



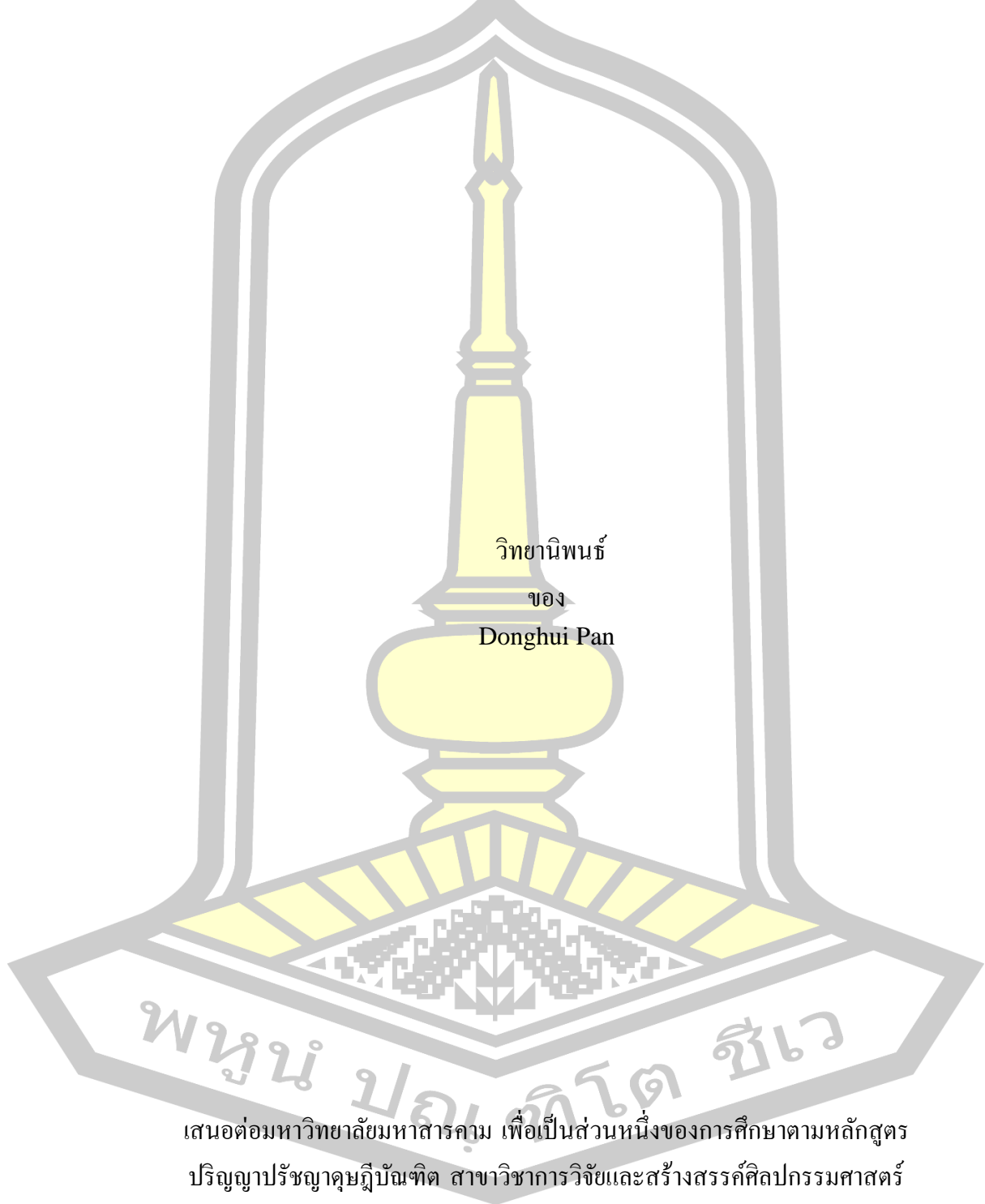
Bench Dragon Performance at Pujiang, Zhejiang Province: The Overlapping in-between the Ritual Practice and Intangible Cultural Heritage Management of China

Donghui Pan

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation  
November 2023

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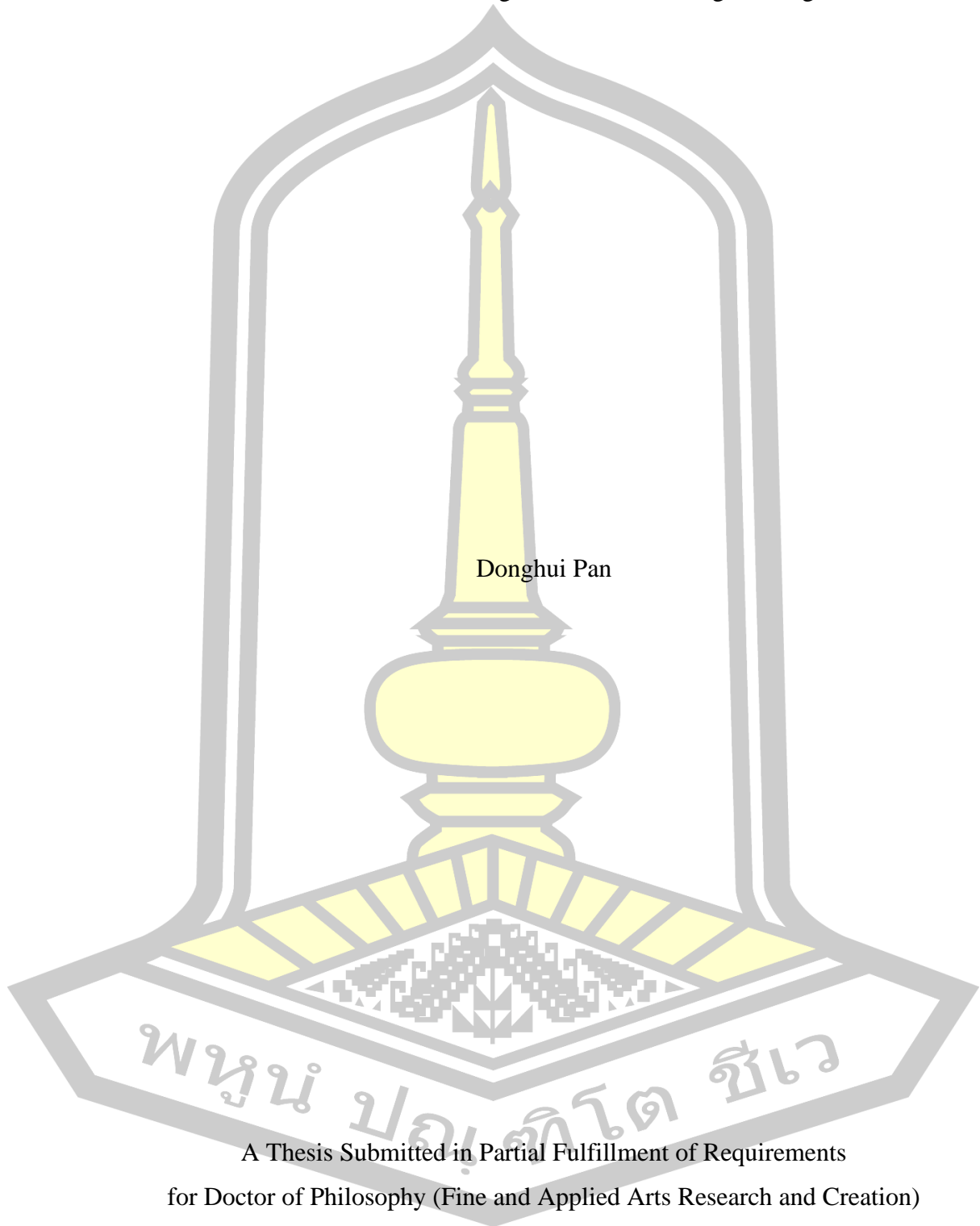
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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November 2023

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### ABSTRACT

This is a qualitative survey aiming to study the history of the development of Pujiang and the history of the Pujiang Bench Dragon performance, to analyze the process of the ritual practice of the Pujiang Bench Dragon, the process of the Bench Dragon becoming a national intangible cultural heritage and the management of the intangible cultural heritage, and to use the Spring Festival as the background of the study to summarize the overlapping relationship that occurs between the process of the ritual practice and the management of the intangible cultural heritage of the Pujiang Bench Dragon in the Spring Festival. Intangible cultural heritage is not only a valuable treasure of Chinese traditional culture but also a concentrated manifestation of the diversity of Chinese culture. The Pujiang Bench Dragon has become an outstanding representative of national intangible cultural heritage due to its majestic momentum, varied shapes, and diverse cultural connotations.

The researchers analyzed data from literature studies and interviews with experts, intangible cultural heritage practitioners, and villagers to understand the ritual practices and intangible cultural heritage management process of the Pujiang Bench Dragon. Although there are slight changes in the ceremonial process and form due to factors such as tourism development, the performance form and the essence of the Pujiang Bench Dragon's rituals and entertainment for gods and goddesses remain unchanged under the constraints of the family concept. The results of the study are summarized and discussed using the descriptive analysis method, which shows that the creation of the Pujiang Bench Dragon is inextricably linked to the local production and life in Pujiang, and presents different shapes in various periods. There is an overlapping relationship between ritual practice and intangible cultural heritage management in nature and status, and analyzing the overlap between the two is conducive to making targeted suggestions for the inheritance and protection of the Pujiang Bench Dragon.

As a national intangible cultural heritage, the Pujiang Bench Dragon has an important conservation value, which is conducive to the protection of folk culture, provides villagers with emotional support and solid identity, and is also conducive to

the development of folklore sports, which helps Pujiang realize rural revitalization through the integration of culture and tourism. However, in the process of development, some problems need to be solved, such as the deviation from the government's management concept of intangible cultural heritage and the single mode of inheritance of the bench dragon.

Keyword : Bench Dragon, Ritual Practice, Intangible Cultural, Spring Festival, Bench Dragon Performance, Overlapping



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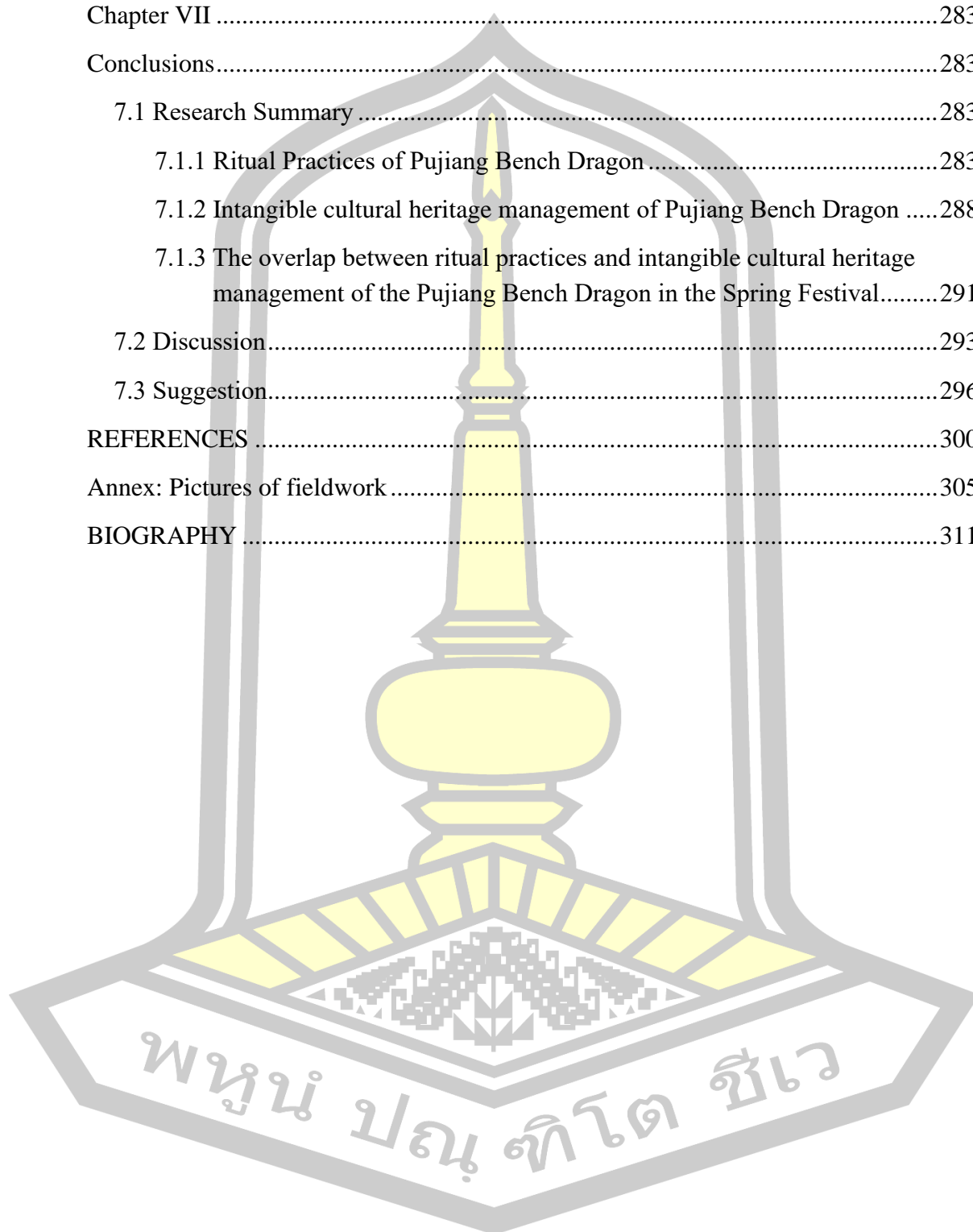
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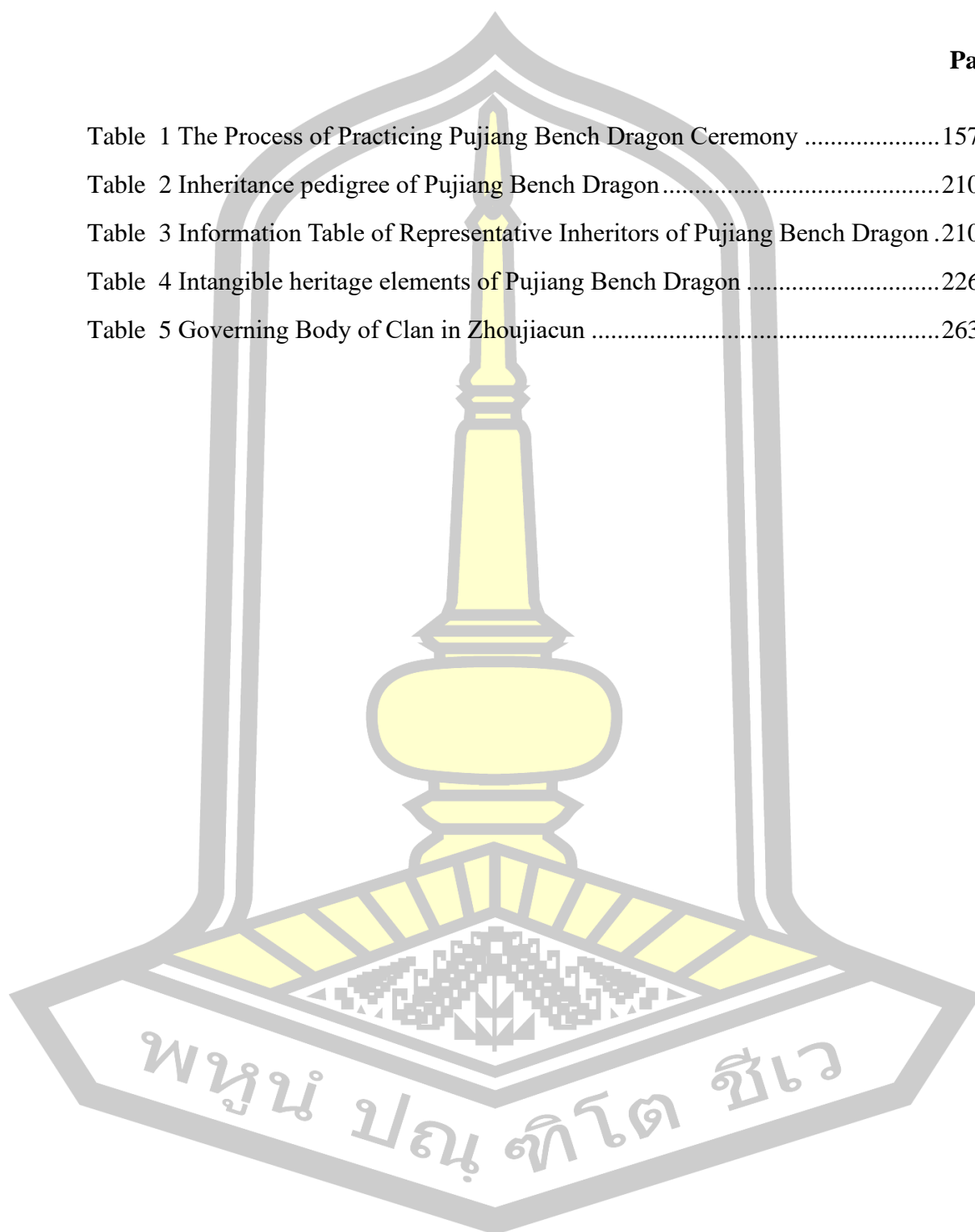
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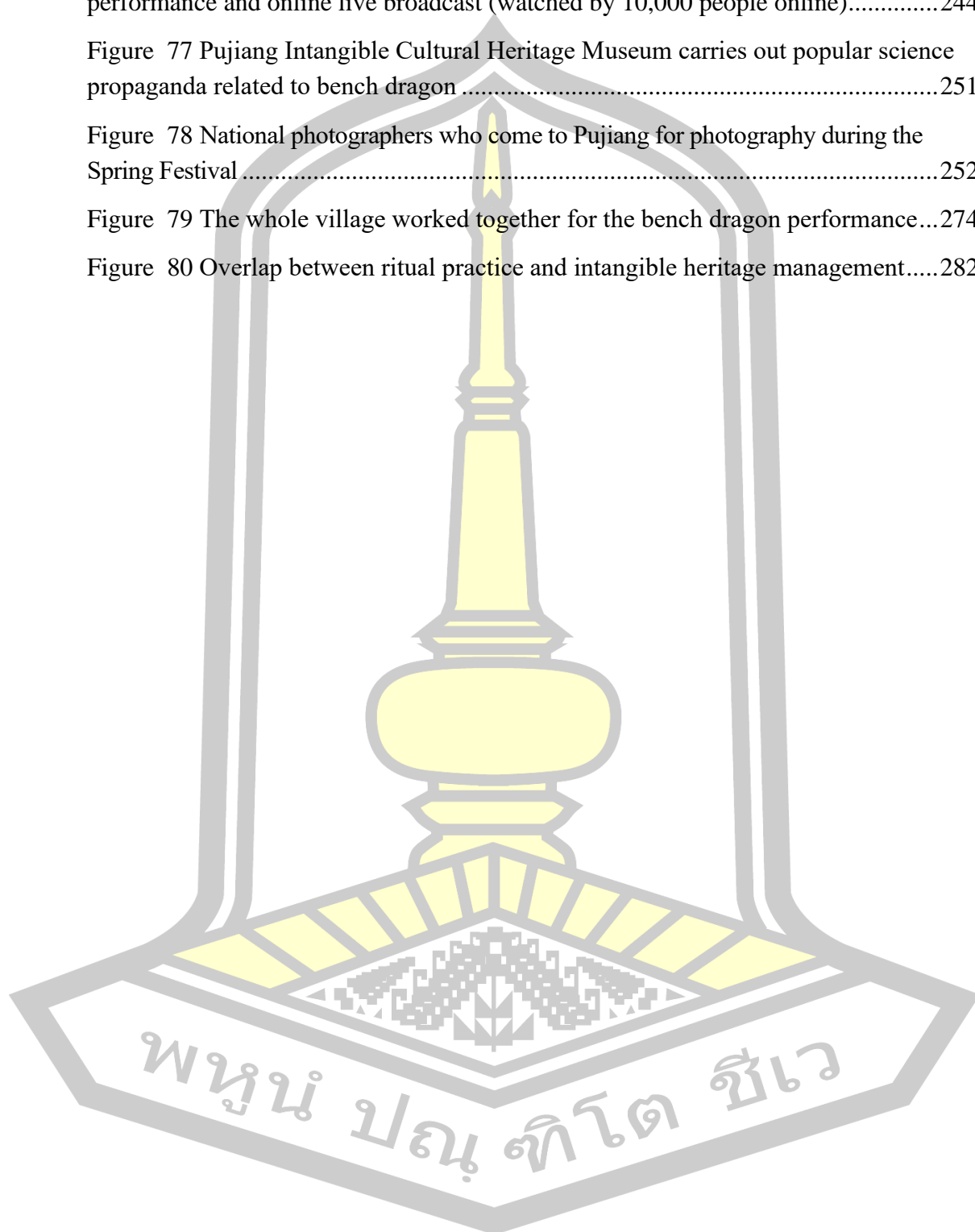
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## CHAPTER I

### Introduction

#### 1.1 Background of Research

Traditional Chinese culture has a long history, is colorful, and has rich connotations. It has deeply influenced our national spirit and character moistens things silently and nourishes the cultural soil of our nation from generation to generation. The history of world development shows that the comprehensive strength of a country or region depends not only on the "hard power" such as economy and science and technology but also on the "soft power" of culture. As an intangible cultural heritage that retains national historical memory, condenses national wisdom, transmits national emotion, and embodies national style, it is the "living" witness of the history of a country or region and an important aspect of "cultural soft power". Protection, inheriting good intangible cultural heritage, carrying forward the excellent traditional culture, is a perennial pass on, protect our nation is to maintain the common spiritual home for our nation, to enhance the attraction of the national culture, cohesion, and influence, stimulate the creativity of the whole nation culture, promote "cultural soft power"<sup>1</sup>, is of great significance to realize the great Renaissance of the Chinese nation.

Zhejiang is an important source of Chinese civilization, with a distinctive and splendid history and culture. According to archaeological excavations, as early as 50,000 years ago in the Paleolithic Age, there were primitive humans in these ancient land activities. In its long history, Zhejiang has accumulated the famous "Kua Hu Qiao Culture"<sup>2</sup>, "He Mu Du Culture"<sup>3</sup> and "Liang Zhu Culture"<sup>4</sup>. In the long

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<sup>1</sup> Cultural soft power: Yu Guoming, a professor at the School of Journalism, Renmin University of China, pointed out: "A country has two kinds of power, one is hard power and the other is soft power. Hard power usually refers to a country's GDP and hardware facilities, while culture, system and media are called soft power.

<sup>2</sup> Kuahuqiao Cultural Site is the earliest Neolithic cultural site discovered in Zhejiang Province at that time, which created the earliest canoe in the world.

<sup>3</sup> Hemudu culture belongs to the early Neolithic culture in southern China, 7000 years ago.

<sup>4</sup> Liangzhu culture is an important ancient civilization in Qiantang River Basin, Zhejiang Province, China. It is the culture of the times when copper and stone were used together, and it was named after it was discovered in Liangzhu Town, Yuhang, Zhejiang Province.

production and life, the ancestors of Zhejiang have created a shining and precious material cultural heritage as well as a rich and colorful intangible cultural heritage. In the first batch of national intangible cultural heritage lists published by the State Council in 2006, the number of projects in Zhejiang ranked first, which fully reflects the extensive and profound intangible cultural heritage and unique charm of Zhejiang, and highlights the profound cultural heritage of Zhejiang. The numerous intangible heritages preserved in Zhejiang are the crystallization of the wisdom of the people of Zhejiang for thousands of years and the present treasure of Zhejiang regional culture. Protect from generation to generation of Zhejiang province's intangible cultural heritage, and carrying it forward, is the responsibility of our generation, is a basic requirement of the construction of other cultural provinces, and the important task, of enhancing "cultural soft power" in Zhejiang province, the implementation of the general strategy of the "also taken strong province, innovation", the construction benefits to the province people's well-off society of great significance.

Pujiang has a long history. The county was established in the second year of Xing Ping in the Eastern Han Dynasty (195 AD) with a history of more than 1,800 years. Pujiang County is located in the middle of Zhejiang Province, Jinhua city. It is known as "the land of culture", "the hometown of painting and calligraphy", "the city of crystal", "the base of padlock" and "the famous quilted home textile city in China". Pujiang folk culture and art originated from bamboo root carving in the Qing Dynasty. It is called "Zhejiang Three Carvings" together with Dongyang wood carving and Qingtian stone carving. Straw clip art, vivid images, colorful, Chinese and foreign people called "charming art" paper-cut, beautiful style, simple and generous, amazing; From the Ming Dynasty "Ying Hui", to the table production Kit Kat, tong qu naive, can be called a Chinese unique; "Lantern Fair" integrates books, paintings, and crafts into one. There are various kinds of character lights, bamboo lanterns, board dragon lanterns, walking lanterns, and lanterns, all of which are in the folk color and are highly praised by people at home and abroad. "Pujiang Luan Tan", with its melodious and melodious, is the main vocal tone of Wuju opera, popular in Zhejiang, Jiangxi, and Anhui provinces. In 1993, the Ministry of Culture named Pujiang the "Hometown of Chinese Folk Art".

In recent years, the protection of intangible cultural heritage and research



more and more getting the attention of humanities and science, according to UNESCO's definition of intangible cultural heritage "refers to by the community, community, and sometimes for the individual, as a part of the cultural heritage of all kinds of social practice, expression of ideas and knowledge, skills, and related tools, physical, handicrafts, and cultural sites. This intangible cultural heritage is passed down from generation to generation and is constantly recreated as communities and groups adapt to their surroundings and interact with nature and history, providing a sustained sense of identity for these communities and groups and thus enhancing respect for cultural diversity and human creativity (Wang W Z,2006,p7) ." Intangible cultural heritage can be divided into the following categories, at least, various forms of verbal expression, traditional performance, including drama, music, dance, acrobatics, puppet, shadow play, religious performances, and other forms of performance, social custom, etiquette, festivals, about the nature and the universe of knowledge and practice, the traditional handicraft skills and cultural creation form, and form the relevant cultural space. In the field of folk dance, we can also find a lot of precious intangible cultural heritage. Chinese folk dances are extensive and profound, each of which has its own historical origin, existence form, transmission mode, and cultural accumulation. The dragon dance is named after the dragon-shaped props the dancers hold in Chinese legend. The image of the dragon is derived from the totem of ancient China. It is regarded as a symbol of the Chinese nation, and it is regarded as a divine creature that can travel clouds, spread rain eliminate misfortune, and bring good fortune <sup>5</sup>. Dragon dance has a long history and is a major part of Chinese Han folk dance, but also a treasure house of profound traditional culture. Pujiang Bench Dragon is one of them. It was selected by the Ministry of Culture as the first batch of national intangible cultural heritage projects in 2006. Based on love of national culture and dragon dance culture interest, I would study identified as Zhejiang Pujiang bench dragon, through the writing of this article will research the Pujiang bench dragon's origin and development, form, and style, to enrich the theory of folk dance research achievements, to carry forward the folk culture, inheriting the spirit of "dragon" of the Chinese nation.

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<sup>5</sup> Encyclopedia of China, music and dance, Beijing, Shanghai: Encyclopedia of China Press, 1989,394-395



With the development of human society and the progress of civilization, history has created a rich intangible cultural heritage; However, under the background of rapid development of global economic integration and modernization in the 21st century, The lack of traditional cultural space, As well as the continuous updating of modern technology, the number of artists carrying rich folk oral literature, folk art and skills is decreasing day by day. To avoid destroying the cultural ecological balance, the protection of intangible cultural heritage has attracted worldwide attention, ensuring the vitality of intangible cultural heritage, including the declaration, confirmation, filing, inheritance, and revitalization of this heritage. Protecting endangered folk cultural heritage has become an international issue, In recent years, China has also begun to attach great importance to the protection and inheritance of folk traditional culture. In 2005, the State Council issued a notice to set up a national cultural heritage protection leading group composed of 15 departments, and decided that the second Saturday in June every year will be China's Cultural Heritage Day, and June 10, 2006 will be the first Cultural Heritage Day; In 2007, the 17th National Congress of the Communist Party of China put forward the new requirement of establishing a public cultural service system covering the whole society, so the concept of protecting folk intangible cultural heritage gradually gained popularity; In February 2011, After three deliberations at the 16th, 18th and 19th meetings of the Standing Committee of the 11th National People's Congress, The Intangible Cultural Heritage Law of the People's Republic of China aims at the social impact that still exists in the list, The implementation of protection measures is not in place, and some even only regard intangible cultural heritage projects as economic resources, ignoring the phenomenon of inheritance according to the laws of scientific development. The Ministry of Culture has taken the following measures: increasing the annual subsidy from 8,000 yuan to 10,000 yuan to encourage and support them to carry out inheritance activities; Establish an exit system for national directories, Regularly organize experts to evaluate, supervise and inspect the protection of national list items, warn projects and units with poor protection and destructive development, and delist those who really no longer meet the national list standards and are not qualified to continue to be included in the national list, and investigate relevant responsibilities; Guide local governments to shift their work focus from declaration to protection, In

the future review of national directory projects, This year, the Ministry of Culture will carry out the fourth batch of national representative inheritors' declaration and evaluation, Start the rescue record project of representative inheritors, Introduce support policies for implementing productive protection, To study and formulate incentive measures such as helping students and rewarding students for art learners and successors, It can be seen from the establishment of a long-term inheritance mechanism one by one, At present, an unprecedented upsurge of protection of intangible cultural heritage has been set off in various places, However, Pujiang Bench Dragon Culture was rated as a national intangible cultural heritage in 2006, Similarly, we should have the spirit of keeping pace with the times, accept the baptism of the world intangible cultural heritage protection environment, meet the challenges, cater to the development direction of the times, strive to innovate the intangible culture with local characteristics, and show and actively spread the treasures of Pujiang bench dragon culture to the world.

The dragon is the symbol of the Chinese nation's cohesion and the crystallization of Chinese traditional culture. In Chinese history, politics, religion, ideology, art, and so on has the emergence of the dragon, emperors known as "the real dragons, the dragon is a symbol of the supreme power of the ancient tribal figure Tenglong, prayed for good crop weather, reduce disaster, worship of the dragon is the auspicious objects with dragon reasoning, the spirit of the dragon is regarded as the spirit of the Chinese nation in the history of art, dragon is lifelike, and dragon dance is one of the performance. Dragon is a symbol of the cohesion of the Chinese nation and the crystallization of Chinese traditional culture. In Chinese history, Dragons have appeared in politics, religion, thought, and art. Emperors of all ages were known as "the true dragon emperor" The dragon symbolizes the supreme right, an ancient tribal totem dragon, praying for good weather and reducing disasters. Dragon is an auspicious object of worship. In history, many thinkers used dragons to reason and describe things. The spirit of the dragon is regarded as the spirit of the Chinese nation. The artistic performance of the dragon is vivid and superb, and dragon dance is one of the performances. To study the Pujiang bench dragon, we should first understand the traditional folk dance of dragon dance, which inevitably requires contact with dragon culture. There are 38 excerpts from the *Proceedings of Chinese Dragon Culture and*

*Dragon Dance Art*<sup>6</sup>, and this research discusses dragon culture and dragon dance art from multiple perspectives. For example, "Dragon and the History and Culture of the Chinese Nation" tells about the form of the dragon in ancient Shinhwa, the relationship between dragon and Chinese history, dragon in literature and art, dragon in folk art, and dragon culture in the Three Gorges area; "The Course of Dragon Dance" tells the development and spread of dragon dance in Chinese history; "Research on the belief motif of Chinese folk dance-dragon" Lan Fan starts from the historical evolution of dragon dance, introduces the types of dragon dance, the functional significance of dragon dance in folk belief, and also studies the influence of the differences between Chinese and Western dragon cultures on dragon dance. Other articles, such as Xin Zhifeng's Cultural Connotation of Dragon Dance, Lv Shaojun and Peng Fang's Cultural Connotation of Dragon Dance and the Spiritual Ties of the Chinese Nation<sup>7</sup>, Lei Junrong's Social Characteristics and Value Function of Chinese Dragon Dance<sup>8</sup>, Li Ying and Yang Aihua's Historical Review and Prospect of Dragon Dance<sup>9</sup>, etc., also analyze dragon dance art from the traditional cultural sense. The related research can also be found in the Encyclopedia of China Music and Dance, an integration of Chinese folk dances. "Chinese Dance Records" and other materials are compiled in dictionaries. Looking up the Integration of Chinese Folk Dances in various places, it is found that Bench Dragon, a folk dragon dance art form, has spread in many provinces of China, especially in Jiangxi, Hubei, Hunan, Zhejiang, Guizhou, Shaanxi, and other provinces. Bench dragons in these provinces are used for people's self-entertainment during folk festivals, but each has its own characteristics, which are different in folk legends, modeling costumes, music accompaniment, dance movements, arrangement and formation, etc. In contrast, only the bench dragon in Pujiang, Zhejiang Province breaks through the limitation of one bench in form, but

<sup>6</sup> Proceedings of Chinese Dragon Culture and Dragon Dance Art was compiled by the Organizing Committee of China Tongliang Dragon Lantern Art Festival and published in 2000

<sup>7</sup> Lv Shaojun, and Peng Fang. The Cultural Connotation of Dragon Dance and the Spiritual Bond of the Chinese Nation. Journal of Beijing Sport University, 27.9 (2004): 1178-1179.

<sup>8</sup> Lei Junrong. Social Characteristics and Value Function of Chinese Dragon Dance. Journal of Beijing Sport University, 27.10 (2004): 1330-1332.

<sup>9</sup> Li Ying, and Yang Aihua. Historical Review and Prospect of Dragon Dance. Journal of Military Sports, 23.2 (2004): 6-10.

links the number of "dragons"-benches with the clan population, so the scale is extremely large. In addition, there are also historical materials related to the research of this paper in local chronicles such as Pujiang County Records, Jinhua City Cultural Records, and Zhejiang Customs Brief Records. This research mainly provides information on customs and folk art activities in the county. With Pujiang Bench Dragon being designated as the first batch of national intangible cultural heritage, More and more attention has been paid to it. Zhou Chunde, "Pujiang Bench Dragon", Yuan Peide, "Pujiang Bench Dragon Dancing for Nine Days" and other articles have taken a step ahead of this study, introducing the grand performance of Pujiang Bench Dragon comprehensively, but they stay more in the phenomenon description and have not reached a theoretical system yet or not enough.

Pujiang Bench Dragon, also known as " Long lantern", is a kind of Zhejiang folk dance dragon dance, that plays an important role in Zhejiang folk dance culture, and retains the traditional folk culture characterized by people's dragon belief in China, especially in central Zhejiang and the coastal areas of south of the Yangtze River. It has a long history. It was first recorded in the time of Emperor Wudi of the Western Han Dynasty, gestated in the Tang Dynasty, matured in the Song and Yuan Dynasties, and prospered in the Ming and Qing Dynasties. After the reform and opening up, it has been continuously carried forward under the protection of the Party and the government and the inheritance of the local people for generations. It is made up of three parts: the dragon head, the body, and the tail. From beginning to end, a dragon consists of dozens, hundreds, or even thousands of benches connected in series. It integrates calligraphy, painting, paper-cutting, carving, sculpture, wood making, knitting and pasting, etc. It shows rich changes in formations, both breathtaking and spectacular, swimming and melt sports, acrobatics, and dance for a furnace. However, human practice is purposeful, the development of practice needs the guidance of theory, and theory is put forward to better guide practice. Pujiang bench dragon development up to now, its shape, size, and style have reached a higher level, it is a pity that, in addition to a small number of local Chronicles and the Encyclopedia of China music dance volume, "the Chinese dance" Zhejiang volume chi class books such as dictionaries, art-related records, and most of the time recorded in the form of historical development, performance is given priority to, these write for

this subject provides an important literature, but in Pujiang bench dragon performance form, style, and its culture do in-depth theoretical exploration research work is relatively rare. Therefore, this research, based on previous literature, closely combined with practice, tries to Pujiang bench dragon this people Between the treasure to comb out a scientific model, from the theory of protection and development.

Pujiang Bench dragon consists of three parts, namely the dragon head, the dragon body lamp, and the dragon tail, commonly known as the long lantern. Therefore, local people call watching bench dragon performances "dragon lantern". Pujiang Bench dragon breaks through the restriction of a stool in form but connects the number of "dragon" -- stool with the population of the clan. Therefore, it is extremely large in scale. It integrates praying for god, enlightenment, production, and entertainment and contains the connotation of multiple comprehensive forms and multiple functions. After nearly a thousand years of development, and improvement, now, Bench Dragon has become a household name. There are many species of bench dragon in Pujiang and they are widely distributed. According to the census, there are bench dragons in 224 natural villages. The species can be classified into two categories named after the head and the dragon body. Although Pujiang Bench Dragon is the same bench board series, because of the different heads, the stool board on a different shape and has a different name. The modeling that often goes up according to Bibcock and stool board takes lamp name. Such as the Yangtian Dragon, bent earth dragon, prawn dragon, stilt dragon, open dragon, closed dragon, wood dragon, and so on. Pujiang Bench dragon is divided into the square lamp, wine altar lamp, dragon hall lamp, tray lamp, buckwheat lamp, word lamp, flower basket lamp, longevity lamp, figure lamp, and animal lamp according to the lamp structure. "Diversified dance techniques" are the common characteristic of the Pujiang Bench dragon. Each bench dragon is admired by people for its breathtaking movements and diverse formations. For example, in terms of formation, there are wheat cake groups, scissors hoops, iron rope rings, plum blossom shapes, green snake slip, smoke mountain, tail swinging, etc. Besides, the formation of the same name has different dance methods in the performance of bench dragons with different surnames, which is diverse and interesting.



