud totems into the design of the lion head.



Figure 115 Foshan No.1 Art Creative Aesthetics Museum and Foshan Desheng Musical Instruments Craft Co., Ltd. jointly created a promotional image for the Serie A team Bologna Football Club

Source; <https://www.fsonline.com.cn/p/278247.html>.2020

On January 22, 2020, Bologna Football Club released the Foshan Lionhead New Year poster through its official platform, which was well received by fans around the world. On April 28 and 29, Bologna Football Club posted tweets in Chinese and English on Facebook and Sina's official Weibo respectively, promoting the hand-painted lion head from Foshan as the anti-epidemic ambassador.

From May 16 to May 30, 2020, the "Dragon and Lion Creative Works Exhibition and Contemporary Illustration Works Exhibition" was held in the B1 floor exhibition hall of Nanhai Universal City, Foshan. The hand-painted version of the "anti-epidemic" lion head was unveiled. During the upcoming Dragon Boat Festival, they will upgrade the exhibition to integrate lion heads and lotus elements, and add more interactive experience links. In addition to creating promotional images for Bologna Football Club, they were also asked to create promotional images for the Croatian national football team.

พหุ ประเด็น ศิลปะ ชีว



Figure 116 The author conducted fieldwork at Liangsheng Craft Factory
Source: The author [January 17, 2024]

Through interviews with old employees of the craft factory, we learned about the output and sales of Liangsheng Craft Factory, and made colorful tie-dyes of lion heads according to the requirements of the order. Among them, the requirement is to use horse tail hair to make authentic lion heads, and most orders are from Hong Kong. Authentic lion heads are highly sought after and recognized in Hong Kong, and authentic lion heads are also recognized in rural areas in the mainland. This kind of lion head is generally heavier and has different requirements for lion dance. It is not suitable for mounting a stake. It is suitable for dancing on the ground and requires steps. The Malay Lion is a restyled lion head, suitable for high piles, lighter, with simple manufacturing process, few processes, simple materials, and low cost. It is half the price of the ordinary Fo Zhuang Lion head.





Figure 117 Based on the employee's introduction, the author looks at the differences in the production process of the lion head.

Source: The author [January 17, 2024]

I heard concerns about this factory and this work from the interviewees. On the one hand, it is the management, on the other hand, the personnel does not attract young people to join. At the same time, they are proud of the brand No. 1 in Foshan and the production of authentic Fo Zhuang Lion. Proudly, from the appearance, it can be seen that the Fo Zhuang Lion head they made is indeed much better, more precise, and stronger. However, due to problems with the production process and materials, the paper used needs to be laminated layer by layer before drawing, so the shelf life of this kind of lion head will not be very long, it will weather, peel, and be damaged. This is one of the characteristics of this craft.

Art is the expression of culture. It expresses art on the basis of culture and reveals culture in art. Only excellent culture can create excellent art. The old employees in the craft factory are generally older and they are very skilled in the lion head color tie-dye process. However, the entire factory is located in an old industrial area. The transportation is relatively convenient, but the environment is average. It is on the 7th floor of a high-rise building. The floors are the layout of an old industrial factory from the 1970s and 1980s.



Figure 118 The author interviews old employees of Write Lion
Source: The author [January 17, 2023]

When writing about lions, this old master (Master Shi) changed his career from color tie-dying. With more than 40 years of experience in colored paper, he understands the overall structure of the lion's head, so when writing, he can handle the uneven shape of the lion very well. The head is painted and decorated with textures. Hand coloring etc. These are different from creating on a flat surface and require a certain structural understanding and experience. The color used is Marley brand paint, which has good water absorption.

The characteristics of Foshan Desheng Craft Factory are: the paper is of high quality, the paper is very smooth, even, special, and the color is gray. It inherits the old craft of the first lion head color tie-dye in Foshan, and the overall lion head is tied. The links of the Zowa stickers look much stronger. The production environment for employees is clean and standardized, and the process of production is clearer. It is related to the layout of the positions. Their production areas are clearly divided, and they also have a certain amount of personal space. For example, the workstations of the positions are larger and the space at their disposal is larger. , the environment is relaxed and not crowded. The employees are older and there are no young people. The work is rigorous.



Figure 119 Old employees of Liangsheng Craft Factory are making colorful tie-dye stickers with lion heads.

Source: The author himself [January 17, 2024]

Foshan De Sheng Craft Factory is a traditional handicraft factory with historical and cultural heritage. Faced with the influence of external factors such as market competition, technological changes, and cultural diversity, it has not given up its own traditional crafts and cultural characteristics, but has passed on inheritance and Innovation and continuous improvement of product quality, sound effects, decorative aesthetics, etc., making its products widely praised and recognized at home and abroad. Foshan De Sheng Craft Factory also carries out cross-border co-branding with local trendy brands, international football clubs, etc. to demonstrate the youthful and international charm of Foshan Lion Drum and increase the popularity and influence of its products.

Therefore, we can say that Foshan Desheng Craft Factory is an example of successfully realizing the revitalization of self-identity. It uses the sound of drums to beat out the spirit and values of Foshan people, and also expresses the Chinese people's self-confidence and self-improvement spirit. . Its experiences and stories can provide us with some inspiration and reference, allowing us to persist in our own identity, carry forward our own cultural traditions, create our own cultural innovations, and display our own culture when facing external challenges and changes. charm and achieve your own cultural development.

2.3 Foshan Lion Head Color Tie-Dye Fosheng Craft Factory' s Self-Identity Revitalization

Different from the location of De Sheng Craft Factory, Fo Sheng Craft Factory locates its factory next to a residential area, with convenient transportation and convenient living and shopping. The factory can carry out all kinds of lion dance production, from colorful tie-dye of lion heads, lion head costumes, drums, etc. The factory is divided into two floors, the first floor is for the production of drums and colorful tie-dye lion head skeletons. The second floor is for lion head stickers, writing, etc., as well as making lion dance clothes, flags, decorations, etc. The second floor is basically filled with female craftsmen, and the first floor is male craftsmen.



Figure 120 The author' s fieldwork at Fosheng Craft Factory

Source: The author [January 17, 2024]

Judging from the age of the personnel, young people have joined in the lion head stickers, writing, and color tie-dye. There are two young artists to assist in the six or seven production steps.

When talking to people in the sticker segment, knowing that now with colorful tie-dye, the stickers have three layers, it used to be nine layers, and now it's more concise, to save weight. I learned that the owner of this factory also held research studies, and some students came to experience the lion head color tie-dye production process, allowing the outside world to easily understand the lion head culture. The factory is also open for outsiders to visit. Taking photos and chatting are not rejected by local factory workers. It can be

seen that this open factory allows others to visit, inspect, and other activities. As long as it doesn't hinder their work.

During the interview, we learned that there are four lion heads in the factory that were made by the late inheritor of national intangible cultural heritage and hung on beams. The production is obviously much more sophisticated. The workers are quite satisfied with their current lion head color tie-dye work. The daily workload is based on piecework, which shows that they are also satisfied with the current salary. The participation of young people shows that young people also have an understanding of employment and can participate in these relative tasks. A rather boring job. I learned that their orders are full and the volume of orders has increased. Since the epidemic, there has been a lot of demand for lion heads, and people's need to get rid of the impact of the epidemic has increased. There are also overseas orders. The interviewee likes to communicate very much, and even hopes that this craft will be valued by all walks of life and passed on, not only as a way to support the family, but also as an intrinsic understanding of this craft and the hope of inheritance of intangible cultural heritage. It can be seen that although this craftsman has not been working for a long time, he is quite satisfied with his current job and is in a good state.



Figure 121 Interview with the lion-headed paper-thumping man from Fosheng Craft Factory

Source: The author himself [January 17, 2024]

Fosheng Craft Factory already has several younger producers, and the entire factory has fresh blood and vitality.



Figure 122 Job recruitment notice of Fosheng Craft Factory

Source: The author himself [January 17, 2024]

A job recruitment notice posted on the exterior wall of Fosheng Factory revealed that the factory was experiencing a shortage of manpower due to increased sales demand for lion head colored tie-dye. This is a good thing, because after three years of the epidemic, the demand for lion heads from all walks of life has also increased.

The craft factory has two floors. The first floor makes lion dance drums, and the second floor makes colorful tie-dye lion heads and costumes and props for lion dancers. The production process is clear, and the working environment is not very good. The division of labor is clear and there is no need for a boss. As a supervisor, you will be paid according to the amount of work you do, so the employees are very polite and satisfied with their boss.

From the interviews, we learned that the employees also have a certain sense of professional accomplishment in this colorful tie-dye process. They know that what they do is meaningful. Not only can they get salary, but they can also contribute to the inheritance of intangible cultural heritage and skills. The culture of Awakening Lion does something within its power. Professional pride will also increase. These are all due to the national level's emphasis on intangible cultural heritage, the local pursuit of lion dance activities, the local people's enthusiasm and love for this tradition, and the rituals and activities that are engraved in the cultural genes. The inheritance of education for the next generation, intangible cultural heritage entering campus, study, etc., the social interaction of lion head color tie-dye has also increased,

and the exposure rate of media communication has increased, which has increased the employees' sense of professional honor. The spiritual level is respected, and the material level is reasonable wages. I believe this factory will continue to have a good virtuous cycle.



Figure 123 Douyin bloggers under Fosheng Craft Factory
Source: Internet screenshot [February 19, 2024]

The biggest difference of this craft factory is the revitalization of the operator's self-identity, the use of humanized management, and the use of TikTok, a popular video communication platform, to introduce the factory and receive business orders. On the one hand, it continuously promotes Foshan Lion Head culture and production, and on the other hand, it adopts a more modern business model to increase Lion Head sales.

Comparing the two larger lion head color tie-dye factories in Foshan, we can draw the conclusion. The inheritance of a kind of handicraft needs to be managed, managed by managers, the government and all sectors of society, and young people need to be attracted to join. This is an important condition. The producer must first gain recognition of his own identity before he can carry out self-identification. of revitalization. Only by attracting young people to participate and obtain fresh blood can healthy development be achieved. On the one hand, young people need to understand this craft. If they want to participate, they can create a working environment suitable for young

people by changing the production environment and factory production environment.

From the interviewees' words, we can feel the hope for traditional crafts and the concerns of current inheritors, and the pride when talking about the authentic Fo Zhuang Lion head color tie-dye. This is the pride of cultural identity. National representatives, They are proud of the national symbol, and indeed they are the only ones who can make authentic Fo Zhuang Lion heads. As the authentic ones in this field, they still feel a little happy. This feeling is recognized by the customers around them and recognized by consumers. What we give is the recognition when we get overseas orders, the pride we get when foreign scholars like us visit and conduct interviews, and the pride we get when we see the popularity of Lion Head in the community and society. The dissemination and display of lion head culture in society, communities, festivals, mass media, mainstream media, film and television works, etc. will bring a certain sense of professional honor to lion head color tie dyers, which is also psychologically A sense of self-respect and self-respect. These deepened their recognition of their profession and the meaning of self-revitalization. These are the same information and common questions that can be obtained from employees in both factory interviews.

Part3 : The Other as a cultural intermediary----the self-expression of the other to the outside world

For different groups, the needs and purposes of displaying national culture are different. As cultural brokers, designers and businessmen are mainly concerned with how to restore and display the "authenticity" of products to meet the needs of consumers and users. Relatively speaking, the government museum pays more attention to displaying Foshan lion head colorful tie-dye in the context of life, emphasizing its value and significance in the national historical dimension. This display method is not only a memory of the historical and cultural connotation of Foshan Lion Head, but also a more comprehensive and profound cultural interpretation.

"Culturally Sustaining and Revitalizing Pedagogy Language, Culture, and Power" is a book written by American educationist James A. Banks. It explores the theory and practice of multicultural education and proposes culturally of sustaining and revitalizing concepts and models of pedagogy. Culturally sustaining and revitalizing pedagogy: refers to an educational model that aims to preserve and develop the language, culture and identity of ethnic and marginalized groups, while also promoting their ability to integrate into mainstream society and participate in social change.

Foshan Lion Head Colorful Tie-Dyeing is a practice of cultural maintenance and revitalization pedagogy. It not only maintains and develops the language, culture and identity of Foshan Lion Head, an excellent traditional

Chinese culture, but also promotes Foshan Lion Head to integrate with the mainstream. The exchange and integration of society and world culture have enhanced the social influence and cultural value of Foshan Lion Head.

In modern cities, people choose traditional Foshan lion heads to express themselves, which can be understood through James A. Banks's theory of "cultural maintenance and revitalization".

On the one hand, this is a kind of respect and inheritance of one's own cultural tradition. Practitioners and enthusiasts of Foshan lion head color tie-dye have maintained their own cultural identity and The sense of belonging has also contributed to the protection and development of Foshan Lion Drum.