Pujiang paper cutting is the earliest recorded in the Ming Hongwu dynasty (1370), Writer Song Sickle in their written "Ai King Imperial History" in a poem "Paper cutting difficult to attract imperial history of the soul" sentence, which can be seen in the Yuan and Ming Pujiang folk had paper cutting to summon the soul of the custom. In the Qing Dynasty, the local drama in Pujiang formed a unique Pujiang chaos, opera characters, and drama plot for the creation of paper cutting to provide a lot of material, opera paper cutting began to prevail in Pujiang. With the development of history, the material of Pujiang paper cutting has been increasing, and excellent works have been emerging. Pujiang paper-cut has developed to modern times, and a large number of excellent paper-cut new works have been produced during marriages, New Year celebrations, and lantern festivals, which have become good products for decoration, ceremonial gifts, and folk exchanges. During the Cultural Revolution, like other intangible cultural heritages, Pujiang paper-cut was forcibly banned as a feudal superstition because it involved traditional ideas. Many excellent creations disappeared or were destroyed during the Cultural Revolution, and paper-cut artists also stopped traditional paper-cut creation during this period. After the reform and opening up, Pujiang paper-cut began to rejuvenate, In 1987, Pujiang County Culture Bureau, Pujiang County paper-cut Society published 17 sets of "Pujiang paper-cut selected", reprinted nearly twenty thousand copies of paper-cut art materials, printed three paper-cut materials as primary and secondary school labor skills teaching materials. The year 1988 was the most brilliant year for Pujiang paper-cutting. The local government of Pujiang selected 75 paper-cut works to be exhibited in Japan, which caused a great stir. The first Pujiang Cultural Festival was held grandly this year, and 1,500 paper-cut works were exhibited in the People's Square of Pujiang County. In the 1990s, the teaching material "Paper cutting, clip cutting" compiled by Huang Haixian, the inheritor of Pujiang paper cutting, won the first prize from the Ministry of Education and became the trial teaching material of Pujiang primary and secondary schools in Zhejiang province after examination and approval of the Teaching material Committee of Zhejiang Province. In 1993, the Ministry of Culture named Pujiang County the "Hometown of Chinese Folk Art (Paper-cutting)".

Pujiang is the famous "hometown of painting and calligraphy", which itself has a long history, the county has been established for more than 1800 years. Its

cultural precipitation and artistic contribution to the world. Pujiang is only a small county in the middle of Zhejiang Province. However, thousands of calligrapher, painters, and lovers of painting and calligraphy are active here. Every year, hundreds of young calligrapher and calligrapher are admitted to art schools all over the country. It is known as "the hometown of painting and calligraphy" and "the cradle of painting and calligraphy". For thousands of years, Pujiang has formed a unique development track of mutual influence between painting and calligraphy culture and folk arts. Calligraphy and painting rely on the prosperity of folk arts and crafts to develop, folk arts and crafts due to the development of painting and calligraphy to continue to innovate, painting and calligraphy in Pujiang Bench Dragon reflected incisively and vividly. According to historical records, since the Song Dynasty, there have been more than 250 figures with certain attainments in painting and calligraphy. The calligraphy of Yuzhengfeng in the Northern Song Dynasty can be compared with that of Yan Zhenqing. Yuan Dynasty Liu Guan was good at regular script; The three generations of Song Lian in the Ming Dynasty were excellent in calligraphy, and his Calligraphy and painting works were collected in the Palace Museum in Beijing. During the Ming and Qing Dynasties, Ni Renji's calligraphy and painting were regarded as treasures. Donggao Xinyue, who went to Japan in the Qing Dynasty, was good at painting, calligraphy, and seal cutting, and was called the father of Japanese seal cutting. After the 1920s, Zhang Shuqi, Wu Fuzhi, Zhang Zhenduo, and Zheng Zuwei enjoyed great fame in the painting world. After the liberation, Fang Zengxian, Wu Shanming, Zhang Shijian, Zhang Yuejian, Liu Cun, Yuan Fei, and Hong Rui made great achievements. At present, a large number of young painters are active all over the country.

Pujiang Mixed instruments and singing is a native and earthy folk art form. When performing, gongs, drums, and orchestral instruments, Sheng Dan Jing Mo Chou can perform the whole drama, which moves the drama from the stage to the masses and simplifies the drama audio-visual art into a simple auditory art. From the early years of The Reign of Emperor Tongzhi of the Qing Dynasty to 1969, more than 1,000 Pujiang mixed instruments and singing of different operas were produced in Pujiang. If the Pujiang mixed instruments and singing is divided into voice and tone, there are Gaoqiang, Kunqiang, Hui Opera, Tanhuang, studio, and other classes. Every festival, dragon dance and other grand ceremonies in rural areas, there must be a rural

mixed squad on the scene, the sound of drums and music, the formation of large-scale mixed squad performance. Mixed class spread widely in the countryside, so that Pujiang folk art atmosphere is particularly rich.

It is because Pujiang has the above mentioned paper-cutting, painting and calligraphy, playing and singing and other forms of artistic expression that the unique art performance of Pujiang bench dragon is formed. Pujiang Bench Dragon integrates calligraphy, painting, paper-cutting, carving, sculpture, and other arts, which are of high research value. Through ritual practice intangible cultural heritage management and other related research concepts, this paper attempts to connect the Pujiang bench dragon with the production and life of local people through its living environment, content, form, change, and inheritance, to comprehensively and deeply explore Pujiang B bench dragon and its cultural connotation, aiming to understand Pujiang bench dragon, Further clearly understand the significance and value of this folk activity for local people, and provide a certain theoretical basis and reference for the subsequent research on folk culture and intangible cultural heritage management.

### **1.2 Purpose of Research /Objective**

There are four research objectives:

- (1) To study the history of the Pujiang and Pujiang bench dragon;
- (2) To study the ritual practice process of the Pujiang bench dragon;
- (3) To study the process of the Pujiang bench dragon becoming an intangible cultural heritage and the management of the intangible cultural heritage;
- (4) To study the overlapping relationship between the ritual practice and intangible cultural heritage management of bench dragon performance in the Spring Festival.

### **1.3 Research question**

There are four research questions:

- (1) What is the history of Pujiang, the history of the bench dragon, and the relationship between them?
- (2) What is the ritual practice process of the Pujiang bench dragon?
- (3) How Pujiang bench dragon become an intangible Cultural Heritage?
- (4) What is the special significance of the Spring Festival for the bench



dragon performance? What is the relationship between the ritual practice of the Spring Festival bench dragon performance and the management of intangible cultural heritage?

#### **1.4 Definition of Terms**

##### **1.4.1 Culture**

The word culture has already appeared in the field of world culture. In the Book of Changes Ben Gua, there is a saying that we should look at humanities and turn them into the world. Culture is simplified from human culture, which means all activities and achievements that distinguish human beings from animals. The definition of culture has different interpretations in different research fields and research objects. Culture originates from Latin and English all containing the meanings of cultivation, development, farming, and education, which are similar to the cultural enlightenment connotation of ancient culture. However, unlike others, Chinese culture originated from focusing on the spiritual field, but started from human material production activities, and then extended to the spiritual field (Zhang D N & Fang K L, 1994, p19). Culture is divided into broad culture and narrow culture. Broad culture refers to the sum of material wealth and spiritual wealth created by people in the process of practice. In a narrow sense, culture refers to the organizational form of social ideology and its corresponding system (Ren L X & Fan H R, 2001, p22-27). Under the special context, culture refers to the knowledge and equipment of science, education, culture, and health, which is different from social ideology such as world outlook, values and political ideology, and morality.

##### **1.4.2 Dragon Culture**

Looking at the development of dragons in the history of Chinese civilization, there are different opinions on the origin of dragons. Dragons originated from the oldest Chinese characters, Oracle bones in the Shang Dynasty, which are hieroglyphs. More authoritative statement: In ancient legends, the dragon is a kind of supernatural animal with scales and beards, which can make clouds rain. From these interpretations, we can see that dragon is not a physical object in nature, but a cultural creation and cultural symbol based on Chinese traditional national cultural

concepts(Liu X & Hua R & Wang T,2009,p125-126). However, as a cultural phenomenon, the content of the dragon is embodied in all directions and angles in the vast ancient books; The image of dragon is presented with history and culture as the background and cultural relics as the carrier. If we try to explain the connotation and extension of the concept of dragon culture accurately, we should define the scope of this concept from the perspective of collection. Therefore, it is concluded that the seemingly all-encompassing dragon culture is essentially a common belief and behavior formed by a society and a collective, which is mainly manifested in three aspects: the group, the carrier of dragon culture, and the spirit of the dragon. The spirit of the Chinese dragon is unity and cohesion, striving for progress, being vigorous and promising, and striving for self-improvement. For thousands of years, the formation and evolution of the dragon totem provided people with spiritual carriers for a happy life, while ancient emperors regarded dragons as carriers of power and dignity; The group that believes in dragon culture is undoubtedly our Chinese nation (Yang J R & Liu Z X,2018,p72) . From another point of view, dragon culture is the concentrated embodiment of the Chinese nation's world outlook, outlook on life, values, and way of thinking; However, dragon culture is a unique traditional cultural form of the Chinese nation, which contains rich traditional cultural connotations and excellent traditional humanistic spirit. With the rapid development of society and the advancement of the times, the continuous influx of Western culture, the development of dragon culture is not only facing opportunities, but also challenges. However, the national spirit contained in dragon culture can constantly inspire Chinese sons and daughters to work hard and go forward bravely. Qian Qichen pointed out in "Deeply Digging and Studying the Spiritual Connotation of Dragon Culture" that dragon culture interprets the spiritual and cultural implication that unity is strength at a deeper level.

### 1.4.3 Bench Dragon Culture

The bench dragon wanders or swings in the shape of a dragon formed by connecting a bench board in series, and dances accompanied by the sonorous and powerful gongs of various musical instruments, such as horns and drums, which not only shows the strong, soft, and wonderful group performance scenes, but also

expresses people's beliefs and customs of worshiping dragons and ancestors and praying for peace. Bench dragon culture is an important branch of Chinese dragon culture, Bench dragon culture mainly covers the south of the Yangtze River, It has its unique meaning and individual culture in different regions, Through the concentrated expression of values, mental state, emotional tendencies, and other aspects in the process of people's productive labor, Just like people must have the finishing touch before dancing the dragon body, this unique cultural phenomenon of the Chinese nation symbolizes that the sacred objects must have the charm of life, and will surely bring people the lucky luck of abundant grain and good weather, which represents vitality and life, and even represents a kind of sustenance(Yu W,2016,p46).

#### **1.4.4 Pujiang Bench Dragon Culture**

At present, the bench dragon culture is rich and colorful. Due to the different people's feelings and customs in different regions, the bench dragon has different styles and various forms. It is divided into production materials, structural characteristics, content characteristics, number titles, and so on. From the structural point of view, the Pujiang bench dragon consists of three parts: the head of the bench dragon, the dragon body (sub-lamp), and the dragon tail, commonly known as a long lamp. According to the head of the bench dragon shape, it can be divided into Yangtian dragon, pitching earthworm, prawn dragon and other categories. Because of the different shapes of dragons, there are eleven different forms, such as square lights, wine altar lights and word lights. During festivals or major celebrations, wheat cake balls, scissors hoop and tail throwing are the main performance arrays.

Pujiang Bench Dragon, as its name implies, is a swimming dragon lantern connected in series with a single bench. It makes people fully feel the magnificent, strong, and soft characteristics of folk dance in the square, and accept and understand the living customs of entertaining themselves and people's beliefs of respecting heaven and obeying people in the atmosphere of loud gongs, horns, and spears, and cheers. A Pujiang bench dragon is almost an artistic complex, which integrates calligraphy, painting, paper-cutting, engraving, sculpture, and tying and pasting techniques, and integrates sports, acrobatics, and dance into one furnace. The swimming dragon dance has a rough, delicate, unrestrained, and neat style. Through

this dance of passion, philosophy, entertainment, and education, people get the double satisfaction of senses and soul. Pujiang Bench Dragon is an authentic people's culture, which is characterized by square, extensiveness, and thrill. It is rare in similar forms because of its large number of participants and large activity venues.

Pujiang Bench Dragon retains the folk cultural tradition of "Dragon Belief" in China, especially in the coastal areas of central Zhejiang and south of the Yangtze River. It combines the folk forms of folk art such as painting and calligraphy, paper-cutting, inherits the artistic forms of mass sports and square dance, has the value of folk customs, historical research and the function of inheriting folk crafts, and has had a far-reaching and extensive influence in Pujiang, central Zhejiang and the coastal areas of Jiangnan.

#### **1.4.5 Ritual Practice**

Ritual practice is an important cultural phenomenon in social life, according to the importance of rituals can be divided into rituals with sacredness, celebrations, and performances, ritual practice plays an important role in shaping collective identity, passing on social values, maintaining social order, etc. Ritual practice has the following characteristics:

First, the ritual practice has a specific process. Take a wedding as an example, it usually includes such links as the couple's worship, toasting, and honeymoon travel. These sessions are not only a blessing to the two couples, but also an inheritance and respect for traditional culture. In the wedding process, each step has strict rules and symbols, such as the new couple's entry across the fire pit, worship, toast, etc., all of which represent the blessing and respect for the marriage.

Secondly, there are host roles and participant roles in the ceremony practice. For example, the host in the wedding guides the entire wedding process, and the host's dress, words, and deeds will have a direct impact on the effect of the wedding, the participants should also follow certain norms and etiquette, to express respect for the theme of the ceremony and recognition.

Ritual practice contains rich cultural connotations. Taking the Dragon Boat Festival as an example, the traditional culture and values of the Chinese nation are inherited and promoted through ritual activities such as zongzi wrapping and dragon

boat racing. These ritual activities are not only the remembrance of history but also the inheritance and promotion of the national spirit.

Finally, ritual practice is of great significance in modern society. It not only helps to strengthen social order but also enhances people's sense of identity and belonging to traditional culture. However, with the development and changes in society, some traditional ceremonies have gradually been diluted or neglected, which is undoubtedly a cultural loss. Therefore, we need to pay more attention to and protect these ritual practices so that they can continue to play their positive role in contemporary society.

In conclusion, ritual practices play an irreplaceable role in shaping collective identity, passing on social values, and maintaining social order. Through in-depth understanding and research on ritual practices, we can better recognize and comprehend the cultural connotations and social significance behind them, to better pass on and carry forward these precious cultural heritages. In the future, we should further strengthen the protection and inheritance of ritual practices, so that these unique cultural phenomena can continue to flourish in human society.

#### **1.4.6 Bench Dragon Performance**

The Bench Dragon Show is a unique performance that combines traditional art with local characteristics. This form of performance originates from the traditional Chinese custom of dragon dance, however, the Bench Dragon Performance is unique in that it focuses more on street performance and interaction with the audience.

The Bench Dragon is a long dragon made of wooden boards strung together, which can be shaped like figures, character lamps, or wine lanterns, with candles placed inside each lamp, and the dragon dance is performed at night like a long wandering dragon roaming through the countryside.

The music of the Bench Dragon performance is fast-paced and the drum beats are exciting, providing the performers with rhythmic and emotional guidance. The audience will be infected by the energetic music, swaying to the rhythm and even joining in the performance at exciting points. This interactivity energizes the community and makes Bench Dragon performances unique among traditional arts.

In addition, the dragons in the Bench Dragon performance represent good

fortune and prosperity in Chinese culture. In some places, especially during New Year and festivals, the bench dragon performance is often used for celebrations and prayers. Spectators will feel a sense of hope and joy when they see this dragon dancing in the streets.

Overall, the bench dragon performance is a contagious traditional art form that fills the community with vigor and carries people's hopes and blessings for the future.

#### **1.4.7 Spring Festival**

The Spring Festival is the most important festival for the Chinese people, it is not only the beginning of the year but also the concentration of family reunions, traditional customs and culture. For many Chinese, the Spring Festival is the most anticipated time of the year and the biggest celebration.

During the Spring Festival, the whole country is filled with an atmosphere of festivity and joy. Family reunions become an important tradition during this special time. No matter where they are, people return home as much as possible to celebrate the festival with their families. It is a time for relatives to come together, share food, exchange feelings and celebrate the New Year together. The Spring Festival is also important for the transmission of Chinese culture and traditional customs. During this festival, people engage in a series of traditional customs and activities, such as putting up Spring Festival couplets, setting off firecrackers and paying New Year's visits. These customs and activities not only carry rich cultural connotations, but also convey the wisdom and emotions of the Chinese people. In addition, the Spring Festival is a time to express gratitude and prayers. People will pay tribute to their elders to thank them for their nurturing, and also pray for peace and happiness in the new year. This tradition of thanksgiving and prayers not only reflects the Chinese virtue of respecting the elderly and loving the young, but also highlights people's hopes for the future.

Overall, the Spring Festival is the most important festival for the Chinese, not only as a celebration, but also as a time of family, culture, tradition and hope. It is a time when people reunite to welcome the new year together and to inject new hope and motivation for the future.



## 1.5 Scope of Research

### 1.5.1 Research area

Dragon dance is one of the forms of Chinese folk dance. Pujiang bench dragon is one of the first batch of national intangible cultural heritage. Pujiang has well preserved the folk belief in dragon and inherited dragon dance culture. Based on the above conditions and my love for national culture and strong interest in dragon dance culture, I chose Pujiang as the research area of bench dragon.

#### 1.5.1.1 Geographical environment

Pujiang County, located in the west of central Zhejiang Province, is under the jurisdiction of Jinhua City, 130 kilometers away from the provincial capital Hangzhou. The geographical coordinates are 111 °53 'E and 29 ° 27 'N. It is bounded by YiWu City in the southeast, Zhuji City in the northeast, Lanxi City in the southwest, Jiande and Tonglu in the northwest, and belongs to Qiantangjiang sag of Nanling parageosyncline of Cathaysian ancient land from Jiangshan, Zhejiang to the west of Shaoxing fault zone. The water system of the Qiantang River is Puyang River and Huyuan River. Pujiang County was founded in 195, the second year of Xingping in the Eastern Han Dynasty, with an area of 960 square kilometers and a population of 380000. In 2004, the "Shangshan site" in Huangzhai town of Pujiang was excavated. The research shows that as early as the Neolithic age, human beings have been living and reproducing in Pujiang, which is also one of the earliest birthplaces of rice culture in the world.

#### 1.5.1.2 Ecological environment

The topography of Pujiang is mainly mountainous. The main mountain range are Longmen mountain range, which is the afterblood of Xianxia Mountain. It is divided into four branches: North, Middle, South, and Pudong. The North Branch is the branch of Longmen Mountain with Tianlei Mountain as the main body. It stretches across the border with Jiande, Tonglu and Zhuji counties, with high mountains and steep terrain. Zhongzhi mountain, commonly known as Beishan, starts from Huaqiao Township in the west, crosses 21 townships in the East, and stretches for more than 60 kilometers, splitting the county into two topographical belts of South and North. Nanzhi mountains, commonly known as Nanshan, meanders along the border of

Pujiang, Lanxi and Yiwu. The Pujiang basin, which is formed by the central and southern mountains of the Pujiang and the Pudong mountains, is the main producing area of grain and cotton. Between the northern and central mountains, there are deep mountains and dense forests, rich in bamboo, wood and tea. It is rich in bamboo and wood, which is one of the reasons why benches are popular in Pujiang. They can be made from local materials, which is economical and affordable. Bamboo and wood are strong and durable, which is related to the personality of the brave Pujiang people. Because dragon dance is a large group square dance, the intensity and breathtaking of the activity need the dragon lantern to be firm and unbreakable. Each dragon lantern needs to make two dragon tails, which is the proof. The bench dragon of Pujiang, which is made of bamboo and shaped like a dragon, reflects the brave personality of the people of Pujiang and the natural ecological environment rich in bamboo.

#### 1.5.1. 3 Human environment

Pujiang County has a long history, The Pujiang Shangshan site discovered by archaeology at the beginning of this century is about 10,000 years ago, which is the earliest Neolithic site discovered so far in the lower reaches of the Yangtze River and the southeast coastal areas of China. More than 1,000 pieces of stone tools and pottery have been unearthed, and many rice husk marks and a large number of rice husk, rice leaves and rice remains have been found on the surface of charcoal-sandwiched pottery pieces. This shows that as early as 10,000 years ago, Pujiang was a settlement area with active humanities. Pujiang County began to govern the county in 195 AD, the second year of Xingping in the Eastern Han Dynasty, and has a history of more than 1800 years. As we know, the Han Dynasty is a historical period with exact records of the development of dragon dance in China, and the "Manyan Yulong, Jiadi Opera" in the Western Han Dynasty was one of the many popular hundred operas. Although at that time, the culture was still dominated by the Yellow River Basin and the political and economic center was still in the north, the degree of sinicization in the south was deepening, and the southward migration of northern culture was a very important factor. It can be inferred from this that the phenomenon of "Manyan Ichthyosaur" will also appear in the south, and Pujiang, as the first county, will be rendered by it to some extent. However, due to the lack of necessary documents, ancient books and archaeological evidence, we still can't conclude. At the same time,



apart from this comparative textual research on the clues in relevant documents, we have traced the origin and long history of Pujiang Bench Dragon from the legends about dragons and dragon lanterns passed down from generation to generation.

According to legend, there was a famous fortune teller in Tang Dynasty who was able to divine the rain, but Ao Guang, the Dragon King, refused to accept it and turned into an old man to test the actual situation. The fortune teller said that there was rain on a certain day in a certain month, and it was three o'clock in the city and seven o'clock outside the city. Hearing this, the Dragon King was surprised and jealous. When it rained, it was changed to seven o'clock inside the city and three o'clock outside the city. Ao Guang said to the fortune teller, this time you didn't calculate anything accurately. The fortune teller smiled and told Ao Guang that your death has come and you can't escape today. Sure enough, because there is more rain in the city, less rain, and drought outside the city, the grain failed and the people suffered. The Jade Emperor blamed the Dragon King for violating Providence and told Wei Zheng to supervise the beheading of the Dragon King. The Dragon King was helpless and asked Li Shimin, the king of the Tang Dynasty, to save him. At the time of prison chopping, Tang Wang deliberately invited Wei Zheng to play chess in an attempt to delay time. But when Wei Zheng played chess, he was sleepy and sweaty in his sleep. Tang Wang looked at it and asked for it. To let Wei Zheng sleep for a while, he picked up a fan and fanned Wei Zheng three times. But Wei Zheng suddenly woke up and thanked Tang Wang on his knees, saying, "It wasn't for the emperor's three fans to help me, and I couldn't catch up with the Dragon King, which almost violated the orders of the Jade Emperor who supervised the beheading of the Dragon King." After hearing this, Tang Wang was shocked. In the evening, the Dragon King held his head and shouted in front of the Tang King, "Give me back my head." The Tang King woke up from his dream and ordered: "to tie the head of the bench dragon, build the dragon body, meet one after another, and restore the dragon shape."

This legend, widely circulated, has become the origin of the Lantern Festival in China, and the rise of the Pujiang Lantern Festival is no exception. The difference is that bench dragons are popular in Pujiang, and people surnamed Wei in Pujiang never welcome dragon lanterns. There is a village whose children surnamed Wei refused to accept it, and once tied a dragon lantern. As a result, they caught fire and

burned the dragon lantern to ashes. Dragon lanterns of other surnames do not enter the Wei family hall. As soon as they arrive at the door of the Wei family hall, the head of the bench dragon will breathe fire. These legends may not be believed, but they also annotate the story of Wei Zheng's beheading of Ao Guang, the dragon king, and add a "statement" to the origin of the Pujiang bench dragon.

### 1.5.2 Time

1.5.2.1 Research time range of Pujiang Bench Dragon before it became an Intangible cultural heritage

From the oral stories about dragon and dragon lantern, it is not difficult to trace the long history of Pujiang Bench Dragon.

#### (1) Tang Dynasty, the breeding period of Pujiang Bench Dragon

It is said that the people of Pujiang began to make dragon lights in the period of Emperor Taizong, expressed their good wishes, and put their spiritual beliefs based on dragon lamps.

#### (2) Song and Yuan Dynasties, Pujiang bench dragon's mature period

According to "Pujiang County annals" and various genealogies, the Lantern Festival in Lin'An (now Hangzhou) in the Southern Song Dynasty was very prosperous, and Pujiang was not far away from Lin'An. Affected by it, the Lantern Festival in Pujiang was also unprecedentedly prosperous, and its production and performance skills were further improved. Yuzhaicun dragon lantern in Pujiang bench dragon still retains the original form of the Song Dynasty. The Zheng family, located in Huangzhai Town, Pujiang County, was praised by the imperial court. Every Lantern Festival, the whole village welcomes the lantern. Its exquisite craftsmanship marked the maturity of the Pujiang bench dragon.

#### (3) Ming and Qing Dynasties, the Pujiang bench dragon was at its peak

With the development of handicraft technology, from the mid-Ming Dynasty to the Qing Dynasty, our economy and culture were unprecedentedly prosperous, which also made the Pujiang bench dragon enter its heyday. The Dragon stools in this period include Qi Li village wine lantern, Xi Dong Village tray lamp, the Liudian Village dragon lantern, the Bai Guanghua village garland lantern, the Dongming village Peng lamp, Hou Xi village character lantern, and high-yield village

head lamp.

(4) Reform and opening up period, Pujiang Bench Dragon has been inherited and developed

The "Cultural Revolution" listed Pujiang bench dragon as the "four old", but it was not completely "broken". Many villages retained the head of the dragon lantern. After the reform and opening up, the Party Central Committee brought order out of chaos. Under the active exploration and guidance of the county cultural department, Pujiang bench dragon has become a rural leader in a more innovative form, healthy content and strict organization The Lantern Festival is an important part of cultural entertainment. In 1985, Shanghai TV station also made a special feature film of Lantern Festival in Pujiang.

1.5.2.2 Research time range of Pujiang bench dragon after it became an Intangible Cultural Heritage

(1) The process of Pujiang bench dragon becoming an Intangible cultural heritage

(2) Management of Pujiang bench dragon after it became an Intangible cultural heritage

(3) Take the Spring Festival as the case study of bench dragon intangible Heritage management

### **1.5.3 Another**

In the process of research, the raw materials, dance forms and peripheral products of dragon dance, such as guard of honor, producer, dancer, ceremony host, are also in the scope of research.

#### **1.5.3.1 Bench material**

Pujiang bench dragon is composed of three parts: dragon head, dragon body and dragon tail. The number of dragon body Festival depends on the number of people who welcome the lantern. The dragon body Festival can be extended indefinitely.

Taps need bamboo, wood, iron wire, paper and other materials, and the need to choose camphor wood or pine board, length, width and thickness have strict requirements. Bamboo and wood are the main materials for bench dragon, while the

geographical location of Pujiang is rich in bamboo and wood, so it is convenient to use local materials.

Bench dragon needs to draw various patterns and cut various shapes, and the selection of these patterns and shapes is also the scope of research. Pujiang can become "the hometown of Chinese folk paper-cut art", "the hometown of Chinese painting and calligraphy" and Pujiang's bench dragon are inseparable.

#### 1.5.3.2 Bench Dragon Performance

The performance of bench dragon belongs to dance performance, but it is very different from traditional Chinese dance, classical dance or Western dance. The formation of bench dragon is also an important research area.

#### 1.5.3.3 Other related elements of dragon dance

One of the most important elements in the process of dragon dance is the guard of honor and the assorted troupe. The firespear, big flag, guard and the blowing, pulling, playing and singing of the assorted troupe are all indispensable parts in the process of dragon dance. Without these, it is not a complete dragon dance.

### 1.6 Research Methods (Summary)

#### 1.6.1 Population and Sample

Bench dragon is performed in villages, and a village often represents a family name and a family. This study will compare the differences of the bench dragon in different villages and towns, study the differences of the bench dragon in different places, and study the differences between different families in the form and dance form of the bench dragon.

(1) Bench dragon maker: The main interviewees were Mr. Hong Huaiyu and Mr. Zheng Nanying, the intangible cultural heritage inheritors of the Pujiang Bench Dragon.

(2) Dragon dancers: The main fieldwork area of the dragon dance was Zhengzhai Township and Pan Zhoujia Village, where dragon dance performances were prevalent, so the dragon dancers were mainly the Zheng family and the Zhou family.

(3) Ceremonial Teams: The ceremonial teams were mainly women and children from the Zheng and Zhou families.

(4) Family Crowd: the other people of the family are mainly the local family members of the dragon dancers.

(5) Local Culture Bureau and government officials: the government managers were mainly interviewed by Huang Qunlian, the director of the Pujiang County Culture Museum and the director of the Pujiang County Intangible Cultural Heritage Protection Center.

### **1.6.2 Instrumentation**

This research will use literature review, field investigation, interview with the makers of bench dragon, interview with the relevant managers of Pujiang County Cultural Bureau, interview with the inheritors of bench dragon, field record and other methods for investigation and research. Research tools will involve notebooks, tape recorders, cameras, etc.

### **1.6.3 Data Collection**

The Chinese nation is an ancient civilization with a profound cultural tradition. In the process of the spread and inheritance of various dance styles in the past dynasties, it has gradually formed its unique historical origin, mode of existence, spreading form and cultural accumulation system. Pujiang bench dragon is a subsystem of Chinese dance culture. Therefore, this research adopts the research methods of sociology, philology, history, human culture, dance ecology and field investigation. On the one hand, it explores the historical origin of Pujiang bench dragon from historical materials and literature records, and then summarizes and supplements the previous studies. On the other hand, it summarizes and summarizes the morphological characteristics of Pujiang bench dragon based on field investigation, and studies the overall characteristics of its morphology.

Field investigation is a general term used to describe the collection of raw data. Field work is mainly carried out in the field. The nature of fieldwork will vary according to the living conditions of respondents. Other processes, such as interviewing or observing people, learning their language, folklore and their social structure, are also included. In some cases, especially when the object of study is human beings, the work must avoid the observer effect or the risk of over-theorizing

or idealizing actual cultural activities. Field investigation can be divided into five stages: preparation stage, starting stage, investigation stage, investigation report writing stage and supplementary investigation stage.

It is one of the common methods to collect data by using interview form during interview. Based on the research questions formulated in advance, they will be submitted to the interviewees in written form. Interviewees will have a clearer understanding of the research content and give targeted explanations. Researchers can also develop new questions based on the answers given by interviewees, or consider more in-depth interviews. At the same time, the question-and-answer format needs to make participants communicate flexibly and give respondents enough time to think about problems. However, during the interview, the interviewer should explain clearly the meaning of the contents on the interview form to help the interviewee understand. After the interview, we can consider whether we need to organize more in-depth interviews according to the process and results of the interview. Interviews can be conducted with different people or multiple times with the same person.

#### **1.6.4 Data Analysis**

This research classifies the collected data, summarizes the data from the shape development of bench dragon and the shape development of dragon dance, and obtains the shape development of bench dragon and the change of dragon dance shape in different periods. The data analysis process is mainly completed with the help of EXCEL and other common office software.

#### **1.6.5 Research presentation**

Through data collection and analysis, based on the research on the shape of Pujiang bench dragon, this research analyzes and discusses the family culture, sacrifice culture and dragon worship culture. Combined with the elements of Pujiang's art Town, this research deeply analyzes the influence of family and belief on the shape and dance shape of Pujiang bench dragon, to summarize the unique image of Pujiang bench dragon.

### **1.7 Literature Review**

To study the Pujiang Bench Dragon, we should first understand the dragon dance, which is a traditional folk dance, and it is inevitable to get in touch with the



dragon culture first. "Chinese cultural and dragon dance art seminar on" extract relevant 38 papers, cultural and dragon dance art was discussed from multiple perspectives, such as "dragon and the history and culture of the Chinese nation" Yang T H (2008,p15-18) tells the story of the dragon in the ancient mythology of the form, the relationship between dragon and the history of China, the dragon in literature and art, the dragon in folk art and the dragon culture in the Three Gorges area; "Course of dragon dance" Feng S B(2000,p38-40) describes the development and spread of dragon dance in Chinese history: Lan Fan (2000,p57) from the historical evolution of dragon dance, introduced the types of dragon dance, the function and significance of dragon dance in folk beliefs, and also studied the influence of the differences between Chinese and Western dragon culture on dragon dance. Other articles, such as Xin Zhifeng's cultural heritage of dragon dance (Xin Z F,2005,p42) , LV Shaojun's and Peng Fang's cultural connotation of dragon dance and the spiritual bond of the Chinese nation<sup>10</sup>, Lei Junrong's social characteristics and value functions of Chinese dragon dance<sup>11</sup>, Li Ying's and Yang Aihua's historical review and Prospect of dragon dance<sup>12</sup>, also analyze the art of dragon dance from the perspective of traditional culture, and so on. Related research also can be found in the integration of Chinese national folk dance, the encyclopedia of Chinese music, dance. "the Chinese dance" and so on in the compilation of data dictionaries. Refer to the integration of Chinese national folk dance around, found that bench dragon this folk dragon dance art form in many provinces have spread across the country, is more influential in Jiangxi, Hubei, Hunan, Zhejiang, Guizhou, Shaanxi and other provinces. These provinces' bench dragon in the folk festival festival for the people to amuse themselves, but have their characteristics, whether it is the origin of folk legends, modelling clothing, music accompaniment, or dance moves and arranged formation are different. By contrast, only Zhejiang Jiang Pujiang bench dragon breakthrough the limitation of a bench on the form, but the number of the "dragon" - the bench and clan linked to the people, so

<sup>10</sup> Lv Shaojun, Peng Fang. The cultural connotation of dragon dance and the spiritual bond of Chinese nation, Journal of Beijing Sport University, 2004.09

<sup>11</sup> Lei Junrong, social characteristics and value of Chinese dragon dance, Journal of Beijing Sport University, 2004.10

<sup>12</sup> Li Ying, Yang Aihua. The historical review and Prospect of dragon dance, Journal of PLA Leisure Education College, 2004.04



abnormal grand scale. On the other, in the "Pujiang county annals", "Jinhua city culture", "Zhejiang customs ethnic-minority issues in local chorography are also has the historical materials related to the thesis research. Mainly for this article provides the customs and folk art activities in the county etc. As the Pujiang bench dragon were identified as the national first batch of intangible cultural heritage, has received more and more attention and Pujiang bench dragon (Zhou C D,2008);" Pujiang bench having lantern dance fly teng nine days "(Yuan P D ,2007,p138-139)etc. The article also before this topic research A step forward, a more comprehensive introduction to the performance of Pujiang Bench Dragon, but more in the description of the phenomenon, there is no or not enough to reach a theoretical system.

#### (1) Research on Dragon Dance

Pujiang bench dragon is a derivative of dragon dance culture and an important part of its culture. Analyzing the current research situation of dragon dance will help us to have a deeper understanding of Pujiang bench dragon. At present, there are many researches on dragon dance in China, involving almost all dragon dances in the north and south of China, from Tongliang, Chongqing, the hometown of dragon dance, to remote villages in ethnic minority areas. The angles of discussion have their emphasis, For example, in the article "On the Formation and Development of Chinese" Dragon Dance "-Also on the Origin of" Hand-held Dragon Dance "(Wang Junqi, 2007, p88-90), the real dragon dance was analyzed. The research holds that the illusion "ichthyosaur change" (also known as "Huanglong change") from Han Dynasty to Sui Dynasty and "ornamental dragon lantern" in Tang and Song Dynasties are not "dragon dance" in modern times, but the real dragon dance actually refers to "hand-held dragon dance" originated from Ming Dynasty, which aims at "praying for rain" and has the function of sports activities; In the article "The Historical Origin and Development of Dragon Dance" (Wu Jianfeng & Guo Lin, 2012, p33-34), the process and development of dragon dance as a sport are introduced in detail. This research analyzes the cultural characteristics of dragon dance in the article "Research on Cultural Characteristics and Development Countermeasures of Dragon Dance" (Li Xinghua, 2015, p90-91), and holds that dragon dance presents inheritance, variability and historical cultural characteristics; The evolution characteristics of dragon dance are analyzed in "Viewing the Evolution Characteristics of Dragon Dance from the

Changes of the Times" (Wang Guozhi & Yang Ganfeng, 2016, p54-58). It is considered that dragon dance is constantly evolving from props, costumes, functions, technical methods, communication methods, music and other aspects in the changes of the times, and the overall characteristics of development and evolution are the trend of creation, innovation and then creative evolution; In the article "Social Characteristics and Value Function of Chinese Dragon Dance" (Lei Junrong, 2004, p1330-1332), this research reveals and discusses the social characteristics and value function of dragon dance from the perspectives of history, nationality, sports and society. The research shows that dragon dance has the specific historical, ethnic religious, traditional cultural, times development of social characteristics and its education, carry forward national culture, enhance national cohesion, fitness and entertainment, promote economic development and other social value functions. In the analysis of Research on the Inheritance and Development of Chinese Dragon Dance Culture (Lu Li, 2017, p76-79), through the analysis of the present situation of dragon dance, dragon dance culture and its inheritance, At present, there are still some problems in the development of dragon dance culture, such as single inheritance mode, closed performance form and inadequate policies. This research puts forward some suggestions to promote the innovation of dragon dance culture by issuing policies, adopting scientific methods, developing human resources, ensuring the balance of urban and rural development and guiding the masses to form fitness consciousness.

## (2) Related studies on bench dragons

A total of 99 related documents were searched by literature retrieval with Bench Dragon as the key word, which shows that the research on books and documents of Bench Dragon is not extensive enough, but as one of the important folk activities, the research on Bench Dragon is of great significance. We should not only strengthen its protection and inheritance, but also deeply explore how to effectively protect and inherit the bench dragon. For example, in "The Present Situation of Bench Dragon and Contemporary Inheritance Expression" (Qin Chaoling, Feng Jie, 2014, p125-125) By analyzing the cultural context of Beiquan Bench Dragon in Beibei, Chongqing and Furong Bench Dragon in Yueqing, Zhejiang, this research expresses scholars' views on the protection and inheritance of Bench Dragon. Scholars believe

that Bench Dragon is not only an intangible cultural heritage that needs to be rigidly protected and inherited, but should be essentially linked with contemporary art; Jiang Di & Jian Bo(2014,p25) scholars analyzed the sports phenomenon of bench dragon in Shagou, Jiangsu Province from its origin, characteristics, value inheritance and protection. In "From Courtyard Dam to Stage: Protection and Inheritance of Shixi Bench Dragon Dance in Nanchuan, Chongqing" (Tan Jingyi, 2014, P91-92), some suggestions on the protection and inheritance of Shixi Bench Dragon Dance in Nanchuan, Chongqing are put forward from the analysis of the present situation of bench dragon. In addition, many scholars have also analyzed and studied bench dragons in Pujiang and Beiquan.

At present, scholars who study bench dragons mainly focus on multi-faceted research on individual cases, These studies provide us with detailed theoretical basis for understanding individual bench dragons, but there is still a lack of comprehensive and overall research on bench dragons and comparative research on bench dragons from all over the world, and the research perspective is still in a monotonous situation, which will be a good starting point in the field of bench dragon research. As one of the important folk activities in Pujiang area, Pujiang Bench Dragon is of great significance to local people's production and life, so the development and inheritance of Pujiang Bench Dragon should be paid enough attention. This research will make a deep study on the bench dragon in Pujiang from the perspective of public folk culture and semiotics, and explore its essential connotation under the surface form and its significance and value to Pujiang people.

### **1.8 Concept, Theory and Conceptual framework**

The first research concept is ritual practice.

Turner(2006)believes that ritual is a text composed of symbols, and behind the text there is a social structure. Symbolic symbol is the basic unit of ritual, mainly refers to the "object, action, relationship, event, body and space unit" in the context of ritual (Turner,2006,p19), with "condensed type; A unity of disparate referents; The "bipolarity of meaning" feature (Turner,2006,p27-28), in which the dominant symbols are called "instrumental symbols". As for the meaning of symbols, Turner believes that it should be from the level of "local interpretation; Operational significance; Positional meaning "(Turner, 2006:32) is explained in three aspects. The symbolic

symbol system formed by ritual and even the social structure after the ceremony is analyzed from the symbolic symbol of ritual as a starting point, because Turner has always believed that "the process structure of ritual itself is the key to the problem" (Turner,2007,p3). Specific to the process structure of ritual itself, "metaphor", "social drama" and "scene" are three important concepts. "Metaphor" is a way to understand the unknown world by using the known. The "metaphorical" statement includes the two subjects of "main" and "subsidiary", which are interrelated "things system", but when establishing the correlation, it will be affected by the concept, value system, emotion and thinking mode of the social subject, so that there are situations such as re-organization, emphasis, suppression and even distortion. "Social drama" refers to "a dramatic increase in tension between communities that manifests itself in public as a series of events" (Turner, 2006,p24), also known as "fundamental conflict", which involves a Breach of existing norms and social relations at first, followed by a Crisis phase. In this stage, it shows the characteristics of threshold (intermediary). At this stage, all participants get rid of the bondage of their social status and identity, and the dominant social norms are temporarily weakened or disabled. People are relatively equal in this field, but it also implies the potential danger brought by role transformation, so a series of alternative norms and taboos are derived again. This is followed by the stage of Redressive Action, in which symbolic behavior and action strategies in society are most vividly displayed. Finally, there is the calming phase, which evolves into one of the two poles according to the possibility of the threshold phase. In discussing "social drama", he advocates the method of "extended case history", which "collects cases as different types of procedural units and arranges them in a certain order" (Turner, 2006,p36), emphasizing dynamic analysis and giving consideration to static analysis. Hidalgo: History as a social Drama adopts many concepts of "social drama", integrates the research of scholars, and describes the beginning and end of Hidalgo's leadership of the Mexican independence movement from an anthropological perspective, presenting a magnificent and tragic national independence struggle history. As for "scene", Turner mainly put forward it in combination with the specific history of Hidalgo's national struggle, focusing on "political scene". The occurrence, expansion and contraction of social behaviors are affected by the goals, value norms, available resources and other factors in the scene,

and multiple scenes influence and interact with each other.

Ritual practice consists of four aspects: human, society, social network and time. Ritual practice will be carried out from the process of ritual practice, symbol evolution and analysis of the driving factors of ritual practice.

Dragon is the totem of the Chinese nation and the custom of dragon dance among Chinese people. As a universal cultural phenomenon in China, it contains extremely rich cultural information and is an important spiritual symbol of the Chinese nation. Most sacrificial activities and totem worship are closely related to dance. Totem is a kind of cultural accumulation, and dance is the most vivid interpretation of this accumulation. Dragon dance is the most representative folk custom. It originated from an ancient sacrificial dance, and has inevitable connection with folk beliefs such as God worship, totem worship and ancestor worship. The sacrificial activity is also one of the indispensable and most important links in Pujiang dragon dance activities. At the beginning of each dragon dance, there is a lighting ceremony. In the process of greeting the lanterns, there is also a ceremony to worship at the ancestral temple. This dragon dance worship ceremony has the characteristics of God worship, ancestor worship, blessing, peace, entertainment and so on. Each dragon dance represents a family or a village or a township, and each family or village has its own ancestral temple or cultural activity center. Therefore, the ritual practice process of dragon dance performance generates social memory.

The custom of dragon dance contains abundant national cultural genes and has become a special cultural symbol widely recognized by the Chinese nation. The shape and pattern of bench dragon head, dragon body image and pattern, as well as the shape and pattern of honor guard equipment are all solid symbols. Both solid symbols and non-solid symbols have their special meanings in the process of dragon dance, which are generated through ritual practice.

dragon dance, as an important activity in Pujiang area and an important sacrificial way of a family, shows many synchronous phenomena. As a part of dragon dance activities, dragon dance ceremony is carried out by certain procedures with certain authority, which is a high degree of unity of consciousness in essence. As for



the cognition of ritual, it was mentioned in 'Shuo Wen Jie Zi'<sup>13</sup> as early as: "Ritual, degree, from people, righteousness sound." "Huainan son · Repair" in: "set the instrument, can be the law." From the above description, we can know that ritual plays an important role in the society, which can play a certain role of restraint and has the same effect as "law". Ritual has a kind of social efficiency and promotes people to carry out synchronized activities.

The second research concept is the management of intangible cultural heritage.

National culture is the precious spiritual wealth of mankind, and intangible cultural heritage is an important part of national culture, which contains history, art, science and other connotations. From the category of intangible cultural heritage items, the intangible cultural heritage is concentrated in folk literature, traditional music, traditional fine arts, traditional skills, traditional dance, traditional opera, folk customs, folk art, traditional sports and acrobatics.

"Intangible cultural heritage", according to the UN convention on the protection of intangible cultural heritage, it is to point to by communities and groups, sometimes is a person, as a part of the cultural heritage of all kinds of social practice, expression of concept and form of expression, knowledge, skills, and related tools, physical objects, handicrafts and cultural sites. In the Intangible Cultural Heritage Law of the People's Republic of China, intangible cultural heritage is defined as "various forms of traditional cultural expression passed down from generation to generation by the people of all ethnic groups as part of their cultural heritage, as well as physical objects and places related to traditional cultural expression forms". Comparing cultural heritage concept, tangible cultural heritage that is in the traditional sense of the "cultural heritage", according to the convention on the protection of the world cultural and natural heritage, including cultural relics, such as buildings, sites do not move and the era in the history of the important physical, art, literature, manuscripts, books and materials such as movable cultural relics. In terms of concept, the carrier of intangible cultural heritage includes not only the physical object but also the inheritor of its cultural connotation, which is significantly different

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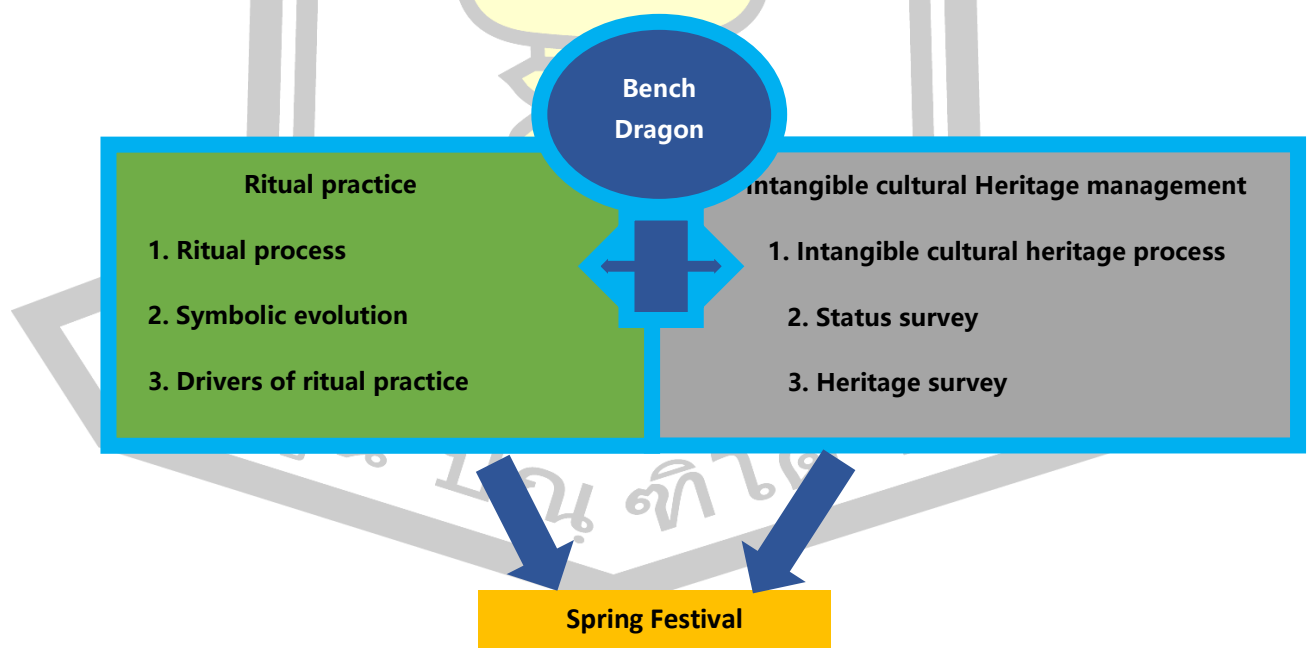
<sup>13</sup> China's first systematic analysis of glyphs and etymology dictionary.

and of great significance for the study of the protection and management of intangible cultural heritage.

Has intangible cultural life, the life of the people of intangible cultural heritage and is inseparable, the intangible cultural heritage of most comes from life, some of the intangible cultural heritage itself is part of the life custom, labor production, with a living system and the connotation of the code of conduct, is the inheritance of culture carrier, it contains not only is a skill or item, It is also the emotional sustenance and spiritual totem of the people. Bench dragon in this research fully expresses people's wishes and yearning for a better life. This research will investigate the process and current situation of intangible cultural heritage.

Intangible cultural heritage of the biggest characteristic is its transmission is the main carrier of the people, that is to say, the preservation and perpetuation of all related to the people, the existence of "if a man is born, destroyed due to people", the characteristics of only to master the intangible cultural heritage of its cultural heritage, to ensure that the intangible cultural heritage to carry on. Therefore, this research will also investigate non-inheritors of intangible cultural heritage management.

Research Conceptual Framework:



The research framework revolves around the research text of Bench dragon, using two concepts of ritual practice and intangible cultural heritage management.



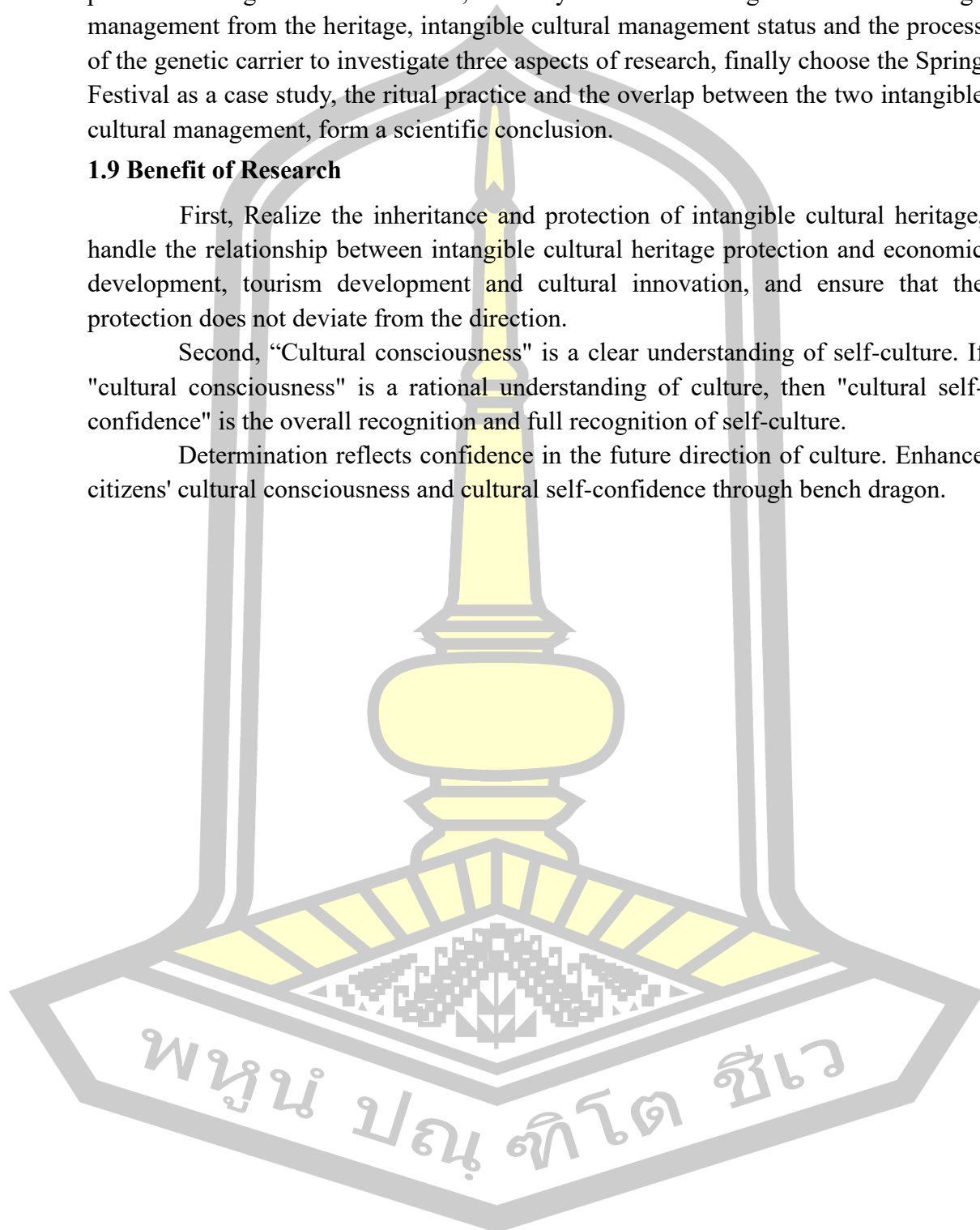
Ritual practice from the practice process of evolution, symbols and ritual practice driving factors and so on, to study while the intangible cultural heritage management from the heritage, intangible cultural management status and the process of the genetic carrier to investigate three aspects of research, finally choose the Spring Festival as a case study, the ritual practice and the overlap between the two intangible cultural management, form a scientific conclusion.

### **1.9 Benefit of Research**

First, Realize the inheritance and protection of intangible cultural heritage, handle the relationship between intangible cultural heritage protection and economic development, tourism development and cultural innovation, and ensure that the protection does not deviate from the direction.

Second, "Cultural consciousness" is a clear understanding of self-culture. If "cultural consciousness" is a rational understanding of culture, then "cultural self-confidence" is the overall recognition and full recognition of self-culture.

Determination reflects confidence in the future direction of culture. Enhance citizens' cultural consciousness and cultural self-confidence through bench dragon.



## CHAPTER II

### Development history of Pujiang

When we study an object, we often study its background in which it is located. This chapter mainly studies the geographical environment of Pujiang Bench dragon -- Pujiang, which has a long history and profound cultural heritage, lays a solid foundation for the development of Bench dragon. The geographical environment provides raw materials for the production of Bench dragon. The rich folk culture of Pujiang, such as paper-cutting, straw painting and root carving, all provided creative support for the creation of Bench dragon.

This chapter will study the social structure and social form of Pujiang as well as its cultural environment, to understand what kind of environment the bench dragon came into being and developed.

#### 2.1 Social Structure and Social Form of Pujiang

##### 2.1.1 Brief introduction of Pujiang

Pujiang County is located in the middle of Zhejiang Province and north of Jinhua City, covering an area of 920 square kilometers (See Figure1) . It has jurisdiction over 7 towns, 5 townships, and 3 streets, with a total of 429 administrative villages (communities) and a registered population of 400,000. In recent years, Pujiang has deeply practiced the concept of "green mountains and green hills are Jinshan Yinshan", and successfully established the first batch of demonstration counties for ecological civilization construction, the first batch of demonstration counties for rural domestic garbage classification and resource utilization, the national "Four Good Rural Roads" demonstration counties, the national advanced counties for digital agriculture and rural development, the first batch of counties without illegal construction in the province and the first batch of demonstration counties in beautiful

countryside.



Figure 1 Map of Pujiang County

Source: <https://baike.baidu.com/pic>, online

[Published on July 4, 2014, Accessed on September 7, 2022]

Pujiang has a long history. The county was established in the second year of Xingping in the Eastern Han Dynasty (AD 195), Puyang County was established in the thirteenth year of Tang Tianbao (AD 754), and Puyang was changed into Pujiang in the third year of Wuyue Tianbao in the Five Dynasties (AD 910), which has a history of more than 1800 years. In the 38th year of the Republic of China (1949), Pujiang was liberated and belonged to the Jinhua Special Zone of Zhejiang Province (initially called the Eighth Special Zone). On January 7, 1960, the State Council decided to abolish the organizational system of Pujiang County. Except the administrative area of Meijiang People's Commune (equivalent to the district) was transferred to Lanxi County, the other administrative areas were merged into Yiwu County. On December 22, 1966, the State Council approved the restoration of Pujiang County, and the original administrative area merged into Yiwu County and returned to Pujiang. The county seat is located in Puyang Town and belongs to the Jinhua area. In June 1985, the area was changed to Jinhua City. In 2017, the United Nations Geographical Names Organization awarded Pujiang "Millennium Ancient County of

Chinese Geographical Names Cultural Heritage".

The industrial base is solid. Pujiang's industrial economy is still dominated by traditional industries, and has formed several advantageous industries and block economies such as clothing, knitting, crystal, lock making, and quilting, among which crystal, padlock, and quilting all account for more than 60% of the national market share, and have the reputation of "Crystal Capital of China", "City of Padlock of China" and "Famous City of Quilting Home Textiles of China". At present, Pujiang's development momentum is changing from factor-driven to innovation-driven, and its industrial system is changing from traditional industries to emerging industries. According to the development path of "developing the county through innovation", we will concentrate on developing strategic emerging industries such as photovoltaics, high-end equipment manufacturing, intelligent hardware, new materials, and biomedicine, and accelerate the construction of "manufacturing a strong county".

Beautiful ecological environment. Pujiang has beautiful mountains and rivers and beautiful scenery, which is called "the beautiful area between heaven and earth" by Song Lian, a literary giant in Ming Dynasty. The water quality of 51 tributaries in the whole region has reached Class III or above, and Puyang River has been selected as one of the first batch of 7 excellent cases of beautiful rivers and lakes (harbors) in China, with excellent ecological junction section assessment. The happiness of the people working in the "Five Waters Governance" ranked in the top three in the province and the first in the whole city for four consecutive years and the public satisfaction with the ecological environment ranked in the top five in the province and the first in the whole city for four consecutive years. For six consecutive years, it won the provincial "Five Waters Governance" Dayu Ding and was awarded the Excellence Award of the 10th China Environmental Award (Urban Environment Category). With the advantage of ecological resources, we will vigorously develop the tourism industry. There are many scenic spots in the territory, such as Xianhua Mountain, Shenli Gorge, and Baishiwan, which are named "the most beautiful rural tourism

destination in China". Xinguang Village has been appraised as a national key rural tourism village, Yuzhai Township has been appraised as a provincial-level amorous feelings town, and the "Qianxi-Shanghe" route has been appraised as a "night economy" boutique line in beautiful countryside.

Agricultural characteristics are distinctive. Vigorously develop green ecological agriculture and leisure sightseeing agriculture. There are five agricultural industries with over 100 million yuan, such as grapes, mountain vegetables, tea, peach-shaped plum, and *Torreya grandis*. Pujiang is called "Turpan in the south of the Yangtze River", with a grape planting area of over 70,000 mu and an output value of nearly 1.2 billion yuan. Pujiang grapes, as the designated fruit supply of the Hangzhou G20 Summit, have become a delicacy on the dining table of the heads of state. To strengthen the village-level collective economy, the total income of the collective economy of 190 villages in the county exceeds 300,000 RMB, and that of operational income exceeds 150,000 RMB, accounting for 83.7% of all 227 administrative villages. The first demonstration township Dafan Township with a total income exceeding one million villages and operational income exceeding 300,000 has successfully emerged. Pujiang's "Green Rise Model" has been successfully selected as one of Zhejiang's "Top Ten Models of Rural Revitalization", constantly broadening the transformation channel of "Green Water and Green Mountain is Jinshan Yinshan", and embarking on a sustainable development road with beautiful ecology, beautiful industry, and rich people.

Social harmony and stability. Completed the change of village-level organizations and solidly carried out the construction of "Five Stars and Three Strong" grass-roots party organizations. We continued to deepen the system of leading cadres' next visit and reception. The pilot project of standardization of letters and visits was approved by the National Standardization Administration Committee, and a cooperation agreement was signed with the Provincial Institute of Standardization. The "Pujiang Experience" of letters and visits took substantial steps toward the

"Pujiang Standard". Improve the three-level visiting mechanism in counties and villages, and the letters and visits show a good trend of "two drops and two rises", realizing "zero non-visits" in Beijing for six consecutive years. Continue to consolidate the achievements of the special struggle against evils, carry out the 100-day attack on safety in production in depth, keep the number of alarms in various cases running at a low level, and take the lead in cracking down on electricity fraud, food and drug ring crimes and yellow gambling in the whole city, to achieve peace and create "fourteen consecutive championships".

### 2.1.2 History of Pujiang

According to Pujiang Zhilue written by Mao Fengshao in the Ming Dynasty<sup>14</sup> (See Figure 2), In the second year of Emperor Xingping in the Eastern Han Dynasty (195), Sun Ce established Feng'an County according to Jiangdong, Taimo, and Zhuji, which was the beginning of Pujiang County. At that time, it belonged to Huiji County, Secretariat Department of Yangzhou, and the Minutes of Reading History Fang Yu said that the county government was in the southwest of Puyang Town. During the Three Kingdoms, Jin, and Southern Dynasties, Feng'an was changed to Dongyang County and Jinhua County. In the ninth year of Sui Kaihuang (589), it was merged into Jiangnan County and abandoned Feng'an County, which was merged into Ning Wu (now Jinhua) and established as a garrison town, belonging to Dongyang County, the head office of Wuzhou.

In the 13th year of Tang Tianbao (754), Yiwu, Lanxi, and Fuyang were located in Puyang County, named after the Puyang River in China, which belongs to Dongyang County, the host of Jiangnan, and the county government is located in Puyang Town today. In the Five Dynasties, it belonged to Wuzhou of Wuyue State. Qian Liu, King of Wuyue, wrote to Liang Taizu that all the counties whose names

<sup>14</sup> The author Mao Fengshao for the Hubei Province Macheng city people, the book is its as Pujiang county magistrate, Jiajing two years (1523) written, Jiajing five years (1526) publication, the book is hidden in Ningbo Tianyi Pavilion



were homophones with Yang characters were changed, so he changed Puyang County to Pujiang County in the fourth year of Kaiping in Houliang (the third year of Tianbao in Wuyue, 910). Since then, the affiliation has changed frequently, and the name Pujiang is still in use today.

In the 38th year of the Republic of China (1949), Pujiang was liberated on May 11th, 1949, and belonged to the Jinhua Special Zone of Zhejiang Province (initially called the Eighth Special Zone). On January 7, 1960, the State Council decided to abolish the organizational system of Pujiang County. Except the administrative area of Meijiang People's Commune (equivalent to the district) was transferred to Lanxi County, the other administrative areas were merged into Yiwu County.

On December 22, 1966, the State Council approved the restoration of Pujiang County, and the original administrative area merged into Yiwu County and returned to Pujiang. The county seat is located in Puyang Town and belongs to the Jinhua area. In June 1985, the area was changed to Jinhua City.

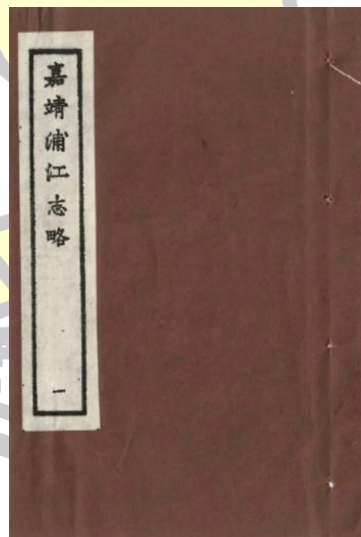


Figure 2 Pujiang County Record written by Mao Fengshao in the second year of Jiajing (1523)

Source: Photographed by Pan Donghui at Pujiang Museum

[Accessed on September 15,2022]



## 2.2 Cultural Environment of Pujiang

Pujiang has a profound cultural heritage. Known as "the land of culture", "the hometown of painting and calligraphy" and "the hometown of poetry". There is a rice civilization "uphill culture" dating back 10,000 years, and a seminar on the 20th anniversary of the discovery of the uphill site was successfully held, which made it clear that uphill is the origin of rice agriculture in the world, uphill culture is the source of Chinese farming village culture, and the painted pottery of uphill site is the earliest painted pottery in the world. Yuan Longping, the father of hybrid rice, and Yan Wenming, the leading archaeologist, respectively wrote the inscription "The World Rice Source of Uphill in 10,000 Years" and "The First Village in Ancient China". Zheng Yimen, the "first family in Jiangnan" with more than 3,000 people living together in the 15th-century thousands of years ago, is famous for running a family with filial piety, and 168 "Zheng's Rules" are introduced in the first phase of the "Family Rules" column of the website of the Supervision Department of the Central Commission for Discipline Inspection. There is the earliest literati association "Yuequan Yinshe" in the history of Chinese literature, and there is "the earliest collection of poetry clubs" in China-"Yuequan Yinshe Poetry". Celebrities and famous artists come forth in large numbers, including Fang Feng, a poet in the Southern Song Dynasty, Song Lian, the first civil servant in the Ming Dynasty, and Jiang Xingyu, a monk who traveled to Japan in the early Qing Dynasty; In modern times, there were Cao Juren, Zhang Shilu, Shi Ximin, Hong Xuntao, Wu Bozhi, Zhang Zhenduo, Zhang Yuejian, Fang Zengxian and Wu Shanming. In 1941, Chiang Kai-shek sent "Hundred Pigeons" to congratulate Roosevelt on his re-election as President of the United States, which was written by Zhang Shuqi, a master of Pujiang painting and calligraphy.

### 2.2.1 Representative cultural sites

Zhengyimen Ancient Architecture Complex: Zhengyimen Ancient

Architecture Complex is located in Zhengzhai Town, Pujiang County, Zhejiang Province. It consists of more than 30 buildings built in the Ming, Qing, and Republic of China, such as ancestral halls, dwellings, ancient wells of academies, and bridges. Zhengyimen's ancient architectural complex is rich in architectural types, simple and generous in architectural modeling, clear in characteristics of the times, and distinctive in regional characteristics, which is an important physical example for studying the history of ancient architecture in central Zhejiang(See Figure 3).

The Zheng family in Pujiang lived together across the Song, Yuan, and Ming Dynasties, practicing Confucian teachings, which is a model of "Confucianism" in feudal society. The ancient buildings in Zhengyimen are the physical remains of the Zheng family living together in Pujiang, which provides an important historical material example for studying Confucianism and feudal family life.

In 2001, Zhengyimen Ancient Architecture Complex was announced by the State Council as a national key cultural relics protection unit.



Figure 3 Zhengyimen ancient buildings

Source: <http://www.pj.gov.cn>, online

[Published on June 3, 2016, Accessed on September 8,2022]

Shangshan Site: A famous early Neolithic site-Shangshan Site was found between Qunan, Qubei, and Sanyou Village in Huangzhai Town, Pujiang County.

Shangshan site is the earliest Neolithic site discovered so far in the lower reaches of the Yangtze River and the southeast coastal areas of China, dating from 11000 to 9000 years ago.

The earliest rice remains in the lower reaches of the Yangtze River have been found at Shangshan Site. Ten thousand years of rice has been unearthed, which can be called an important source of rice agricultural civilization in the world.

Different forms of ash pits, ash ditches, column caves, and wooden architectural remains composed of column caves were found at the Shangshan Site. This proves that the people who go up the mountain have entered a relatively stable stage of agricultural settlement life.

The cultural connotation of the Shangshan site is novel and unique. Pottery groups represented by big-mouth basins, flat chassis, and binaural pots are different from other Neolithic sites previously discovered in the lower reaches of the Yangtze River and its vicinity and represent a newly discovered and more primitive Neolithic cultural type. In 2006, this newly discovered archaeological culture was named "Shangshan Culture". On May 25, 2006, the Shangshan Site was announced by the State Council as the sixth batch of national key cultural relics protection units(See Figure 4).



Figure 4 Shangshan Site

Source: <http://www.pj.gov.cn>, online

[Published on November 9, 2019, Accessed on September 8, 2022]

Xichang Bridge: Xichang Bridge is located in the middle of Yuzhai Natural Village, Yuzhai Township, Pujiang County(See Figure 5). Qing Dynasty architecture, running from north to south, spans the Huyuan River, with a total length of 56.5 meters and a width of 3.5 meters. Built in the first year of Baoqing in the Southern Song Dynasty (1225), the existing structure belongs to the Qing Dynasty style, which is a flat bridge with three piers and four holes. There is a niche of Guanyin Bodhisattva in the center of the bridge, praying for the villagers' well-being and safe access. The pier is built with long stone staggered joints, centipedes are engraved on the water diversion tip, and the pier is engraved with "Qianlong is ugly" and other bridge repair years. The bridge is well preserved, beautiful in shape, and novel in structure, and is the only covered bridge in our county.



Figure 5 XiChang Bridge

Source: [https://www.sohu.com/a/193860665\\_164101](https://www.sohu.com/a/193860665_164101), online

[Published on 22 September 2017, Accessed on September 8,2022]

### 2.2.2 Representative cultural celebrities in Pujiang County

Song Lian (1310-1381) is named Jing Lian, Qianxi, Xuanzhenzi, Xuanzhen Taoist priest, and Xuanzhen Dun Sou. Han nationality, Pujiang native, a writer in the late Yuan Dynasty and early Ming Dynasty, was once praised by Zhu Yuanzhang, the

Ming Emperor, as "the first civil servant in the founding of the People's Republic of China", and scholars called him Taishigong. Song Lian, Gao Qi, and Liu Ji are also called the "Three Masters of Poetry and Prose in the Early Ming Dynasty". He was exiled to Maozhou because his eldest grandson Song Shen was implicated in the Hu Weiyong Party case, and died of illness in Kuizhou on the way. His representative works include Preface to Ma Sheng in Dongyang, Zhu Yuanzhang's Campaign for Northern Expedition in Fengtian, etc.

Wu Fuzhi (1900-1977) was a master of Chinese flower-and-bird painting and the leader of the modern Zhejiang School. Sui, a famous scholar at the beginning, changed his name to Xi and was named Xizi with the word line. He was also named Yi Taoist. Former Wucun people from Pujiang County, Zhejiang Province. Wu Bozhi's view of sketching and his idea of flower-and-bird painting are based on innovation and personal character, which embody the humanistic feelings of caring for nature and being elegant and elegant. Wu Fuzhi used to be a deputy to the Third People's Congress of Zhejiang Province, a member of the Zhejiang Provincial Committee of NLD, and an executive director of the Zhejiang Branch of the Chinese Artists Association. His life is light on fame and wealth, immersed in artistic creation and art education, and good at writing flowers and birds (See Figure 6); Intercropping landscapes, figures, and animals is known as the "three wonders" of poetry, books, and paintings. In his early years, the painting style was greatly influenced by Wu Changshuo. Later, he absorbed Qingteng, Ziyang, Shi Tao, and Li Xian, and created his painting style, forming a rich and colorful unique style. He also had deep attainments and unique insights into painting history and painting theory. In addition to creation and teaching, he wrote books and wrote abundant works. In addition to painting collections and collections, there are Ma Yuan and Xia Gui (co-authored with Deng Bai), Notes on Painting Theory, Ten Lectures on Chinese Painting, Essays on Painting, Wu Huo Yin Cao, and Poems on Painting in Yidi.





Figure 6 Wu Fuzhi's work (of art) "A Flying Snow"

Source: <https://baijiahao.baidu.com>, online

[Published on March 4, 2015, Accessed on October 12, 2022]

Dai Diansi (1746-1825), alias DongShan, was born in Majian Village, Pujiang (now Zhuji). Loved reading since he was a child, but his intelligence was dull, so it was difficult to read a line of books all night. Because of his diligent study, suddenly became aware after several years. In the first year of Jiaqing in the Qing Dynasty (1796), he was a scholar. He was awarded the compilation and revision of the Hanlin Academy, followed by the Imperial Study, and participated in the revision of the Record of the High Temple. He is harmonious outside and just inside, open-minded, and has not been promoted to the Hanlin Academy for 10 years. After resigning, he often traveled between mountains and rivers with Dai Dianjiang and Dai Dianhai brothers' shoes and bamboo sticks, so that his children could follow each other with pots and drinks, talked with them about learning, and relished them all day long. He studied the group classics all his life, observed the history, and bypass the words of hundreds of schools. After that, he returned to the contract from Bo, attributed to the Neo-Confucianism of the Song Dynasty, and practiced it. Especially



famous for his poems, his poems are more than five words and ancient style. Brother Dai Dianjiang, whose name is Jin San and whose name is Lu Zhai, bought 50,000 volumes of Wang's books in Tongxiang with his daughter, built 10,000 volumes of buildings, and devoted himself to reading and writing. When Brother Dai Dianhai and Ruan Yuan visited Zhejiang, Premier Wen Yuange and Ziyang Academy took charge of the bureau. He is the author of Feng Xitang Anthology and co-edited with his brother Dai Dianjiang Chronicle of Mr. Jiuling.

Zhang Shuqi (1900-1957), formerly known as Shizhong, is named Shuqi, Nanjing Xiaozhuang, and Qiluju. Li Zhang Cun, Pujiang, Zhejiang Province. Its flowers and birds are taken from Ren Bonian, and its flowers and birds like to use white powder to blend color ink. The picture is elegant, bright and beautiful, and quite modern. It was personally taught by Gao Jianfu and Lv Fengzi, forming a fresh and beautiful painting style with color, powder, and pen and ink. Often waving to guests, several frames in one go. Lu Fengzi praised him for "painting flowers like smelling incense, painting birds if they want to speak, their techniques are outstanding, and there is no competitor in contemporary times." Xu Beihong called it: "Being complacent in family law, his spirit is vigorous, his pen is detached, and Gu competes with the ancients for a floor, which makes him one of the contemporary representative writers". At that time, Xu Beihong and Liu Zigu were known as the "Three Masters of Jinling" (Three Painters of Jinling). In 1941, his huge Chinese painting "Hundred Pigeons" was given to US President Roosevelt by the then National Government and hung in the White House.

Hong Xuntao (1928-2001) was born in Pujiang, Zhejiang Province. He used pen names such as Tian Ye, Tian Duoye, Li De, and Lu Yu. Famous children's literature writer and theorist, the father of "Shen Bi Ma Liang". He is one of the "Ten Fairy Tales" in China with the same name as Ye Shengtao. He devoted his whole life to the creation and research of children's literature and made outstanding contributions to the prosperity and development of children's literature. Member of Chinese Writers

Association, Chinese Film Association, Chinese Folk Literature Research Association, Director of Shanghai Writers Association, and Executive Director of Chinese Children's Literature Research Association.

### 2.2.3 Representative intangible cultural heritage of Pujiang

**Pujiang Bench Dragon:** Pujiang Bench Dragon, commonly known as Long Lantern ((See Figure 7)), was bred in Tang Dynasty, matured in Song and Yuan Dynasties, reached its heyday in Ming and Qing Dynasties, and was carried forward and inherited after the reform and opening up. Pujiang bench dragon consists of the head of the bench dragon, dragon body (sub-lamp), and dragon tail. According to the head of the bench dragon shape, it can be divided into Yangtianlong, pitching dragon, lobster, and other categories. The dragon body is formed by connecting dozens of benches, hundreds of benches, or even thousands of benches in series. Because of the design and manufacturing types of the benches, it is named 11 kinds of square lamps, wine jar lamps, and word lamps. Lantern dance has more than a dozen arrays, such as wheat cake group, scissors hoop, and tail throwing, which are varied. Props are rich in making techniques, which retain the original forms of folk art such as painting, cutting, molding, sticking, and weaving, inherit the artistic forms of mass sports and square dance, and have the research value of folk history and culture. In 2006, Pujiang Bench Dragon was listed as the first batch of the National Representative List of the Intangible Cultural Heritage of Humanity by the State Council.