On the other hand, this is also a pursuit of one's own cultural innovation and development. Practitioners and enthusiasts of Foshan Lion Head Color Tie-Dyeing have innovated and improved the product quality, sound effects, decorative beauty, etc. of Foshan Lion Drum to make it The products are more adapted to the needs and preferences of modern society and the market, and also further demonstrate the artistic value and cultural charm of Foshan Lion Drum.

On the other hand, this is also an expectation for the influence and dissemination of one's own culture. Practitioners and enthusiasts of Foshan lion head color tie-dye show Foshan to the society and the world by participating in various cultural activities, cultural exchanges, cultural education, etc. The cultural spirit and cultural value of lion drums have also made efforts to promote Foshan culture to the world.

Therefore, we can say that the expressive significance of Foshan lion head colorful tie-dye in modern cities is a practice of cultural maintenance and revitalization. It not only reflects the respect and inheritance of Foshan people's own cultural traditions, but also reflects the Foshan people's pursuit and expectations for their own cultural innovation and development also reflect their confidence and self-improvement in the influence and spread of their own culture.

In modern society, groups expressing identity and self-identity can be divided into several different main categories:

1. Museums at home and abroad: Museums are the most important cultural spaces that display the cultures of various ethnic groups;
2. Domestic and foreign lion head purchasers: With China opening up to the outside world, domestic and foreign lion head purchasers can easily purchase and trade lion heads;
3. Designers and brands using lion heads as elements: Some modern trend brands and designers use lion head elements and lion dance culture to create unique and eye-catching designs and form their own brands;
4. Consumers and collectors: People interested in handicrafts and traditional crafts may purchase or collect Lion Head products;
5. Artists: Modern installation artists may use Foshan lion heads to express their works of art;

6. Researchers of lion dance and lion head culture: Scholars may use the expression of Foshan lion head culture to establish their academic identity and image. These different groups interact with indigo products in various ways, forming a diverse and complex social ecosystem. Driven by globalization and Chineseization, more and more people are paying attention to and pursuing lion head works. This is not just about protecting intangible cultural heritage. But also because people are increasingly aware of the value of traditional wisdom and handicrafts. Most people in modern cities know nothing about the traditional lion head colorful tie-dye culture. When they learn about this through ancient skills through various channels, some people try to construct and express a self-image related to tradition, nature, and culture through reflection and choice when facing the diversity and complexity of modern life. . Here are a few important groups to illustrate the above point.

3.1 Museum

In the context of modern society, the government displays the traditional culture of various ethnic groups through local museums, which not only helps protect and inherit these unique cultural heritages. It also reinforces the uniqueness and identity of the area. This practice is particularly important in multicultural contexts, as it provides a platform for all ethnic groups to express themselves and affirm their identities in the public sphere. Through the authoritative and educational spaces of museums, local history and culture can be interpreted and recognized within broader social and historical dimensions. This not only promotes cultural diversity and inclusiveness, but also provides strong support for all ethnic groups to find and construct their own identities in modern society. This self-expression and revitalization of self-identities, from individuals to communities to entire regions, form a complex but coordinated network of identities that help to reinforce the uniqueness of places and ethnic groups.

The museums that collect colorful tie-dye works of Foshan lion heads include the following:

Foshan Museum: Located in Chancheng District, Foshan City, it is a comprehensive local museum in Foshan City. It collects historical materials, production tools, samples, etc. of Foshan Lion Head, and displays the development history and cultural characteristics of Foshan Lion Head.

Foshan Intangible Cultural Heritage Exhibition Hall: Located in Nanhai District, Foshan City, it is a place dedicated to displaying intangible cultural heritage in Foshan. It collects various varieties, styles, colors, etc. of Foshan lion heads, displaying the diversity of Foshan lion heads. and innovativeness.

National Museum of China: Located in Dongcheng District, Beijing, it is the largest comprehensive national museum in China. It collects fine works of Foshan lion heads and demonstrates the artistic value and national characteristics of Foshan lion heads.

Hong Kong Heritage Museum: Located in Sha Tin District, Hong Kong Special Administrative Region, it is the largest cultural museum in Hong Kong. It collects precious works of Foshan Lion Head and demonstrates the close connection and interaction between Foshan Lion Head and Hong Kong culture.

Taipei National Palace Museum: Located in Taipei City, Taiwan Province, it is the most famous cultural museum in Taiwan. It has a collection of excellent works of Foshan Lion Head, which demonstrates the exchange and influence of Foshan Lion Head and Taiwanese culture.

Smithsonian Museum in Washington, DC: Located in Washington, D.C., it is the largest comprehensive museum in the United States. It collects representative works of Foshan Lion Head and demonstrates the international influence and spread of Foshan Lion Head.

In the context of global common ideals and sustainable development goals, government museums achieve multiple goals by displaying collections of works: enhancing the visibility of cultural heritage, promoting its protection and inheritance, and strengthening the uniqueness and richness of regions and nations. This form of display constitutes a multi-layered revitalization of self-expression and self-identity, from the individual to the community to the global level, promoting a complex yet coordinated network of self-identity. This not only reflects the importance that modern society places on cultural diversity and inclusiveness, but also repositions the value and significance of local wisdom and sustainable lifestyles in modern society. In this way, tradition and modernity, locality and globality achieve harmonious coexistence and mutual promotion, and find the balance and orientation of various ethnic groups in the complex modern environment.

3.2 Chinese and foreign lion head traders

The commercial interests of traditional lion heads not only reflect the trends of 'nostalgia economy' and 'traditional consumption', but also bring economic and cultural benefits. It is worth noting that consumers' demand for authentic and original traditional handicrafts actually prompted Foshan Lion Head Manufacturing Factory to pay more attention to the authenticity of culture and the protection and inheritance of handicrafts. Therefore, while pursuing economic benefits, it is particularly important to protect and inherit the authenticity and sustainability of culture. With the development of the times, Middlemen began to fade out of the historical stage, and more of the demand side directly connected with Lionhead manufacturers.

3.3 Designers and brands using lion heads as elements

Modern domestic and foreign brands have successfully promoted traditional lion head color tie-dye to a broader market and cultural field through the cooperation of craftsmen and design innovation. This not only enhances the visibility and economic value of the Lion Head Cultural Region, but also expands its influence on a global scale.

The following are lion dance cultural and creative brands and stores:

(1) Shihan brand

Established on January 19, 2017, it is a brand that inherits Foshan's traditional lion dance culture and mainly provides cultural and creative products and experiential activities related to lion dance. Foshan's traditional lion dance cultural brand has cooperated with leading enterprises to develop a series of cultural and creative products with lion dance elements, such as lion dance·reunion blind box mooncakes, soapberry handmade soap, big lion brother and big-headed Buddha cartoon blind box wait.



Figure 124 Shihan Lion Dance Brand - Big Lion Brother and Big Buddha Head Trendy Blind Box

Source:<http://api.foshannews.net/zzb/frequency/share/ec070fdc02314f93b203aa073bad5d60>. July 2, 2022

On August 11, 2022, Guangdong Shunde Huang Danji Food Co., Ltd., Foshan Shihan Culture Communication Co., Ltd., and Foshan Xiangyang Culture Development Co., Ltd. jointly launched the "Lion Dance·Reunion Blind Box Mooncake" new product launch conference in Shunde, Guangdong. The headquarters of Huang Danji Food Co., Ltd. was successfully held. Leaders of the Chancheng District Economic Promotion Bureau, Chancheng District Cultural Industry Association and other relevant departments, as well as Huang Hanbiao, the third generation inheritor and contemporary leader of Huang Danji, Luo Baojian, the national intangible cultural heritage inheritor of "Cantonese-style mooncakes", Ou Qihui, a direct disciple of Li Wei, the national intangible cultural heritage inheritor of Foshan Lion Head (color tie-dye), and the sixth generation inheritor of the Li family lion, attended the new product launch conference.

The "Lion Dance·Reunion" Mid-Autumn Festival blind box mooncakes launched at this new product launch conference were carefully created by two intangible cultural heritage masters. The mooncakes adopt the theme concept of "Lion Dance and Reunion". On the one hand, it is in line with the good wishes of "reunion of man and moon" in the traditional sense; on the

other hand, "Lion Dance" is a homophone of "Nothing", which expresses people's hope during the epidemic. At this time of normalized prevention and control, we have a beautiful vision for the pursuit of good health. This Mid-Autumn Festival mooncake is also combined with the current trend of "blind box" concept. In addition to the protagonist Mid-Autumn mooncake, there are also two sets of derivative cultural and creative products related to the lion awakening culture waiting for everyone to unlock.

Don't be conservative when it comes to inheritance, and don't forget your roots when innovating. Based on Wong Dan Kee's signature kung fu mooncake "Ham King Mooncake", the time-honored brand Wong Dan Kee, under the guidance of master Luo Baojian, combined with the current market audience needs and the eating habits of the younger generation, carefully developed and formulated Liuxin Custard Mooncake, Luo Shen There are three mooncakes with novel and unique tastes: Flower Mooncake and Chocolate Mooncake. The milky custard mooncake is soft and delicate, with overflowing custard, which means that life is full of gold and jade; the roselle mooncake is sweet but not greasy, and the beauty of the mooncake means that the days are prosperous; the chocolate milky mooncake is deep and rich, with a thick chocolate flow Heart means family happiness and sweetness. Each of the three mooncakes has its own characteristics, highlighting a happy and healthy life! It is worth mentioning that the mooncake shape is also unique in design. Ou Qihui's teacher team gave it the shape of a Lingnan lion. The cute and lively lion head image fits the aesthetic habits of the younger generation. At the same time, under this cute appearance, the three colors of red, yellow and black also represent corresponding The image characteristics of Liu Bei's lion, Guan Gong's lion and Zhang Fei's lion in traditional lion head culture contain the magnificent magnanimity of Lingnan lions, which gives mooncakes a deeper sense of meaning.

Ou Qihui, a direct disciple of Li Wei, the national-level intangible cultural heritage inheritor of Foshan Lion Head (Colorful Tie-Dye) and the sixth-generation inheritor of the Li family lion, made a relevant introduction to the Lion Head Intangible Cultural Heritage Project. She said: "Foshan Lion Head (Colorful Tie-dye)) Intangible cultural heritage can cross-border cooperation with time-honored food brands and inheritors of 'Cantonese-style mooncakes' to launch creative 'Lion Dance Reunion' blind box mooncakes in a timely manner. This is undoubtedly a great development for the industrialization of Foshan's intangible cultural heritage. A groundbreaking attempt. From it, we can get a glimpse of the various possibilities for the industrial development of Foshan's intangible cultural heritage." "The traditional lion dance performance uses a big-headed Buddha to introduce the lion. This detail is unknown to many people, especially young people. People. Our design team made the Foshan lion head into the character of the Big Lion Brother, and made it into a blind box together with the cartoon version of the

Big-headed Buddha, so that this cultural information can be conveyed and seen in a fashionable way."

Huang Hanbiao, the third generation successor and contemporary head of Huang Dan Kee, said at the press conference: "As a time-honored brand, Huang Dan Kee has always insisted on taking culture as its connotation, giving its products cultural characteristics and highlighting the cultural characteristics of Foshan and Lingnan. In the future, Foshan Based on the 'Kung Fu Mooncake' Ham King Mooncake that has given vitality to the product through the lion dance culture and Kung Fu culture, through combination and innovation, combined with the normalization of epidemic prevention and control in the current society, people's yearning for a better life, expectations for health and happiness, cross-border cooperation, launched the 'Lion Dance Reunion Blind Box Mooncake', which continues the cultural connotation of the 'Masterpiece of Intangible Cultural Heritage Mooncakes' and extends the new direction of innovation and development in the process of combining with traditional intangible cultural heritage and creating IP cultural and creative products."

Master Luo Baojian, the inheritor of the national intangible cultural heritage of "Cantonese-style mooncakes", based on his 65 years of experience in making mooncakes, emphasized that when making mooncakes, whether it is the formula, material selection, or the cake-making process, we must pay attention to "Kung Fu", colorful tie-dyeing of lion heads, and lion dance all also require effort. "With Kung Fu, good works will be produced." This is the ingenuity of Kung Fu. As a time-honored brand and an intangible cultural heritage, these traditional cultural elements, Cross-border combination with popular elements presents the perfect "Lion Dance Reunion Blind Box Mooncake", wishing everyone "no trouble", reunion and happiness!

(2) HEA brand

An original trendy brand established in 2014, with lion dance as its design element, it currently has offline stores in Lingnan Tiandi, Foshan. Foshan lion dance cultural and creative trendy brand, based on lion dance, established a three-dimensional IP image representing HEA, and launched more than 300 lion dance cultural and creative products, including VR lion dance jointly developed with Guangzhou Academy of Fine Arts and Animation Technology Company and AR lion dance, as well as the world's first lion dance robot with integrated human-machine operation technology.

On the way to explore the practice of revitalizing intangible cultural heritage in Guangdong, HEA, a national fashion clothing brand born in Guangdong, has attracted attention because it embeds elements of the Lingnan Intangible Cultural Heritage in its clothing. Striving to find a balance between traditional and modern aesthetics and expanding the use scenarios of intangible cultural heritage to gain new vitality are the new paths found by HEA to activate intangible cultural heritage.



Figure 125 Photo of HEA brand store
Source: The author himself [December 7, 2023]

Ma Liang, co-founder of HEA brand, once said: This series of clothes was very popular at that time. Clothing products are relatively easy to popularize in cultural and creative industries, so we decided to improve the lion awakening logo, register a trademark, and turn it from a series into a brand. "After that, the HEA team captured the national trend, took the image of Lingnan's lost lion as a prototype, added trendy elements and modern expression techniques, and continuously created a trendy version of the "Lion Wake New Generation" IP image of the little lion.





Figure 126 HEA brand image

Source: <https://baijiahao.baidu.com/s?id=1775660932069785012&wfr=spider&for=pc>
 Ma Liang, co-founder of the HEA brand, once said in an interview: "After taking a successful step in Guangdong, we also began to think about whether the dance of the 'Lion' can move to more cities." "We later discovered that the more Cities with a long history are more tolerant of culture. It is this strong tolerance that allows HEA to open so many stores across the country and spread the lion dance intangible cultural heritage culture across the country."

As of now, HEA has 200 stores across the country. Looking at the whole country, there is no northern lion that has become popular all over the country. Why can HEA, which was born in Guangdong, take the Southern Lion IP to "come first" and let the national trend of lion awakening rise in the north?

In fact, the expansion of lion dance clothing to the north is inseparable from product innovation. HEA has created a national city series in lion awakening images, integrating urban cultural characteristics and lion awakening images: in the Luoyang city series, the little lion pokes its head out among the peonies, and in the Xiamen series, the lion is surfing.

At its root, the essence of the "national craze" phenomenon is a consumer culture phenomenon in which consumption is carried out in the name of culture. What it consumes is traditional symbols, content and even values. The reason behind the HEA brand's ability to enter the north is the recognition of the cultural symbol of lion dance and its upright cultural connotation by young people across the country. This reflects the identity revitalization of Foshan Lion Head Culture and is also a successful case of external communication as a designer and brand.

The IP store based on lion dance displays and inherits the excellent cultural heritage of the Chinese nation, promotes the quintessence of the Chinese nation, and enhances the cultural confidence and national pride of the Chinese people. Leverage the popularity of national fashion to attract the attention and love of young

consumers, create a differentiated and recognizable brand image, and enhance the brand's popularity and influence. Through innovative product design, visual design, marketing strategies, etc., we combine traditional culture with modern trends to meet consumers' diverse needs and aesthetic preferences, and enhance consumer experience and loyalty. These are the products of the combination of intangible cultural heritage products and contemporary trends, giving greater connotation and charm to Lion Head culture.

3.4 Consumers and collectors

In the context of the new era, the new development of lion head culture provides rich space for lion head colorful tie-dye self-expression. This process can be divided into three levels for self-identity expression:

(1) As the owner of lion head culture, you may also be a person or collector who ordered Foshan lion head color tie-dye according to your own wishes. Through their purchases, they express themselves in Lionhead culture to the outside world.

(2) As consumers of culture, consumers become the third layer in lion head cultural exchanges by purchasing colorful tie-dyed small lion heads or cultural and creative products with lion head elements, enriching and improving themselves spiritual and cultural level.

(3) Internet celebrity bloggers continue to export lion dance culture and lion head culture through short video platforms. As a "cultural agent", this type of blogger conveys the culture and value of Lionhead to the outside world by cooperating with the Lionhead Color Tie-Dye Factory. It is commonly known as "live streaming".

The three levels of self-expression together constitute a multi-dimensional, interactive and rich cultural exchange and self-recognition process, which fully reflects the vitality and influence of Foshan Lion Head culture in the modern society and the Chinese context.

3.5 Artists

"The Lucky Lion Has Arrived, Awakening of Spring" New Year's Large-scale Art Installation Exhibition Opens

On February 1, 2024, Chengdu IFS joined hands with Gao Yishan, a cutting-edge artist who is deeply involved in lion awakening culture, to present a large-scale New Year art installation exhibition "The Auspicious Lion Has Arrived, Awakening of Spring". The powerful and exquisite lion heads and bamboo joints were integrated into the exhibition. The elements of local culture complement each other and present spiritual beauty to the public with colorful visuals. As an artistic image with strong national cultural appeal, lion awakening contains the meaning of moving forward with authority and seeking good fortune. On the occasion of the tenth anniversary of its opening, Chengdu IFS chose lion awakening as a gift to the public at the beginning of the new year. It is also based on the "Lion" means "ten" years, and now "beginning" opens a new chapter to lead the spirit of breakthrough and start a new exploration.



Figure 127 Lion Head Cultural Installation Art Works Image

source: <https://baijiahao.baidu.com/s?id=1789694015569918598&wfr=spider&for=pc>.
February 1, 2024

Chengdu IFS breaks out of the norm and makes a breakthrough in blending traditional cultural classics with modern creative expressions to showcase the unique beauty of Chinese culture. The colorful and lifelike "The Lucky Lion Has Arrived, Awakening of Spring" large-scale New Year art installation exhibition is vividly presented in the atrium on the second underground floor. It cleverly combines lion heads, hydrangea and bamboo knots, which has both rich heritage and agile beauty. As an earnest and sincere Spring Festival gift, we convey the beautiful meaning of "awakening lions and rolling hydrangeas, good luck lies behind", and the good luck for the whole year begins. In the center of the lion's head is a "Lion-Lion Ruyi Lottery Machine", where people can draw lots electronically to receive New Year's greetings written by the artist himself. The "Step by Step Dance Machine" on the left allows everyone to choose their favorite New Year dance music and dance energetically following the lion's footprints.

In addition, Chengdu IFS also held a lion dance-themed painting exhibition of the same name in the seventh-floor art gallery. Exquisite fluid lion dance art ornaments were also displayed on the site. This is also artist Gao Yishan's first solo exhibition in Southwest China. The exhibition's eponymous work "The Lucky Lion Has Arrives, Awakening in Spring" was specially painted by her for Chengdu IFS, using blue and red colors to highlight the local charm of Sichuan. The "Hundred Cities and Hundred Lions Series" is a creative

fusion of representative flowers and lion dances from one hundred cities. The highly cultural "Romance of the Three Kingdoms Series" vividly depicts familiar historical figures such as Liu Bei and Guan Yu through colors and expressions.



Figure 128 Art works related to lion head culture Image source: [culture.https://baijiahao.baidu.com/s?id=1789694015569918598&wfr=spider&for=pc](https://baijiahao.baidu.com/s?id=1789694015569918598&wfr=spider&for=pc)
February 1, 2024

Chengdu IFS holds a children's lion dance experience event, allowing children to learn lion dance knowledge and basic skills on the spot and feel the charm of traditional Chinese

In modern society, Foshan lion head colorful tie-dye, as a traditional culture, is expressed and spread by different groups in different ways. These groups include designers, businessmen, government museums, consumers, collectors, artists and academics, etc. Their goals and needs vary, but they all strive to protect and inherit this culture, while also seeking innovation and development. These different groups interact with Foshan Lion Head in various ways, and together they constitute a diverse and complex social ecological system. Driven by globalization and Chineseization, more and more people are paying attention to and pursuing lion head works. This is not only due to the protection of intangible cultural heritage, but also because people are increasingly aware of the value of traditional wisdom and handicrafts.

Part4: The process of spreading Chinese cultural forms to the outside world

4.1 Look at the communication process of Foshan Lion Head's internationalization from different disciplinary perspectives.

Foshan lion head colorful tie-dye is the carrier of the collective memory and cultural identity of the people in Foshan. It reflects the lifestyle, values, aesthetic tastes and religious beliefs of the Foshan people. The spread process of Foshan lion head colorful tie-dye is also the process of Foshan people's immigration history and cultural exchange. It shows the creativity, adaptability and openness of Foshan people. Foshan lion head colored tie-dye interacts with and integrates with local cultural traditions and folk customs in different geographical and social environments, forming diverse and diversified forms of expression and connotation.

The dissemination process of Foshan lion head colorful tie-dye mainly relies on the inheritance and development of Foshan lion head production technology, as well as the organization and promotion of Foshan lion dance activities. Foshan lion head making technology is a skill that is passed down orally and taught from master to apprentice. It requires the accumulation of experience and proficiency in skills. It also requires continuous innovation and improvement to adapt to market demands and aesthetic changes. Foshan lion dance is a group cultural performance that requires teamwork and cooperation, as well as interaction and communication with the audience to achieve entertainment, blessing, celebration and other purposes. The dissemination process of Foshan lion head color tie-dye is also affected and supported by the media, such as newspapers, magazines, television, the Internet, etc. They provide a wider publicity and display platform for Foshan lion head color tie-dye, and also provide a platform for Foshan lion head color tie-dye. The study and conservation of head colored tie-dye provides additional materials and information.

The spread process of Foshan lion head colorful tie-dye is closely related to the social life and social changes of Foshan people. It is affected and restricted by social structure, social relations, social systems, social events and other factors. The spread process of Foshan lion head colorful tie-dye also reflects the social psychology and social attitude of Foshan people. It expresses the emotions, wishes, expectations, beliefs, etc. of Foshan people, and also shows the character, spirit, style, etc. of Foshan people. The dissemination process of Foshan lion head colorful tie-dye also promoted the social participation and social responsibility of Foshan people. It enhanced the social cohesion and social identity of Foshan people, and also improved the social influence and social status of Foshan people.

Foshan lion head colorful tie-dye is a cultural form with rich symbolic meaning. It conveys the cultural information and cultural value of the

Foshan people through shapes, colors, patterns, decorations and other elements. The dissemination process of Foshan lion head colorful tie-dye is also a process of symbolic communication. Through the display of lion heads and lion dance performances, it carries out symbolic interaction and symbolic communication with different cultural subjects and cultural objects. The dissemination process of Foshan lion head colorful tie-dye is also a process of symbol creation. Through the transformation and innovation of the lion head, it gives the lion head new symbolic meaning and symbolic function, making the lion head a symbol that spans time, space and culture. symbol carrier.

The author uses overseas Chinese and ethnic Chinese as the subjects of the questionnaire survey to understand the cultural identity of overseas Chinese and ethnic Chinese towards the colored tie-dye of Foshan lion heads, and the role of Foshan lion head as a national symbol in the minds of overseas Chinese and ethnic Chinese. Popularity. Whether the Foshan lion head can be used as a national symbol and whether the current colored tie-dyeing of the Foshan lion head reflects the revitalization of self-identity. See the appendix for the questionnaire.

4.2 Questionnaire survey on the cultural identity and national symbolic significance of Foshan lion head colorful tie-dye

Conduct a survey and analysis of lion head culture among overseas Chinese and Chinese-Americans through a questionnaire survey. The following is a summary report of the survey:

Research background and purpose

Foshan lion head colorful tie-dye is a traditional art in Foshan City, Guangdong Province, and one of the national intangible cultural heritages. It is a kind of folk arts and crafts with bamboo strips, paper molding and surface decoration as the main techniques. Its shape draws on the characteristics of Guangdong stone lion carvings, and both the shape and decoration design adopt exaggerated and romantic expression techniques. Pursue resemblance. Foshan lion head is a very important tool in local folk festivals and mass martial arts sports activities. It is also one of the cultural roots and identity of overseas Chinese and ethnic Chinese. This study aims to understand the cultural identity of overseas Chinese and ethnic Chinese towards colorful tie-dyeing of Foshan lion heads, and the popularity of Foshan lion heads as a national symbol in the minds of overseas Chinese and ethnic Chinese. Also, can the Foshan lion head be used as a national symbol? And does the current Foshan lion head colorful tie-dye reflect the revitalization of self-identity?

Research methods and data

This study adopted a questionnaire survey method. Through the questionnaire survey function of Copilot, a questionnaire containing 26 questions was designed for overseas Chinese and Chinese, covering basic information, cultural identity of Foshan lion head color tie-dye, national symbolic significance and Aspects such as the revitalization of self-identity.

The questionnaire was in the form of a five-point scale and open-ended questions to collect the attitudes and perceptions of the respondents. Questionnaires were distributed and recycled through online platforms and social media from February 18, 2024 to March 18, 2024. A total of 46 valid questionnaires were received, with an effective recovery rate of 92%. The questionnaire data was subjected to reliability analysis, validity analysis and regression analysis through Copilot's data analysis function to test the reliability and validity of the questionnaire and explore the relationship between the variables in the questionnaire.