พหุ ประถมศึกษา



Figure 7 Pujiang Bench Dragon

Source: Photographed by Pan Donghui in Pan Zhoujia Village, Pujiang

[Accessed on June 13, 2021]

Pujiang Strum: Pujiang Strum is based on Pujiang's local folk song "Cailanqu", and developed under the mutual influence of Zhugongdiao rap art and Nanxi, the earliest drama in China(See Figure 8). From the late Southern Song Dynasty to the middle of the Ming Dynasty, it has been spread around the world in the form of rap art. It was not until the middle of the Ming Dynasty that Pujiang Strum was put on the stage by sitting and singing, and quickly spread in neighboring counties. The main accents of Pujiang Strum are 357, Strum Sanjian, Erfan, Luhua Tune, Bozi, etc., each of which is divided into several board cavities, forming a complete system of its own. Accompaniment instruments are mainly flute, suona horn, and other playing instruments, supplemented by stringed instruments and plucked instruments, and the performance is rough and powerful. There are about 300 plays of Strum in Pujiang. After the founding of the People's Republic of China, the newly edited historical dramas Xi Shi Tears, the First Family in Jiangnan, and Pear Blossom Prison were filmed into movies and TV dramas respectively, which had a great influence in China. Pujiang's Strum play "Blue Magistrate's Case" won the Gold

Award of the International Drama Art Festival and the "National Rare Drama Protection Award". In 2006, Pujiang Strum were listed as the first batch of the national Representative List of the Intangible Cultural Heritage of Humanity by the State Council.



Figure 8 Pujiang Strum

Source: Photographed by Pan Donghui at Pujiang Museum

[Accessed on August 17, 2021]

Pujiang straw cutting and pasting: Straw cutting and pasting is also called straw painting(See Figure 9). Pujiang straw cutting and pasting were born out of the traditional straw round fan core cutting and pasting, and then gradually developed into hanging screens, platform screens, etc., and developed into an independent characteristic technology in Qing Dynasty. The cutting and pasting process of wheat straw is complex, and requires more than 20 processes, such as soaking, smoking, steaming, bleaching, breaking, scraping, and dyeing, to make wheat straw slices as thin as cicada wings, then spell, stiffen and iron the wheat straw slices, and finally cut and paste the finished products. Based on keeping the natural luster and texture of straw, Pujiang straw clip art absorbs many artistic expressions such as traditional Chinese painting, printmaking, paper-cutting, and sculpture. After the founding of the People's Republic of China, Pujiang straw stickers have developed rapidly, from



single-plane cut-and-paste to three-dimensional cut-and-paste modeling, which makes the natural luster, grain color, and texture of straw cut-and-paste more artistic. Pujiang straw cutting and pasting are praised as "charming art" by international friends for their vivid imagery, and noble and elegant artistic beauty. In 2008, Pujiang straw cutting and pasting was listed as the second batch of the National Representative List of the Intangible Cultural Heritage of Humanity by the State Council.



Figure 9 Pujiang straw painting "Songling Crane Map"

Source: [https://www.sohu.com/a/231355654\\_100106995](https://www.sohu.com/a/231355654_100106995), online

[Published on May 12, 2018, Accessed on December 2, 2022]

Pujiang Yinghui: Pujiang Yinghui, also known as lifting the pavilion, was founded in the Southern Song Dynasty and flourished in the Ming and Qing Dynasties (See Figure 10). After the 1980s, Pujiang Yinghui was carried forward and inherited. Pujiang Yinghui can be divided into "people's meeting", "paper meeting" and "people's paper meeting". The "People's Club" is equipped with iron frames on the special meeting table as needed, and small actors play various characters on the iron frames, either hanging in the air or flying in the air, and are carried by 4-16 young adults to walk. During the walking, the actors change their shapes, with various styles and different spirits, showing their strange, skillful, and dangerous characteristics. "Paper Club" is a form bound with bamboo strips, painted after pasting, decorated as drama characters or animals, and performed by one person hidden under the table and pulled by thin lines. A meeting table is a complete story.

Pujiang Yinghui retains the original form of folk art such as drama and acrobatics, and has irreplaceable folk custom research value and folk art inheritance function. In 2008, Pujiang Yinghui was listed as the second batch of the National Representative List of the Intangible Cultural Heritage of Humanity by the State Council.



Figure 10 Pujiang lifts the pavilion

Source: Photographed by Pan Donghui in Pan Zhoujia Village, Pujiang  
[Accessed on December 17, 2022]

Hangping Sacrifice: Sacrifice is the highest standard etiquette for Pujiang folk to worship gods and ancestors. The so-called sacrifice is to offer sacrifices of high scale in front of the altar or ancestral seat to express people's sincerity in worshiping ancestors and worshipping gods, which is generally seen in temple fairs and large families(See Figure 11).

The sacrifice in Hanging Town originated from ancestor worship. Later, due to the rise of folk activities to welcome Guan Gong during the Kangxi period of the Qing Dynasty, a series of religious folk activities and cultural performances were triggered, which became a temple fair and spread to this day. Sacrifice is held once a year (19th to 20th of the first month). Through traditional folk customs such as ancestor worship, welcoming Guan Gong, offering sacrifices, acting, welcoming



lanterns, worshipping fights, and performing assorted classes, we pray for a bumper harvest of grain, the prosperity of six animals, good weather, and peace of the people in the new year.

Every year, the ceremony of offering sacrifices on the 19th day of the first month is presided over by six clubs in Hanging Village in turn. Each sacrifice ceremony is led by the club that turned in that year, which is responsible for fundraising, schedule and ceremony arrangement, personnel organization, etc. The other five clubs cooperate with the host club to welcome Guan Gong and other ceremonies according to the established traditional customs. The folk ceremony of offering sacrifices is full of a peaceful and happy festive atmosphere, which is an expression of people's desire to pursue a better life. In 2009, Hangping Festival was listed in the third batch of the Representative List of the Intangible Cultural Heritage of Humanity in Zhejiang Province.



Figure 11 Pujiang Hangping Sacrifice

Source: <https://www.meipian.cn/1xpo7x6n?from=timeline>, online  
[Published on February 12, 2019, Accessed on December 23, 2022]

One noodle: Also known as longevity noodle, commonly called "wheat rope", is an original wheat flour food created by Panzhoujia Village in the northern

mountainous area of our county. It is famous for its long, thin, tough, smooth, and diet therapy functions such as nourishing the stomach and invigorating the spleen(See Figure 12).

Panzhoujia Village was called "Panzhou" in ancient times, and the wheat rope made by villagers can be traced back to the Southern Song Dynasty, which has been more than 600 years. According to legend, the three ancestors of Zhou's surname were originally trackers who lived on the banks of the Qiantang River in Hangzhou. To avoid the war and migrate here, they created a foundation and built a room to thrive from generation to generation. For every spring and autumn sacrifice, his heirs should make noodles with wheat flour and rub them into fiber ropes as sacrifices to worship their ancestors, to show that they do not forget their ancestors. After the sacrifice, the noodles are cut into thin pieces and made into rope noodles (now called "handmade noodles"), or pulled into long wheat ropes (now called "one noodle").

The wheat rope is also called "longevity noodles" because of its long length. In the local area, every family usually makes wheat ropes to entertain guests or thank relatives and friends for their happy events, such as celebrating their birthdays, having children, and completing new houses. Up to now, there are still folk proverbs in this area, such as " Wedding night snack to eat one noodle" and "eating longevity noodles for a long life".

Panzhoujia Village is famous for its "one noodle". Since 2007, the village has been named "Handmade Noodle Professional Village", "Municipal One Village One Product Characteristic Village" and "Provincial One Village One Product Tourism Characteristic Village" by the county, city, and provincial people's governments respectively; The trademark "Yigenmian" was rated as "Jinhua Famous Trademark". In 2009, "One Noodle" was listed in the Jinhua Municipal Representative List of the Intangible Cultural Heritage of Humanity.



Figure 12 A noodle of Pujiang Pan Zhoujia

Source: Photoed by Zhou Xulei in Pan Zhoujia Village, Pujiang

[Accessed on April 7, 2017]

Pujiang Bamboo and Wood Root Carving: Pujiang bamboo and wood root carving talents come forth in large numbers, and it was once brilliant in China. In the early 1950s, Pujiang set up a arts and crafts factory, which took bamboo and wood root carving as its main product and sold it all over the world. Bamboo and wood root carvings such as "Groups of Horses" and "Eight Immortals Crossing the Sea" won awards at the National Arts and Crafts Exhibition. After entering the new century, Pujiang established the Root Art Association and bamboo and wood root carving became an industry in Pujiang. In 2006, it was listed in the Jinhua Municipal Representative List of the Intangible Cultural Heritage of Humanity. Zhou Guanghong, with the character Mengquan and the character Meng Guru, called himself Chai Zhu Ren because he specialized in the art of Chai Root Carving. He is originally from Dongyang and lives in Tangtou Village, Zhengzhai Town, Pujiang County. He specialized in bamboo and wood carving, especially in bamboo root, tree root carving immortal interpretation, opera characters and landscape, flowers and birds, rumored to be the founder of Pujiang bamboo root carving. His root carvings are used as table furnishings, with the longevity of the most famous, such as the Eight Immortals, Zhong Kui, Jiang Tai Kui, Guan Gong and Xi Shi, Diao Cicada, Zhao Jun,

etc., are very common, all based on its natural form.

Pujiang bamboo and wood root carving began in Tang and Song Dynasties and flourished in Ming and Qing Dynasties. Over the long years, it formed a unique artistic style and distinct local characteristics. Pujiang bamboo and wood root carving has proper composition, accurate and vivid shape, smooth lines, and elegant and beautiful style. Pujiang woodcarving pays attention to the freehand beauty of Chinese painting, and its basic techniques include round carving, relief carving, spelling carving, engraving, general carving, etc. The themes are mostly selected from folklore, Shinhwa stories, historical figures, classical literary classics, and traditional famous paintings, which are generally used for architectural decoration, such as doors and windows, screens, beams and columns, corbels, etc., and also used for furniture decoration such as tables, several, kitchens, and boxes, as well as furnishings for appreciation(See Figure 13). Root carving is selecting grotesque bamboo and wood roots, shaping them according to their natural forms, turning decay into magic, and carving them into exquisite works of art.

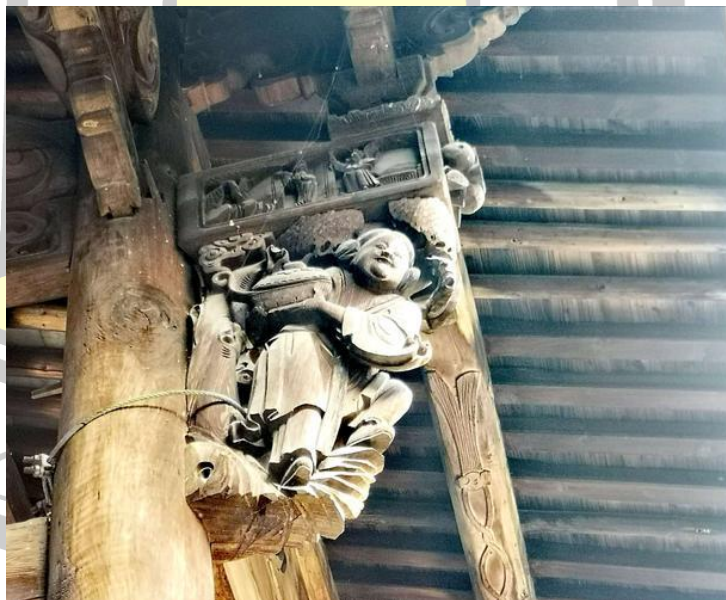


Figure 13 Sculptures on Pujiang Hall

Source: Photographed by Pan Donghui in Pan Zhoujia Village, Pujiang

[Accessed on April 7, 2021]



Pujiang bamboo weaving: Pujiang County is mountainous, densely forested, and rich in bamboo. There are not a few people engaged in bamboo weaving who live in mountain villages. In the mid-1960s and 1970s, township enterprises in our county came into being, among which manufacturers were specializing in or concurrently engaged in bamboo weaving technology, and their products began to be sold in China and gradually went abroad. On May 18, 2015, Pujiang County Museum launched a series of activities of "Bamboo Rhythm and Elegant Way---Pujiang Museum Collection Bamboo Crafts Exhibition". A total of more than 300 pieces of bamboo crafts on display, of which the largest crafts for the turning spring basket, up to 1 meter high, became the star of the exhibition..

After the reform and opening up, the county arts and crafts factory has continuously innovated based on exploring and applying traditional crafts, and skillfully combined bamboo weaving with paper-cutting, bamboo carving, bamboo collage, gold tracing, lacquer clay carving, and other crafts. There are hundreds of kinds of designs and colors and a large number of products are exhibited at home and abroad and exported overseas, ushered in the heyday of bamboo weaving technology. In 2013, bamboo weaving was listed in the Jinhua Municipal Representative List of the Intangible Cultural Heritage of Humanity.

Bamboo crafts such as baskets, boxes, bottles, dishes, box inheritors and summer sleeping mats with traditional folk themes are both practical and valuable for appreciation. For example, the foreign basket can be used to hold birthday steamed bread, egg noodles, zongzi, chicken, and other foods. Boxes are more widely used, and gifts can be placed in red and white events such as marriage, baby full moon, birthdays, funerals, and interment. And vases, wall hangings, screens, calligraphy and painting, and other high-grade bamboo crafts, are the office space and the living room, study, bedroom, and other places in the scene decoration and decoration(See Figure 14).



Figure 14 Pujiang bamboo weaving skills

Source: <https://m.163.com/dy/article/DHN8OQLI0525K9I9.html>, online

[Published on May 14, 2013 ,Accessed on April 7, 2022]

Pujiang rolling ground dragon: The origin of Chinese culture is marked by dragons. The traditional Lantern Festival has become a festival for Chinese people to respect and dance dragons. The Lantern Festival has a long history of more than 1,000 years since its formation. Therefore, Pujiang, which has a culture of going up the mountain for thousands of years, has a particularly prosperous folk activity of dancing dragon lanterns. In Pujiang, from Spring Festival to Lantern Festival, as well as various grand festivals, there is the custom of dancing dragon lanterns. Rolling ground dragon is the most distinctive one in Pujiang. With its unique shape, bright colors, exquisite craftsmanship, beautiful dancing, spectacular ceremonial, and passionate soundtrack, it is unique in Jiangnan. At present, there are more than 50 rolling ground dragon dancing among the people in all parts of the county, including Yuzhai Dragon Lantern in Yuzhai Township, Temple Dragon Lantern in Tanxi Town, and Wenxi Nine Dragon Lantern in Punan Street.

Pujiang rolling ground dragon (also known as dragon lantern) has a long history. The biggest feature of rolling ground dragon is their rough shape and beautiful dance. The dragon head is decorated beautifully and vividly. When performing formations such as "Double Dragons Grabbing Beads", "Four Dragons Grabbing Beads", "Double Doors" and "Plum Blossom Shape", there are endless



changes, showing thrilling actions such as dancing, turning, rolling, playing, swimming, wearing, shaking, wrapping, jumping and playing, which make the audience dazzled and cheered repeatedly. In 2007, Pujiang rolling ground dragon was listed in the second batch of the Zhejiang provincial Representative List of the Intangible Cultural Heritage of Humanity(See Figure 15).



Figure 15 Pujiang rolling ground dragon

Source: Photographed by Pan Donghui in Pan Zhoujia Village, Pujiang

[Accessed on December 17, 2022]

### 2.3 Summary

Although Pujiang County is a small city, Pujiang has been known as a "cultural state" and "Little Zou Lu" since ancient times. Pujiang has raised a large number of historical and cultural celebrities such as Song Lian, Zhang Shuqi, and Wu Bozhi. Pujiang now has the titles of "Hometown of Chinese Folk Art, Hometown of Chinese Painting and Calligraphy, Hometown of Chinese Poetry".

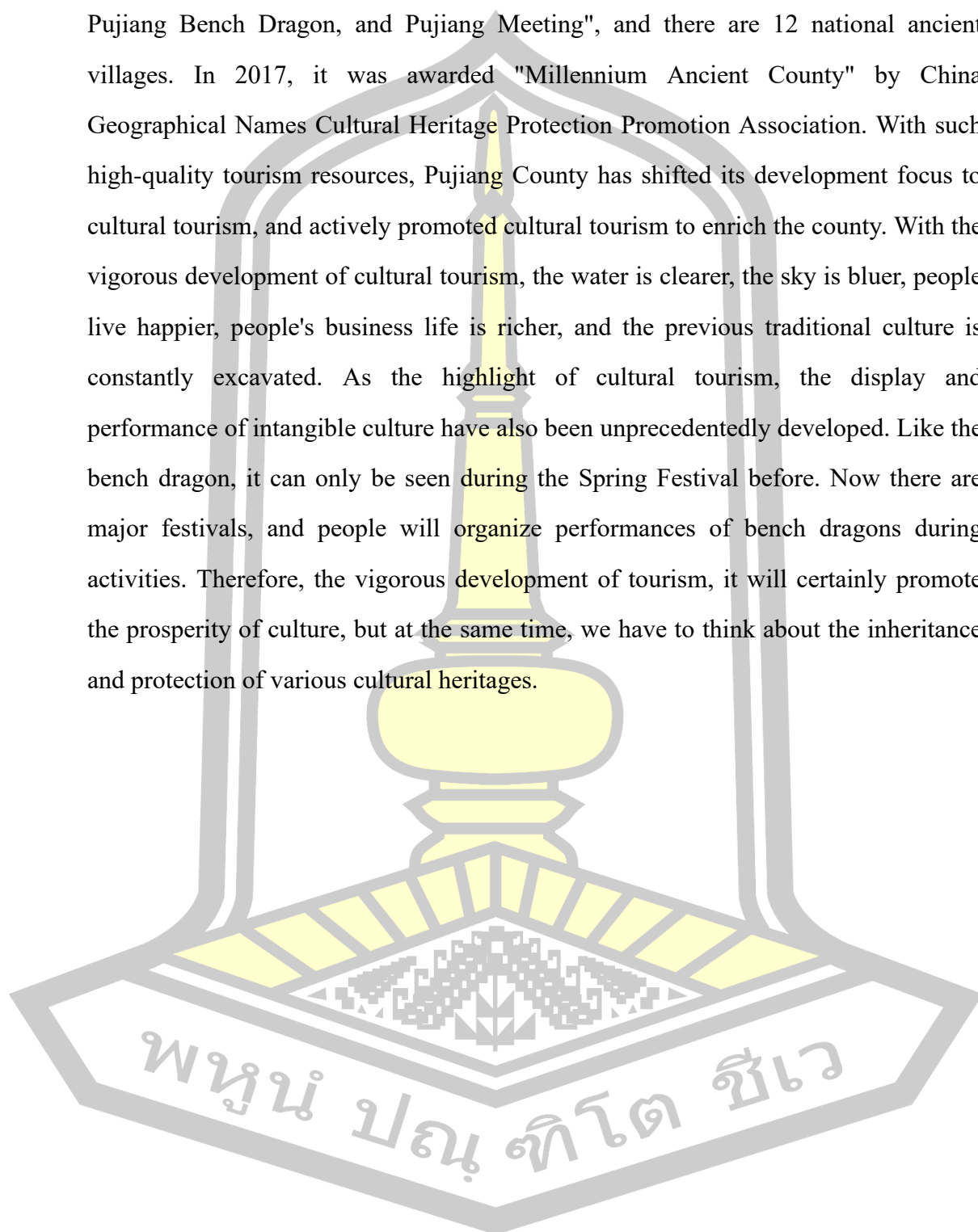
Pujiang County has a long history, and human beings flourished here as early as the Neolithic Age. Since Qin Dynasty, Pujiang County has been one of the political, economic, and cultural centers of Zhejiang Province. In the Tang Dynasty, Pujiang County was an important commercial distribution center in China, and was

known as "the first commercial port in Southeast China". During the Ming and Qing Dynasties, the commercial prosperity of Pujiang County reached its peak and became one of the most prosperous commercial cities in the Jiangnan area at that time.

From the reform and opening up to 2021, "a strong industrial county" has always been the primary strategic orientation of Pujiang County. Crystal, quilting, and padlock are three traditional industries that occupy more than 60% of the national market share. Among them, crystal glass handicrafts are the most distinctive features of Pujiang. Take Xinguang Village, Yuzhai Township as an example: There are more than 200 households with 586 people in the village, most of whom go out to do business, with less than half of the left-behind population, but there are more than 1,800 migrants, which is eight or nine times of the left-behind population in the village. They rent private houses to engage in crystal processing, with 316 at most, and the whole village has almost become a crystal factory and market. The industry is developing well, and people's income is constantly increasing. However, the resulting pollution has become increasingly serious. From April 2013 to the end of 2015, Pujiang County closed and banned more than 19,500 crystal processors. Under the rectification, the number of crystal processors and enterprises in Pujiang County decreased from more than 22,000 to more than 800. At the same time, invest 2 billion yuan to build four crystal gathering parks to realize centralized pollution control and gathering development.

After shutting down the crystal enterprises and gathering management in the park, the people are thinking about the next development. Pujiang County, located in the middle of the Hangzhou metropolitan area and Jinyi metropolitan area, is rich in cultural resources and profound in inside information. Shangshan site is the earliest rice farming remains discovered in the world, and Shangshan culture is the origin of rice farming culture in the world. Zhengzhai Town, Pujiang County is the seat of "Zhengyimen in the Millennium, the first in Jiangnan"; Pujiang is also the "Hometown of Painting and Calligraphy" and "Hometown of Poetry" in China. There

are six national intangible cultures in the county, such as "Pujiang Random Bomb, Pujiang Bench Dragon, and Pujiang Meeting", and there are 12 national ancient villages. In 2017, it was awarded "Millennium Ancient County" by China Geographical Names Cultural Heritage Protection Promotion Association. With such high-quality tourism resources, Pujiang County has shifted its development focus to cultural tourism, and actively promoted cultural tourism to enrich the county. With the vigorous development of cultural tourism, the water is clearer, the sky is bluer, people live happier, people's business life is richer, and the previous traditional culture is constantly excavated. As the highlight of cultural tourism, the display and performance of intangible culture have also been unprecedentedly developed. Like the bench dragon, it can only be seen during the Spring Festival before. Now there are major festivals, and people will organize performances of bench dragons during activities. Therefore, the vigorous development of tourism, it will certainly promote the prosperity of culture, but at the same time, we have to think about the inheritance and protection of various cultural heritages.



## Chapter III

### The development of the Pujiang bench dragon

The main purpose of this chapter is to study the history of the Pujiang bench dragon performance. To understand the culture of the bench dragon, we must first understand the dragon culture of the Chinese people. "Dragon", a spirit created by the imagination of the Chinese people for thousands of years, has always been a kind of worship and reverence for the legendary gods in the minds of the Chinese people, and is a symbol of the Chinese people's and even the Chinese civilization and the Chinese spirit. Dragon worship has a long origin and is a unique spiritual creation of the Chinese people. At the same time, it is not only the deepest and longest accumulated belief and complex in our Chinese cultural lineage, but it also carries the deep wisdom of the long civilization of the Chinese nation.

Therefore, this chapter will start from three aspects: Chinese dragon culture, the development history of dragon dance, the history and development of Pujiang Bench Dragon, and the artistic characteristics and value of Pujiang Bench Dragon.

### 3.1 The Development of Dragon and Dragon Dance

#### 3.1.1 The Development and Significance of Dragon Culture

##### (1) The origin of dragon culture

Xu Shen's *Shuo Wen Jie Zi* in the Eastern Han Dynasty contains: "Dragons and scales are long, can be quiet and bright, can be fine and giant, can be short and long, ascend to the sky at the vernal equinox, and dive into the deep at the autumnal equinox." According to the current archaeological excavations in China, the concept of dragon culture was formed about 3500 BC, while the origin of Chinese dragon culture consciousness was earlier. Some scholars pointed out that it was around 4000

BC. From the literature, dragons can be seen in pre-Qin classics such as *Zhouyi* *Gangua* and the *Book of Songs*. In 1987, the clamshell pattern excavated at Yangshao Cultural Site in Xishuipo, Puyang County, Henan Province is the earliest dragon pattern excavated in China at present (See Figure 16). According to scientific determination, it was 6460 ± 135 years ago, so it was praised as "the first dragon of China" by experts, but its scientific nature remains to be verified<sup>15</sup>. However, in 1986, dragon patterns were found on two pottery pieces unearthed from Chahai Site in Liaoning Province. In 1994, a large dragon-shaped stack was excavated on the site, which was made of a reddish-brown conglomerate. The head, neck, body, scales, claws, and tails were shaped and arranged in an orderly manner. Cemeteries and sacrificial pits were also found in the belly of dragons. This is the earliest known dragon image, more than 8,000 years ago.



<sup>15</sup> The "First Long" of Zeng Houyi's tomb and other archaeological excavations of "First Long", especially the research and debate on "First Long of China" in 45 tombs in Puyang, Henan Province; Some people think that the "First Dragon of China" was "manufactured" after excavation. See Tian Juchang's "Looking at the Land of Ancient Emperors from the Three Qiaos in Puyang" (*Journal of Xuchang Teachers College*, No.3, 1994), Fang Yousheng's "Discovery and Great Academic Significance of M45 Clam Shell Plastic Dragon and Tiger Map on the West Water Slope of Puyang" (*Central Plains Cultural Relics*, No.1, 1996), He Xingliang's "Symbolic Significance of Clam Shell Dragon in Yangshao Culture, Puyang, Henan Province" (*Central Plains Cultural Relics*, 1998) (*Journal of Puyang Institute of Education*, No.4, 2002), Yang Zhaoqing's Preliminary Exploration of Tomb M45 in Xishuipo, Puyang (*Journal of Puyang Institute of Education*, No.1, 2002), Jiang Nanhua's Astronomical Image of Tomb 45 in Xishuipo, Puyang, Henan Province and Textual Research on the Identity of Tomb Owner (*Journal of Qiannan Normal University for Nationalities*, No.5, 2002); Huang Peixian's "Four Spirits Images Popular in Han Dynasty Began in Neolithic Age? --Re-discussion on the images of dragons and tigers unearthed from Xishuipo, Puyang, Henan Province, and Zeng Houyi's tomb in Suixian County, Hebei Province (Proceedings of the Ninth Annual Meeting of Chinese Han Painting Society (I), 2004); Xinhuanet (2005-12-24 Xinhua Daily Telegraph 8th Edition); Pang Jin's *Chinese Dragon Culture* (Chongqing: Chongqing Publishing House, 2008), Lei Zhu's Tomb No.45 in Xishuipo from the Perspective of Religion (*Central Plains Cultural Relics*, No.1, 2013).



Figure 16 Clamshell dragon and tiger pattern unearthed in Xishuipo, Puyang County in 1987

Source: <https://baijiahao.baidu.com>

[Published on April 2, 2017 ,Accessed on June 17, 2022]

Dragon culture has a long history, and there are many sayings about the source of the dragon image. Mr. Sun Shoudao thinks that the image of a dragon comes from a pig, which is largely supported by the jade dragon in Hongshan culture. The jade dragon is plump, with round eyes and huge kisses, full of folds and lovely shape(See Figure 17). Because it is like a pig, this kind of jade is called "Jade Pig Dragon", which means that the prototype of this kind of jade dragon is a pig. In addition, there are Wei Juxian's Crocodile Theory, Tang Lan's Lizard Theory, and Liu Chenghuai's Horse Theory. Some people even say that the original dragon image in China is lightning in the sky during rainfall. Wen Yiduo's viewpoint (2009) shows that the image of the dragon is a symbolic virtual image composed of several totems, which expresses a spiritual and cultural significance. According to many documents, tribal groups with different animal totems such as snakes, cattle, horses, deer, bears, tigers, fish, birds, and eagles were distributed in ancient China, among which several Huangdi tribes living in the Central Plains and taking "bears" as totems were the largest and strongest. According to legend, in the late period of Emperor Yan Shennong's rule, the tribes in the Central Plains attacked each other, and the war continued. The Yellow Emperor took advantage of the times to defeat different tribes and make them join in succession. After that, the Yellow Emperor tribe joined forces with the Yandi tribe and launched a famous "Zhuolu Battle" with the Chiyou tribe, which ended in the defeat of the Chiyou tribe. Finally, the Yellow Emperor unified the Chinese tribe, conquered Dongyi and Jiuli, and unified the Central Plains. To rule the world and appease the subservient tribes, the original totem image of the "bear" of this tribe was integrated with the totem image of other tribes to create a new totem, namely "dragon". Therefore, the image of "dragon" is composed of the images of



many animals. "The horn is like deer, the head is like camel, the neck is like a snake, the belly is like a mirage, the scales are like fish, the claws are like an eagle, the palm is like tiger, and the ears are like a cow". This image reflects the historical process of Chinese national integration, and "dragon totem" has become a symbol of Chinese national cultural unity. In addition to the political significance of national unity, the formation of the dragon totem plays a greater role in building the common spiritual home of various tribes and nationalities. This spiritual belief has a great influence on the whole Chinese nation and plays a long-term and huge cultural function.



Figure 17 "Jade Pig Dragon" in Hongshan Culture

Source: [https://baijiahao.baidu.com/s?id=1742768665457269592 & wfr=spider & for = pc, online](https://baijiahao.baidu.com/s?id=1742768665457269592&wfr=spider&for=pc,online)

[Published on February 27, 2011 ,Accessed on June 17, 2022]

## (2) Changes in dragon patterns in different dynasties

The image of the dragon went through the Xia, Shang, Zhou, Spring and Autumn Periods, and Warring States Periods, and was basically finalized until the unification of China in the Qin and Han Dynasties, and the connotation of the dragon was generally determined. After the Qin and Han Dynasties, dragons were used as the symbol of monarchs.

In the Yin and Shang Dynasties, bronze casting was very developed. In the

early stage, bronze lines were simple and simple, and dragon lines also appeared in large numbers. At this time, compared with the original dragon image, there have been some changes in the dragon pattern, including one pair of feet and two pairs of feet. Most importantly, the dragon pattern of the Shang Dynasty appeared horns "bottle-shaped horns"(See Figure 18). You know, horns in some animals in nature are the symbol of males and the embodiment of strength. Moreover, the dragon in the Yin and Shang Dynasties is no longer a single-plane image. By using line carving, hollowing out, relief, and other expression techniques, the dragon image in the Shang Dynasty has a certain three-dimensional movement. For example, in the late Shang Dynasty, the double-headed dragon pattern of Fu Ding You was the composition of looking back, and the final bronze mirror of the dragon pattern in Fuhao Tomb was also the image of the dragon turning back. The image of the dragon pattern in this period echoes the prevalence of witchcraft culture of merchants, which is of primitive simplicity and hideous beauty.



Figure 18 Ware with dragon motifs from the Shang Dynasty

Source: <https://baike.baidu.com/>, online

[Published on July 6, 2015 ,Accessed on September 13, 2022]

Compared with the Yin and Shang Dynasties' emphasis on sacrificing ghosts and gods, the Zhou Dynasty's thought of respecting heaven and protecting the people focused on people. The image of the dragon is more auspicious, and the aesthetic

change is to emphasize the beauty of lines more and follow the aesthetic laws, thus showing a trend of artistic and patterned development, gradually abandoning the frightening image of ghosts and gods in Yin and Shang Dynasties. During this period, the dragon's body began to become slender, and its dragon patterns were mostly phoenix-shaped. Its horns were more like phoenix crowns, its neck was more bent and raised, its head was more retrospective, its mouth was no longer wide but flat, its upper and lower lips were often curled, and its tail was more curled(See Figure 19). This dragon pattern adds charm to the strange roses, but it loses the terrifying style of businessmen and becomes more vivid and lively.



Figure 19 Dragon Yu Pei in Warring States Period

Source: <https://baike.baidu.com/>, online

[Published on June 6, 2017 ,Accessed on September 13, 2022]

Qin and Han Dynasties inherited the idea of ascending immortals in the Warring States Period, were also influenced by the theory of Five Elements and Yin and Yang, and were obsessed with seeking immortals and asking for medicine and immortality. During this period, the distance between man and God was further shortened, and people could even ascend to immortality. As a "means of transportation" for ascending immortality, dragons appeared more in the eyes of the

general public. In the Han Tomb of Liang Xiaowang in Mangdang Mountain, Yongcheng, Henan Province, the flying dragon of "Four Gods and Clouds" is vigorous and majestic; The foot of Qinglong is like a human foot; The tail is integrated with the body, and the lines are very smooth, so it has considerable aesthetic value(See Figure 20). During this period, the image of a dragon has been relatively perfect and tends to mature. Generally, it is a quadruped, with claws, scales, long horns, and beards at the mouth. Most dragon shapes are similar, and the dragon patterns in this period have simple and vigorous artistic features.



Figure 20 Four Gods Cloud and Gas Map

Source: <https://baike.baidu.com/>, online

[Published on June 6, 2017 ,Accessed on September 13, 2022]

Because the image of the dragon has been finalized in Qin and Han Dynasties, the image of the dragon has not changed much in Wei, Jin and Southern, and Northern Dynasties, but the dragon pattern is more widely used, and the dragon pattern on buildings and household utensils has become more and more. "There are 480 temples in the Southern Dynasty, and there are many towers in the misty rain." With the prosperity of Buddhism, the dragon, as a way to ascend to immortality,



began to connect with Buddhism and began to inject a lot of religious colors.

The Tang Dynasty was very prosperous and open. Because the Tang people advocated the beauty of plumpness, this aesthetic dragon was also reflected. Although the dragon image with elegant lines still existed, there were still many dragon images with wide heads and plump bodies(See Figure 21). In addition, due to the open culture and thought of the Tang Dynasty, many countries came to Chang'an one after another. Influenced by various foreign cultures, a peculiar ichthyosaur with a huge mouth, sharp teeth, and long nose appeared. However, it is not popular and has little influence on the traditional dragon image.



Figure 21 Tang Dynasty "Twisted tire porcelain green and yellow glaze Dragon of the Tang Dynasty"

Source: [https://blog.sina.com.cn/s/blog\\_738ba1010101ay43.html](https://blog.sina.com.cn/s/blog_738ba1010101ay43.html), online

[Published on June 12, 2013 ,Accessed on September 13, 2022]

During the Song and Yuan Dynasties, painting art developed by leaps and bounds. Influenced by science, Song people summarized various dragon images of the previous generation and put forward complete dragon painting norms (antlers, camel

heads, ghost eyes, snake necks, lips and abdomen, fish scales, eagle claws, tiger palms, and cow ears). In Song and Yuan Dynasties, in addition to the description of the dragon itself, it also highlighted the foil effect of the environment of the dragon on the dragon (cloud water fish dragon). The dragon image in this period began to be brought into the artistic track. Gradually disconnected from the theory of immortals, more appeared in gold, silver, bronze, jade, and pottery(See Figure 22).



Figure 22 Yuan Dynasty blue and white dragon flat pot

Source: <https://baike.baidu.com/>, online

[Published on September 28, 2013 ,Accessed on September 13, 2022]

The dragon in Ming Dynasty highlighted the color of centralized imperial power (Zhu Yuanzhang wanted imperial power to monopolize the image of the dragon, but failed), but to distinguish dragons from different classes, the number of dragon claws began to represent different identities, "five claws are dragons and four claws are pythons" (there are also sayings that five claws are dragons, four claws are dumplings and three claws are pythons) (See Figure 23). To conform to the majestic



temperament of the ruler, the painter imitated the positive portrait and first created the positive dragon pattern. Look at the audience with your eyes and open your mouth to roar; Highlighting solemnity and deterrence. The form is slightly dull, dignified, and old, baring its teeth and bluffing, which means returning to the witchcraft era of the Yin and Shang Dynasties. To highlight the auspicious, the dragon in Qing Dynasty painted its nose as Jade Ruyi and preferred to wrap the dragon head in heaven, with its lower jaw longer than its upper jaw. Moreover, due to the opening of customs and the increasingly frequent exchange of things, enamel technology was introduced into China. The color of the porcelain changed from simple and elegant before and became bright and beautiful, and the color of dragon on porcelain was also rich.



Figure 23 A yellow and blue five-color nine-dragon dish from the Qing dynasty

Source: [https://www.sohu.com/a/230681052\\_100120900](https://www.sohu.com/a/230681052_100120900), online

[Published on September 21, 2015 ,Accessed on September 13, 2022]

During the period of the Republic of China, after years of civil war and

Japanese aggression, China became fragmented and dilapidated. Under the attack of internal and external troubles, China was once on the verge of national subjugation, and it was in urgent need of an important symbol to unite the Chinese people. At this time, under the influence of Western totemism, Chinese intellectuals Wen Yiduo and Zhu Ziqing began to build totems with dragons as the symbol of the Chinese nation(See Figure 24). Dragon is "the symbol of every Chinese", which is not only a classic expression of Chinese scholars but also a natural recognition of Chinese people. At this time, the dragon is a totem, the spiritual sustenance of China, and the belief that unites people's hearts.



Figure 24 The first official national flag in 1888

Source: Zhang Jun Photoed at Hong Kong Palace Museum

[Accessed on February 14, 2023]

### (3) The significance of dragon culture

Chinese emperors of all ages called themselves "the true dragon emperor", and also used the word "dragon" on the objects used by emperors, such as the clothes worn by emperors as "dragon jackets", the chairs where emperors sat as "dragon chairs", the beds where emperors slept as "dragon beds", and the sons of emperors as "dragon seeds", and so on. In the traditional Chinese feudal society, the dragon gradually became a symbol representing authority, sublimity, and honor. All events named after the word "dragon" contain praise and are pushed to a higher level of aesthetics as art treasures. It also reflects the value set of the dragon in the hearts of Chinese people of all ethnic groups.