Research results and analysis

trust level analysis

Reliability analysis refers to evaluating the reliability of the measurement tool, that is, whether the measurement tool can measure the same concept stably and consistently. This study uses Cronbach's coefficient as an indicator of reliability analysis. The value range of this coefficient is 0-1. It is generally considered that above 0.7 is a higher reliability level. The Cronbach's coefficient of this study is 0.794, indicating that this questionnaire has high internal consistency and can be considered a reliable measurement tool.

Table 3 Reliability analysis

Sample size	Number of entries	Cronbach. α coefficient
46	22	0.794

Validity analysis

Validity analysis refers to evaluating the validity of the measurement tool, that is, whether the measurement tool can accurately measure the concept to be measured. This study uses factor analysis as a validity analysis method to test the structural validity of the questionnaire by extracting the common factors of each item in the questionnaire, that is, whether the questionnaire can reflect the structure of the concept to be measured. This study uses the KMO value and Bart's sphericity test as prerequisites for factor analysis to determine whether the questionnaire is suitable for factor analysis. The KMO value of this study is 0.789, and the p value of Bart's sphericity test is less than 0.05, indicating that there is a certain correlation between the items in the questionnaire and is suitable for factor analysis.

Table 4 Validity analysis

item	divisor1	divisor2	divisor3	divisor4	divisor5	communality
1.Your gender is:	-0.02	0.07	0.03	0.80	-0.05	0.650
2Your age is:	-0.21	0.03	-0.74	0.03	-0.15	0.608
3Your education level is:	0.05	0.06	0.20	-0.04	0.85	0.763
4What is your occupation:	0.04	-0.12	-0.69	0.10	-0.40	0.669
5Your monthly income is:	-0.16	0.17	-0.52	-0.09	-0.09	0.342
9 Do you know the history and characteristics of Foshan Xingshi (Lion head color)?	-0.02	0.38	0.68	0.06	-0.36	0.740
10Do you think Foshan Lion Dance (lion head color) is an important part of traditional Chinese culture?	0.60	0.50	0.01	0.29	-0.03	0.697
11Do you think Foshan Lion Dance (lion head color) is a local characteristic and cultural symbol of Foshan?	0.44	0.60	0.01	-0.35	0.15	0.699
12Do you think Foshan Lion Dance (lion head color) is the cultural roots and identity of overseas Chinese and ethnic	0.34	0.71	0.09	0.16	0.04	0.657

Chinese?						
13Have you ever personally participated in or watched a performance or activity of Foshan Lion Dance?	0.06	0.56	0.68	0.12	-0.19	0.828
14Do you like the performances or activities of Foshan Lion Dance?	0.44	0.44	0.16	0.38	-0.02	0.556
15Would you recommend a performance or event to your family, friends or others?	0.61	0.46	-0.02	0.37	0.25	0.792
16Do you think Foshan Xingshi (Lion head color) is one of the national and international images of China?	0.80	0.39	-0.01	0.19	0.12	0.844
17Do you think Foshan Xingshi (Lion head color) can demonstrate China's cultural confidence and innovation ability?	0.87	0.25	0.15	-0.07	-0.01	0.854
18Do you think Foshan Lion Dance can promote cultural exchanges and mutual learning between China and the	0.91	-0.06	0.07	0.06	0.08	0.843

world?						
19Do you think Foshan Lion Dance can enhance the national pride and sense of belonging of overseas Chinese and ethnic Chinese?	0.79	0.44	-0.04	-0.14	0.02	0.833
20Do you think Foshan Xingshi (Lion head color) can win the respect and appreciation of the world?	0.85	0.07	0.15	-0.22	0.19	0.832
21Do you think Foshan Xingshi (Lion Head Color) still has vitality and creativity in the social and cultural environment of contemporary China?	0.89	0.32	0.13	-0.08	-0.00	0.915
22Do you think Foshan Xingshi (Lion head color) still maintains its original style and characteristics in the spread and development of overseas?	0.84	-0.07	0.21	0.27	-0.02	0.830
23Do you think Foshan Xingshi (Lion Head Color) can still maintain its unique value	0.83	0.20	0.15	0.28	-0.08	0.840

and significance in the face of the challenges of globalization and diversification?						
24Do you think Foshan Xingshi (Lion head color) still has advantages and influence in comparison with the lion head art of other countries and regions?	0.77	0.51	-0.03	-0.07	0.05	0.861
25Do you think Foshan Xingshi (Lion head color) still needs continuous innovation and improvement in the future development?	0.61	0.26	0.18	-0.25	-0.23	0.589
Feature root (before rotation)	9.85	2.32	1.66	1.31	1.11	-
Variance explanation rate %(before rotation)	44.77%	10.53%	7.53%	5.95%	5.04%	-
Cumulative variance explanation rate %(before rotation)	44.77%	55.30%	62.83%	68.78%	73.82%	-
Feature root value	8.03	2.93	2.46	1.53	1.28	-
Variance interpretation rate %(after rotation)	36.52%	13.33%	11.19%	6.96%	5.81%	-

Cumulative variance explanation rate %(after rotation)	36.52%	49.86%	61.05%	68.01%	73.82%	-
KMO value	0.789					-
Barth spherical value	849.012					-
df	231.000					-
P value	-					-

This study extracted 5 common factors through principal component analysis and performed variance maximization rotation to make each factor more independent and the loading of each item on each factor more obvious. It can be seen from the rotated factor loading matrix that the loadings of each item on the factor to which it belongs are greater than 0.4, while the loadings on other factors are less than 0.3, indicating that each item has a high degree of discrimination on each factor. There is a clear correspondence between the factors and each item. It can be seen from the rotated characteristic root value and cumulative variance explanation rate that these five factors explained a total of 73.82% of the variance in the questionnaire, indicating that these five factors are the main structural components of the questionnaire and can better reflect the requirements of the questionnaire. The structure of the concept of measurement.

It can be seen from the eigenvalues before rotation that the largest eigenvalue is 9.85, and the corresponding variance explanation rate is 44.77%. This indicates that most of the variability in the questionnaire can be explained by this factor. The explaining ratio of the variance by the remaining factors gradually decreases.

The characteristic root values after rotation have changed, but the overall variance explanation rate has decreased, indicating that the ability of the rotated factor structure to explain the data has been slightly reduced.

Judging from the cumulative variance explanation rate before rotation, the first five factors explained 73.82% of the variance, indicating that these five factors are the main structural components of the questionnaire.

KMO value and Bart's test of sphericity:

The KMO value is 0.789. According to the interpretation range of the KMO value (0.6-0.8 means the questionnaire is moderate, and above 0.8 means very good), it shows that the validity of the questionnaire is moderate.

The value of Bart's sphericity test is 849.012, df is 231, and the p value is less than the significance level 0.05. Therefore, the null hypothesis of Bart's sphericity test is rejected, indicating that the items in the questionnaire are not independent, but have a certain correlation, which is suitable for factor analysis. analyze.

Correspondence between factors and questions: It can be seen from the correspondence between factors and questions that factor 1 and questions 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23 and 24 are related, involving the history, cultural significance, inheritance and innovation of Foshan Lion Dance.

The correlation between other factors and specific topics is also obvious. For example, factor 2 is related to topics 17 and 25, which involves the cultural significance and future development of Foshan lion dance.

This shows that the questionnaire design is reasonable and there is a clear correspondence between each factor and the question, which helps to gain an in-depth understanding of the respondents' attitude and understanding of Foshan Lion Dance.

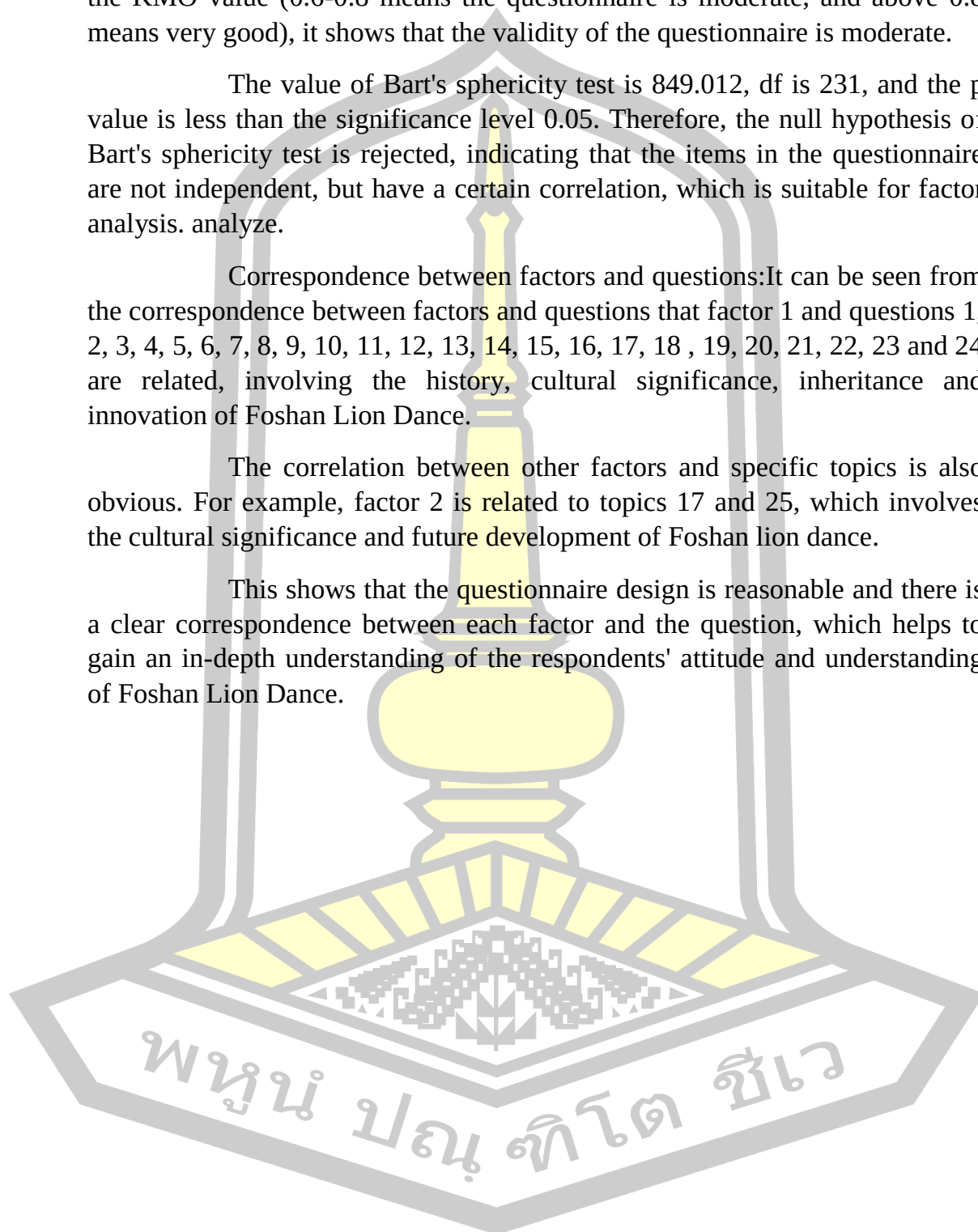


Table 5 Regression analysis

item	Regression coefficient	t value	p value	VIF
constant	2.98	5.92	0.000**	-
12Do you think Foshan Lion Dance (lion head color) is the cultural roots and identity of overseas Chinese and ethnic Chinese?	0.24	1.42	0.163	1.62
1.Your gender is:	-0.02	-0.11	0.915	1.30
16Do you think Foshan Xingshi (Lion head color) is one of the national and international images of China?	-0.27	-0.97	0.338	3.32
4What is your occupation:	0.15	3.29	0.002**	1.05
17Do you think Foshan Xingshi (Lion head color) can demonstrate China's cultural confidence and innovation ability?	-0.18	-0.62	0.541	3.95
Sample size	46			
R ²	0.292			
Adjust R ²	0.203			
F	F(5,40)=3.299,p=0.014			
* p<0.05 ** p<0.01				

As a result of this regression analysis, the following regression equation can be derived: $Y = 2.98 + 0.24X_1 + 0.15X_4 - 0.27X_{16} - 0.18X_{17}$

Among them, Y is the dependent variable (age), Do you think Foshan Lion Dance is one of China's national representatives and international images), X_{17} is independent variable 5 (Do you think Foshan Lion Dance can demonstrate China's cultural confidence and innovation capabilities).

It can be seen from the regression analysis results that the regression coefficient of independent variable 1 (whether you think Foshan Lion Dance is the cultural origin and identity of overseas Chinese and Chinese) is 0.24, which shows that people who identify with Foshan Lion Dance as their cultural origin and identity tend to be older. The regression coefficient of

independent variable 4 (occupation) is 0.15, implying that certain occupations may have a positive relationship with age. The regression coefficients of independent variable 16 (whether you think Foshan Lion Dance is one of China's national symbols and international images) and independent variable 17 (whether you think Foshan Lion Dance can demonstrate China's cultural confidence and innovation ability) are -0.27 and -0.18, respectively, which means that respondents who have lower recognition of Foshan's lion dance as a national symbol and cultural confidence tend to be younger.