Dragon is a concept, an image, and a culture. Dragon is closely related to the

culture and history of the Chinese nation and plays an extremely important role in Chinese politics, literature, art, customs, and religious beliefs. It can be said that the dragon culture of China for 5,000 years runs through a dragon. In history, no matter how the dynasty changes, the tradition of dragon culture comes down in one continuous line. Chinese at home and abroad regard "dragon" as the symbol of the Chinese nation. In 2006, the stone carvings erected in Chinatown in the United States were boycotted and demolished because they did not conform to the cultural identity of the local Chinese. Through the dragon carving incident and the inheritance of overseas Chinese's belief in dragons, it can be seen that dragon belief plays a core symbol role in the process of building and rebuilding overseas Chinese's sense of identity (Zhang Juwen, 2015, p62-69).

It is of great significance to inherit the dragon culture in modern times. The dragon culture takes the unique cultural elements as the unique cultural symbol of the Chinese nation. After thousands of years of evolution and development, it still has a wide influence today. Its unique cultural elements constitute folk customs. Many common folk activities are carried out around "dragons". For example, the Chinese folk festival dragon looks up (the second day of the second lunar month), and different places will have different customs on this day(See Figure 25): in Shandong, family members should suspend all housework on that day, especially at night, so as not to "hurt the dragon's eyes"; Southern Shanxi thinks that this day is the most active date of Qinglong, so it is not appropriate to carry water in rivers and wells to avoid bringing back dragon eggs; On this day, "Si Qianlong" prevailed in northern Shanxi, praying for a year to get rich; Coastal areas have always inherited the custom of "cutting head of the bench dragons" on February 2, which means to think of lucky strike; There is a custom of "putting dragon lanterns" in the Yangtze River Delta. Because of Najib, people's diet on the second day of the second month of the Chinese lunar calendar is also closely related to "dragon": pasta is called "Longxu Noodles", dumplings are called "Dragon Ear" and "Dragon Horn", and rice is called "Dragon

Son", all of which take the image and meaning related to dragon. In addition to the above-mentioned activities and eating customs, there are still bursting cornflowers, eating scorpion beans, striking beams to expel insects, etc. Either way, it is carried out around the great belief in the dragon god. This is the way for people to pin their wishes for life. After gradual evolution, it has become the "Dragon Heading Festival" and "Spring Dragon Festival".



Figure 25 The custom cartoon of the dragon looking up on the second day of the second month of the Chinese lunar calendar

Source: <https://www.meipian.cn/2qhuleco>, online

[Published on February 4, 2021 ,Accessed on September 13, 2022]

In addition, dragon dance culture (commonly known as playing dragon lantern) is also an important folk activity of Han traditional festivals. Dragon dance originated from the fear of dragons in ancient times. With the rapid development of modern society, dragon dance has gradually expanded from folk activities to school sports and competitive sports. Many colleges and universities regard dragon dance as the opening performance of sports games. China also has the custom of offering sacrifices to the Dragon King on March 3rd. Some ethnic groups in China regard the



third day of the third month of the lunar calendar as the Dragon Sacrifice Day, especially the Shui nationality. On this day, all villages gather at the Dragon King Temple for the Dragon Sacrifice Ceremony, offering sacrifices to the Dragon God with pigs and sheep, the patriarchs read sacrificial words, and the masses gather to pray for good weather, no disaster, no difficulty, abundant grain and prosperity of six animals. As one of the important custom activities of the Chinese Dragon Boat Festival, "Dragon Boat Race on May 5th" is also a well-known competition performance. "Dragon Boat Race" is a custom that existed in China during the Warring States Period. During the Warring States Period, people carved canoes in the shape of Jackie Chan in the rapid sound of bells and drums and made racing activities to entertain gods and people. At this time, Dragon Boat Race has become an important play with religious tradition and semi-entertainment in traditional rituals. In ancient China, dragon boat racing showed the basic forms of utilitarianism, commemoration, and competition. Nowadays, dragon boat racing has become the intangible cultural heritage of the country, and people treat it more as an entertainment or sports activity. Therefore, besides commemoration and competitive competition, dragon boat racing also shows the inheritance and development of Chinese traditional culture and reflects the confidence and pride of Chinese people in their own culture. In addition, people have to move clothes and books out to bask in the sun on the sixth day of the sixth lunar month, commonly known as "June 6th, basking in dragon robes". Drying dragon robes, also known as drying clothes, exposing clothes, and drying mildew, is a custom of the Han nationality at the age of 18, which is popular in the Jianghuai Basin. Folk people are more exposed to clothes and other things on the sixth day of June every year, while the elderly are exposed to shroud in the sun. According to legend, that day is the day of drying dragon robes. Anyone who has a collection of books is exposed to the sun. Because June and July are the rainy seasons, clothes are easy to mildew, and insolation can prevent mildew and insects. Sun-drying dragon robes on June 6th is a long-standing traditional festival of Han nationality, which is still popular in many



areas today. This custom has been recorded in the Jin Dynasty. Liu Yiqing (1998) of the Southern Song Dynasty, "Shi Shuo Xin Yu"<sup>16</sup>: "On July 7th, Ruan Sheng in the north dried clothes, all of which were Luo Jinqi, and Zhong Rong hung a big cloth calf nose in the atrium with a pole. People might be strange, and answered the day: 'If you can't avoid customs, talk about your ears'". On the sixth day of the sixth month of the lunar calendar, Han folk are also called "Washing and Drying Festival". To prevent everything from mildew and rot, there are many customs of bathing and drying articles from the palace to the folk, from towns to farmhouses on this day. Up to now, this kind of folk activity is still circulating. As a cultural event containing dragon elements, it has been passed down from generation to generation, showing the common recognition psychology of the Chinese nation for dragon culture. Dragon culture not only forms folk customs with its unique cultural elements but also gradually becomes the pillar of the tourism economy in some areas. For example, the Dragon Palace in Bronze Mountain Grand Canyon in Jinan has built a "Dragon Palace" in the canyon, becoming the largest scenic spot with the theme of dragon culture in China. To sum up, these activities with dragon culture as the core enrich people's cultural life and spiritual entertainment, and many programs and entertainment, performance competitions, and symbolic prayer ceremonies provide spiritual food for the public who have believed in dragon culture for thousands of years. When people accepted the dragon worship custom inherited for thousands of years, they reformed some aspects of the dragon worship custom to meet the needs of social development. In feudal times, people regarded the dragon as the symbol of the autocratic monarchy, but now, with rapid development, the old appearance takes on a new look, and people no longer regard the dragon as the representative of the supreme ruler, but as the symbol of national civilization. Dragon culture has also slowly

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<sup>16</sup> Shishuo Xinyu, also known as Shishuo, is a collection of novels written by a group of scholars organized by Liu Yiqing, king of Linchuan in the Southern Song Dynasty. Its content mainly records the words and deeds and anecdotes of some famous scholars from the late Eastern Han Dynasty to the Wei and Jin Dynasties.

extended from the field of folk customs to other aspects: a school in Hubei changed the inter-class exercise into dragon dance and performed the most dazzling national style; Colleges and universities in Fujian and other places take advantage of geographical conditions to actively hold elective courses of dragon boat racing, and students enthusiastically sign up(See Figure 26); Dragon culture tourism projects actively developed in various places ... Today, dragon culture is also an important part of the life of the Chinese nation, and plays an important role in leisure and entertainment, spiritual belief and cultural development.



Figure 26 Dragon Dance Society established by Zhejiang Wanli University

Source: Kunpeng Dragon and Lion Group Photoed

[Accessed on December 23, 2022]

Dragon culture not only often appears in folk activities, but also, as a symbolic form of the dragon, is activated in various images such as ordinary architecture, landscape settings, life costumes, folk crafts, etc. in the modern public's field of vision, resulting in a modern art pattern beyond tradition and forming a modern aesthetic taste. Whether it is the double dragon roof in Chinese architecture, the dragon carving in Huizhou architecture, the handicrafts such as dragon knot and dragon jade ornament, or the costumes of the domestic brand "Li Ning", which is gradually respected by people in recent years, it is the creation of integrating Chinese dragon culture into modern art. Aesthetics in modern society are increasingly

diversified, and the impact of foreign cultures on Chinese aesthetic concepts is beyond doubt. Dragon culture, as a traditional Chinese culture, creates and develops in modern inheritance, conforms to the aesthetic changes of the times, becomes a cultural element in the new era, and injects a new aesthetic feeling into Chinese art. Through the use of various art forms and symbolic means, as well as China's esteem and promotion of "artisan spirit", dragon culture has surpassed the traditional art pattern and formed a new art form, appearing in architecture, costumes, and handicrafts(See Figure 27), while the acceptance of these products by Chinese people reflects the recognition of dragon culture. Dragon culture, as an important object acting on people's sensory perception and arousing people's aesthetic appreciation, inherits and creates it, which not only makes our traditional art glow with new life, but also strengthens the aesthetic consciousness of the masses in modern social life, and makes dragon culture separate from traditional folk activities and sacrificial worship, standing on tradition but surpassing tradition, forming new aesthetic taste.

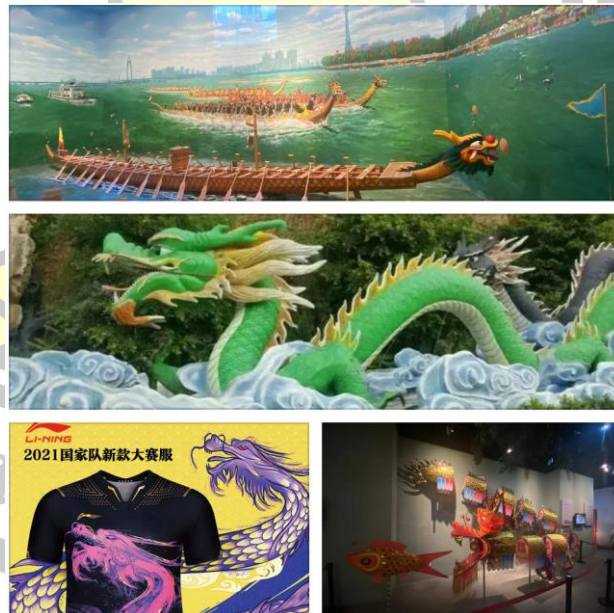


Figure 27 Dragon elements permeating people's lives  
Source: Zhang Jun Photoed at Hong Kong Palace Museum

[Accessed on February 14, 2023]

Dragon culture has developed into a symbol of the Chinese national spirit. Dragon culture occupies a very important position in people's value scale, aesthetic taste, emotional intention, and thinking mode, and has developed into a symbol of the Chinese national spirit. Chinese people's worship of dragons has a long history. From the strong primitive religious characteristics to today's wish for sustenance, dragon worship still exists in the form of spiritual worship and maintains vigorous vitality. As a folk belief with a very long history, dragon worship has had a profound impact on all aspects of Chinese society, which still exists and is indelible. In ancient society, the survival of human beings depends on the natural environment, so there are authorities and religions with political meaning beyond human ability, which are gradually closely related to the ability of rulers. Dragon, as a sacred existence that controls regulates, and influences the climate of related agriculture and fishery, symbolizes the mysterious power and order in the universe. In Chinese folk belief, the dragon is the god in charge of water. The reason why people worship the dragon and think that it has the function of promoting clouds and rain is that water has always been an indispensable thing for people since ancient times, and water-related disasters such as drought and flood are irresistible disasters. In the political field, emperors of all dynasties regarded the dragon as their symbol. To consolidate their hereditary rule, they regarded the "dragon" as a legal and acceptable pilgrimage object for all subjects (See Figure 28). Because ancient people did not get rid of the shackles of God and could not fight against nature, dragon worship was superstitious. In today's society, with the continuous improvement of scientific and technological levels, people's understanding of the world is no longer ignorant, and their understanding of dragons is not limited to fear, worship, and staying at a respectful distance from sb. With the progress of civilization, people's dominant position has been improved again and again, people's subjective consciousness has been enriched, and science and technology have developed rapidly, all of which have brought modern people's belief crisis. Under the constant impact of modernization, belief reconstruction is very

important. Human beings' needs for spiritual and cultural life are various and multi-level, and so are their beliefs. Dragon worship just meets the spiritual needs of human beings in some aspects and levels and leaves a pretense for human beings to express their specific will or special requirements. Therefore, dragon culture, as a spiritual carrier and emotional link, not only condenses the increasingly scattered and flowing national hearts but also finds new spiritual sustenance and spiritual conversion for the Chinese people under the modern distribution pattern. Although the concept of totem gradually disappeared, the reverence for dragons did not weaken but was endowed with new meanings and developed under new conditions.



Figure 28 Dragon costume props displayed in the theater hall

Source: Photographed by Pan Donghui at the Museum of Imperial Examination Culture, Zhejiang

[Accessed on March 13, 2023]

Dragon culture, as a national symbol and spiritual strength, is helpful to reshape the new image of Chinese national rejuvenation and soaring. The inclusive nature of dragon culture makes the Chinese nation closely united, becomes an important symbol of the peaceful reunification of the Chinese nation, and plays an



active role in the issue of national unity and national unity in China. The Chinese nation has become a completely unified centralized power from the Qin Dynasty. In the long historical years, "unification" has always been the dominant power, despite excessive separation and chaos. This is mainly because all ethnic groups in China have a strong sense of identity with dragon culture, which has produced a strong cohesion of ethnic culture and promoted the unified development of all ethnic groups. Accordingly, dragon culture also makes the Chinese nation a common historical and cultural background, and they all become "descendants of dragons" and jointly promote the reunification of the motherland; In the reform, the great social cohesion of Chinese social culture was used to promote the stable development of Chinese society and create a superior social environment for the reform. For decades, although China's reform has made great strides, it has not caused much social unrest, which is precisely due to the great social cohesion of dragon culture; In the process of opening to the outside world, it used its great national cohesion to overseas Chinese to attract a large number of overseas Chinese to invest in the Chinese mainland, which promoted the vigorous development of China's economy and society and created new strength for the great rejuvenation of the Chinese nation.

The Chinese nation has a strong cultural and ideological cohesion and an excellent tradition of national unity and common unity. In the long history of human society, many nationalities have died out, and many nationalities have made great contributions to the vigorous development of mankind. For thousands of years, although the Chinese nation has gone through cruel battles with nature and strong enemies, it is still indestructible and increasingly prosperous, precisely because it has a brilliant overall appearance and a spiritual bond of unity and forge ahead-the dragon, which plays an important role in maintaining strength and developing centripetal. As an important part of Oriental culture, dragon culture has made great contributions to human progress and development. Today, people are still proudly boasting of being "descendants of dragons". It can be seen that dragon culture plays

an indelible role in the formation of folk customs, the creation of artistic patterns, the reconstruction of spiritual beliefs, and national rejuvenation, which is of great significance for rallying people's hearts, showing vitality, inspiring spirit and realizing national take-off. Therefore, the inheritance of dragon culture deserves attention at any time.

### **3.1.2 Development of Dragon Dance**

#### **(1) The origin and development of the dragon dance**

Dragon Dance (also known as dragon dance) has a long history and is an important material carrier of Chinese dragon culture and an extremely important material derivative of dragon culture. Through dragon dance, the Chinese nation has constructed the abstract and fictional dragon in the spiritual world into a visible, knowable, and sensible object. Chinese dragon dance movement can be said to have gone through a long road, with the change of dynasties, the needs of social life, and accumulated in China's unique natural and cultural environment. Its origin and development process can be roughly divided into four periods: germination period, formation and development period, prosperity and stability period, and standard period.

First, the embryonic stage of dragon dance: before the Spring and Autumn Period and the Warring States Period

The emergence of the dragon dance movement can be said to be accompanied by the continuous development of Chinese society and the development of religious sacrificial activities gradually developed. Because of the underdevelopment of science and technology and low productivity in primitive society, it is difficult for human beings to get rid of various disasters in nature and make a better explanation for the ever-changing natural phenomena, thus producing a sense of mystery and fear of supernatural forces. People fantasize about getting rid of all kinds of difficulties in real life with some power, so they combine natural forces

with natural Shinhwa as the object of worship and use it to achieve the desired result so that people can get a sense of stability and belonging. The dragon dance is the product of primitive religious sacrifice and totem worship.

In primitive societies, people think that dragons often lurk in the abyss. "Guan Zi • Form canto<sup>17</sup>", "The god of dragons in water is also the god who rides in water, and the god who loses water is the god who wastes", its basic attribute is "water object", which is the god in charge of rain. " Lun Heng • Long Xu canto<sup>18</sup>" has a saying: "When clouds and rains arrive, they will be struck by lightning", and its appearance is always accompanied by wind, rain, and lightning. As a big farming country, drought often occurs in China. People think that the drought is caused by the lack of patronage of dragons, and dragons are one of the main objects when praying for rain. The activities of offering sacrifices to dragons and praying for rain started very early. "Shan Hai Jing· Da Huang Dong Jing<sup>19</sup>" records: "Ying Long killed Chiyou and Kuafu at the South Pole, and it was not allowed to go up again. Therefore, there were several droughts, and the drought was like Ying Long, which was heavy rain."

From the unearthed cultural relics and written materials, we have not seen conclusive evidence of "dragon dance" in the Shang Dynasty, but jade carved with a dragon shape was popular in Shang Dynasty. According to the textual research of Xu Shen's "Shuo Wen Jie Zi Yu Bu" in the Han Dynasty, it is "Long, praying for dry jade is also a dragon pattern; From jade, dragon sound". Therefore, this jade article called "Long" in the merchant's concept has been used as a ritual vessel for seeking rain on dry days. The peculiar combination of images of various animals on bronze vessels of

<sup>17</sup> Guanzi is a pre-Qin academic work and the deeds and deeds of Guan Zhong, a statesman and thinker of the State of Qi, and the school of Guan Zhong in the Spring and Autumn Period of China (770 ~ 476 BC)

<sup>18</sup> " Lun Heng " is a work written by Wang Chong in the Eastern Han Dynasty. It was created in the second year of Zhang He (88) and is now stored in Beijing Library.

<sup>19</sup> The Book Shan Hai Jing, also known as the Classic of Mountains and Rivers, was written from the Warring States Period to the early Han Dynasty. Together with the Book of Changes and the Huangdi Neijing, it is called the three great books of ancient times.

the Shang Dynasty shows the comprehensive characteristics of dragon patterns as the compound of various animals in bronze vessels. The dragon patterns of bronzes in the Shang Dynasty are various, strange, and unpredictable, which became the most striking image in the decorative images of that period and occupied an extremely important position. "Oracle co-edited" records: "Its dragon is in Fantian, and it rains again." "Yin Qi Yi Cun," said: "Ten people have five mouths in Longkou field, and it rains again." These two records confirm the fact that the Shang Dynasty made "Tulong" to ask for rain, and are considered to be one of the earliest records of dragon dance. Because "connecting 15 people with dragons reminds people of the image of a long row of people dancing dragons", people "dance Jackie Chan with objects, and their skills (or with the help of objects and tools) continue, jumping up and down and flowing back and forth, perhaps creating the earliest collective" dragon dance ".

From the Western Zhou Dynasty to the Warring States Period, records about lions and dragons are relatively rare. During this period, the image of a dragon appeared in large numbers in unearthed cultural relics and was gradually finalized. From the dragon set off by ring pattern and moire pattern on ritual vessels in Western Zhou Dynasty to the concise and abstract curled dragon on bronzes in the late Eastern Zhou Dynasty, the whole process of dragon pattern moved towards a higher aesthetic realm. In the picture of the "Dancer Animal Pattern" unearthed from Chu Tomb No.1 in Mashan, Jiangling, Hubei Province, the "dancer" is generally considered a wizard, and it can be seen that the dragon, phoenix, and wizard live in harmony, take care of each other and are independent, although there is no dragon dance in later generations. However, compared with the materials of the previous generation, the significance of "dragon and phoenix harmony" and "coexistence of man and God" was clearly defined. The "dragon dance" in this period had profound religious color in both form and content and appeared in the activities of praying for rain and offering sacrifices. It is the existence of this form that gave birth to the germination of modern dragon dance and laid a solid foundation for the development of dragon dance in the

future.

Second, the formation and development period of dragon dance: Western Han Dynasty-Southern and Northern Dynasties

It was in Han Dynasty that dragon dance became clear and explicit. In Han Dynasty, the image of dragon dance appeared in a relatively complete form and had a very clear written record.

According to Dong Zhongshu's "Spring and Autumn Dew • Seeking Rain"<sup>20</sup>, there were sacrificial activities of dancing dragons and praying for rain in the Han Dynasty, and the ceremony was grand: "Spring drought and seeking rain... taking A and B days as the big black dragon, which is eight feet long and occupies the center; It is Little Dragon Seven, each four feet long, in the east, all in Dongxiang, with a distance of eight feet. There are eight children, all of whom fast for three days and take the Tsing Yi dance... taking Bingding Day as Red Dragon One, which is seven feet long and occupies the center. It is also Xiaolong Six, each with a length of three feet and five feet. In the south, it is all in Nanxiang, with a distance of seven feet. There are seven strong people, all of whom fast for three days and dance in red clothes... In the summer of the season... the Great Yellow Dragon One is five feet long and lives in the center. It is also Xiaolong 4, each with a length of two feet and five feet. In the south, it is all in Nanxiang, with a distance of five feet. There are five husbands and three eyes, and they dance in yellow clothes... Autumn... Gengxin Day is the big white dragon 1, which is nine feet long and lives in the center. It is a little dragon eight, each four feet and five feet long, in the west. They are all in Xixiang, and they are nine feet apart. Snail nine people, all fasting for three days, dressed in white and dancing... winter dragon dance for six days... Wang Gui day as the big black dragon one, long six Zhang, in the center. It is also the Little Dragon Five, each

<sup>20</sup> The Spring and Autumn Dew was written by Dong Zhongshu, a scholar in the Western Han Dynasty. "Spring and Autumn Fandlu" plays the purpose of "Spring and Autumn" Confucian studies, expounds the Yin and Yang five elements, the unity of heaven and man political ethics.



with a length of three Zhangs in the north. They are all in Beixiang, six feet apart. Six old men, all three, dressed in black and dancing.

In the records of the above-mentioned rain-seeking activities, the word "dragon dance" appeared, and there was no detailed description of the details of dragon dance. What we can know from it is that the dancers' clothes are consistent with the colors of the dragons, and there are 5-9 dancers, and the number is directly proportional to the length of the dragons. The prevalence of the Five Elements thought in the Han Dynasty is also reflected in the dragon dance sacrifice, that is, the so-called spring dance of Qinglong, the summer dance of Red Dragon and Huanglong, the autumn dance of White Dragon and the winter dance of Black Dragon. When offering sacrifices, if the days are different, the colors of the dragons danced will be different and the number of dancers will be different. "Etiquette in the Later Han Dynasty" mentioned: "... the drought is also, and the officials and officials ask for rain with the snow ceremony. Close the sun, dress soap, and promote the earth dragon..." Lun Heng Luan Long "also mentioned:" Set up the earth dragon to attract rain, and its meaning is caused by the cloud dragon..... Seek it by class, so set up the earth dragon. " Dragon dances for rain are still seen in places like Yunnan in China (See Figure 28).



Figure 29 Yunnan "Dragon Mother-in-law" dances dragons for rain

Source: <https://www.chinanews.com/cul/2015/03-03/7097664.shtml>, online

[Published on March 3, 2015 ,Accessed on June 16, 2022]

In addition to asking for rain, dragon dance in Han Dynasty is also widely popular in "Hundred Plays", and the earliest written record is the play of "Ichthyosaur" in the Han Dynasty. "Biography of the Western Regions of Han Dynasty" contains: "The world of filial piety... set up a wine pool and meat forest to make Bayu Dulu, the sea, Manyan ichthyosaur, and the drama of corner arrival to see it." Yan Shigu explained. Bayudu Luhai Dangji is a song and dance name. The "ichthyosaur" is dressed as a giant rare beast from the Western Regions. First, it dances and plays music in front of the court, and then goes to the front of the temple to stimulate water. In the splash, it turns into a huge flounder, "jumping and rinsing water as a fog barrier". Then, it turned into a Huanglong with a length of eight feet, "inviting the water to play in court and showing off the sunlight", so it was also called "Huanglong Change". From this point of view, "ichthyosaur" is a large-scale dance performed by people dressed as giant fish and dragons. According to Cai Zhi's "Han Yi", "In the first month, the son of heaven is lucky to be in Deyang Hall and Linxuan... for nine guests to enjoy music. The relic beast comes from the West, and the play is finished in court. In front of the temple, people stimulate water, turn it into a flounder, jump, and cough water, and make a fog barrier day. After finishing, it turned into Huanglong, which is eight feet long. When it came out of the water, it was invited to play in court, showing off that the sun was tied between two columns with two big silk ropes, which were several feet apart. The two advocated for women to dance on the rope, and the opposite road did not tilt their shoulders, and they were born in the game. Zhong Qing worked together, and advocated music as a fish dragon." Zhang Heng also described this kind of Longna performance in Xijing Fu: "The sea scales change and Jackie Chan winds with bats." Manyan is also a giant monster, and Manyan's play is also a dance in which people dress up as beasts. Later generations will call "ichthyosaur Manyan" (See Figure 29).

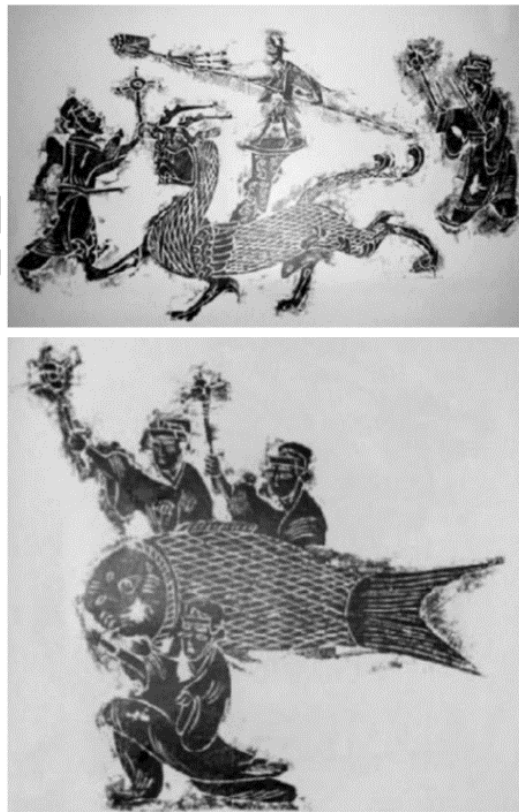


Figure 30 The ichthyosaur Manyan in the remains of stone paintings  
 Source: <https://www.fx361.com/page/2020/0901/6986277.shtml>, online  
 [Published on September 1, 2020 ,Accessed on June 16, 2022]

From the picture of music and dance in the Yinan stone tomb, acrobatic performances and bands are on the left, carts and circuses are on the right, and the play "Yu Long Man Yan" is in the middle of the picture, indicating that it is the main program in the hundred plays. The play of Yu Long Man Yan is at the center of hundreds of plays and is headed by dragons, which reflects people's emphasis on dragon dance at that time. There is no doubt that the Han Dynasty is the dominant development period of dragon dance.

The music and dance in Wei, Jin, Southern, and Northern Dynasties inherited the system of the Han Dynasty and had their development. The great exchange of music and dance of all ethnic groups in all directions, which arose from the integration of ethnic groups, made full preparations for the arrival of the climax of ancient music and dance, especially court music and dance. But there is no change in

the dragon dance performance. "Wei Shu Le Zhi" contains: "Emperor Wei Daowu likes the folk music and dance in the land of four ethnic groups to inherit the tradition of 100 operas in Han Dynasty, increase the skills of acrobatics and 100 operas, and" create five soldiers, horns, unicorns, phoenixes, immortals, long snakes, white elephants, white tigers and various feared animals, ichthyosaurs, evil spirits, deer and horses, fairy cars... for 100 operas. The big banquet is located in the temple, such as the old Han and Jin dynasties.

However, due to the influence of years of war, the development of music and dance art has been greatly resisted, and various folk art activities have been invaded and destroyed by war; On the other hand, after the Southern and Northern Dynasties, religious thoughts flourished, especially the wide spread of Buddhist thoughts and the spread of Bianwen, grotto statues, Buddhist cave murals and other forms, which inadvertently resisted and dispelled dragon dances from folk beliefs and customs.

To sum up, the Han Dynasty is the dominant development period of dragon dance. Since the Han Dynasty, dragon dance has officially stepped onto the historical stage and gradually been deduced into a spectacle in the history of Chinese culture.

Third, the prosperity and stability of dragon dance: Sui, Tang, and Qing Dynasties

After the Wei and Jin Dynasties, dragon dance was regarded as a reserved program by the rulers of the Northern Dynasties. "Sui Shu Music Records" records: "When Xuan Di acceded to the throne, he widely called miscellaneous ci-poetry, added hundreds of plays, and the ci-poetry of Yu Long Man Yan, often in front of Chen Dianqian, worked day and night, and didn't know how to rest. At the beginning of Qi Wuping, there are strange heresies such as ichthyosaurs, hai you, dwarfs, mountain bikes, giant elephants, pulling wells, planting melons, killing horses, and peeling donkeys. There are more than 100 things called Baixi."

Sui Dynasty is the most important page in the development history of ancient Chinese dragon dance, which plays a connecting role. After years of separation and

war in the Northern and Southern Dynasties, the Sui Dynasty unified the country, and the idea of peace and enjoyment spread in people's daily life, and performances including the dragon dance had more grand scenes. "Sui Shu Music Records," said: "In the second year of the great cause, Turkic dyed thousands of dynasties, and Yang-ti wanted to boast about it, and always pursued the four sides and scattered music to gather in the east capital. At the beginning of Fanghuayuan Jicui Pool, the emperor's curtain maid-in-waiting watched it. Relics are coming first, playing in the field, jumping for a moment, exciting water all over the thoroughfare, fans, ink, turtles, water people, insects, and fish all over the ground, and big whales are spraying on the day, suddenly turning into Huanglong, which is seven or eight feet long and shrugging out. The famous Huanglong changed into two columns with ropes, ten feet apart, and sent two women to dance on the rope." In addition, there are acrobatics such as jacking poles and magic people spitting fire. From the content of the performance, it is very similar to the play of Yu Long Man Yan in the Han Dynasty: all of them start with the lion of the relic beast, stimulate water, fish cough water or spray, and turn into Huanglong, which is eight or nine feet long, and Huanglong dances. The following programs are all rope skills, accompanied by music, etc.

After the development of the Wei and Jin Dynasties, dragon dance reached its climax in Tang and Song Dynasties. On the one hand, the dragon dance is still related to praying for rain. Whenever the weather is dry, the ruling and opposition parties will use dragon dance to pray for God to throw nectar. Li Yue, a poet, wrote in "Watching and Praying for Rain": "Mulberry strips have no leaves and produce smoke. In front of Longshui Temple, Zhumen watches songs and dances in several places, and still fears that spring yin swallows orchestral strings." This poem vividly describes the situation that farmers in severe drought dance dragons in front of the "Water Temple" to ask for rain, and the words "the first tube welcomes dragons" show that dragon dance is no longer a kind of "Hundred Plays" in Han Dynasty, but has developed into a dragon dance with independent performance. Of course, dragons and rain are not



naturally closely linked. It is just an ancient traditional custom to be a dragon, make a dragon, and want a dragon when asking for rain. Agriculture in Tang Dynasty developed greatly, and the custom of dancing dragons for rain gained new vitality. This situation penetrated the major sacrificial activities of the Tang Dynasty court. During the drought, the ruling and opposition parties prayed to God by dancing dragons and bringing nectar. The biggest one is the Dulong Zhai Festival hosted by the imperial court. Zhang Jiuling once wrote a poem entitled "Candle Dragon Zhai Sacrifice in the Holy System of Honghe": "When God comes, there is also light. Which is cloudy and heron, but Shengkezhang. In June, the ancestral summer heat, Wei Yang in the four suburbs. After my diligence, I told the altar. Essence overflows and the spirit is encouraged. Wei Xi is facing the clouds, and it rains frequently. Rain in my original field also has years of candle dragon extinguishing, and Ming Zong reported sacrifice. To help it, heaven and man Di Zi. When you hear poetry and have the training, the national style begins." From the topic alone, "Candle Dragon" has been pointed out, which is probably similar to today's "Fire Dragon". It can be seen that the scene of the mountain at that time was even bigger than that of the previous generation. Whether it is the dragon dance sacrifice in front of the "Water Temple" or the "Candle Dragon Zhai Sacrifice" presided over by the court, it shows that the dragon dance has been formed independently in the Tang Dynasty and its development level is relatively high. After the Song Dynasty, the dragon shape was stereotyped, so there was almost no change in the 700 years of the Song, Yuan, Ming, and Qing Dynasties. The main characteristics were: winding and colorful, and the whole body was gorgeous. During this period, not only the truncated body of the dragon dance was finalized, but also other factors of the dragon dance tended to be complete. Drum music accompaniment, clouds, thunder and lightning, dragon ball dance. People pray for rain and sacrifice when there is no rain for a long time, and dragon dance naturally becomes the main activity in sacrifice. The movements of the dragon dance are intertwined with the sound of gongs and drums. In the deafening

drums, the performers' exciting and bold emotions and changeable dragon shapes can be described as full of voice and emotion, turning the tide, and having an overwhelming and invincible momentum. In Tang and Song Dynasties, dragon dance appeared in common festive festivals. In the Tang Dynasty, dragon dance took the form of "Dragon Lantern", which was usually performed during the Lantern Festival and was popular with people. The Song Dynasty has formed a mature dragon lantern activity. According to Wu Zimu's "Dream Liang Lu" in the Southern Song Dynasty, "On the night of the Lantern Festival... the grass is Jackie Chan, and the grass is built with a green curtain, and the lights and candles are densely placed to look like Ssangyong." It shows that the custom of dancing dragon lanterns on Lantern Festival already existed in the Southern Song Dynasty.<sup>21</sup> Xin Qiji wrote in "Sapphire Case Yuanxi": "The east wind blooms thousands of trees at night, and it blows down, and the stars are like rain. BMW carved cars are full of fragrance, Fengxiao sounds like jade pots and fish and dragons dance overnight." The long time and scale of the dragon dance are unmatched by the previous generation. By the Qing Dynasty, the technology of making dragon lanterns was improving day by day, and the scale of dragon dance performances was more grand, which had reached a fairly high artistic level. Dragon lanterns are closed, round, and simple, segmented, usually tied with bamboo strips, connected with silk or cloth on the outside, and decorated with ornaments such as Long Lin. The middle is empty, and candles can be lit so that the audience's sight will not be affected by darkness when dancing dragons at night. Some dragon dances are accompanied by cloud lanterns to show the ever-changing traveling clouds or dense clouds. The ancients believed that when dragons swim among the clouds, the weather will be good, and the happiness, peace, and various wishes of life can be prayed for by dragon dances. Yao Siqin's poem "Dragon Lantern" reads:

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<sup>21</sup> Xin Qiji (May 28, 1140 - October 3, 1207), originally named Tanfu, later changed his name to Youan, and later became Jiaxuan, was born in Licheng County, Jinan City, Shandong Province, East Road. Southern Song officials, generals, litterateurs, bold poets, known as "the dragon of words".

"People in Lantern Street are like the sea, and the sky is full of candles and dragons. Remo has a thousand drums, and Ryukyu and Pearl have a Dan. Zhu rat is angry in the wall, and it is dry according to the night fire. The title will eventually fly away, and take a look at it." The last sentence, "Xiu Tong Man Yan Kan", is the rarest from the perspective of historical materials, because it tells us that the performing "Dragon Dance" of Dragon Lantern in Qing Dynasty is completely different from the "Man Yan" play since Han and Tang Dynasties. The description in the poem is delicate and vivid. During the performance, the drums were loud and the dragon body was peculiar, with the appearance of "giant Zhu mouse" and the body of "according to the fire scales at night". Its dancing is rapid, and the performance is guided by "Ryukyu and Pearl". At the end of the performance, it is "proud" and big, which arouses countless people's amazement (See Figure 31). Although there is no lack of poets' imagination and processing, the dragon dance performance in Qing Dynasty reached a fairly high artistic level, and the dragon performance in Qing Dynasty is very popular, so many poets are deeply impressed. Another poem "Dragon Lantern" written by Qing people reads: "When a fire is clear, the waves turn over hundreds of thunder. Look back and laugh at the fish and display it on the lampstand." Wang Dalun's poem "Dragon Lantern" says, "The scales breathe fire, and fly at night. The market is boiling like the sea, and the figure is like a cloud."



Figure 31 Fire Dragon Performance in Qing Dynasty

Source: [https://www.sohu.com/a/297393093\\_716557? sec=wd](https://www.sohu.com/a/297393093_716557? sec=wd), online

[Published on February 24, 2019 ,Accessed on June 16, 2022]

In the Qing Dynasty, "Dragon Dance" pursued both form and spirit in performance, with special emphasis on the tactful state of maneuver and the image of soaring into the sky. Therefore, Li Yu said in "Dragon Lantern Fu": "It is about to fly to heaven, but it is not the night in the universe. If you don't dive, the sea of people will shine on the water country to seize the rhinoceros." In terms of types, dragon dance in Qing Dynasty is the peak in the development history of dragon dance in China. This can also be proved by the variety of dragon dances in the Qing Dynasty. The above poems have been pointed to fire dragons, candle dragons, and dragon lanterns. In addition, there is a "bamboo dragon". Xi Lin, a Qing Dynasty man, has a special poem "Bamboo Dragon", saying: "Is it Ge Broken, the golden scales flash a few times, laughing at him riding a bamboo horse, and wanting to dance immortals and jump in groups with bare hands? When will Qingyun come from? Ye Gong can do this well and sigh the dragon tactfully." The characteristics of entertainment and aesthetics are conveyed in the above poems, which is precisely the great contribution of dragon dance in the Qing Dynasty to ancient Chinese dragon dance

From Tang Dynasty to Qing Dynasty, we can find that dragon dance, a folk activity, has got rid of the connotation of primitive religious sacrificial activities, and has a close connection with folk cultural activities in various places. Dragon dance has moved towards entertainment, fitness, and performance appreciation. Generation after generation of people has accepted the aesthetic effect of dragon dance art imperceptibly through their appreciation of dragon dance. Gradually, people almost forget the original purpose of dragon dance, and only want to create a colorful and lively atmosphere in happy festivals.