The R^2 value of the model is 0.292, and the adjusted R^2 value is 0.203, indicating that the regression model can explain about 29.2% of the variation in the dependent variable (age), while the adjusted R^2 value takes into account the number of independent variables, providing a more conservative explained variation proportion. The F value is 24.464 and the p value is less than 0.001, indicating that the model is significant overall.

Overall, the regression analysis revealed a certain relationship between the age of the respondents and their attitudes towards the cultural identity and national symbolism of Foshan lion head colored tie-dye. Older respondents tend to identify more strongly with the cultural roots and identity of Foshan Lion Head Color Tie-Dye, while younger respondents have stronger opinions on believing that Foshan Lion Head Color Tie-Dye is a national symbol and demonstrates cultural confidence. Lower recognition. These findings provide valuable insights into understanding the attitudes of different age groups towards Foshan lion head colorful tie-dye, and provide a reference for future cultural inheritance and promotion strategies.

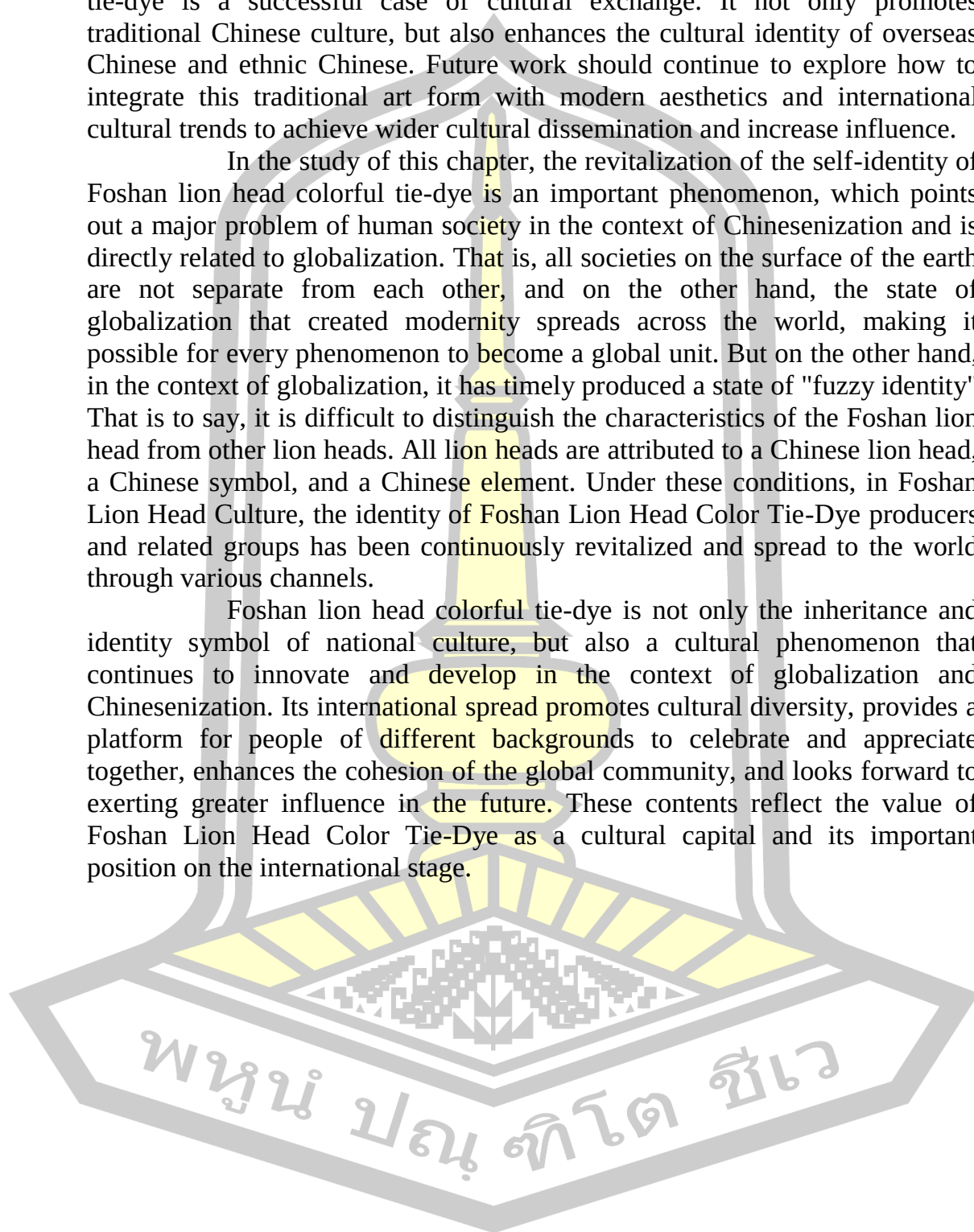
In the process of international spread of Foshan lion head colorful tie-dye, we can see that it is not only a symbol of Foshan regional culture, but also an important part of the cultural identity of overseas Chinese and Chinese. Through a questionnaire survey, we found that the cultural identity of Foshan lion head colorful tie-dye in overseas communities and its significance as a national symbol have been widely recognized. Especially older respondents are more likely to regard Foshan lion head colorful tie-dye as a symbol of cultural roots and identity. The younger generation has a lower level of recognition of Foshan lion head colorful tie-dye as a national symbol and a display of cultural confidence.

These results show that Foshan lion head colorful tie-dye, as a cultural form, has transcended regional boundaries and has become a bridge connecting people with different cultural backgrounds. Its spread not only promotes cultural exchange and integration, but also reflects the creativity and openness of Foshan people. At the same time, this also reminds us that when promoting and inheriting Foshan lion head colorful tie-dye, we need to take into account the cultural needs and identity of people of different age groups, especially how to let the younger generation better understand and appreciate the value of this cultural heritage. .

To sum up, the international spread of Foshan lion head colorful tie-dye is a successful case of cultural exchange. It not only promotes traditional Chinese culture, but also enhances the cultural identity of overseas Chinese and ethnic Chinese. Future work should continue to explore how to integrate this traditional art form with modern aesthetics and international cultural trends to achieve wider cultural dissemination and increase influence.

In the study of this chapter, the revitalization of the self-identity of Foshan lion head colorful tie-dye is an important phenomenon, which points out a major problem of human society in the context of Chinesenization and is directly related to globalization. That is, all societies on the surface of the earth are not separate from each other, and on the other hand, the state of globalization that created modernity spreads across the world, making it possible for every phenomenon to become a global unit. But on the other hand, in the context of globalization, it has timely produced a state of "fuzzy identity". That is to say, it is difficult to distinguish the characteristics of the Foshan lion head from other lion heads. All lion heads are attributed to a Chinese lion head, a Chinese symbol, and a Chinese element. Under these conditions, in Foshan Lion Head Culture, the identity of Foshan Lion Head Color Tie-Dye producers and related groups has been continuously revitalized and spread to the world through various channels.

Foshan lion head colorful tie-dye is not only the inheritance and identity symbol of national culture, but also a cultural phenomenon that continues to innovate and develop in the context of globalization and Chinesenization. Its international spread promotes cultural diversity, provides a platform for people of different backgrounds to celebrate and appreciate together, enhances the cohesion of the global community, and looks forward to exerting greater influence in the future. These contents reflect the value of Foshan Lion Head Color Tie-Dye as a cultural capital and its important position on the international stage.



CHAPTER VI

Summary, Discussion, and suggestion

"Colorful Tie-Dyeing of Lion Heads in Foshan, Guangdong: Revitalization of National Symbols and Self-Identity in the Process of Chinesenization" is the basic research and adopts qualitative research methods. The important research question is the interpretation of the cultural phenomenon of colored tie-dye with lion heads in Foshan. That is, in daily life and ritual life, the communities and ethnic groups related to the living area and the national characteristics related to the lion head. This study aims to study the "Chinese Foshan Lion Head Colorful Tie-Dye Culture" from the aspects of "national symbol", "cultural identity", and "revitalization of self-identity". Data were collected through field surveys in Foshan, Guangdong, and literature was collected through surveys and other related literature.

The researchers' summary, discussion, and recommendations are as follows:

Summary of research results

This research includes 4 objectives:(1)To study the history development of Foshan Lion Head Colorful Tie-dye since the beginning till present.(2)To Study Foshan lion head color tie-dye in the dimension of cultural identity.(3)To Study Foshan lion head colorful tie-dye in the dimension of national identity. (4)To Study the revitalizing self-identity of Foshan Lion Head Colorful Tie-dye in the process of Chinesenization.

1.The history and social and cultural development of the people of Foshan, Guangdong and the lion head culture

Foshan is located in the center of Guangdong Province, within the Pearl River Delta. It is a prefecture-level city under the jurisdiction of Guangdong Province, located in the south. Foshan is a city in the Guangdong-Hong Kong-Macao Greater Bay Area and is currently classified as a megacity. Foshan has five districts, covering an area of 3797.7 square kilometers and a population of 9.6126 million. It is an important city in the Pearl River-Xijiang Economic Belt, Guangzhao Economic Circle, and Guangzhou Metropolitan Area. It is one of the regions with the most developed private economy in China and occupies a dominant position in the economic development of Guangdong Province. Foshan has a mild climate and abundant rainfall. It has been a land of plenty since ancient times. During the Ming and Qing Dynasties, Foshan Town, Hankou Town in Hubei Province, Jingdezhen Town in Jiangxi

Province, and Zhuxian Town in Henan Province were known as the "Four Famous Towns". It is now a national historical and cultural city. Foshan is also a famous hometown of overseas Chinese, with 1.4 million overseas Chinese. All these make Foshan one of the most representative cities in the process of Chineseization.

Foshan is now an important manufacturing base in China, with industry accounting for more than 60% of the city's GDP. With the support of the private economy, it is one of the most active areas in China's private economy. The private economy accounts for more than 90% of the city's GDP, and private enterprises account for more than 95% of the city's total enterprises. Foshan is now an important manufacturing base in China, with industry accounting for more than 60% of the city's GDP. With the support of the private economy, it is one of the most active areas in China's private economy. The private economy accounts for more than 90% of the city's GDP, and private enterprises account for more than 95% of the city's total enterprises. The prosperity of the economy has promoted the development of local art, culture and handicraft industry, and has brought fertile soil for the development of handicraft industry. Foshan is the core area of "Guangfu" culture, with rich historical and cultural heritage and folk art. Among them, the Foshan lion head colorful tie-dye is Foshan's business card in the process of Chinesenization, and it is also a representative of the self-identity of Guangfu culture. It has become a symbolic symbol of Guangfu culture's world cultural exchanges and exports, and has gradually become one of the national representatives with symbolic significance. The prosperity of the economy has promoted the development of local art, culture and handicraft industry, and has brought fertile soil for the development of handicraft industry. Foshan is the core area of Guangfu culture, with rich historical and cultural heritage and folk art. Among them, the Foshan lion head colorful tie-dye is Foshan's business card in the process of Chinesenization, and it is also a representative of Guangfu's cultural self-identity. It has become a symbolic symbol of Guangfu culture's world cultural exchanges and exports, and has gradually become one of the national representatives with symbolic significance.

Foshan's lion head culture is a traditional art form deeply rooted in the local social ecology and physical space. It not only reflects the cultural identity and spiritual pursuit of Foshan people, but is also the core of community culture. The strong vitality of lion dance comes from its close connection with the lifestyle of Foshan people, as well as its continuous evolution and innovation in the social, economic and cultural environment.

Foshan's geographical location and climate provide an ideal natural environment for lion dance, while its community culture demonstrates the unique charm of Lingnan culture through festivals, traditional crafts and opera. Economic development has provided support for handicrafts, allowing traditional skills to be preserved and developed. The diversity and openness of

the social environment promote the innovation of Lionhead culture, allowing it to absorb different cultural elements and form diverse schools and styles.

The development of Foshan lion head colorful tie-dye is influenced by the diversity of local culture. It integrates historical figures, folklore and mythological stories to create colorful lion head images. The evolution of ethnic groups and the dynamics of social boundaries have also had an impact on the lion head culture, making it a cultural identity and spiritual symbol of the Foshan people.

In general, Foshan lion head color tie-dye is a product of the fusion of tradition and modernity. It not only maintains the essence of traditional handicrafts, but also adapts to the needs of modern society, showing strong innovation ability and vitality. This dimension of cultural identity is not only reflected in the protection of skills and cultural connotations, but also in the adaptation to future development trends of traditional handicrafts, such as marketization, artistic and ecological practice strategies. The modern transformation and cultural renaissance of Foshan Lion Head Color Tie-Dye is an active exploration of the innovation and development of traditional handicrafts in contemporary society.

2. Foshan lion head color tie-dye in the dimension of cultural identity

We explore the importance of Foshan lion head colorful tie-dye in the dimension of cultural identity. Foshan lion head colorful tie-dye is an art form deeply rooted in the lives of people in Foshan. It not only reflects the national characteristics and regional characteristics of the Foshan people, but is also a symbol of their cultural confidence and pride. This kind of cultural identity is multi-layered, multi-dimensional, and diverse. It includes both individual and group identity, as well as local and global identity.

The artistic characteristics of Foshan lion head colorful tie-dye, such as its unique shape, shape, pattern and color application, are an important part of Foshan's cultural identity. These features are not only widely used in daily life, such as festival celebrations and folk activities, but also play an important role in major activities, such as lion dance performances and teaching, folk beliefs, cultural exchanges, and film and television works.

Foshan lion head colorful tie-dye has far-reaching symbolic meaning. It represents strength, courage and auspiciousness, and is an important symbol to ward off evil spirits and pray for blessings. Among the differences between the southern lion and the northern lion, the Foshan lion head colorful tie-dye shows the cultural characteristics of the Foshan region with its exaggerated decorative shapes and bright colors.

In general, the cultural identity of Foshan lion head colorful tie-dye in the social process reflects the importance that Foshan people attach to the inheritance and development of national culture, social harmony and stability, and national unity and strength. It is not only the cultural identity of the people of Foshan, but also the cultural symbol of the Chinese nation, and even the identity of human culture. The future of Foshan Lion Head Color Tie-

Dye will continue to be a blend of tradition and modernity, local and global, and a process of continuous innovation and development.

3. Foshan lion head colorful tie-dye in the dimension of national identity

The connotations and significance of Foshan lion dance and lion head colorful tie-dye in different historical periods are constantly changing with the changes in different historical periods:

Eastern Han Dynasty (AD 25-AD 220): This period was the embryonic period of lion art. The lion is a mysterious animal from the Western Regions. It is regarded as a mythical beast that wards off evil and evil. The lion is regarded as a mysterious and mighty creature. The stone lion is the earliest image of lion art, and it is also an absorption and reference of West Asian culture. People express their awe and imagination about lions through artistic creation. The image of the lion was used to guard the tomb and ward off evil spirits, showing people's belief in the power of the lion.

Tang Dynasty (618-907): This period was the formation period of lion culture. The lion was introduced into the palace. The lion was a noble and special animal that was reserved exclusively for the emperor. It was combined with Chinese acrobatics and dance to form the lion dance. Lion dance has become a popular performance form in the court and among the people, showing the important status of lions in Chinese culture.

Song Dynasty (960-1279): This period was the development period of lion dance culture. The combination of lion dance and martial arts has become an important folk performance form. The influence of lion dance culture among the people is gradually expanding, which shows the important position of lion dance in traditional Chinese culture. The lion is an auspicious and festive animal and is widely loved by the people. The lion dance is a performance form that combines martial arts and dance. It is also an inheritance and innovation of the Central Plains culture.

Ming Dynasty (1368-1644): This period was the further development period of lion dance culture. Lion dance activities have emerged in Foshan, and lion dance has become an important folk performance form. The development of lion dance has promoted the development of lion head colorful tie-dye techniques, showing the important position of lion dance in Chinese folk art. The lion is a brave and loyal animal, revered by the rebels, and the lion dance is also an integration and change of Lingnan culture.

Qing Dynasty (1616-1911): This period was the heyday of lion dance culture. Lion dance was combined with the protests against the Qing Dynasty and the Ming Dynasty, and became an important folk performance form. The development of lion dance has promoted the development of lion head colorful tie-dye techniques, showing the important position of lion dance in Chinese folk art. The lion is a symbol of resistance to the Qing Dynasty and restoration of the Ming Dynasty, and was used by the Hongmen

congregation. The lion dance is also a reflection and metaphor of the Triad culture.

Early Republic of China (1912-1931): This period was the decline of lion dance culture. Due to war and social unrest, the development of lion dance activities and lion head colorful tie-dye techniques were affected. The lion is a symbol of nationality and tradition, promoted by martial artists such as Huang Feihong, and is also the pioneer and development of the Southern Lion Dance.

From the Anti-Japanese War to the founding of New China (1931-1949): The lion is a symbol of resistance and sacrifice, cherished by the anti-Japanese heroes, and the lion dance is the persistence and inheritance of the national spirit.

Cultural Revolution period (1966-1976):

Reform and opening up to the present (1978 to present): This period is the recovery and redevelopment period of lion dance culture. The new Chinese government attaches great importance to the protection and development of traditional culture, and lion dance activities and lion head colorful tie-dye techniques have been restored and developed. The lion is a symbol of national culture and innovation, appreciated at home and abroad. The lion dance is a performance form that combines martial arts and dance, and is also a protection and promotion of intangible cultural heritage.

It can be seen that Foshan lion dance and lion head colorful tie-dye are a folk art with a long history and rich changes. It constantly interacts with the times, regions, folk customs, culture, politics and other factors, thus forming a unique style and significance. also shows the wisdom and creativity of Foshan people.

In general, Foshan lion dance and lion head colorful tie-dye have diverse meanings and meanings in different historical periods. They are not only an important part of traditional Chinese culture, but also a spiritual symbol of the Chinese people. With the changes in society, the meaning and meaning of lion dance and lion head colorful tie-dye are also constantly developing and changing, but its core spirit - might, bravery and perseverance - has never changed. This is also the embodiment of the excellent quality and national spirit of the Chinese people.

4.The revitalizing self-identity of Foshan Lion Head Colorful Tie-dye in the process of Chinesenization.

The revitalization and Chinesenization of Foshan lion head colorful tie-dye demonstrates the dynamics and diversity of cultural identity. Under the influence of globalization and modernity, Foshan lion head colorful tie-dye has not only been revitalized at the local level, but has also become a representative of Chinese culture on the international stage. Through technological advancement and social media, the cultural symbols of Foshan'

s lion head colorful tie-dye have been reinterpreted and widely disseminated, thereby strengthening the cultural identity of individuals and groups.

The revitalization of Foshan Lion Head Color Tie-Dye's self-identity is reflected in many aspects, including the protection of traditional craftsmanship, innovative development, and integration with modern aesthetics and international cultural trends. This process not only meets the people's growing spiritual and cultural needs, but also promotes the inheritance and development of excellent traditional culture. The dissemination and display of Foshan lion head colorful tie-dye, whether in museums, commercial activities, or in communities and social media, has deepened the practitioners' sense of professional honor and self-respect, and further promoted cultural identity and self-identity. Revitalize.

In terms of international communication, Foshan Lion Head Colorful Tie-Dye has transcended geographical boundaries and become a bridge connecting people with different cultural backgrounds, reflecting the creativity and openness of the Foshan people. Its successful spread not only promotes traditional Chinese culture, but also enhances the cultural identity of overseas Chinese and ethnic Chinese. Future work should continue to explore how to combine this traditional art form with modern aesthetics and international cultural trends to achieve wider cultural dissemination and increase in influence. In short, the revitalization and spread of Foshan lion head colorful tie-dye is a manifestation of Chinese cultural confidence and an important symbol of the cultural identity and national identity of the Chinese nation.

Discussion

The research title is "Lion Head Colorful Tie-dye at Foshan City, Guangdong Province :National Representative and Revitalizing Self-Identity in the Process of Chinesenization"The phenomenon has a certain understanding. Academic Topic: Revitalization of national symbols and self-identity Key concepts include: Chinesenization, ethnicity, local community, national identity and cultural identity. Bass pointed out that an ethnic group is a category identified by its constituents. The most important thing that creates an ethnic group is its boundaries, rather than its connotations including language, culture, descent, etc.; the boundaries of an ethnic group do not necessarily refer to geography. boundaries, but mainly refers to social boundaries. It also emphasized the dynamics, flexibility, and variability of ethnic boundaries, as well as the impact and role of ethnic boundaries on social behavior, social relationships, social identity, etc. (Barth, 1969). Ethnic identity is a combination of a specific culture and value standards. It is not only a sense of social belonging, but also an expression of political interests. The boundaries of ethnic groups are dynamic. They change with changes in the social

environment and are also affected by the interactions of different ethnic groups. Anthony D. Smith (2006) described that national identity is an individual's sense of belonging or identification with a country, nation or nation, and is an important component of nationalism. National identity can be divided into two basic dimensions: territorial and ethnic. Territorial national identity emphasizes the relationship between territory, citizenship, and law and politics, while ethnic national identity emphasizes the relationship between blood, myth, and cultural differences. Researchers have used the first concept to explain the process of colorful tie-dyeing of Foshan's lion heads as a national symbol.

Culturally Sustaining and Revitalizing Pedagogy Language, Culture, and Power by Cassie Coulter and Margarita Jimenez-Silva. An important concept put forward in the book is "cultural revitalization pedagogy", which is an educational philosophy and practice with culture as the core, language as the carrier, and power as the focus, aiming to promote ethnic minorities and immigrant groups. Revitalization of self-identity, that is, through positive actions and attitudes, to strengthen their sense of identity and belonging to the cultural group to which they belong, and to enhance their self-esteem, confidence and pride. They believe that the revitalization of self-identity is a cultural renaissance that fully considers and respects the language and cultural characteristics and needs of ethnic minorities and immigrant groups, and provides them with more equitable, inclusive and effective educational services. The researchers used the concept of self-identity revitalization to explain the different situations in which Foshan lion head colored tie-dye appears among different groups of people. Whether it is in their daily life or important ritual life, or major occasions.

In addition, the researcher also used the concept of ethnic identity from the book "Race And Ethnicity: Culture, Identity, And Representation" written by Stephen Spencer (2006). This explains the connection between ethics and national identity through various cultures. In addition, the researcher used the perspective of the relationship between self-identity and the external world under the background of modernity in the book "Modernity and Self-Identity: Self and Society in Late Modernity" by Anthony Giddens (2008) to conduct self-identity analysis. process.

By comparing the previous research on Foshan lion head color tie-dye and lion dance culture, a systematic comparison was made from the aspects of usage concepts, research ideas, research results, theoretical perspectives, research methods, etc.

Table 6 Comparison chart between the author's research results and those of previous researchers.

Num	Document name	concept	Research ideas	Research results	theoretical perspective	Research methods	author	type
1	On the intrinsic basis for the survival of the lion awakening cultural tradition—from the perspective of public needs and conceptual identity (2022.3)	Lion dance, intangible inheritance, public needs, concept recognition	Discuss the traditional survival mechanism of lion dance culture from the perspective of public needs and conceptual identity	Reveal the important role of public needs and conceptual recognition in the inheritance of lion dance culture	cultural sociology	Questionnaires, interviews	Xi Zhongyuan	J
2	Looking at the "pseudomorphism" and aesthetic stratification of the survival of intangible cultural heritage from the perspective of lion awakening (2022.4)	Lion awakening, preservation of intangible cultural heritage, pseudomorphism, aesthetic stratification	Pay attention to the "pseudomorphism" phenomenon in intangible cultural heritage and explore the survival status of lion dance as an intangible cultural heritage project	Propose to be wary of "pseudomorphism" and protect the pure lion awakening culture	Intangible cultural heritage	Document analysis, field research	Xi Zhongyuan	J
3	The spread of lion dance to the south and tracing the origin of Guangdong lion dance (2021)	Lion Dance, Nan Chuan, Guangdong Lion Dance	Examine the history of lion dance spreading to the south, with special attention to the origin of lion dance in Guangdong	Revealing the important role of Guangdong lion dance as the spread of lion dance to the south	Intangible cultural heritage	Historical document research, fieldwork	Xi Zhongyuan	J