Fourth, the normative period of dragon dance: after the 1980s

After the 1980s, the theory of "descendants of dragons" was deeply rooted in people's hearts again, and folk dragon dance performances all over the country became active again. With the development of tourism culture, frequent economic activities, and the increase of the vitality of the whole society, the "combination of

culture and tourism, the marriage of sports and trade" has given the Chinese dragon dance a brand-new development opportunity. Up to now, after long-term development, dragon dance art has formed various shapes and postures with regional characteristics. According to traditional customs, many dragons celebrate the Spring Festival and Lantern Festival. Some ethnic groups "play dragon treasure" on February 2, "dance grass dragon" on March 3, "dance banana leaf dragon" on Mid-Autumn Festival night in Pubei County, Guangdong Province, and "dance fire dragon" on Mid-Autumn Festival night in Tai Hang area, Causeway Bay, Hong Kong. Dragon lanterns are divided into two categories: dragon lanterns and colorful lanterns. Dragon lanterns include a vermicular dragon, Zhenglong, fire dragon and colorful dragon, bench dragon, straw dragon, Huang Jinglong seeking rain in the dry season, filial piety dragon for sacrifice and mourning, etc. Colored lanterns include carp jumping Longmen, loach eating dumplings, bright lion, mountain tiger, eighteen bachelor's degree, rhinoceros looking at the moon, pig gnawing pumpkin, clamshell essence, etc. Plus costume crafts, there are

In recent years, in the motherland, the interest in folk dragon dance in all parts of China has increased year by year, and the scale of activities is getting bigger and bigger. The dragon dance is showing an unprecedented scene. Its variety is diverse, active in urban and rural areas, spread all over the north and south of the Yangtze River, and penetrates many ethnic minority literary activities. Every New Year, Spring Festival, or joyous festivities, people often dance with all kinds of dragons to celebrate, and the whole land of China is full of dragons and tigers, showing the vitality of the motherland. The place of the dragon dance has also changed from the open-air venue in the past to the modern lighting and scenery equipment of the stage (See Figure 32), which has added charming colors to the dragon dance. The sky is covered with clouds and fog, and the dragon is soaring, shaking its head and tail, turning around, and smoking clouds. It is very spectacular and magical. The ancient Chinese dragon not only rolls on the land of China but also



goes to the world. It's peculiar plastic creation and trance show deeply attract people all over the world.



Figure 32 Various dragon dance performances displayed in the 12th National Dragon and Lion Championship

Source: <https://www.sport.org.cn/photos/2019/1230/308078.html>, online

[Published on December 30, 2019 ,Accessed on June 16, 2022]

On the other hand, dragon dance is moving towards standardization, technology, marketization and internationalization. On the basis of traditional dragon dance, modern dragon dance is a dragon dance routine competition in a limited venue and time accompanied by music. It is based on the combination of walking, running, jumping, turning and rolling with dragon dance skills. The dragon dancers' human movements and posture changes to perform the dragon's swimming, wearing, leaping, turning, rolling, happy, "group pictures" and "modeling", so as to show the spirit and charm of the dragon and symbolize the spirit of striving for progress, unity and progress of all ethnic groups. Modern dragon dance has compact structure and novel

arrangement, and has created many difficult dragon dance skills and movements, which has high physical exercise value and artistic appreciation value. Under the leadership of the State Sports General Administration, the first National Dragon Dance "Zuohai Cup" Invitational Tournament was held in Fuzhou in May 1994. The first set of "Dragon Dance Competition Rules" was tried out, which marked the transformation of dragon dance from folk activities to competitive sports. On this basis, the first set of "Dragon Dance Competition Rules" was formulated and promulgated. In September 1995, the International Dragon and Lion Federation drafted the rules of international dragon dance competition on the basis of Chinese dragon dance competition rules. In May of the following year, the first international dragon dance competition was held in Shanghai, which was a new starting point for dragon dance to push to the world. In October 1996, the Dragon Dance Competition of the Second Peasant Games was held in Shanghai, and the Dragon Dance was included in the Peasant Games for the first time. In April 2001, Malaysia held the International Dragon Dance Championship, and on this basis, revised and issued the International Dragon and Lion Dance Competition Rules, which made the competition rules of dragon dance more standardized, scientific and international. With the rapid development of the times, dragon dance is rapidly active all over the world. In order to adapt to the huge trend of its vigorous development, to meet the urgent requirements of the vast number of dragon dance enthusiasts all over the world, and to better improve the competitive and ornamental nature of dragon dance, the Chinese Dragon and Lion Association compiled the Competition Rules for Additional Dragon Dance Events in July 2003 according to the competition experience in recent years, that is, drawing lots for dragon dance, racing dragon dance and obstacle dragon dance. Luminous dragon dance is also emerging in Southeast Asian countries in recent years. Because luminous dragon dance can better reflect the theme of "dragon", it is more and more loved by the masses. At present, the National Dragon and Lion Championships have been successfully held for ten times, the World

Dragon and Lion Championships have been held for the ninth time, and the Asian Dragon and Lion Championships have been held for the fourth time. It is particularly worth mentioning that in March 2017, under the leadership of the State Sports General Administration, Dragon Sports was a new mass competition in the 13th National Games. Make dragon dance reach a new round of climax in China. In the tide of "Healthy China for All, Dragon Dance is showing new vigor and vitality.

### **3.2 History and Development of Pujiang Bench Dragon**

Pujiang Bench Dragon is a flowing dragon lantern formed by connecting stool boards in series. It not only prevails in every township and village in Pujiang County, but also radiates the whole central Zhejiang and the coastal areas of the south of the Yangtze River. Accompanied by bursts of horns and loud gongs, its dancing not only shows a strong, soft and wonderful group dance scene, but also expresses the beliefs and customs of Pujiang people in worshipping dragons and ancestors and praying for peace. In Pujiang, every bench dragon is a witness of dragon culture and has a specific historical origin.

#### **3.2.1 Folklore of the Origin of the Bench Dragon**

Pujiang County has a long history. The Pujiang Shangshan site discovered by archaeology at the beginning of this century is about 10,000 years ago. It is the earliest Neolithic site discovered so far in the lower reaches of the Yangtze River and the southeast coastal areas of China. More than 1,000 pieces of stone tools and pottery have been unearthed. On the surface of charcoal-sandwiched pottery pieces, many rice husk marks and a large number of rice husks, rice leaves and rice remains have been found. This shows that Pujiang was a settlement area with active humanities as early as 10,000 years ago. Pujiang County began to govern the county in the second year of Xingping in the Eastern Han Dynasty and has a history of many years. As we know, the Han Dynasty is a historical period with exact records of the development of dragon dance in China. In the Western Han Dynasty, "Man Yan Yu Long, Jiao Di

Opera" was one of the many popular hundred operas. Although at that time, the culture was still dominated by the Yellow River Basin and the political and economic center was still in the north, the degree of sinicization in the south was deepening, and the southward migration of northern culture was a very important factor. It can be inferred from this that the phenomenon of "Manyan Ichthyosaur" will also appear in the south, and Pujiang, as the first county, will be rendered by it to some extent. However, due to the lack of necessary documents, ancient books and archaeological evidence, we still can't draw conclusions. At the same time, apart from this comparative textual research on the clues in relevant documents, we have traced the origin and long history of Pujiang Bench Dragon from the legends about dragons and dragon lanterns passed down from generation to generation.

According to legend, in Tang Dynasty, there was a famous Mr. Yin and Yang who could divine rain, but Ao Guang, the Dragon King, refused to accept it and turned into an old man to test the actual situation. Mr. Yin and Yang said that there will be rain on a certain day of a certain month, and it will be three o'clock in the city and seven o'clock outside the city. Hearing this, the Dragon King was surprised and jealous. When it rained, it was changed to seven o'clock inside the city and three o'clock outside the city. Ao Guang said to Mr. Yin and Yang, this time you didn't calculate anything accurately. Mr. Yin and Yang smiled and told Ao Guang that your death has arrived and you can't escape today. Sure enough, because there is more rain in the city, less rain and drought outside the city, the grain failed and the people suffered. The Jade Emperor blamed the Dragon King for violating God's will and called Wei Zhi to behead the Dragon King. The Dragon King was helpless and asked Li Shimin, the king of Tang Dynasty, to save him. At the time of prison chopping, Tang Wang deliberately invited Wei Zhi to play chess in an attempt to delay time. Who knows, when Wei Zhi played chess, he was sleepy and sweaty in his sleep. Tang Wang looked at it and asked for it. In order to let Wei Zhi sleep for a while, he picked up a fan and fanned Wei Zhi three times. Who knows, Wei Zhi suddenly woke up and

thanked Tang Wang on his knees, saying, "If it wasn't for the emperor's three fans to help me, it would be difficult for me to catch up with the Dragon King, which almost violated the orders of the Jade Emperor who supervised and beheaded the Dragon King." After hearing this, Tang Wang was shocked. In the evening, the Dragon King held his head and shouted in front of the Tang King, "Give me back my head." The Tang King woke up from his dream and ordered "to tie the head of the bench dragon, build the dragon body, meet one after another, and restore the dragon shape."<sup>22</sup>

This legend, widely circulated, has become the origin of the Lantern Festival in China, and the rise of Pujiang Lantern Festival is no exception<sup>23</sup>. The difference is that bench dragons are popular in Pujiang, and people surnamed Wei in Pujiang never welcome dragon lanterns. There is a village whose children surnamed Wei refused to accept it, and once tied a dragon lantern. As a result, they caught fire and burned the dragon lantern to ashes. Dragon lanterns of other surnames do not enter the Wei family hall. As soon as they arrive at the door of the Wei family hall, the head of the bench dragon will breathe fire. These legends may not be believed, but they also annotate the story of Wei Zhi's beheading of Ao Guang, the dragon king, and add a "statement" to the origin of Pujiang bench dragon.

### 3.2.2 Historical Remains of Bench Dragon in Tang and Song Dynasties

According to historical records, "Dragon Lantern" began in Tang Dynasty, and Pujiang Bench Dragon also belongs to one kind of "Dragon Lantern" dance. According to the above story, referring to the records in Guangxu Pujiang County Records Draft, "The first month is called Lantern Festival from 6th to 15th, and the lights are greeted every night, with different names. There are high lights also called lanterns, long lights are dragon lanterns, rolling earthworm is also called nine-section

<sup>22</sup> This content is based on Wu Chengen's *Journey to the West*, published by Times Literature and Art Press in 2001.

<sup>23</sup> Pujiang calls dragon dance Yingdeng or Ying longdeng.



lights, shed lights, bamboo silk lights are also called hundred-child lights, walking lanterns, hanging lights and carrying lights." It is certain that the gestation period of Pujiang bench dragon was Tang Dynasty, and it already had certain influence among the people at that time. According to the historical records of local clans in Pujiang, in Tang Dynasty, there were four village lanterns, such as Xia Zhang Cun character lanterns, Zuwu village square lanterns and Guantian square lanterns.

After Xia Zhang's surname was "cohabitation of the ninth generation" in Tang Dynasty, he was named as a model of "Pepsi forbearance first" by the emperor. Zhang's ancestors created word lamps, which were connected into poems with crosses, singing and dancing. Xia Zhang is a prominent family in Pujiang County, and his descendants inherited the custom of welcoming lanterns, starting with crosses and then increasing to 125 characters, and the team became increasingly large. The square lanterns in Guantian Four Villages also started in the prosperous Tang Dynasty. Ancestor Li Jiugong has four sons, who live in Jiabaowu Village, Changwankou Village and Guantian Village in Baima Town and Yangtian Village in Zhengzhai Town. During his lifetime, he made four angtian head of the bench dragons for his fourth son, expecting his descendants to be prosperous and passed down from generation to generation.

It can be seen that, like other places, dragons are deified gods by the ancestors of Pujiang, and the ancestors tied dragon lanterns not so much according to the will of Tang Wang, but rather because the ancestors expressed their good wishes and pinned their spiritual beliefs with the help of dragon lanterns.

Looking up Pujiang County Records and various genealogies, it is found that Song Dynasty is the mature period of Pujiang Bench Dragon.

The Southern Song Dynasty regime, which lived in Lin'an and the Palace Lantern Festival, was extremely luxurious, while Pujiang was not far from the capital. Influenced by it, Pujiang Lantern Festival flourished unprecedentedly. Pujiang bench dragons-Yuzhai Dragon Lantern, Xiajinlong Hall Lantern, etc., still retain the original

form founded in Song Dynasty, which is rare.

Yuzhai Dragon Lantern was founded in Baoqing period of Southern Song Dynasty to celebrate the completion of Xichang Bridge, a covered bridge in the village. Over the years, it has formed unique lantern art and performance features, which are deeply loved by people.

It is unique to go down to the Golden Dragon Hall Lantern. The village is the "first in the south of the Yangtze River", and the court of Yuan Dynasty has repeatedly praised Zheng's filial piety deeds. Zheng Qin, the seventh ancestor, takes the models of "Incense Hall" and "Wooden Archway" as lantern shapes. Every Lantern Festival, the whole village welcomes the lanterns to thank Shengen.

### 3.2.3 Historical Remains of Bench Dragon in Ming and Qing Dynasties

With the germination of capitalism, the unprecedented development of handicraft industry and commerce, China's economy and culture have achieved unprecedented prosperity from the mid-Ming Dynasty to the Qing Dynasty. Zhejiang is located at the midpoint of the southeast "golden coastline" and the end of the Yangtze River "golden waterway", which plays an important role in the development of Chinese national economy and culture from inland to coast, and has attracted the attention of China and even the world. Under such a social background, Pujiang Bench Dragon has also entered its heyday.

Pujiang bench dragons developed from Ming Dynasty to Qing Dynasty include wine altar lanterns in Qili Village, tray lanterns in Xidong Village, Longdian lanterns in Liudian Village, Jia's lanterns in Baiguanghua Village, Peng lanterns in Dongming Village, character lanterns in Houxi Village and high-yield long lanterns. According to legend, the Dragon Hall Lantern was created by Zheng Qin, the seventh ancestor who lived together in the ninth generation. The dragon-shaped theme is the incense hall (i.e., the Oracle Building) and the archway (i.e., the Xiaoyi Gate) of Zheng Yimen. Every year of double happiness and Spring Festival, the lantern is

celebrated to thank the emperor for his kindness. Zheng Qin imitates tying silks on a 70\*40 cm small lamp board with Jingmen and Shengyu Building as auspicious objects. The Xiaoyi Gate is exquisite and exquisite in shape, decorated with a turtle fish, biting the eaves with its mouth, scratching the sky with its tail, placing imperial edict cards in the middle, plaques of "flying and dancing" on both sides, four palace lanterns under the eaves, exquisite flower windows on the top, decorated with patterned railings, and more than ten golden butterflies Southern palace-style sacred edict building, high-rise cornices, forehead "sacred edict building" plaque, hanging "Jiangnan first" plaque sealed by Zhu Yuanzhang, Ming Taizu in Hongwu year, next to the couplets written by Fang Xiaoru in Ming Dynasty, "historians don't need spring and autumn pens, and the emperor kisses Xiaoyi family" and Cao Kaitai in Qing Dynasty, "The article is empty in the north, and Xiaoyi crowns the south of the Yangtze River". The flagpole in front of the building is towering Exquisite in shape, the decorated paper flowers are made by traditional craftsmanship such as carving, cutting, carving and painting, which resembles a palace as a whole. Xiajin Village is a descendant of Zheng Yimen and Zheng Qin. The Lantern Festival follows the national customs, and the lamp cap performance follows the ceremony of nodding step by step, indicating that it is the home of loyalty, filial piety and righteousness.

Zheng's village lamp teams have an obvious sign, that is, "stilt lamp caps". There is also a folklore. According to legend, after Jianwen Emperor Xunguo, he disappeared into Zheng Yimen. On the Lantern Festival, the emperor was also mixed with the crowd watching the lanterns. When he saw the lamp holder, he hurriedly bowed to the ceremony, so that the lamp holder shook several steps, and then he moved forward with his feet on his feet, which showed the prosperity of Zheng's lanterns in Ming Dynasty. Qili Village Wine Altar Lantern started in Ming Dynasty. According to Zhang's Genealogy, at that time, Zhang Shuxuan, the ancestor of Qisong, fell into the water when he was old, drifted to Xiaobeimen, climbed the poplar branch, was rescued by Lao Xugong, and was raised as an adult. After that, he

gave birth to six sons, and Ding Dafa. In order to commemorate the kindness of ancestors, descendants carved wooden head of the bench dragons with poplar trees, commonly known as big house lamp caps. The wooden head of the bench dragon is finely carved and unique, and is still in use today. This lamp is one of the longest bench dragons in Pujiang County. In the year of Jiayu of the Republic of China, it was a lamp for the family tree of Yuanzhang, which was more than 1,000 rides and caused a sensation in Fiona Fang.

### **3.2.4 Development of Pujiang Bench Dragon after New China**

After the founding of New China, Pujiang Bench Dragon has made new progress. Although Pujiang Bench Dragon was listed as "Four Old" during the Cultural Revolution, it was not completely broken, and many villages such as Qili Village managed to preserve the dragon head. After the reform and opening up, the CPC Central Committee brought order out of chaos, and Pujiang Bench Dragon, under the active exploration and guidance of the county cultural department, broke through the stereotypes of clans and superstitions, and became an important content of rural culture and entertainment with more novel forms, healthy contents, strict organization and good order. When attending the Lantern Festival in 1985, the guard of honor had entered the People's Square of the county, and Longwei was still in Qili Village, seven miles away from the county.

Pujiang bench dragon, including dragon head, dragon body lamp and dragon tail, is commonly known as long lamp. Therefore, local people call watching bench dragon performance "dragon lamp". Pujiang bench dragon breaks through the limitation of one bench in form, but links the number of "dragons"-benches with the clan members, so its scale is extremely large. It integrates praying for God, educating, producing and entertaining, and contains multiple comprehensive forms and multiple functional connotations. After nearly one thousand years of development and improvement, Bench Dragon has become a household name.

### (1) Variety

There are many kinds of bench dragons in Pujiang, which are widely distributed. According to the census, there are bench dragons in all natural villages. See appendix. Its species can be summarized into two categories: named after the head and named after the dragon body. Pujiang bench dragon is formed by connecting uniform stool boards in series, but because of different head of the bench dragons and different shapes on stool boards, its names are different. The lamp name is often taken according to the shape on the head of the bench dragon and stool board. Such as Yangtian dragon, pitching earthworm, prawn dragon, stilted-footed dragon, open-mouthed dragon, closed-mouthed dragon, wooden dragon and so on. Pujiang bench dragon is divided into square lamp, wine altar lamp, dragon hall lamp, tray lamp, buckwheat lamp, word lamp, flower basket lamp, longevity lamp, character lamp and animal lamp according to the lighting structure on the lamp board.

### (2) Multiple dance methods

"Diversified dance methods" is a common feature of Pujiang bench dragons, and each bench dragon has won people's appreciation for its thrilling movements and diverse formations. For example, as far as the formation is concerned, there are wheat cake balls, scissors hoops, iron rope rings, plum blossom shapes, green snakes, pumping mountains, throwing tails, etc. Moreover, the formation of the same name has different dance methods in the bench dragon performances with different surnames, which is really various and interesting.

### (3) Cultural unity

The origin and evolution of dragon reflects the development and evolution of primitive religious beliefs of Chinese ancestors and the integration and change of national consciousness, which is an important core of Chinese civilization. No matter what kind of dragon dance, no matter what personality it has, their cultural connotations are consistent, and they are the continuation of the dragon culture of the Chinese nation for thousands of years. In essence, "dragon culture first embodies the



spiritual connotation of the unity and synergy of the Chinese nation", "dragon dance and dragon boat race need to be completed by collective synergy, but cannot be operated by single person's strength. In this collective cooperation, if the strength of single person cannot be integrated into the rhythm of the whole collective, everyone will incur failure...<sup>24</sup>" Similarly, Pujiang bench dragon, as a treasure of Chinese folk dragon dance art, is like a trickle, always running to the sea of Chinese dragon dance art.

### **3.3 Artistic Features and Value of Pujiang Bench Dragon**

Pujiang Bench Dragon, which aims at offering sacrifices to gods and entertaining people, is a swimming dragon linked by benches. It shows a magnificent and shocking square group dance scene. It is characterized by mass, thrilling, artistic comprehensiveness and festive festivals, and has important values such as folk custom research, family name history textual research, promoting economic development and promoting spiritual civilization construction.

#### **3.3.1 Mass-a typical example of people's daily culture**

A lamp is called "a riding lamp" in Pujiang dialect. Usually, the lantern team takes the same village and surname as the unit, and requires one adult have a bench dragon , and one family to have a bench dragon (See Figure 34). Small villages and small population also have a pair of benches and a family with two lights, thus forming a large-scale mass recreational activity in which every family participates and everyone dances dragons or watches lanterns. The large number of participants and the large activity scenes are very rare and have a wide mass character. Therefore, Pujiang Bench Dragon is an authentic people's culture and a living specimen for studying folk customs. Pujiang Bench Dragon preserves the traditional folk culture characterized by folk belief in dragon in China, especially in the central Zhejiang and

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<sup>24</sup>Qian Qichen, Deeply Exploring and Studying the Spiritual Connotation of Dragon Culture [N], People's Daily, April 3, 2000.

coastal areas of Jiangnan. It is an important basis for studying people's ideology and cultural life in the central Zhejiang and coastal areas of Jiangnan, and plays an irreplaceable role in folklore research.



Figure 33 A villager is making a bench dragon belonging to his own home

Source: Photographed by Pan Donghui in Qianwu Township, Pujiang

[Accessed on January 16, 2023]

### 3.3.2 Thrilling-A Model of Group Dance

Pujiang bench dragon string lantern performance seems to move slowly, but in fact it is very intense and thrilling. Because the head of the bench dragon makes a rotation in the center, the dragon tail has to run for tens of meters and accelerate, otherwise, people who let go will be thrown away from the lantern team and fall black and blue. Therefore, people who carry the dragon lantern tail should always choose the bravest, agile and strongest young people in the village. That's why everyone wears cloth belts and warriors dress up when dancing dragons. Dragon dance is a wonderful but magnificent and thrilling group dance (See Figure 34).



Figure 34 A dragon dancer throws to the ground when he flicks his tail

Source: Photographed by Galaxy in Huaqiao Township, Pujiang

[Accessed on January 18, 2021]

### 3.3.3 Solidarity--the symbol of surname culture

A bench dragon consists of dozens and hundreds of riders. A strenuous movement with dozens or hundreds of people carrying stools must be highly unified in command and highly consistent in action. Since the dragon lanterns were connected in series, they were permeated with the spirit of high unity, friendship and harmony, and mutual help. Bibcock and dragon tail are carried by strong young men, and the old and infirm people link the lights behind the bibcock, so the amount of exercise and thrilling are relatively reduced. When the dragon dance is fierce, it must run quickly. Individual people are physically exhausted, so they can grasp the stool board with both hands, leave the ground with both feet and run with the team. Villagers and clansmen who have quarreled with each other at ordinary times have turned war into friendship at this time. In a word, at any time, on any occasion and in any activity, there is nothing more United than dragon dance. The lantern team of Pujiang Bench Dragon is composed of surnames. Only when the population reaches a certain scale can the lantern team be organized. Therefore, the history of the formation and growth of the lantern team is of great value for textual research on clan migration, population

development and village formation. As shown in Figure 35, the Dragon Dance Ceremony of the Zheng Clan in Zhengzhai Township.



Figure 35 The dragon lantern of the Zheng family dances from the Zheng ancestral hall

Source: Fang Xiaodong Photoed in Zhengzhai Township, Pujiang

[Accessed on January 15, 2021]

### 3.3.4 Integrity--Stand for Folk Art

The stool boards participating in the string performance activities should be carefully bound and carefully pasted and painted. Lamp painting is a prominent feature of long lamps. Take riding the simplest lamp, for example, you can play according to your personal hobbies, or paint or write poems; If the process is more complicated, it is necessary to cut and paste carved flowers. Therefore, after the Spring Festival, the lamp caps are removed from the shelves, and every household is busy. There are people who make lamps everywhere, and everyone is an expert in painting. Why Pujiang County can be named "Hometown of Chinese Folk Paper-cut Art" and "Hometown of Chinese Painting and Calligraphy" by the Ministry of Culture can be well explained by Pujiang Bench Dragon.

Pujiang Bench Dragon is an authentic folk culture, which integrates various

folk arts, retains the original forms of folk arts and crafts such as painting and calligraphy, paper-cutting, etc., and inherits the artistic forms of mass sports and square group dance. It not only plays an important role in protecting national folk culture, but also has the comprehensive value of enriching the amateur cultural life of the masses and promoting the inheritance of folk arts and crafts. A Pujiang bench dragon is a comprehensive booth of Pujiang folk art.

### **3.3.5 Festive-a program offering sacrifices to gods and entertaining people**

On festivals or major celebrations, Pujiang Bench Dragon carries out dragon dance activities. For example, every year before and after the Lantern Festival, every village welcomes the lights, and when the bridge is completed, the temple is completed, and the genealogy and genealogy are revised, dragon dance is often used to celebrate. For example, on the birthday of the ancestor (En Taigong), the lamps with the same surname in each village should be greeted in front of Taigong's grave, and they should be performed in series for at least three times. Another example is the drought every day. In order to ask for rain, people also dance dragons spontaneously.

Dragon dance brings the joyful atmosphere of country festivals to a climax. After the dragon lantern is made, a lantern ceremony should be held. Before coming out of the lamp, the lamp cap should be lit, and the red candle should be lit on the head bead. It is also necessary to choose a white rooster of that year, hit the nail on the head, and dip the new hair pen tip in blood and point it on the dragon's eyes. This red pen symbolizes the list in the college entrance examination and the wonderful pen, and all the college entrance examination students in the family are scrambling for it at this time. Until the lamp holder shouted "Open the gong", the gong was sounded and the spear was released. When the lamp comes out, the lamp cap and tail represent the whole dragon lantern, which enters three strings and reverses three strings. Wandering along the main road in the village indicates the beginning of dragon dance. All dragon



dancers are ready quickly, and the longer the sub-lamp, the better. When going out of the village to dance dragons, you need to get up early, and you need to knock gongs for three rounds. The first time you knock gongs, you can cook well. The second time you knock gongs, you should eat. The third time you knock gongs, you can tell the lights to start.

Pujiang Bench Dragon is a mass self-entertainment activity, which not only enhances the physique and will of the masses, but also enriches the spiritual and cultural life of the masses, which undoubtedly plays a positive role in promoting the creation of a stable and peaceful atmosphere and the construction of a harmonious society.

### **3.4 Summary**

The Pujiang Bench Dragon is a flowing dragon lantern made up of a series of bench boards. It is not only prevalent in all villages of Pujiang County, but also radiates throughout central Zhejiang and the coastal area of regions south of the Yangtze River. With the sound of horns and gongs, it not only shows a strong, soft and wonderful group dance scene, but also expresses the beliefs and customs of the people of Pujiang in honoring their ancestors and praying for peace. In Pujiang, each bench dragon is a witness of dragon culture and has a specific historical origin.

By studying the dragon culture, the development history of Chinese dragon dance, the development history of the Pujiang bench dragon and analyzing its artistic characteristics and values, this chapter can provide a theoretical basis for the management of the intangible cultural heritage of the bench dragon and analyze the process of its ritual practice.

## Chapter IV

### The ritual practice of Pujiang bench dragon

The main research content of this chapter is the process of ritual practice of Pujiang Bench Dragon. Ritual practice refers to a series of ceremonies and activities carried out on specific occasions, usually for commemoration, prayer, celebration or other special purposes, and ritual practice is a very important part of human society. As an important local folklore activity in Pujiang, the Pujiang Bench Dragon has a very high status in the local community, and it is the local people's spiritual support and self-identity, as well as a part of the social memory, and its ritual practice is an indispensable part of the study of the Bench Dragon.

The content of this chapter will be elaborated from the three aspects of the ritual practice process of the Pujiang Bench Dragon, the driving factors of the ritual practice and the cultural value of the ritual practice of the Pujiang Bench Dragon, while the main content of the ritual practice process will be selected as a research case of the Bench Dragon performance of the Zheng family in Zhengzhai Township, which is the biggest and most representative town in Pujiang, in order to reflect the ritual practice process of the Pujiang Bench Dragon by the research of the ritual practice process of the Zheng family.

#### 4.1 Ritual Process of Pujiang Bench Dragon

The ritual practices involved in this chapter are all based on traditional ancestor worship (i.e., dragon dance). This time, the ritual of the Zheng family in Pujiang County to worship ancestors with dragon lanterns is selected as a research case. Pujiang Zheng Family, also known as Zheng Yimen or "the first family in Jiangnan", is located in Zhengzhai Town, Pujiang County, Jinhua City, Zhejiang Province, covering an area of about 5,000 square meters, and is an important site of ancient Chinese family culture. From the first year of Chonghe in the Northern Song

Dynasty (1118) to the third year of Tomorrow Shun (1459), the Zheng family lived together here for more than 340 years and was famous for running the family with filial piety. Therefore, choosing the ceremony of the Zheng family's bench dragon welcoming lantern as the research object has a regional representation of the Pujiang.

#### **4.1.1 Background introduction of the Zheng family**

Historically, a family lived together for many years and was honored by the court, which can be called "Yimen". Among the "Yimen" commended by the dynasties, the fifth and seventh generations are generally commendable, while Zheng Yimen and the fifteenth lived together, which went through three dynasties and traversed more than three centuries. The official history of the Song, Yuan, and Ming Dynasties was its biography, and outstanding cultural celebrities of various times stopped for it. Zheng's family lived in such righteousness that they were repeatedly honored by the court and named "the first family in regions south of the Yangtze River" by Zhu Yuanzhang, the Ming Emperor (See Figure 36) .

In the beautiful Jiangnan land of Zhong Ling, this farming and reading home, located on the banks of the Pujiang, has been famous for more than 900 years. It is its family rule-"Zheng's Code" that promotes the endless and endless soul of this family. "Zheng's Code" is a magic weapon for Zheng's family housekeeper to manage the family, which transforms the Confucian concept of "filial piety" into a highly operational code of conduct like a mathematical formula. After several generations of creation, revision, addition, and deletion, it was finally fixed at 168 articles, involving domestic management, children's education, wedding and funeral ceremonies, life and study, and human life, which can be called the most complete family management standard in the world. It even divides the management members of the extended family into 18 positions and 26 people, forming a network-like multi-tier structure. From this, the order of a huge family was established seamlessly. It is this wisdom that guides this family to move forward in the long history.



Figure 36 The Zheng family's settlement "the first in Jiangnan"

Source: <https://www.meipian.cn/2f7j13sp>, online

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There is a good way to manage the family: The Zheng family survived the Song, Yuan, and Ming Dynasties, which is closely related to its rigorous way of managing the family. Zheng's Family Model has formulated many measures in domestic management to ensure the orderly affairs of the family. The first one points out the important functions of ancestral halls in the family. The ancestral temple is used to worship the ancestors, and the Zheng family must go to the ancestral temple to tell their ancestors about important affairs. On the first and fifteenth days of each month, clansmen must hold a ceremony to pay homage to the ancestral temple, and they must worship fresh fruits during traditional festivals.

"Zheng's Family Model" respects the authority of parents, "parents always take care of the affairs of a family", and "if there is something under it, they must consult and report before going ahead, and they must not take private leave or take private leave". Parents and even public selflessness are the foundation, and they should not be biased by private affairs. If he is at fault, the whole family can persuade him at any time, but the way of persuasion must be based on filial piety, and can't hurt family harmony.

Strict self-cultivation: Article 102 of Zheng's Family Model stipulates that children and grandchildren must respect their parents and treat their brothers with kindness, to have an atmosphere of filial piety. In daily life, the younger generation should address their elders by font size and seniority and are not allowed to call their first names. Those who speak rudely, are arrogant and disrespectful, and behave in violation of moral standards, will be educated and punished.

Of course, children and grandchildren should try their best to serve their elders, and they should not hold their children and grandchildren hostage by relying on their status as elders. As a parent, you should treat your family sincerely, speak casually, and act recklessly. In front of the younger generation, parents should be strict with themselves and lead by example. When encountering problems, don't care too much about the details, and don't be confused. When making decisions, you should be graceful and generous, and take good care of your family like your own body.

Teach your son well: "Why do you teach him first when you are a man?" This is stated in Article 90 of Zheng's Family Model. To get a good education for their children and grandchildren, the Zheng family set up a family school to educate and encourage their children with kindness, loyalty, and filial piety and waived their tuition fees. Dongming Jingshe (later called Dongming Academy), founded in the early Yuan Dynasty, is a place for Zheng's descendants to study, but it also accepts students from all over the world. Song Lian, who is known as the "head of the founding civil servants" in the Ming Dynasty, went to Zheng Yimen to study, and then taught in Dongming Jingshe for more than 20 years, and examined and approved Zheng's Family Model for Zheng's consideration.

"Zheng's Family Model" stipulates that filial piety is the important content of children's study, and the clansmen strictly train and restrain their children's study, moral character, and behavior, to ensure their children's good conduct and physical and mental health, and meet the needs of family harmony and governing the country.

Benevolence, righteousness, and honesty: When dealing with the affairs



within the clan, the children of the clan should not only cultivate their morality but also care for others and live in harmony with their neighbors. It is a major feature of Zheng's family to restrain clansmen from being dishonest and honest. Articles 86, 87, and 88 of Zheng's Family Model are stipulated for those who are officials. After being an official, children and grandchildren should abide by the law, work hard in political affairs, and don't get involved in corruption and bribery, to disgrace their families and violate family laws. When you go out to be an official, you must also abide by your family rules. After you leave your post, you should not be too greedy for your official position, and you should not hold your head high on your clansmen when you think you used to be an official. Children who are officials must remember how to repay the country sooner or later and care for the poor people. From Song Dynasty to Qing Dynasty, there were about 173 officials in Zheng Yimen, especially in Ming Dynasty, with 47 officials, and the highest official position was in the Ministry of Rites. Article 88 stipulates: "If a descendant goes out to be an official, if he hears it with stolen ink, his name will be cut off from the spectrogram when he is born, and he will not be allowed to enter the ancestral temple when he dies. If you are falsely accused, you will not stick to this." None of Zheng's descendants were dismissed from office for taking bribes and bending the law.

There are more than 20 articles about wedding and funeral ceremonies in Zheng's Code. For example, children who have reached the age of 16 can hold the crown ceremony, but they must be able to recite Confucian classics such as University, Doctrine of the Mean, Analects of Confucius and Mencius, and be able to tell the truth, otherwise, they will hold the crown ceremony again at the age of 21. If the younger brother can recite first, he will be crowned before the older brother, which aims to motivate the older brother. In terms of sacrifice, except for sacrifice at four o'clock, it is not allowed to sacrifice for happiness at will in violation of regulations. "In case of death, the dutiful son should sacrifice with plain clothes." "You are not allowed to drink, eat meat or listen to music on the day, and stay out at

night." "Sacrificial service is filial piety, to report the sincerity of this." When the funeral was held, the Zheng family was not bewitched by superstition according to the regulations of Wen Gong Jia Li. Drum music was not allowed to be used in the funeral, the mourning was not over, and no drinking or eating meat was allowed.

In addition, "Zheng's Family Model" has also set up many public welfare projects, such as setting up a medicine market, diagnosing and applying medicines to neighbors and relatives with diseases, encouraging descendants with surplus capital to repair bridges and pave roads, advocating treating people with benevolence and righteousness, not forgetting the poor when rich, not being cheap when expensive, and taking helpfulness as a traditional family virtue.

In Zheng's Family Model, the family rules, family precepts, self-cultivation, and life, as well as the unique education practice, have a far-reaching impact on the consolidation and development of the ancient Chinese family system and the secularization of Confucian ethics and culture. Zhu Yuanzhang attached great importance to the family rules and regulations of the Zheng family and even introduced many contents of the "Zheng family model" into the laws of the Ming Dynasty.

According to some principles of public life put forward by Confucian ethics and philosophy, the concepts of "harmony is precious", "good giving" and "do what you don't want to do to others" have been fully reflected in various behavioral norms. From the rigorous and meticulous "Zheng's Family Model", we can get a lot of enlightenment: First, we should cultivate human relations and advocate the principle of filial piety to parents, obedience to brothers, diligence, and simplicity; The second is to educate and educate people, and give back to the society while educating the children of the family by opening private schools and hiring famous teachers; Third, be honest and honest, and make officials "serve the public diligently and not be greedy" from the family point of view. Today, the traditional virtues and principles of doing things are still the driving force for us to move forward. It is the details of life

that determine a person's behavior and moral character; It is the wisdom of running a family that has been passed down for generations that guides a family to keep moving forward.

Zheng Yimen's family rules are the epitome of filial piety culture in ancient China and a model for Pujiang families to learn. It is also the constraint of Zheng's strong "Zheng's Code" that makes it an operational standard in various ceremonies. Investigating Zheng's bench dragon welcoming lantern can reflect the ritual practice process of the Pujiang bench dragon.