4	An investigation of the development and dynamics of local folk culture since the reform and opening up—taking Foshan Lion Dance as an example (2019.11)	Local folk customs, cultural development, Foshan lion awakening	Taking Foshan Lion Dance as a case study to examine its development process	Discuss the development momentum of Foshan Lion Dance in the context of reform and opening up	Intangible cultural heritage	Historical document research, interviews	Xi e Zh on gy ua n	J
5	The cultural and social basis for the survival of intangible cultural inheritance subjects - a historical investigation of the custom of lion dancing in Foshan (2020.12)	Intangible inheritance, cultural and social foundation, Foshan lion dance	Taking the custom of lion awakening in Foshan as a case study to examine its historical inheritance	Reveal the relationship between the active survival of intangible inheritance subjects and the cultural and social foundation	Intangible cultural heritage	Historical document research, fieldwork	Xi e Zh on gy ua n	J
6	Identity trends and group characteristics of lion dance inheritors (2020.12)	Lion awakening, inheritor, identity, group characteristics	Explore the identity and group characteristics of lion dance inheritors	Revealing the identity trends of lion awakening inheritors	Intangible cultural heritage	interviews, questionnaires	Xi e Zh on gy ua n	J
7	The History, Culture and Skills of Nanhai Lion Dance (2019)	none	Explore the origins and evolution of the South China Sea Lion Dance from the perspectives of tracing its origins, relying on the environment, advancing with the times, and spreading far	Revealing the multi-dimensional value of Nanhai Lion Dance and its inheritance and development experience in the past forty years	Cultural Sociology, Intangible Heritage	Literature research, field research	Xi e Zh on gy ua n, Li Ni an zh on g	M

			and wide.					
8	The Art of Chinese Lion Dance (2009)	none	Discuss the artistic characteristics, historical origins and cultural connotations of Chinese lion dance	Conduct in-depth research on Chinese lion dance and provide unique insights	Cultural anthropology	Document analysis, field research	Shi Enhua	M
9	The Origin and Development of Lion Dance (2017)	none	Trace the historical origins of lion dance and explore its development process	Revealing the cultural inheritance and changes of lion dance	History	Literature research, fieldwork	Chen Guoqi	M
10	The artistic characteristics and cultural significance of lion dance (2019)	none	Analyze the artistic characteristics and cultural connotation of lion dance	Discuss the significance of lion dance in cultural inheritance	Art, Culture	Document analysis, field observation	Li Chunlin	N
11	Lion Dance Eye Dotting Ceremony (2018)	none	Study the eye-dotting ceremony in lion dance performances	Discuss the cultural background and role of the eye-dotting ceremony	folklore	Field work, document analysis	Deng Lijuan	J
12	The spiritual value system of Foshan lion dance culture (2018)	none	Exploring the spiritual connotation of Foshan lion dance culture	Analyze the spiritual value of cultural inheritance	Cultural anthropology	Field research and literature analysis	Zheng Zhiqiang	J

13	Chinese Lion Dance(2007)	none	Systematically introduce the history, forms and techniques of Chinese lion dance	Detailed description of lion dance performance techniques and traditions	Art	Document analysis, field observation	Gao Yi, Yao Shuzui	M
14	Dancing the South: Southern Lion Dance (2011)	none	Explore the artistic style and inheritance of Southern Lion Dance	Analyze the uniqueness of the Southern Lion Dance	Cultural anthropology	Field observation, document analysis	Zeng Yingfeng	M
15	Foshan Lion Dance(2015)	none	Study the history and performance characteristics of Foshan lion dance	Discuss the cultural inheritance and evolution of Foshan Lion Dance	Cultural anthropology	Field observation, document analysis	Yu Wanshao	M
16	Lion Head Colorful Tie-dye at Foshan City, Guangdong Province : National Representative and Revitalizing Self-Identity in the Process of Chinesenization (2024)	National Representative, Revitalizing Self-Identity	Discuss the development of colorful tie-dyeing of lion heads in the process of Chinesenization, as well as the changes in significance of Foshan lion heads in different historical periods. and how to achieve the revitalization of national symbols and	Through the historical and cultural background of lion head colorful tie-dye in Guangdong, this paper analyzes the changes in cultural significance of lion head colorful tie-dye in Foshan. It will provide new perspectives and methods for	Drawing on theories from multiple disciplines, Foshan local history, ethnic and immigration studies, behavior	Mixed research (qualitative + quantitative) qualitative, including literature review, in-depth interviews, field survey	Ji Xinyu	D

			self-identity. How it became a nationally representative cultural symbol.	cultural studies, cross-cultural communication and the study of the Chinesenization process.	analysis, human sociology, artistic anthropology, modern communication,	ys and image analysis; d quantitative, analyzing the collected data and forming a report.		

The above important concepts help researchers look at the phenomenon of "Colorful Tie-Dyeing of Lion Heads in Foshan, Guangdong", and see new academic discoveries and related conceptual issues in the research text as follows:

1. The current lion head colorful tie-dye culture in Foshan, Guangdong, China is a "lion head culture" in which local knowledge, nation and the outside world are interconnected domestically and internationally.

The culture has a broad cultural scope and has complex relationship nodes within and outside the Foshan community. It is a new and dynamic culture that is constantly adapting and moving. On the basis of "self-identity", traditional wisdom and ethnic identity are authentic.

In the context of Chinesenization, "national symbols" are reactivated and used in a series of new relationships. "National symbol" has meant "nationality" from the beginning. How are we different from other groups? This is the national identity generated by ethnic identity. But put it in the context of modern Chinesenization. It affects interactions with people outside the community, whether Chinese or foreign, in various ways. It prompts the Foshan lion dance culture to express their self-identity, especially to outsiders. The self-identity of Lion Head culture, in the Chinese context, presents self-identity to others through Lion Head culture in two ways: 1) Internal people, namely Lion Head color tie-dye craftsmen themselves, present themselves to the external society Revitalization of identity, 2) Others act as intermediaries or cultural brokers to present the self-identity revitalization of Foshan lion head colorful tie-dye to the outside world, thus forming Foshan's "Lion Head Culture", integrating self-identity with localization and

globalization. Combined, the phenomenon of global localization of Lionhead products emerged.

2. Chinesenization, globalization, lion head color tie-dye culture and self-ethnic identity phenomenon

In the modern context related to globalization. It is a situation in which the borders of nation-states are dissolved and fused together as a global community, making every phenomenon in the world an integral part of it. In the globalization trend that makes everything in the world a single unit, they can be easily identified and accessed by each other. But the study points out that, on the other hand, the context of Chinesenization and globalization stimulates the “revitalization of self-identity” that generates these conditions. In the process of Chinesenization, two ways of self-identity expression have emerged in Foshan lion head color tie-dye. The first is to present oneself to others and to another set of social groups. This has led to the phenomenon of commodification and the creation of virtual products to serve the tourist gaze. At the same time, a phenomenon of “cultural middlemen” has emerged, in which “others” act as “Chinese-Canadians” on a global level, connecting the global world and local consumption. This led to the restoration of the “authenticity” of Foshan lion head colorful tie-dye. Importantly, these cultural intermediaries also play an important role in how content is presented and “shown” online or on short video platforms. Whether in China or abroad.

3. Tourist gaze, commodification and the invention of tradition

Foshan lion head colorful tie-dye culture has led to the participation of many actors. One of the important groups is tourists. While they attract Lionhead Culture, Lionhead Culture also presents its own identity through their art and culture, creating a phenomenon of “self-expression” in terms of performances, using fixed performance venues, Various community activities, traditional festivals, important ceremonies become spaces that support cultural tourism or the combination of ethnic groups and tourist locations, making the above cultural areas a ‘space of expression’, which is also a negotiation stage of self-identity. Importantly, This phenomenon has affected this phenomenon. The commodification of lion head culture, regional customization, and momentary traditions are all designed to suit the interests of tourists. Including the transformation and application of daily life and ritual summary. It has become a kind of souvenir, that is It must be mass-produced, or in the form of cultural and creative products, cheap and commercially competitive, and in this case the tradition is invented. On the contrary, the attention and love of tourists have brought high attention to Foshan Lion Head Culture and continuously strengthened it. The revitalization of self-identity in Foshan lion head colorful tie-dye.

4. Attracts the attention of modern fashion designers, "global local style"

In the context of Chinesenization, only tourists come to watch. There are also groups of modern designers representing Lionhead culture, global local styles, business people and government departments, who communicate with each other and display their self-identity. This group of people, known as Authenticity from Lion Head in Foshan, influenced the phenomenon of revitalization, which is making something disappear. It can be diluted and come back again. This group of people plays a very important role in promoting a return to a deep and serious representation of their own understanding of Foshan Lion Head culture. In particular, the distinctive Foshan lion heads are made using the traditional methods once practiced by our ancestors.

5. Foshan lion head culture, national symbol

This study has clearly shown that in the context of Chinesenization and globalization, Foshan Lion Head culture has transcended the self-identity of the local ethnic group and the cultural identity of the local people, but is a kind of face of overseas Chinese and Chinese people emerging overseas. This phenomenon of national identity and cultural identity of lion head culture is typical of its rise to national symbol. It can be seen from the questionnaire survey and semi-structured interviews conducted by researchers on overseas Chinese and ethnic Chinese that they unanimously agree that this cultural symbol can represent the image of the country and has a strong sense of national identity. The regression coefficient of independent variable 1 (whether you believe Foshan Lion Dance is the cultural origin and identity of overseas Chinese and ethnic Chinese) is 0.24, which shows that people who identify with Foshan Lion Dance as their cultural origin and identity tend to be older. The regression coefficient of independent variable 4 (occupation) is 0.15, implying that certain occupations may have a positive relationship with age. The regression coefficients of independent variable 16 (whether you think Foshan Lion Dance is one of China's national symbols and international images) and independent variable 17 (whether you think Foshan Lion Dance can demonstrate China's cultural confidence and innovation ability) are -0.27 and -0.18, respectively, which means that respondents who have lower recognition of Foshan's lion dance as a national symbol and cultural confidence tend to be younger.

Suggestion

1. Advice to academia

Regarding the research on the colorful tie-dye culture of Foshan Lion Head, the academic community should consider cross-cultural comparison, deeply explore the interactive relationship between modern technology and tradition, emphasize community participation and sustainable development, study the complex relationship between Foshan Lion Head culture and the market, and pay attention to Intellectual property rights and cultural heritage. The challenge is how to integrate the younger generation's recognition of lion head culture into the education system as society develops and ensure the continued development and inheritance of traditional skills.

2. Some suggestions for Foshan:

Persistence and inheritance of lion head culture: How to assist the development of the traditional craft of lion head color tie-dye, integrate it into the education system of the younger generation, and encourage the younger generation to actively participate in learning and inheriting the lion head color tie-dye technology to ensure this ancient skill It will not be gradually lost.

Combining innovation with tradition: Encourage the combination of traditional lion head color tie-dye technology with modern design to meet the aesthetic needs of modern consumers.

Education and training: Increase the transfer of technical and business knowledge in local communities through workshops, seminars and training courses. Use online platforms to proactively display unique traditional culture to the outside world.

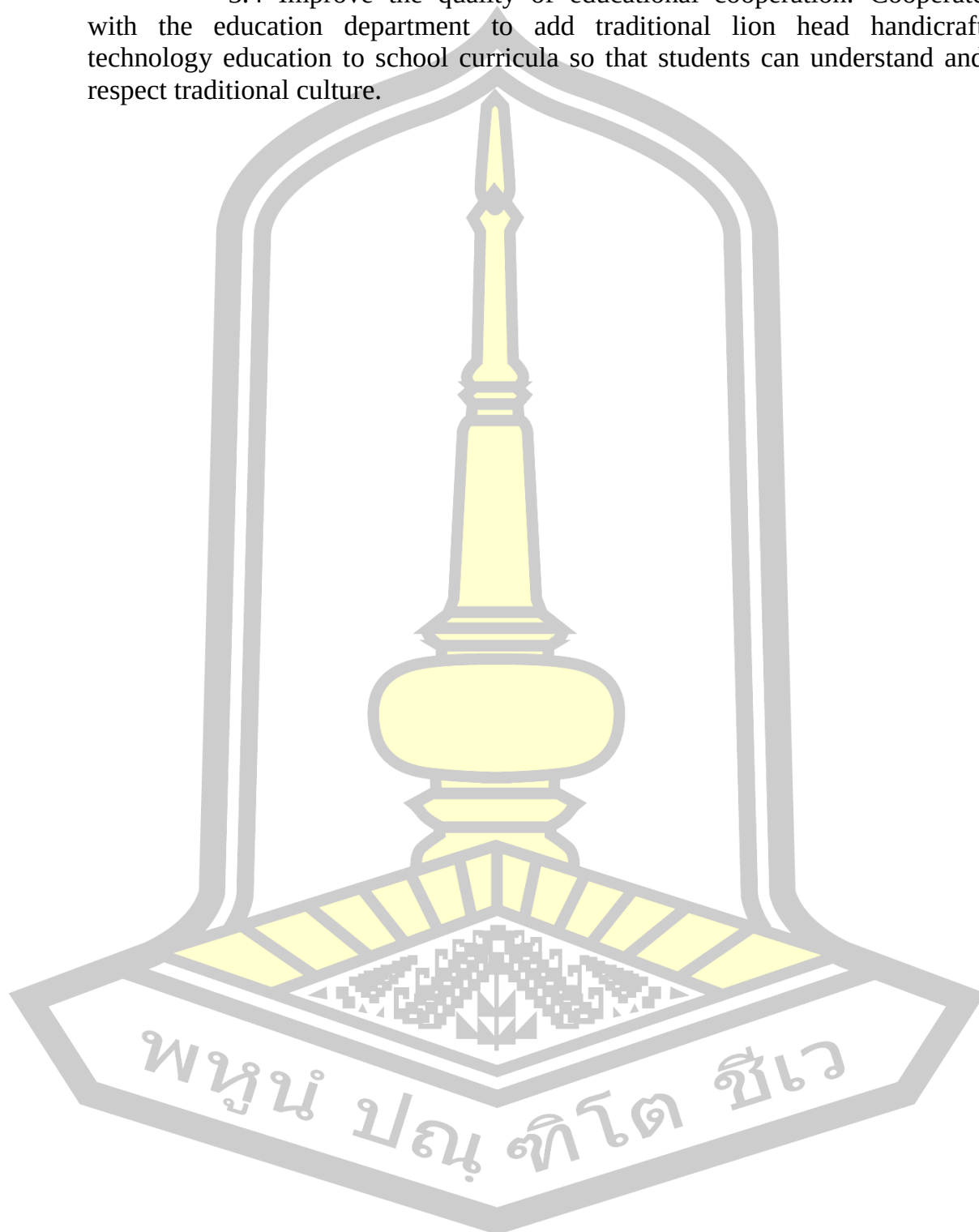
3. Recommendations to the Chinese and Guangdong governments