#### **4.1.2 Process of ritual practice**

##### **4.1.2.1 Take the head of the bench dragon from shelf**

The head of the bench dragon represents the incense of a family, and the length of the lantern team symbolizes the prosperity of the males in this village. Therefore, the head of the bench dragon in the village will be hung beside the incense of each hall building, and it is necessary to welcome the lantern. Young people will discuss with the older and highly respected clans and the Lantern Festival, and agree to steal the head of the bench dragon when a certain emperor is born (See Figure 37).

The head of the bench dragon is usually taken off the shelf in the twelfth lunar month of every year. Out of awe, we will choose an auspicious day, and choose several suitable men to bathe and change clothes and put on new clothes the day before. On that day, the epigenetic people agreed on the corresponding time, prepared some sacrifices, brought the keys from the manager with incense sticks and yellow paper, and firecrackers, opened the hall building, incense the hanging ancestors' portraits in turn, knocked three times and worshipped nine times, and burned yellow paper (according to legend, yellow paper is the above table with ancestors or gods). Under the witness of an aged person, he went to the second floor where the incense god was worshipped, and on the second floor, he gave incense to the incense god and burned yellow paper. However, the old man had regulations that he could only burn

three sticks of incense and three pieces of yellow paper, because the Zheng family paid attention to the sacrifice service with sincerity and spirit. After worshipping the incense, the young epigenetic led by him lit three incense sticks to worship the head of the bench dragon under the head of the bench dragon and read the words of an aged person in his mouth: "Grandpa Lamp Head, today, the generations of descendants of which main room or concubine room are named Zheng someone, and which room Zheng someone incense here.. Please ask your old man to come down. We welcome the lights and pray for good weather, abundant grain, prosperous family business, reproduction of children and grandchildren, academic success, and abundant financial resources." After that, he knelt and knocked three times, and the first one burned the yellow paper. When the yellow paper flew up, several young epigenetics removed the head of the bench dragon from the rack and carried it on their shoulders as quickly as possible. The rest of the people, according to their respective divisions of labor, put the Taiping table downstairs, surrounded by several young epigenetics, while the other person prepared a small string of firecrackers and several red bags for opening the door in the street outside the porch.



Figure 37 Drop of the head of the bench dragon

Source: Zheng Hui Photoed in Qiandian Village, Zhengzhai Township, Pujiang

[Accessed on January 19, 2014]

People upstairs slowly put down the head of the bench dragon bit by bit. When the dragon beard exceeds the eaves, that downstairs will shout "Firecrackers, firecrackers". With the sound of firecrackers, the head of the bench dragon slowly lands on the Taiping table on the patio. After the people upstairs arrived, the head of the bench dragon was placed in the center of the hall building, and the ceremony was completed when they received the red envelopes from the young people. After that, replace all the old paper on the dragon skeleton with new paste, spray alum water, and draw the head of the bench dragon picture after it is dry.

#### **4.1.2.2 Invite dragons to sacrifice**

On the 12th day of the first month, the schedule was very compact. The finishing ceremony was held at 3:00 p.m., the temple door was opened at 6:00 p.m., and the finishing ceremony was held in the old ancestral hall in the village. Put tofu, tea, rice, and double happiness steamed bread in front of the head of the bench dragon. On the afternoon of the 12th day of the first month, the oldest old man in the Lantern Festival presided over the ceremony. First of all, the elders in the village (now mostly rich and influential people as representatives) are selected to take bottles wrapped in red cloth to Shenli Gorge to fetch water, which means peace and light. Secondly, when the time comes, the person in charge of the Lantern Festival lights up a lot of incense and distributes it to everyone present. Everyone returns to their original position after worshipping incense. The aged person chooses the white-feathered rooster. According to legend, the white-feathered rooster has special spirituality, and it special spirituality to use the blood on its comb to make the finishing touch for the dragon. Because there were few white roosters in the past, the three lanterns used the same chicken to collect blood and make finishing touches, following the principle of growing from small to large, lighting from the word lanterns in Xiaoyitang, then sending them to the lanterns in Heyitang and finally to the old lanterns in Chengyitang. Before finishing touch, the aged person picked up the white rooster, let the chicken go three times and three times on the incense burner and



candle, and read in his mouth: "Only on the twelfth auspicious day of the first month of a certain year AD, Pujiang County, Jinhua went out of the East Gate Yitang Lantern Festival in Chen Mou to open the dragon lantern head, praying for good weather, abundant grain, abundant financial resources, happiness and peace in Qianchencun." Then he took out a pin and stabbed a few drops of blood on the cockscomb of the white rooster. When "lighting up", the old people who lit up shouted auspicious words such as "Bless the bumper harvest and all the best" and bowed down. At this time, there is also an interesting little activity, that is, stealing the ball. The hostess (usually her mother-in-law or grandmother) who wants to steal the ball sits on the flag pier beside the porch with a rice basket. When the head of the bench dragon drills out of the porch, she unexpectedly steals the colored ball and puts it in the basket to cover it. Then she hands a red envelope to the person in charge of the Lantern Festival. Only the people next to her shout "Steal the ball, steal the ball", and the leading fork hand quickly shakes the steel fork, and the gongs and drums also sound. After that, the double gongs cleared the way. First, the head of the bench dragon of Xiaoyitang came out to pick up the head of the bench dragon of Heyitang, and the two heads of the bench dragon went together to pick up the head of the bench dragon of Chengyitang with a white beard. They joined and marched counterclockwise from east to west around the village. Finally, back to the starting point, the three heads of the bench dragon can't be separated from each other, including going to the first New Year's greetings in the south of Zhengzhai, which will strictly abide by the orderly requirements of the former Chen Village. Then firecrackers sounded, and villagers began to worship and sprinkle rice on the head of the bench dragon. After the worship, an elder shouted that the lights were turned on, and several strong men walked out of the ancestral temple, carrying the head of the bench dragon, the dragon tail, and the three head of the bench dragon and the dragon tail circled Qianchen Village in turn (without the participation of sub-lanterns) to represent the Dragon King's tour of the village.

At six o'clock in the evening on the 12th day of the first month, Longwei, the leader of Qianchen Village, went to Dingguang Temple (See Figure 38), which is located one-kilometer northeast of Qianchen Village (Hu Gong the Great is enshrined in the temple, and Hu Gong is considered to be a responsive god, so he needs to worship first.) Because it played a leading role in the construction of Dingguang Temple and made great contributions to the temple, Qianchen Village entered from the main entrance and opened the temple door. Then the aged person in the village incense the West Buddha Hall and Earth Temple of Hugong Temple in Dingguang Temple set off firecrackers and then return from the main entrance. Then on the evening of the 13th day of the first month, Yandian Village north of Dingguang Temple closed the mountain gate.



Figure 38 Dingguang Temple

Source: Pan Donghui Photoed in Zhengzhai Township, Pujiang

[Accessed on March 13, 2019]

#### 4.1.2.3 Bench dragon performance ceremony

Every dragon lantern team going to worship is preceded by gongs (See Figure 39), followed by flag-raising teams such as dragon and tiger flags (See Figure 40), lantern teams and incense teams (See Figure 41), dragon lantern teams in the middle, and mixed class members at last (See Figure 42). The team is mighty and the scene is magnificent. There is an established order when walking the lights: Zheng Zhai is the gate of filial piety. After a long tradition, Zheng Yimen

worships the ancestors in a certain order. When worshipping the ancestors, he walks in the order from big to small, followed by Qianchen Village-Shimulingjiao Village-Qianwangzheng Village-Qianni Village-Fengchan Village (in which Qianchen Village has three lamp holders and other villages have one lamp holder)



Figure 39 The gong knocker who cleared the way

Source: Photographed by Pan Donghui in Zhengzhai Township, Pujiang

[Accessed on December 17, 2022]



Figure 40 Dragon and Tiger Flag and Flag Raising Team

Source: Photographed by Pan Donghui in Zhengzhai Township, Pujiang

[Accessed on December 17, 2022]





Figure 41 Lantern Square

Source: Photographed by Pan Donghui in Zhengzhai Township, Pujiang

[Accessed on December 17, 2022]



Figure 42 Assorted class after mat

Source: Photographed by Pan Donghui in Zhengzhai Township, Pujiang

[Accessed on December 17, 2022]

#### 4.1.2.4 Dragon to Heaven

The dragon goes to heaven as the last link of the ceremony, and the bench dragon circles the ancestral temple three times and then meets together in the grand ancestral temple. When they arrived at the ancestral temple, each dragon circled the ancestral temple three times. The elders burned incense and paper money and then returned to the hall building where the head of the bench dragon was placed. The head of the bench dragon was placed on the Taiping table, and the candle holder was filled with candles. The person in charge of the Lantern Festival and the aged person lit all the prepared incense and distributed it to everyone present, one for each person. Everyone returned to their original position after incense, and under the leadership of the Lantern Festival, everyone bowed down to the head of the bench dragon with one kneeling and three kowtowing (See Figure 43) .

After worship, the lamp holder upstairs opened the fence door on the second floor, and the lamp holder downstairs fixed the rope at the dragon's tail. At this time, the dragon tail first entered the pavilion building and showed a form of exiting. In the past, there was another activity at this time, that is, pulling the beard of the dragon king. According to legend, if the beard of the dragon king is placed on the door of the pigsty, it will be blessed by the dragon king, and the livestock of this family will thrive in the coming year. Therefore, when the gong sounds, people will swarm, pull their beards and seize auspiciousness. Now pulling a beard has changed into another form, that is, sprinkling candy. When the dragon ascends to heaven, the members of the Lantern Festival will sprinkle candy wildly on the second floor, and the people downstairs will pick up the candy happily. The Dragon King also ascends to heaven successfully in the rush, gongs and drums and fireworks all over the sky. The members of the Lantern Festival return to their original positions and burn yellow paper, and the annual dragon-sending activity is over.





Figure 43 Drop of the head of the bench dragon

Source: Photographed by Zheng Hui in Zhengzhai Township, Pujiang

[Accessed on January 19, 2014]

This research investigates the local bench dragons in Pujiang and the villages where Zheng's bench dragons are located, such as Zhaolang Village, Yisong San Qianyan Village, Houxi Village, Zaoyuan Village, Banqiaotou Village, Shimuling Village, Shangshantou Village, Houzhai Hongjia Village, Zhengcun Village, Dongzhuang Village, Wufang Village, Lengshui Village, Fengchan Village, Qianchen Village, Fanghengdian Village, Shangcang Village, Qijiatang Village, Yixiacang Village, Houcao Village, Shuanglin Street, and Yi26 Taoyuankou Village. It is these differences in content that reflect the charm of bench dragons in villages, and highlight the characteristics of Zheng's bench dragon ceremony and the cultural strength of Zheng's family.

#### 4.1.2.5 Solitaire Sacrificial Ceremony

According to Guangxu's Pujiang County Records, every village in this city has a lamp cap meeting, which is called the "Lantern Festival" from the 6th to the 15th of the first month. In addition to the routine "Yuanxiao Lantern Festival", in the old days, "lighting up" activities such as paying for species and worshipping ancestors were also carried out. Welcome to the Lantern usually starts after the fifth day. Before the official opening of the dragon lantern, a series of ceremonies such as "leading", "opening eyes", "urging the lantern" and "receiving the lantern" should be held, and

then the official start of welcoming the lantern. The following is the ritual process of receiving the dragon:

(1) Borrow the road. When the lights meet the villages far away, the heads of the lights have already written road stickers on red paper and distributed them to the villages passing along the road one day in advance, which is called "borrowing the road". Villages that have been borrowed will enthusiastically receive dragons to worship, express their respect for dragons, and hope that dragons can bring people good weather and good years.

(2) Set the lamp. In the village where the dragon is received, the dragon lantern is first greeted in front of the ancestral hall in the village (if the whole dragon body cannot be accommodated in front of the ancestral hall, the dragon lantern is removed and connected with the dragon tail to show its representative). The dragon lantern first walks clockwise three times in front of the door and then puts the dragon lantern down to face the ancestral hall door, and the gong stops. People in Jielong Village will set up a square table in front of the head of the bench dragon. On the square table, there are two candle lampstands, a censer, a tray with red silk cloth, some sacrificial offerings, etc., ready for sacrifice (See Figure 44) .



Figure 44 Set the lamps and wait for the arrival of the dragon lantern  
Source: Photographed by Pan Donghui in Zhengzhai Township, Pujiang

[Accessed on December 17, 2022]

(3) Hang red. First, people burn incense, burn paper money, and then tie a piece of red silk cloth at the dragon head and dragon tail, commonly known as "hanging red", and sprinkle tea and rice (tea and rice are mixed and sprinkled at the dragon head), set off firecrackers, kowtow and worship, etc. The devout old people will seek the blessing of the dragon in their village by reading nice scriptures (See Figure 45) .



Figure 45 An old man is ready to hang red

Source: Photographed by Pan Donghui in Zhengzhai Township, Pujiang

[Accessed on December 17, 2022]

(4) Reward. The leaders of the villagers who greeted the Dragon Lantern distributed big red envelopes to the leaders of the lanterns to express their gratitude to the dragon, express their gratitude to the Dragon Lantern team, and wish themselves well in the New Year. After the worship ceremony, the gong started again, and the head of the bench dragon walked counterclockwise for 3 laps before exiting. Then go

to a larger venue to perform six laps alternately, to win people's favor and attract bursts of shouting and cheering.

(5) Circled together the dragons. This is the most exciting part of the dragon lantern performance and the big villages where the dragon passes must be pan long. Choose a field that can accommodate the whole dragon circling (mostly a drying field), and choose a field with a larger area if there is no field. It is better to have crops in the field, saying that "the dragon steps on his feet and wheat for three years a year", which means that the fields trampled by the dragon will get a bumper harvest in that year. At the beginning of the performance, firecrackers and drums sounded together, the dragon head took the lead, and the dragon body and tail followed each other, circling in a circle. The number of circling laps is generally three clockwise laps and three counterclockwise laps; The speed of circling changed from slow to urgent with the drum music. People held benches and circled in imitation of the posture when the dragon danced. The dragon's body became tighter and tighter, and the steps of the dragon dancers became faster and faster. In the end, they almost ran wildly. At this time, if someone can't keep up with the pace, they will be thrown out (according to local parlance, those who fall out will have good luck). Arguably, without the support of a few people, the dragon's body will be broken, but the bench dragon can still hover and dance like a river and a sea, which makes people dazzled. When the lanterns are performed happily, the head of the bench dragon becomes the flower core and the sub-lamp becomes the petals. Looking down from a height, it is like a huge blooming flower, especially beautiful.

(6) Be inviter. Being inviter is an activity of going to the village and entering the household. The villagers invite the dragon dance team to perform for good luck. Venerable people usually send invitations or oral agreements with the dragon team in advance, and the honorable households should pay for "paper-wrapped buds" (red envelopes) or candles. After the dragon lantern performance, the lamp head of the dragon lantern team takes off a pair of burning candles from the head of the bench

dragon and gives them to the honorable households to wish them good luck.

#### **4.1.2.6 Ancestor Sacrifice Etiquette of Bench Dragon in Pujiang**

The ceremony of worshipping the lamps of Pujiang Bench Dragon is the concrete embodiment of offering sacrifices to gods and entertaining people. When the lantern team welcomes the same clan or neighboring village, the gong "sucks gas, sucks gas" to the entrance of the village, and even puts three systems "whirring". When the villagers heard it, the elders came out to meet them. When greeting, two hands arch at first, make a bow, put three guns and distribute cigarettes and cakes, etc., and receive them at the big playground in front of the village hall or the gate. There is a table on the big playground, which is filled with various fruit cakes. The most important thing is that there is a tray in the center of the table, and there is a big red paper bag and red cloth in the tray, which is commonly known as the red lamp cap, that is when the red envelope lamp cap stops, it lights up fragrance and yellow paper, and the two sides jointly worship the sky first and then sacrifice the land

In the climax, the people who welcome the lights and the viewers are happy, which explains the purpose of welcoming the lights by offering sacrifices to gods and entertaining people.

Sacrifice at Four Seasons in Yimen can be found in the model of Zheng's Family Instrument written by Zheng Yonggong, the seventh ancestor of Yimen, which has been implemented all the time. Zheng Yimen's family saluted by looking at the sun in the four seasons. Spring sacrifice is called spoon, summer sacrifice is called quilt, autumn sacrifice is called taste, and winter sacrifice is called steaming. Folk Festival Sacrifice: Beginning of spring, the sacrifice began to move to the ancestor Suiyang Fujun (Huai Gong). Zheng Henggong, the ancestor of the Winter Solstice Festival. Death Day (Death Day) Sacrifice, God Sacrifice: Raytheon, Kitchen God, Wenchang Emperor, Guansheng Emperor, and the God of Loyalty and Filial Piety. Sacrifice to the mountain leader: Song Lian and Cao Kaitai all offered three gifts. Birthday Festival, Double Ninth Festival, and every month, a gift is given on



Shuowang Day. Tomb-Sweeping Day sweeps graves, and in October, Shuori sweeps pines. Parents lead people to sacrifice at the tomb. Zheng Yimen has many sacrifices, which are not rigidly adhered to the ancient times and do not use music. "To worship ancestors, we should pay attention to filial piety and sincerity." Therefore, his sacrifices are simple, and pay attention to etiquette.

Three days before the start of the dragon dance, fasting, the day before setting up, Chen, scrubber, save animals, and compose. Each table presents six dishes of fruit, three dishes of preserved dishes, three dishes of grilled meat, a dish of rice, noodles, fish and meat, a dish of vinegar, a cup of tea, a squat of wine, a plate of steamed bread, soup and rice. Sacrifice to God plus a pig first, a chicken, do not need to soup rice, birthday sacrifice with God, plus a plate of red eggs.

Make it clean, and don't make it contaminated by cats and dogs before offering sacrifices. Before dawn, parents led all their children to wash their hands, burn incense, and kneel before the incense table of God (memorial tablet), saying: Filial piety and grandson dare to sue the God of Zumi. Dare to ask God \*\*\* to go out and go to bed, pay tribute to the old age, and dare to offer gifts or three gifts or three gifts to sacrifice by serving God. Three members of the ceremony: praise two people: master the sacrificial ceremony procedure, and praise two people: guide the priest to assist in the ceremony; Two people: supervise the execution of the sacrifice ceremony; Two people who offer wine: when offering sacrifices, they serve the left and right people who offer orders; Si Zhu Yi Ren: Choose a person whose children have a clear voice, read the text, announce the gods, and pray for blessings; One priest: the representative figure of filial piety and Sun Feng offering sacrifices to the God; Offer, and offer one person each.

#### **4.1.3 Differences between past and present ritual practices**

After thousands of years, the bench dragon in Pujiang has developed and expanded on the land of Pujiang. The bench dragon is a typical village collective

activity in Pujiang. According to the changes in the family, the ritual process is also different. The stronger the family grows, the more complicated the ritual process is. Large families like Zheng have the family rules of Zheng's Code, and have strict regulations on the etiquette, worship order, and speech skills of each link of dragon dance. However, there has not been much change in the major links of inviting dragons, leaving dragons, and collecting dragons.

Change 1: Firecrackers set off the atmosphere. Firecrackers are missing in the process of taking off the head of the bench dragon and welcoming the lights. Firecrackers are symbolic memories of red things, white things, ceremonies and celebrations, Spring Festival, etc. Whenever firecrackers sound, people will pay attention to them in one direction. However, since Pujiang County implemented the full-scale and full-time "double ban" policy on fireworks and firecrackers in 2016, fireworks and firecrackers also disappeared from the ceremony of bench dragons. In the past, when firecrackers rang, they knew that the head of the bench dragon was taken off the shelf, and when firecrackers rang, they knew that they were going to come out soon.

Change 2: The musket in the guard of honor. A spear is a kind of metal appliance added with gunpowder (See Figure 46) . Firecrackers are small, while the movement of spears is large. One is to show excitement and style, and the other is to have the hope of exorcising evil spirits and suppressing demons. The rules should be observed when whipping a spear. The spear is like a salute. Iron sand is not installed in the spear. If iron sand is installed, it will become a military weapon. The spear performed by the bench dragon is only ringing and has no lethality. In the past, when the firecrackers were released, the guard of honor and other firecrackers started to release the spear. The sound of the spear was loud and penetrating. As long as the spear was released, everyone in the neighboring village could hear it and come to watch the bench dragon perform. However, with the improvement of national laws, in China's criminal law, illegal manufacturing, trading, transportation, and storage of

explosives are dangerous crimes, which should be investigated for criminal responsibility. Therefore, after the 1990s, the spear slowly withdrew from the historical stage, but the shape, sound and cultural significance represented by the spear are deeply in people's minds.



Figure 46 Placement of spear in ritual activities

Source: Xu Yefeng Photoed in Zhengzhai Township, Pujiang

[Accessed on March 13, 2013]

Change 3: The disappearance of sacrificial speech. There are words handed down in the process of offering sacrifices to bench dragons, including strict requirements for the position of worshippers. Chinese people pay attention to an orderly age, where people of any generation should stand, and what words can only be said and what words can't be said when offering sacrifices. In ancient times, big families paid special attention to it. During the Cultural Revolution, due to the breaking of the "Four Old", Pujiang bench dragons were also included. At that time, people were not allowed to meet the lights and talk about dragons. The bench dragon heads stored in ancestral halls were smashed. During the Cultural Revolution, people did not say dragon dancing and even the bench dragons were never seen, which also

led to the loss of some cultures. Few people tied bench dragons, and sacrificial activities stopped. Some rituals of sacrifice were interrupted and disappeared. It was not until after the reform and opening up that veteran artists began to re-tie bench dragons, and some ritual memories were reawakened.

Change 4: The candles used in each bench dragon are gradually changing. From ancient times to the present, the bench dragon will install two candles on each bench dragon before welcoming the lights. When welcoming the lights at night, it is a long luminous dragon from a distance, which is very spectacular. In my memory, due to the underdeveloped power system in childhood, lighting often depends on candles, which are one of the necessary materials for every household. When welcoming the lantern, the children will follow the dragon lantern team, first pick up set-off fireworks, and then follow the team all the time. When welcoming the lantern fiercely, the bench dragon will be thrown out, and the candles inside will fall off. The children will pick up the candles, paint them on firecrackers, and then light them. They will follow the dragon lantern team as a torch, and they are very happy. However, with the development of science and technology, many places have adopted electronic lamps, which have the advantages of environmental protection, safety, and replacement. However, the traditional candles of bench dragons can show flickering and endless scenes on rural roads at night. According to the field investigation, the head of bench dragons in most villages has been replaced by electronic lamps. Because the head of the bench dragon production process of bench dragons is complex, time-consuming, and high-cost, the lamps on the head of the bench dragon have been replaced by electronic lamps, and the electronic lamps are rich in types. After dressing up the head of the bench dragon, it is colorful, mighty, and magnificent. At present, nearly half of the villages in Longshen are replacing the original candles with electronic lamps (See Figure 47 and 48) .





Figure 47 Comparison of electronic lamps and candles

Source: Photographed by Pan Donghui in Zhengzhai Township, Pujiang

[Accessed on January 23rd, 2023]



Figure 48 Head of the bench dragon using an electronic lamp and dragon body lighting candles

Source: Photographed by Pan Donghui in Zhengzhai Township, Pujiang

[Accessed on January 23rd, 2023]

Change 5: The ritual process is derived from performance. The bench dragon has a large head of the bench dragon and a heavy body, and it has a strong competitive feature when dancing dragons, which consumes people's physical strength. Generally, adult males at home take up dragon dancing activities. Especially in the sacrificial process of dragon dance, it must be dominated by men. However, with the progress of the times, dragon dance has gradually developed into an ornamental performance. On the one hand, due to the development of information, people outside know more about bench dragons, and more and more people visit and watch them. The government will



promote the performance of bench dragons for the sake of the local economy; On the other hand, with the improvement of women's social status, women will also participate in entertaining performances, but in some important sacrificial occasions, men are still the main ones. In recent years, women's bench dragon teams have been set up in Gantan Town and Yaokou Village (See Figure 49), and the bench dragon has been improved to make it more suitable for women to participate, with lighter and shorter dragon bodies. The women's dragon dance team is more suitable for performing on the stage because of its small props and a small number of people. The women's bench dragon team not only performed at the festival activities in the village but also participated in the performance of the city tourism festival.



Figure 49 Women's Bench Dragon Team in Yaokou Village

Source: Photographed by Pan Donghui in Yaokou village, Pujiang

[Accessed on February 6, 2023]

#### 4.2 Analysis of driving factors of ritual practice

Every nation has its own unique culture and language, but it is an effort to promote internal communication, which is synchronization of big backgrounds. As an important expression of identity culture, it has always been acquiesced by people, and

it is not easy to be perceived by people in general, which is called a kind of collective unconsciousness. Unconsciousness is a kind of heredity and changes in the process of people's growth(Liu kun,2018,p76-83). Synchronization is sometimes found. Synchronization is essentially a communication activity. People don't need music accompaniment when they communicate, and when they do synchronous movement, they have a rhythm to follow with each other or everyone, just like a dance. Synchronous action is a stylized action in communication. The synchronous phenomenon exists in men, women, and children. Children will imitate adults' actions and accept everything taught by their parents. Friends seek so-called common topics to better communicate with each other. Clans maintain their common culture, naturally think all behaviors are reasonable, and get used to the language and cultural rhythm they accept.

As an important activity in the Pujiang area and an important way of offering sacrifices to the Zheng family, Bench Dragon has many synchronous aspects and shows many synchronous phenomena. As a part of the activities of the bench dragon, the ceremony of the bench dragon is carried out according to a certain procedure and the procedure has a certain authority, which is essentially a high degree of unity of consciousness. As for the cognition of ceremony, it was mentioned as early as Shuo Wen Jie Zi: "Instrument, degree, from people, righteousness." "Huainanzi Xiuwu": "Set the instrument elevation, can be the law."( Peng Z R,2006,p13) From the above description, we can know that ceremony plays an important role in society, can play a certain constraint, has the same effect as "law", and ceremony has a kind of social efficiency, which promotes people to carry out synchronous activities.

#### **4.2.1 Family factors of Pujiang bench dragon ceremony practice**

##### **4.2.1.1 Ethnic people's pursuit of "root"**

As a big family, Zheng originated in Xingyang, Henan Province, and then its descendants continued to multiply, which was distributed all over the world due to

various factors. The Zheng family in the Pujiang area was also scattered in various areas due to the fire in the first year of Tianshun and multiplied. Zheng's branches are distributed in all directions because of the separation, but Zheng's blood has been flowing in the body of every Zheng clan. Under the call of large-scale sacrificial activities every year, every clan of the Zheng branch will send corresponding representatives to participate in sacrificial activities, and individuals will strengthen an impression in the minds of clans through the communication of people with the same surname and participating in ritual activities. At this time, the bench dragon is the symbol of ancestors in the eyes of the Zheng clan. By choosing to go to the ancestral graves in the form of a bench dragon once every ten years to worship on a large scale and go to the ancestral graves on a small scale every year, people can achieve their awe of ancestors and the spiritual satisfaction of tracing their origin. Therefore, in my opinion, holding sacrificial activities with the help of the ancestor image represented by the bench dragon is looking for the "root", which means seeking a kind of cultural identity. The concept of identity was first put forward by William James and Freud, which understood identity as a psychological process, a process in which one person imitates and internalizes the values, norms, and features of another person or group and forms his behavior pattern. Identity is the original form of emotional form between individuals and others(Liang L P,2004,p26). Ethnic identity is generally regarded as a subjective attitude, cognitive and emotional attachment to establish mutual recognition between individuals and their groups(Le Mincheng,1991,p65). At the same time, Fini once proposed the development stage of ethnic identity, which mentioned a word as acquired identity, which is the performance that individuals or groups successfully integrate identity into their self-concept and achieve consistency with the outside world(Qi J Y,2006,p42-44).

"Sacrifice" is the common responsibility of Zheng's descendants, who miss their ancestors with the same friendship. In a way, it is the worship of our dead ancestors, as if they were still living with us, and it is the continuation of people's

imagined relationship. Therefore, even though the descendants of Zheng from all over the world use different languages, they share common beliefs. Moreover, when the ancestor worship ceremony is held in front of a large group of people who are not related to them, that is, when social groups get together to hold ceremonies, their thoughts focus on "common beliefs, common traditions, memories of ancestors and collective thoughts embodied in them. In short, they are all social things(Wang X B & Dimurati, Omer,2007,p203)." Holding a ceremony helps to determine authority, point out the direction of society, and help the particularity of real society. It can focus people's attention on the form and activity of a certain social relationship. At the same time, ceremony shifts people's attention from other forms, so ceremony adds new significance. When a family holds an ancestral worship ceremony for people outside the family, it is a symbol of noble status or status. Ancestor worship in public is a good opportunity to show the strength of the family.

The bench dragon ceremony, as a manifestation of dragon dance and ancestor worship, is the epitome of ancestors in the eyes of the former Chen people. In the first month, it is also a time for migrant workers to return to their hometown, feel the New Year's celebration, welcome the old, and accept good luck in the coming year. People in Qianchen Village, who have been busy for a year, have returned to the place where they first grew up and the land where their earliest ancestors started, and have been comforted in their hearts. In the atmosphere of one family and one household participating in it, the villagers in Qianchen Village forgot other trivial matters in their lives and devoted themselves to the ceremony of Bench Dragon. Early head of the bench dragon off the shelf, please dragon sacrifice, bit by bit by the rules of every step of the ceremony, it seems that this day ancestors came to the side. During the ceremony, the villagers in Qianchen actively participated in it. For example, whoever needs to ask for children will "steal the ball" on this day. Women in the Dragon Lantern past the roadside road sacrifice, on the fifteenth day of the dragon sent to heaven, the crowd of onlookers anxiously waiting for scattered candy to welcome

good luck. All this is incomparably beautiful in the eyes of the former Chen people. This is an opportunity for them to show their villages to foreigners, and it is a glamorous moment for them to show the strong cohesion of their families.

#### **4.2.1.2 Promotion of family style**

As a part of Zheng's important sacrificial activities, Bench Dragon has an unshakable position in the eyes of Zheng clansmen. In my opinion, it mainly depends on the ceremony, which is one of the important ways for Zheng's bench dragon to store his family style, and the bench dragon is the external manifestation of his family style. Every move of Bench Dragon conforms to the content of the Zheng family's family style, and through Bench Dragon ceremony activities, Zheng people can carry forward the loyalty, filial piety, and righteousness of family style from generation to generation in modern society. As a kind of social activity, people can find some connection between themselves and ancient gods through Shinhwa, which promotes emotional communication between clans, achieves the purpose of sustaining emotions, and at the same time promotes social unity within clans and maintains social order. Since a ceremony has a powerful social function, it must have a complete and reasonable procedure. This procedure must be acceptable to people living in the same community or receiving the same culture, which constitutes a temporary authority. At the same time, Leslie White also pointed out that the whole world consists of three fields, namely, the physical field composed of inanimate phenomena, the biological field composed of organisms, and the cultural field composed of thoughts, beliefs, languages, utensils, customs, emotions, systems and other events composed of symbols. (Xia J Z. 1997,p220)

Therefore, the ceremony has become an important way for "symbols" to carry thoughts. In Zheng's sacrificial book, there are quite brief and clear explanations of the time, place, object, reason, prepared sacrifice, and etiquette of various sacrificial activities. On the eighth day of July, the sacrificial object was Zhenyi Fujun, who lived with Zheng for the eighth time. The place was before arriving at the



portrait of Zhenyi Fujun. The reason was that the fish scales pitied the parents to stand up and replace the Fu. The sacrifice was a pig's head, two geese, wine and rice, steamed bread, noodles, and incense candles. During the sacrifice, three gifts were performed. In history, the three gifts were a ritual of offering sacrifices to Confucius, which was later recognized by the dynasties and the people. Its ritual was strict drums and three links, salute, honor guard, Si Lisheng, and singing and dancing in place. The chief priest and accompanying sacrifice are in place, welcoming God to offer incense and drink silks, offering gifts at the beginning of the line, and playing the chapter of "peace"; Play "Xianping" with the gift of Asian dedication; At the end of the ceremony, burn Zhu Wen, burn silks, and play "Send Divine Comedy". From the above, it can be seen that the authority of Zheng's ceremony is essentially a kind of compulsory behavior of ceremony, which constitutes a kind of identity behavior, which makes Zheng people make a synchronous movement under specific conditions, keeps the consistency of sacrificial rhythm, and becomes an important factor for Zheng's family style to be continuously inherited.

Bench dragon is an important part of sacrifice and an important way for ordinary people to talk with gods. Everything is full of loyalty and respect. This shows Zheng's family style of "loyalty" in the ceremony of Zheng's bench dragon. Therefore, this makes a group of people like Zheng have a commonality and makes them cling to certain beliefs. Every individual in the group thinks that they are unified with each other. The members aroused an emotional resonance from the common ritual performance. Although it is not recorded as the activity on the eighth day of July, this activity is led by the elders and the contents and procedures of the activity are passed down from generation to generation by the elders. In the activity of Bench Dragon, the elders are like the commander-in-chief of a band, so all parts of the activity are performed according to the established melody. First of all, in terms of the composition of bench dragons, all the males in the former Chen Village have to give a bench. Secondly, the ceremony process of bench dragons is the same, which is the

basic steps of taking off the dragon, inviting the dragon to sacrifice, going out of the dragon, scattering the lights, and going to heaven, which reflects Zheng's family style of "filial piety". Therefore, in my opinion, this is the most basic reason for the synchronous movement of the former Chen people. On the one hand, it is to worship ancestors and emphasize the boundless kindness of ancestors; On the other hand, it is a kind of dialogue with ancestors. Therefore, before the head of the bench dragon comes off the shelf, it is necessary to have a dialogue to achieve the purpose of emotional sustenance and tell ancestors and future generations that they want the family to prosper and develop. At the same time, Mauss's "On Gifts" mentioned: "All human behaviors are dominated by some exchange activities that can bring rewards or rewards, so all human activities can be attributed to an exchange ( Mauss, Marcel,2002,p34). "Therefore, when offering sacrifices, future generations will provide sacrifices, and ancestors will share half of the sacrifices with future generations, hoping that ancestors can protect them in the dark. Bench dragon has become the representative of sacred things in the minds of clans and an important tool for communication between families.

#### **4.2.2 Identity and collective memory of Pujiang bench dragon ceremony practice**

##### **4.2.2.1 Construction of Identity**

Zheng's family has always been governed by filial piety, and "righteousness" constitutes an important factor in the prosperity of Zheng's family. In the development process of thousands of years, Zheng's people put righteousness in their hearts and practiced it in practice. In the course of the author's investigation, when it comes to the factors of strong feelings between brothers, former Chencun people often talk about: "We were born like this, our parents taught us like this, we have been like this for so many years, it is our parents' words and deeds, and we do the same thing with our parents." This is the wealth brought to them by the family-brother wealth, which

is influenced by the environment, that is, the family. Family identity is a form of collective identity. A family is a group of members with common blood and attributes, which emphasize similar values together (POKACHEV NIKOLAY, 2018, p30). Members of this group have a unified and single social experience to distinguish themselves from others and form a sense of group identity (Alan Warde, 1994, p2). And Dure once said: "Family is different from the relationship between people who are United by the bond of victory. People must clearly distinguish the two, and the individual psychological feelings generated from the latter can also be found in animals. (POKACHEV NIKOLAY, 2018, p36). " Blood relationship is the nature of a single individual, so they only belong to the feelings between individuals. And the family is the most basic living group.

Groups will have common experiences, and common experiences will be emphasized again and again on many occasions, forming memorable family stories and becoming the history of a family. Repeating these stories helps to strengthen the cohesion between families (Zhuang Xuexun, 2019, p36). However, in some aspects, the individual consciousness of family members cannot be transmitted to each other to reach an understanding. At this time, family members constantly exchange their impressions and views and strengthen their relationship ties. To a certain extent, the feelings and attitudes between us and our brothers and sisters are indeed formed by the indoctrination or teaching of individuals, because these individuals themselves are also driven by the general family values. However, the identity of family identity is not a simple concept in the brain but mainly constructs a fixed behavior pattern by participating in an activity.

Bench dragon is one of the important ways to construct behavior patterns in the activities of Qianchen Village. The bench dragon is the external symbol of the identity of family members. The black-bearded old dragon of Chengyi Hall, the white-bearded dragon of Heyi Hall, and the bearded dragon of Xiaoyi Hall in Qianchen Village respectively represent the ancestors of Qianchen. By participating in

the bench dragon activities, the descendants make every family member in Qianchen Village know something about the bench dragon and ancestors, to have a common family memory. Through the teaching of elders, every family can know their position in the bench dragon activities, and know where they are and which lamp team they are in when each family carries the bench to fight for the dragon. This makes the relationship between Qianchen Village and other brother villages closer, and what materials need to be prepared for the ritual activities and what should be done in the whole ritual activities are all taught by the family, and through such ritual activities, the family has a common topic.