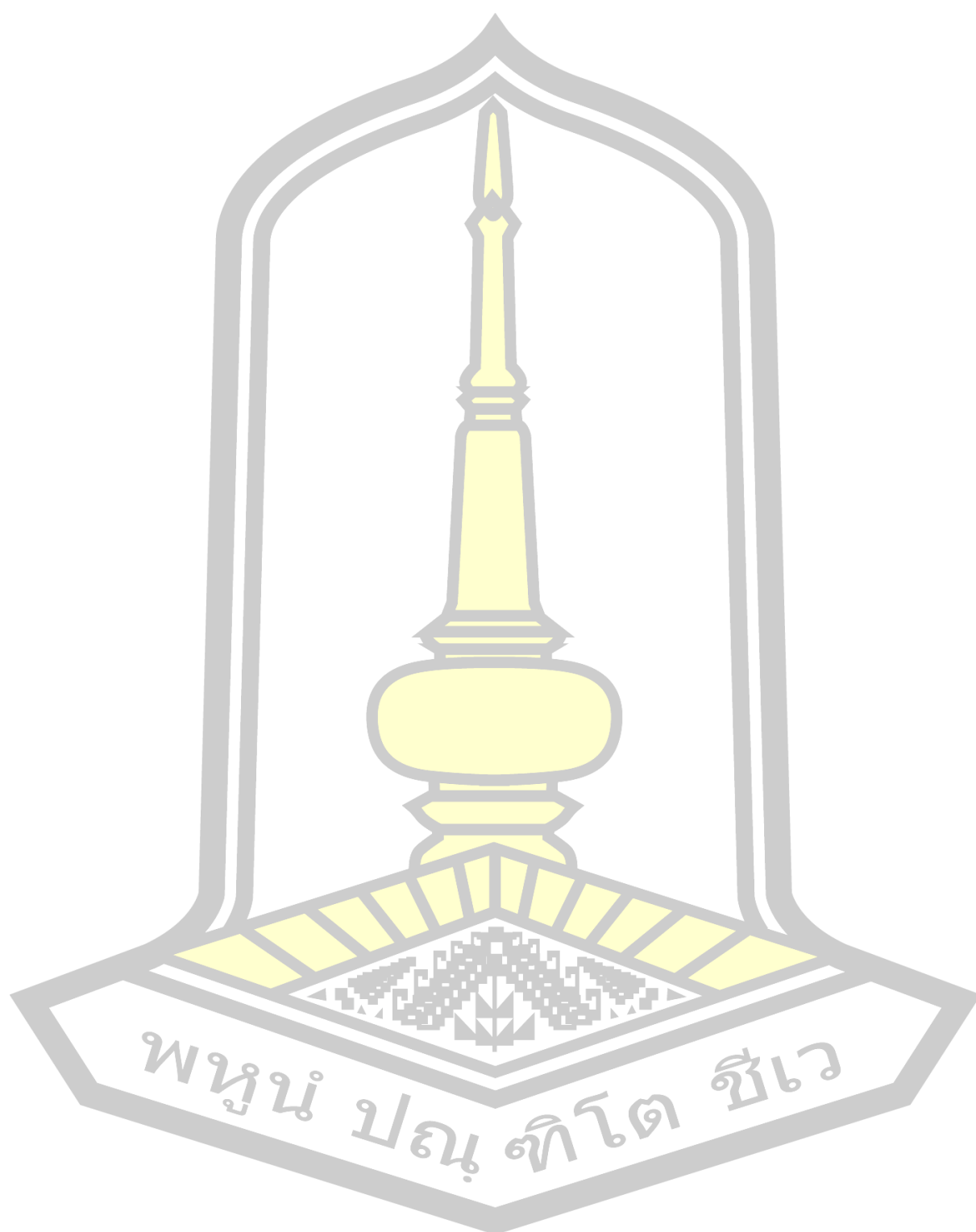
3.1 Continue to strengthen cultural protection: Develop and implement strategies to protect and revitalize traditional lion head color tie-dye techniques in Guangdong and ensure that they are not diluted by the commercialization process.

3.2 Continue to increase financial support: Provide financial support for local lion head color tie-dye and support craftsmen to inherit and recruit apprentices, as well as support related research, education, and training projects.

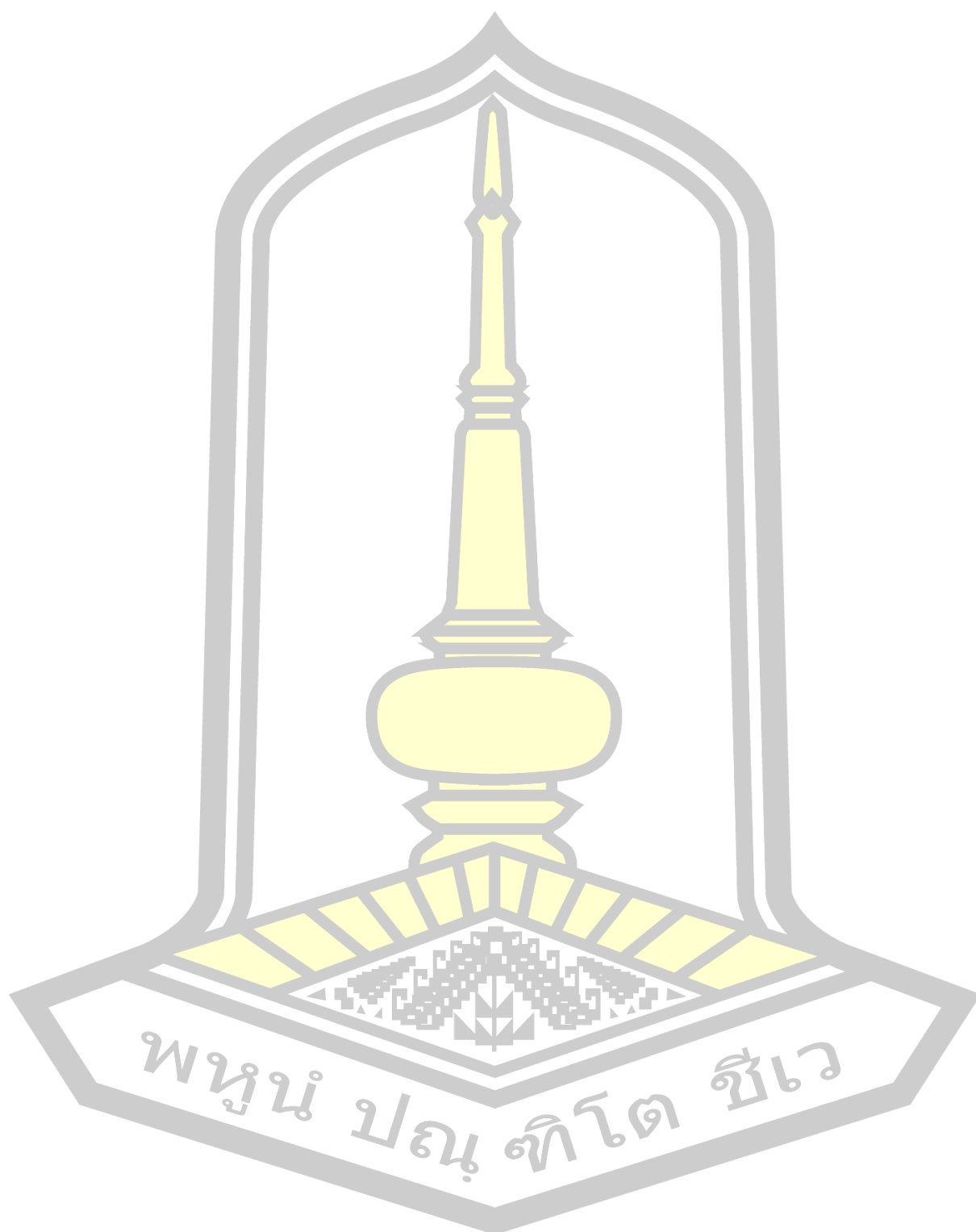
3.3 Continue to increase market promotion: Use national and local tourism and cultural promotion agencies to build brands to attract more domestic and foreign tourists and consumers for Guangdong's Lion Head products.

3.4 Improve the quality of educational cooperation: Cooperate with the education department to add traditional lion head handicraft technology education to school curricula so that students can understand and respect traditional culture.





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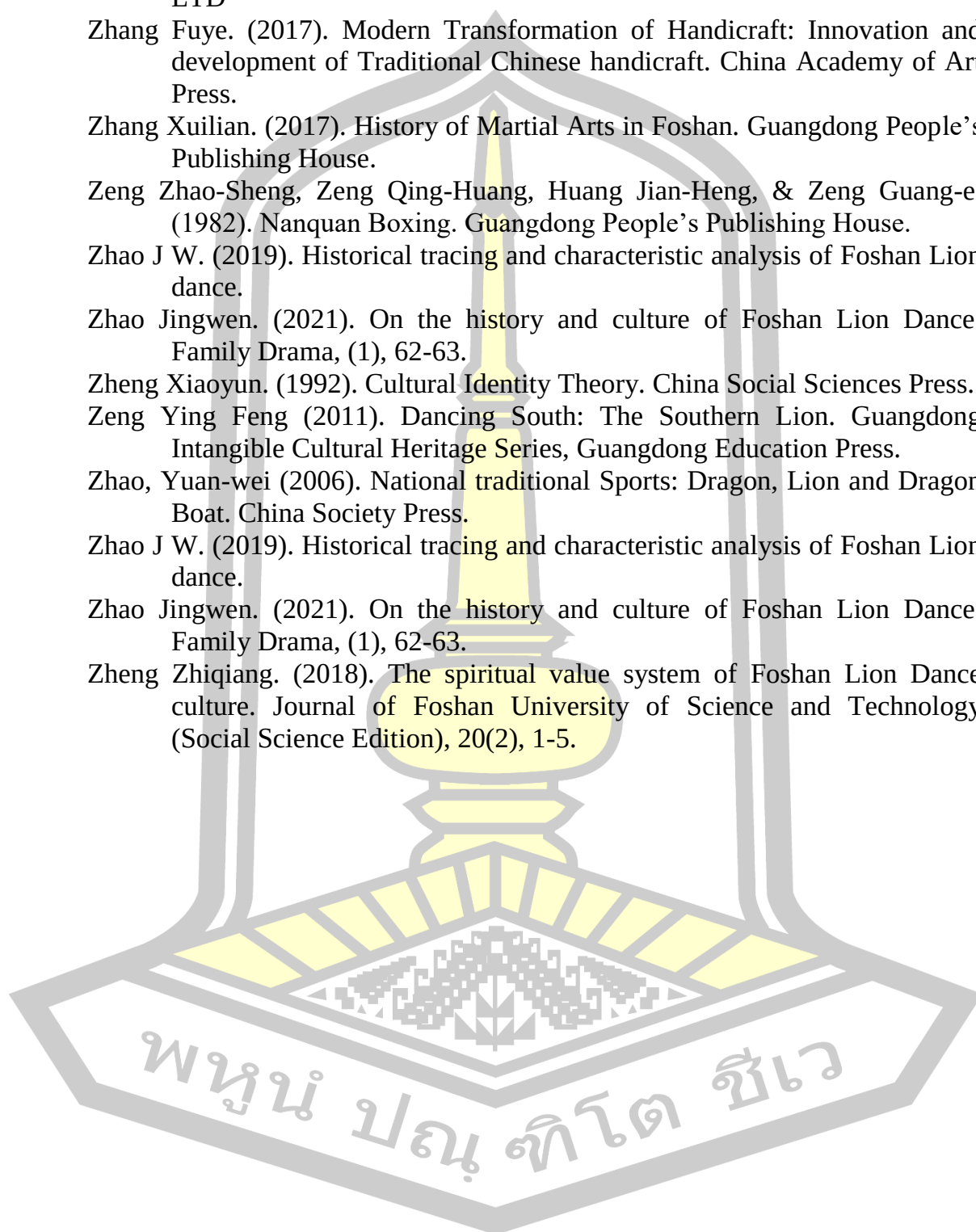
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