#### **4.2.2.2 Co-construction of collective memory**

The Zheng clan has multiplied in all directions since the separation. However, when the family sacrifice ceremony was held to inherit the family style, the clan came one after another without hesitation, which fully reflected the charm of family cohesion. The reason why the cohesion of the family is so strong is due to "affinity". "Affinity" can be explained from two angles, one is biological affinity, and the other is cultural affinity. As early as the 1970s, biologist Richard Dawkins proposed that the basic unit of survival and reproduction is a gene. Individuals with similar genes will cooperate and protect each other to ensure the continuation of genes. Therefore, he pointed out that ethnic groups are an extension of kinship, and ethnic centralism is deeply rooted in our biology and will not disappear because of modernization or socialism(Wang Mingke,2006,p19). From the cultural point of view, the affinity of culture is a kind of memory, but it is a kind of collective memory. Collective memory is one of the important manifestations of social groups, which is not only a basic blood group, but even ethnic groups use the common past to unite people. In Chinese traditional kinship culture, only when people attend ceremonies to accept social culture, people's collective memory of blood relationships can be continuously emphasized(Wang Mingke, 2006,p19). Therefore, it can be seen from the above-mentioned bench dragon ceremony that people perform their duties in the

activities of the bench dragon, which strengthens the memory of the Zheng people for the whole family culture. But at the same time, from another aspect, Zheng's collective memory is also the main reason for the harmony among his peers.

As a way of communication between the Zheng brothers, Bench Dragon urges every clan to pay attention to the development of the family, and through such ritual activities, individuals are integrated into the family, full of a sense of belonging, so that everyone has emotional identity and resonance, and promotes everyone to have the value of existence in the family and bear different responsibilities. Among peers, synchronization in bench dragon activities is mainly reflected in New Year's greetings, first of all, between the lamp teams in Qianchen Village, and the lamp teams in Heyitang of Qianchen Village go to the door of Xiaoyitang to pick up their lamp teams, which fully shows the constant blood relationship between brothers. A "pick-up" of the lamp team shows the emotion of caring for each other between brothers incisively and vividly, showing that peers inherit the love between ancestors and brothers. Secondly, in the New Year ceremony, the first lantern team in Jiangnan first came to Qianchen Village to pay New Year's greetings to brothers, and Qianchen Village "picked up" the dragon, and then Qianchen Village took Chengyitang as the pioneer to "get out" the dragon, leading the lantern teams of Xiaoyitang and Heyitang to the first and other branches in Jiangnan to pay New Year's greetings, which is a mutual blessing between the 20th branch of Zheng and other peers of Zheng. Therefore, follow a fixed route to Guanfang Village and Zaoyuan Village, build their memories together, and participate in ancestor worship activities among their peers. From a certain point of view, this is a kind of maintenance, preservation, and inheritance of family collective memory, and it is also a continuation of caring among peers, which makes New Year's greetings not only a form but also full of deep affection among family members.

### **4.3 Cultural Value of Pujiang Bench Dragon**

Dragon is the most powerful humanistic animal made by the ancient Chinese.



For a long time, people have always regarded the dragon as the embodiment of good fortune, believing that it can make clouds rain, eliminate disasters and blessings, eliminate evil spirits, and subdue demons. In folk tradition, dragons are divided into four categories: the first category is "Tianlong", which represents the regeneration power of Qinglong; The second kind of "dragon" can spread clouds and rain: The third kind of "earthworm" is a charge of the spring water and water source on the ground; The fourth kind of "Tibetan dragon" guards the treasures of the world and heaven. Ancient China was a farming country. In agricultural production, the most important thing is good weather. The dragon dance is a way for people to pray for the blessing of gods to achieve this goal. The dragon dance is linked with praying for a good year and has become the main cultural connotation of folk dragon dance. "All human cultures are produced, existed, inherited, and evolved to meet the needs of the survival and development of certain groups.(Zhong Jingwen ,2000,p56)" Similarly, Pujiang Bench Dragon must have rich cultural connotations and profound cultural existence for local people.

#### **4.3.1 Pujiang Bench Dragon has the function of cultural communication**

Pujiang Bench Dragon is an authentic people's culture widely spread in the coastal areas south of the Yangtze River. It integrates various folk arts, retains the original forms of folk production crafts such as painting and calligraphy, paper-cutting, etc., and inherits the artistic forms of mass sports and group square dance. It not only plays an important role in protecting national folk culture but also has the comprehensive value of enriching people's cultural life and promoting the inheritance of folk arts and crafts. A Pujiang bench dragon is a comprehensive museum of Pujiang folk art and the crystallization of the wisdom of the Pujiang people. As far as the board lamps of string performance activities are concerned, each board lamp must be carefully bound and carefully pasted, painted, and painted. As soon as you ride the simplest lamp, you need the lamp maker to prepare it carefully and give full play to it,

or if the painting or poem inscription process is more complicated, you need to cut and paste carved flowers. Therefore, after the Spring Festival, the lamp caps are off the shelves, and every household is busy. There are lamp-making workshops everywhere, and everyone is capable of painting

Hands. This shows that Pujiang Bench Dragon has the function of promoting the artistry of rural leisure life and cultivating and developing villagers' artistic creation and appreciation ability.

#### **4.3.2 Pujiang bench dragon can present religious customs**

No matter how fast the social and economic development is, people's spiritual needs are still necessary, and they only have material enjoyment

And living without spiritual dependence is unimaginable in human society, which is an orderly society.

Moral norms and ethical rules are also necessary standards for the orderly development of human society. Pujiang Bench Dragon preserves the traditional folk culture characterized by folk belief in dragons in China, especially in central Zhejiang and coastal areas of Jiangnan. It is an important basis for studying the formation of people's consciousness and cultural life in the central Zhejiang and coastal areas of Jiangnan and plays an irreplaceable role in folklore research. The image of a dragon is fictional, but the symbolic meaning of a dragon is eternal. "Symbol is a way of primitive thinking. The symbol has an inseparable and close relationship with language, primitive witchcraft, primitive religion, primitive Shinhwa, and primitive art.(Liu Xicheng, 2002,p12)" As a symbol, in Chinese people's concept, the dragon is the representative of a religious totem, the majesty of political power, and good luck. The use of the Pujiang bench dragon in sacrificial ceremonies, the rule that the lantern greeter should be an older male in the family, and the grand performance on holidays are all the reappearance of the religious totem of the bench dragon, the majesty of political power and the symbolic meaning of good luck. Generally speaking, Pujiang

Bench Dragon presents the cultural functions of satisfying people's spiritual sustenance, praying for wishes, orderly growth, and moral education.

#### **4.3.3 Pujiang Bench Dragon is the prosperous symbol of surname reproduction**

Wangdingxing nationality is a deep meaning of dragon dance. It is based on the homophonic symbol of "lamp" and "ding". Chinese folk has the Lantern Festival to make "orange lanterns" (homophonic "Jiding"), "add lanterns" (homophonic "Tianding"), knead "eleven zodiac lanterns" with flour (zodiac is closely related to fertility), "send lanterns" (homophonic "send Ding"), "steal lanterns", especially stealing "lotus lanterns" in temples Dragon lantern is also a lamp. If it is "lamp", it is homophonic with "ding". Moreover, the dragon is the totem of the Chinese nation and a symbol of strength and wisdom, and the dragon lantern also symbolizes "Long Ding". At the end of the dragon dance every year, people will rush to pick the hydrangea on the dragon's head on the bench. It is said that whoever can pick this hydrangea will be able to add to the prosperity of the family in the coming year.

The lamp team of Pujiang Bench Dragon is composed of surnames, which are based on population reproduction. Only when the population reaches a certain scale can the Lantern Festival be organized? A lamp is called a riding lamp in the Pujiang dialect. Usually, lamps are based on the same surname in the same village, requiring one Ding to ride and one stove to ride. Those with small villages and small populations also have one Ding to ride and one stove to ride. In this way, it has become a large-scale mass recreational activity in which every family participates and everyone welcomes or watches the lights. It is rare to have a large number of participants and a large event scene. A bench dragon in Pujiang is a clan history, which is an authentic people's culture and a living specimen of folk customs research. Therefore, through the history of the formation of the Lantern Team, it is of great value to textual research on the migration of all ethnic groups and surnames, the

development of population, and the formation of villages. For example, Zheng Zhai, which has the laudatory name of "the first house in the south of the Yangtze River", lived together for fifteen generations in history, and received the family table in the Three Dynasties. In its heyday, there was more than one family. Zheng Yimen's long lamp was one of the longest bench dragons in Pujiang, and its vast array of lamps was rare in the whole country. From this point of view, we have reason to say that the Pujiang Bench Dragon is also a symbol of rural surname culture.

#### 4.3.4 Pray for rain and blessings

Praying for rain and blessing is the most basic meaning of the dragon dance. In an agricultural society that depends on the weather for food, moderate rain can be said to be the source of happiness. In the folk, the dragon is "the god of rain in Jiujiang, Eight Rivers and All Seas". When the dragon originated, it was related to the rain and then became the god in charge of the rain. Praying for the dragon and praying for the rain became a common "meaningful behavior" in rural China. There are many ways, and dragon dance is one of them. Therefore, whenever there is a great drought and harvest, people will use various ceremonies to pray in the Dragon King Temple to bless the dragon with rain. As early as the Shang Dynasty, the custom of praying for rain by the earth dragon was popular in Han Liu an's *Huainanzi* Falling Training: "Fly on the magnet. Clouds come to water, earth dragons cause rain, and Yan Yan flies." Gao Yu's note: "When the soup suffers from drought, it is like a dragon, and the cloud follows the dragon, so it causes rain." From the origin, it tells the origin of the folk custom of asking for rain as a soil dragon. As a kind of farming etiquette, there are four representative rites of praying for rain: basking in the Dragon King, stealing the Dragon King, touring the dragon statue, and taking Longquan water, most of which involve dragon dance.

This function of praying for the rain of dragon dance has many legends among the people and constitutes the source of the rise and development of dragon

dance in some areas. Take "Venetian Dragon" in Changxing and Anji, Zhejiang Province as an example. Legend has it that a hardworking peasant couple is living by Mingxi in Changxing. The man is called Baiye and the woman is called Lotus. Lotus gave birth to a snake-like son after three years of pregnancy. When the villagers saw it, they said it was a dragon species called Xiaolong. However, this angered the patriarch, saying that he was a goblin. After ordering people to throw people into the lotus pond behind the house, whenever the lotus went to the pond to wash rice, the snake-like son surfaced to eat milk. One day, when the patriarch buckled the shovel and went to the field, he met the lotus flower feeding, so he hit it with a shovel and cut off the tail of the little dragon. At that moment, butterflies from the dark pool flew to stick to the broken tail of the little dragon, and the little dragon turned into a dragon and flew away. But it misses its mother, so whenever there is a drought here, Xiaolong flies to promote clouds and sow rain to eliminate drought. To thank Xiaolong, the villagers used lotus flowers picked in the pool. Make a long queue. Take his father's name and become a "Venetian dragon" lion to pray for rain and eliminate drought. The legend of the origin of the bench dragon in Pujiang is also due to praying for rain.

There are "leading silkworm body lamps" in the Xiangxi Mountain area of Hunan Province. The lamp is composed of the head of a "dragon" and the body and tail of "a silkworm". It is exquisitely made, small in size, flexible in head and tail, connected with bamboo rings to form a silkworm body, tied with ropes, covered with white cloth, and entangled with red and green color rings. Three folk artists with outstanding dancing skills hold the three parts of head, waist, and tail respectively. "Leading silkworm body lamps" usually travel in pairs. Before coming out of the lights, each team of lights should go down to the river to "absorb water", and then bless good luck along the door. Why do you want to "absorb water"? It is easy to understand that only when the dragon absorbs enough water can it ensure sufficient rain



#### 4.3.5 Entertain God and Entertainment

The dragon dance to entertain the gods can be traced back to the Han Dynasty's "Jiaolong Manyan" and "Han Shu Western Regions Praise": "The world of filial piety and martial arts is vigorous... setting up a wine pool and meat forest to entertain the guests of the four barbarians, making Bayu Dulu, Shuoji in the sea, Manyan ichthyosaur, and seeing it from the perspective of angle." Yan Shigu explained that Bayu Dulu and Dangji in the sea are both song and dance names, while "Ichthyosaur" is a giant rare beast from Xicheng, which dances and plays music before the court. Then he went to the front of the temple to splash water and turned into a huge flounder, "jumping and rinsing water, making fog barrier eyes". Then, it turned into a Huanglong with a length of eight feet, "playing in court and showing off the sunlight", so it was also called "Huanglong Change". From this point of view, "ichthyosaur" is a large-scale dance performed by people dressed as giant fish and dragons. Because there is a "change problem" between giant fish and dragon, illusion, scenery, smoke and so on may be needed to cooperate in the performance.

So, what is the explanation of "Manyan"? "Manyan", also known as Manyan, spreading, etc., is the name of a big beast in ancient times. It is said that this big beast is "like a raccoon dog, and can be" imitated as a hundred plays ". In ancient times, eight feet was a search, and a hundred searches were eighty feet. Therefore, there is a saying in Xijing Fu that "a great beast is a hundred searches, which is for Manyan". Xue Zong noted: "Being a big beast is eighty feet long, and the so-called ichthyosaur is also extended." It can be inferred from this that "Manyan" is "pretending to be a beast to play", and it is a dance in which people play various beasts. "Ichthyosaur" is one of the typical main ones, so it is called "Ichthyosaur Manyan".

In the Eastern Han Dynasty, Zhang Heng's Xijing Fu and Li You's Ping Optimistic Fu both recorded the highest-level cast, scenery, props, and special effects at that time, which can be described as large-scale and full of fantasies. In addition to

the central program "Giant Fish Becomes Giant Dragon", there are also people dressed as Neng, tigers, apes, elephants, big finches, big turtles, big bee spiders, and other unknown strange animals participating in the performance.

In addition to historical materials, the shadow of "ichthyosaur Manyan" can also be found in Han Dynasty portraits. For example, the stone reliefs of music and dance in Tongshan Honglou and the stone reliefs of Jiaodi Baixi unearthed in Yinan, Shandong Province all have images of fish and dragons dancing

"Yugong Manyan" lasted for nearly seven or eight hundred years from Han Dynasty to Tang Dynasty. After Tang Dynasty, it was gradually lost as a whole and passed down from later generations. Only some of the programs: folk dragon dance, lion dance, unicorn dance, etc., can be regarded as the inheritance and evolution of "The Dragon Manyan"

The combination of lamp and dragon began in Song Dynasty. In the Southern Song Dynasty, Wu Zimu wrote in Meng Liang Lu: "Lantern Festival night... grass binds Jackie Chan. Cover the grass with a green curtain, and there are thousands of lights and candles, looking like a double dragon." Such a dragon lantern. That is, what we call dragon-shaped lighting placed there for people to watch. The problem is that the dragon is a walking and flying thing, so it can't stay there. Besides, no matter the court or the folk, there has been a tradition of dancing dragons since ancient times. Since dance, not only in the daytime dance, also dance at night, dance night can not be separated from the lamp, the dragon of dance is commonly known as the "dragon lantern"

The "Dragon Lantern Festival" is usually held during festivals and grand events, and the venue is selected in an open and flat place beside Changjie Square and Cuntou Bay. The variety of dragons is rich and colorful. There are bamboo dragons, wooden dragons, Jinglong, grass dragons, cloth dragons, yarn dragons, paper dragons, and the drunken dragon: there are "louver dragon" composed of lotus and butterfly, "wooden flower dragon" tied with shavings, "tin dragon" rolled with iron sheet, "pole

dragon", "rolling earthworm", "seven clever dragons", "luminous dragon", "fireworks dragon" and "group word dragon".

The Chinese nation is a big family with 56 members. Like the Han nationality, all ethnic minorities are inextricably linked with dragons, and there are many moving legends and various dragon dances about dragons. For example, Yunnan Li nationality's "Dancing Dragon Gate Hand in Hand", Achang nationality's "Dancing White Elephant Qinglong", Miao nationality's "Dancing Dragon" and "Hanging Dragon Dance", etc. Most of these dragon dances are cheerful, lively, relaxed, and interesting, with distinct national and regional colors

#### **4.3.6 Showing Strength and Prestige**

In addition to praying for rain and blessings, and entertaining God and himself, dragon dance also has the function of showing strength and prestige. It is believed that the dance of songs can summon the gods of dragons; Dancing can imitate the demeanor of the dragon; There are songs and Na. It can not only make the dragon happy but also make itself endowed with dragon nature. At the same time, through dragon dance, the strength and prestige of dragon dancers can be demonstrated. There are several meanings here: First, dragon dance itself is "hard work", which consists of many routines and shapes such as hiding, rolling, turning back, interspersing, and standing. It can't be finished without great effort: Second, the dragon is a collection of strength and the symbol of strength. Many animals and astronomical phenomena in nature have cast their strength on the dragon. Dragon dance shows the power of heaven and people; Third, we can't rule out "teasing" and "disrespect" for dragons. Because dragons are not only a symbol of natural forces, but also a symbol of imperial power, they often appear in the form of baring their teeth, showing off their power, being high above others, being arrogant and sacred, and all living beings have to treat each other with awe. Now, here comes the opportunity. People can take it out with the help of dragon dance. They can press the dragon's

head, fold the dragon's body, uncover the dragon's tail, and toss and mock this imperial phase to their heart's content.

The popularity of "burning dragons" in Tongliang, Sichuan, Fengshun, Guangdong, and other places has multiple meanings. Tongliang people believe that burning dragons is to send dragons to heaven, shoulder their duties and spread clouds and rain in time. Therefore, when the Dragon Lantern Festival reaches its climax, the revelers either light firecrackers and throw them at the dragon, or release fireworks to spray the dragon, or pour out the hot molten iron in the furnace to let the splashed sparks burn the dragon...

The burning of dragons by Fengshun people originated from a legend: A long time ago, a fire dragon came to Fengshun ground, and the dragon breathed fire all over, causing the seedlings to scorch and the fields to dry and crack. A young couple led everyone to cut mountains to divert water. When the canal became water, the fire dragon came to destroy it, burning the young couple and drying up the water source. The young couple's son inherited his parents' legacy, and after returning from studying law for three years, he fought hard with the fire dragon: for three days and three nights, he finally burned the fire dragon with the magic fire, and he died with all his strength. Since then, the weather in this area has been good, and there has been no drought again. In memory of this hero, the local people hold dragon-burning activities every year. The burnt dragon is usually tied with bamboo paper in Jackie Chan, which is 1520 meters long and full of cannons. After leading the dragon out to sea to clear the dragon, playing the dragon, playing the dragon, and other programs, until the firecrackers are released and the dragon's body is burned out.

Burning dragons is a comprehensive custom integrating praying for rain and blessings, entertaining gods, and showing strength. By burning dragons, we can not only send dragons to heaven, but also let them take the responsibility of distributing rain; It can also produce a very spectacular scene, which is loved by witnesses; It can also reflect a kind of power that is right to win over evil, good to win over evil, and

oppressed people resist and tease imperial power.

#### 4.3.7 To ward off evil spirits and gain happiness

To ward off evil spirits is to eliminate disasters. The scope of eliminating disasters is very wide, including acceptable disasters, such as disease and death. Chinese folk believes that dragon dance can eliminate it.

Folk believes that dragon dance can bring happiness, which is to worship the dragon as a kind of god, praying for God's blessing, blessing, and keeping peace. In the fifty-fourth year of Qing Qianlong's "Nanchang Fuzhi", Volume 2, "Realm Customs", recorded the dry dragon boat dancing in the Nanchang area one by one: "On May 5, the dry dragon boat made dozens of people different, passed on the drums, filled the thoroughfare, and the scholars and women gave money and prayed for blessings, but used firecrackers to eliminate the ominous." People carry dry dragon boats and dance in the street, believing that they can pray for peace

Lishui, Zhejiang Province has the custom of dancing dragon lanterns from the 14th to the 16th of the first month. When dancing dragons, every village should light incense sticks, put fruits and make glutinous rice fruits in front of the gods, and then welcome the "Banlong". It is believed that playing dragon lanterns can bring blessings and eliminate disasters, and avoid various diseases and disasters. In addition, the folk dance "Drilling Dragon Lantern" in northern Shaanxi is a blessing custom. When dancing dragons, men, women and children in the village are competing to drill from under the dragon's body, constantly circling under the dragon's body, resulting in a joyful scene of jumping and rolling with the dragon lantern. According to local folk customs, if you drill the dragon lantern, you can borrow the blessing of the dragon lantern to eliminate disasters and achieve good luck.

Of course, due to the polysemy of the dragon itself and the polysemy of dragon dance in folk beliefs, dragon dance activities in folk activities often combine



various beliefs and customs such as praying for rain, eliminating waterlogging, seeking children, warding off evil spirits and receiving blessings, and play a variety of functions.

China is the hometown of dragons, and Chinese people claim to be descendants of dragons. In a certain sense, as an ancient Chinese folk dance, the function of dragon dance is mainly reflected in belief value rather than in form appreciation. Nowadays, this traditional dragon dance with multiple meanings has gradually moved towards standardization, technology, and internationalization. It has many functions: it is not only a sports skill, but also an entertainment performance, and it is also a cultural display, showing the soul, charm, vigor, and vitality of the dragon, its natural and unrestrained changes, and its splendor.

#### 4.4 Summary

In this chapter, the dragon dance ritual of the Zheng family in Zhengzhai Township, Pujiang County, was used as a case study to investigate the practice of the bench dragon ritual in Pujiang, and two factors driving the practice of the ritual were analyzed: the family factor, identity, and collective memory, and the seven cultural values of the bench dragon ritual in Pujiang were summarized: dissemination function, religious rituals and customs, family reproduction, praying to the gods for rain, sacrificing to the gods to entertain the people, demonstrating power, and warding off evil spirits to bring good fortune. The ritual of the Pujiang Bench Dragon has seven cultural values. After research, the ritual practices of the Pujiang Bench Dragon can be summarized as follows (See Table 1):

พหุวัฒนธรรม  
ศิลปวัฒนธรรม  
ศิลปวัฒนธรรม

Table 1 The Process of Practicing Pujiang Bench Dragon Ceremony

Source: Organized by Pan Donghui

[Accessed on July 26, 2023]

Ceremony Name	Ceremony Description
Dragon Head Down	The dragon's head represents hope. At the end of the annual dragon dance, the dragon's head is placed on the upper floor of the ancestral hall, and the following year, after the dragon dance, the dragon's head is invited down from the upper floor after performing the relevant rituals, And re-paste paper, painting and other production.
Inviting the Dragon for Rituals	In the first month of the lunar calendar, an eye-dotting ceremony is performed to pray for good weather conditions in the coming year, and rituals are performed at temples.
Dragon Ceremony Welcoming the Bench Dragon Ceremony	The ceremony of welcoming the bench dragon mainly consists of several parts: borrowing the road (informing the neighboring villages in advance of the time to go to their villages for the dragon dance), Zuo Zun (inviting the dragon dance team to perform the dragon dance in their own houses), setting up sacrifices (setting up offerings and waiting for the arrival of the dragon dance team), hanging up the red (tying a red silk on the head of the dragon and praying for the blessing of the dragon), rewarding the dragon (giving the dragon team a red packet), and coiling up the dragon (performing a coiling up performance of the dragon by the dragon dance team to express blessings to the host and returning a salute)
Ancestor Ceremony	Ancestor Ceremony is to express the remembrance of ancestors through dragon dance rituals, and to go to the tombs of ancestors to perform worship rituals to ancestors, to show the prosperity of one's family, and to pray for the blessing of ancestors.
Dragon to the Sky	This is the last part of the ceremony, after performing the ritual, people will grab the relevant items on the dragon's head to bless themselves and their families with health and safety, and finally take the dragon's head to the second floor of the shrine for safekeeping.

## Chapter V

### The intangible cultural heritage management of Pujiang Bench Dragon

The purpose of this chapter is to study the process of Pujiang Bench Dragon becoming an "Intangible Cultural Heritage" and the management of the "Intangible Cultural Heritage". In China, folk culture is facing the double impact of domestic and foreign cultures, and the space for survival is shrinking, so the protection of intangible cultural heritage has become a common historical mission for all social strata. As of 2021, Zhejiang Province has 257 national-level representative items of intangible cultural heritage and 196 national-level inheritors, ranking first in the country in terms of the number of national-level items of intangible cultural heritage and the number of inheritors, and the "Zhejiang intangible cultural heritage model" has become the object of emulation by other provinces and cities in China. In this environment, Pujiang Bench Dragon as the first batch of national intangible cultural heritage launched in Zhejiang Province, it is of great significance to study the process of it becoming intangible heritage and to do a good job in its management and protection.

In this chapter, we will systematically and comprehensively discuss Pujiang Bench Dragon as a national intangible cultural heritage from four aspects: the process of Pujiang Bench Dragon becoming an intangible cultural heritage, the elements included in Pujiang Bench Dragon as a national intangible cultural heritage, the current situation of intangible cultural heritage protection of Pujiang Bench Dragon, and the trend of management and protection of Pujiang Bench Dragon as an intangible cultural heritage.

#### 5.1 The process of being selected as a national intangible cultural heritage

On May 20, 2006, Dragon Dance (Pujiang Bench Dragon) was approved by the State Council of the People's Republic of China to be included in the first batch of

the national intangible cultural heritage list, with heritage number: III-4<sup>25</sup>.

According to the Law of the People's Republic of China on Intangible Cultural Heritage (Order No.42 of the President of the People's Republic of China), intangible cultural heritage refers to the intangible cultural heritage of mankind, including various intangible heritages such as oral traditions and performing arts, social practices, customs, ceremonies, festivals, and the interaction between knowledge and practice and nature. The selection criteria for intangible cultural heritage can be summarized as follows:

**Sustainability:** Intangible cultural heritage should have certain historical inheritance, represent human cultural tradition and evolution process, and have sustainability and development.

**Uniqueness:** Intangible cultural heritage should be unique, different from other cultural inheritance methods and cultural phenomena, and representative.

**Representativeness:** Intangible cultural heritage should be representative, reflect the characteristics and characteristics of regions, nationalities, and cultural traditions, and can represent the spirit and tradition of a certain region, nation, and culture.

**Inheritance:** Intangible cultural heritage should be inheritable, and the way of inheritance should adapt to the development of the times and social changes and be sustainable.

**Social recognition:** Intangible cultural heritage should be widely recognized and supported by society, and have certain social influence and cultural value.

Pujiang Bench Dragon is a folk dance of the Han nationality, which is a swimming dragon lantern formed by connecting stools in series. It is popular in Pujiang County and spread all over the coastal areas south of the Yangtze River. Looking at the inheritance and development of Pujiang Bench Dragon, the Tang

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<sup>25</sup> Notice of the State Council on Publishing the First Batch of National Intangible Cultural Heritage List, <https://www.gov.cn/>

Dynasty is its gestation period, Song and Yuan Dynasties are its mature period, and Ming and Qing Dynasties are its heyday; After the reform and opening up, it will carry forward the inheritance period. A Pujiang bench dragon is almost an artistic complex, which integrates calligraphy, painting, paper-cutting, engraving, sculpture, and tying and pasting techniques, and integrates sports, acrobatics, and dance into one furnace. The swimming dragon dance has a rough, delicate, unrestrained, and neat style.

According to the genealogy of Zhang's surname in Xia Zhang Cun, Baima Town, Pujiang, since the Tang Dynasty, the "Dragon Lantern Festival" has become a folk custom in Pujiang, which is called "Lantern Festival" in Pujiang County Records. Pujiang bench dragon prevails in the villages of Pujiang County and widely spreads all over the coastal areas of Jiangnan. Looking at the inheritance and development of Pujiang Bench Dragon, the Tang Dynasty is its gestation period, Song and Yuan Dynasties are its mature period, and Ming and Qing Dynasties are its heyday; After the founding of the People's Republic of China, especially after the reform and opening up, it will be carried forward and inherited. Therefore, Pujiang Bench Dragon has certain historical inheritance and can continue and develop.

From the structural point of view, the Pujiang bench dragon consists of three parts: a faucet, a dragon body (sub-lamp), and a dragon tail, commonly known as the long lamp. According to the faucet shape, it can be divided into Yangtian dragon, pitching earthworm, prawn dragon, and other categories. Because of the different shapes set on the stool board (dragon body), there are also eleven different forms such as a square lamp, wine altar lamp, and word lamp. During festivals or major celebrations, wheat cake balls, scissors hoops, and tail throwing are the main performance arrays. Therefore, the Pujiang bench dragon is different from other cultural phenomena and has its uniqueness.

Pujiang Bench Dragon, as its name implies, is a swimming dragon lantern connected in series with a single bench. It makes people fully feel the magnificent,



strong, and soft characteristics of folk dance in the square, and accept and understand the living customs of entertaining themselves and people's beliefs of respecting heaven and obeying people in the atmosphere of loud gongs, horns, and spears and cheers. A Pujiang bench dragon is almost an artistic complex, which integrates calligraphy, painting, paper-cutting, engraving, sculpture, and tying and pasting techniques, and integrates sports, acrobatics, and dance into one furnace. The swimming dragon dance has a rough, delicate, unrestrained, and neat style. Through this dance of passion, philosophy, entertainment, and education, people get the double satisfaction of senses and soul. Pujiang Bench Dragon is an authentic people's culture, which is characterized by square, extensiveness, and thrill. It is rare in similar forms because of its large number of participants and large activity venues.

Pujiang Bench Dragon retains the folk cultural tradition of "Dragon Belief" in China, especially in the coastal areas of central Zhejiang and south of the Yangtze River, integrates the folk forms of folk art such as painting and calligraphy, paper-cutting, inherits the artistic forms of mass sports and square dance, has the value of folk customs, historical research and the function of inheriting folk crafts, and has had a far-reaching and extensive influence in Pujiang, central Zhejiang and south of the Yangtze River. However, the impact caused by the changes of the times inevitably falls on Pujiang Bench Dragon, which makes its inheritance in a dilemma and needs urgent rescue and protection.

Pujiang Bench Dragon has strong historical value: Pujiang Bench Dragon retains the traditional folk culture of Chinese people believing in dragons, absorbs folk arts such as painting and calligraphy, paper-cutting, and inherits the artistic form of square dance. Pujiang Bench Dragon shows magnificent and shocking group dance scenes, which are characterized by mass, thrilling, artistic, and festive, and have important values such as folk custom research, historical textual research, promoting economic development, and promoting spiritual civilization construction.

Pujiang Bench Dragon has great social value: Pujiang Bench Dragon is a

traditional cultural activity that has been circulating for a long time, and it needs the concerted efforts of the villagers to make the dragon look brave and heroic. These cultural activities have mobilized the wisdom of the people and enriched their spare time.

Based on the above facts and reasons, Pujiang County Cultural Bureau made an active declaration when the state issued the first batch of intangible cultural heritage declarations, aiming at better inheriting and protecting the intangible culture of Bench Dragon.

## **5.2 Pujiang Bench Dragon as an Element of Intangible Cultural Heritage**

Pujiang bench dragon is a national intangible cultural heritage, and its elements include the materials and production process of the bench dragon, dragon dance ceremony process, bench dragon types, patterns and dragon dance shapes, instruments, and music scores in the ceremony process except for bench dragon, etc.

### **5.2.1 Material and production**

#### **5.2.1.1 Tying of faucet, dragon body, and dragon tail**

Pujiang bench dragon consists of the faucet, dragon body, and dragon tail. The number of knots in the dragon's body depends on the number of people welcoming the lantern, which is connected one after another. It can be extended indefinitely. The dragon head is S-shaped, with a complete dragon as the head, tied on the stool board, with magnificent head corners, a golden fine mouth, long fluttering, solemn and mighty, and magnificent momentum.

After the faucet, the sub-lamp is connected, and Jackie Chan is connected one after another. The dragon's body is composed of stool boards, each of which is 2.2 meters long. Each stool board in a dragon lamp must have the same length. Square, round or bridge-shaped figures or flower frames are tied on the stool boards, pasted with leather paper, painted with landscapes, flowers, or figure patterns, and inscribed with various auspicious verses.

The same is true of dragon tails. The difference is that the tail is carved into a fishtail shape and a hole is cut for tying rope. The whole dragon lantern integrates binding, cutting, painting, engraving, and other techniques, and is usually made of bamboo and wood as the main materials.

These three parts have different materials and production techniques, which integrate multiple expression techniques such as binding, carving, and painting, and embody the exquisite craftsmanship of the Pujiang people.

To tie a faucet, bamboo, wood, iron wire, leather paper, and other materials are needed, and eighteen crafts such as mounting, cutting, engraving, writing, and painting are needed. Pujiang, the "hometown of Chinese painting and calligraphy", almost every village in the old days had experts in tying faucets (lamp caps). Before tying faucets (lamp caps), stool boards should be prepared first. New camphor wood (pine can also be used) should be selected for the lamp cap board, without knots and scars. The board is 3 meters long, 20 cm wide, and about 5 cm thick, and holes should be drilled according to the faucet structure. Secondly, it is necessary to prepare a 2-meter-long and finger-thick steel bar, which is S-shaped, with two forks at one end and pointed points nailed to the front of the lamp cap plate, and three forks at the other end and pointed points nailed to the brain bead plate. Take the top of the lamp cap, the tip of the nose, and the chin in order. Eight candle lamps (now changed into electronic lamps) are placed in their vacant holes. Finally, split 1 cm wide bamboo strips with several lengths. Then prepare pens, inks, leather paper, pigments, Mingji, etc. Pigments are mainly red, and there are green, yellow, pink, blue, and so on. Fine iron wire, ramie silk, plastic rope, etc. for binding lamp caps. Only when the above materials are prepared can they be tied.

Lamp cap production: tie the lamp cap. First, chisel two round holes and two square holes on the lamp cap plate, with an aperture of about 4 cm. The two round holes are the front back column hole and the back lamppost hole; Two square holes are used to install the main column under the dragon's forehead (the column is 1.5

meters long) and the middle column of the dragon's body (2 meters long). Eleven holes are drilled at the back of the board, one of which is equipped with candle lamps, and there are four holes for insertion on each side of the middle pole. There are also two holes, one for buckling the air door, and the other for binding the dragon's body for turning. The head and forehead of the lamp holder need to have an embryo shell with a diameter of 1 meter, and the brain beads are formed by twenty circles of large, medium, and small, six with a diameter of 30 cm, eight with a diameter of 20 cm and six with a diameter of 10 cm. There is also a bead pad under the brain bead, which is composed of six lotus petals, and the lotus petals are fixed in two rings with diameters of 24 cm and 12 cm. Before tying the nose and mouth, the bamboo strips extend 3 cm to the lamp cap. Shut up and add one lamp cap, nail it to the head of the lamp cap plate, and add two broad strips to the open lamp cap (See Figure 50 and 51) .

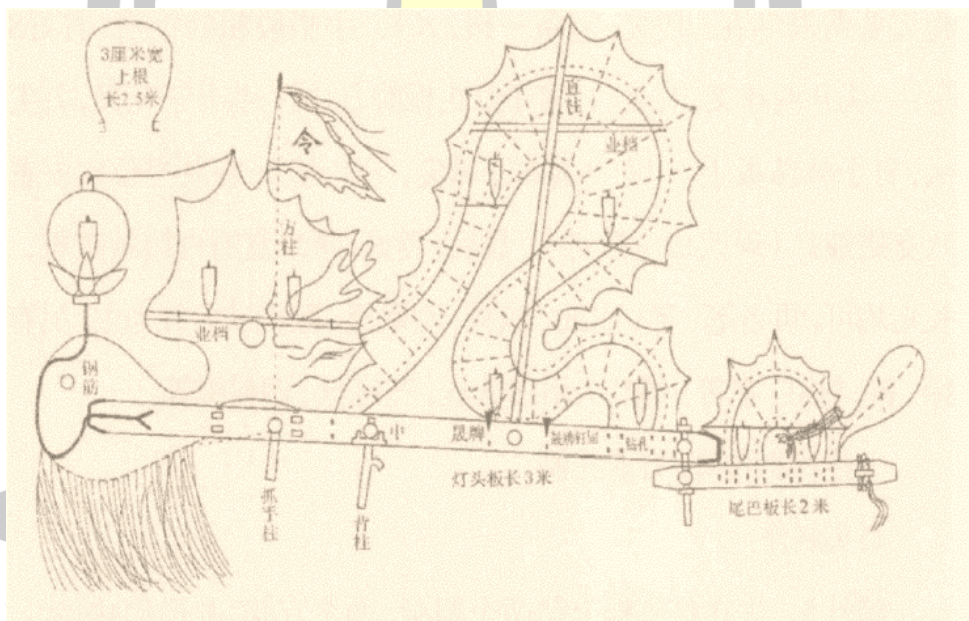


Figure 50 Sketch of bench dragon head

Source: Zhou Chunde Drawing

[Accessed on May 23rd, 2008]





Figure 51 Manufacture of bench dragon head

Source: Photographed by Pan Donghui in Pan Zhoujia Village, Pujiang  
[Accessed on November 5, 2022]

The dragon's body can be tied from the tail of the lamp cap plate first and turned and retracted according to the shape of the dragon's body (See Figure 52) . Tie the nose, mouth, forehead, and back of the dragon, and then tie the small sharp horn in front of the nose at the junction of the head and body, and then tie the dragon horn, longan, dragon ear, dragon claw, and flying clouds, two flying belts, one set of dragon beads and one set of bead pads, and nail candle nails. After it is tied, it must be carefully checked back and forth, up and down, inside and out. Make a little adjustment to see if it is firm and there are no leaks. Finally, tie the back ribs on the backbone (now use double glue wires, which is more convenient).

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Figure 52 Tying of dragon body

Source: Photographed by Pan Donghui in Pan Zhoujia Village, Pujiang  
[Accessed on November 5, 2022]

The tail plate of the whole dragon is 2 meters long, and the size of the lamp surface is the same as that of the sub-lamp ( See Figure 53 ) , which is slightly carved into a fishtail shape. Each dragon lantern needs to make two tails and one for standby. A hole needs to be drilled at the end of the lamp for tying ropes. Tie a small piece of red silk on the tail, commonly known as "lamp cap red"



Figure 53 Tying of dragon tail

Source: Photographed by Pan Donghui in Pan Zhoujia Village, Pujiang  
[Accessed on November 5, 2022]

The faucet is composed of a tiger forehead, lion nose, Lao mouth, antlers, cow ears, snake body, eagle claws, goldfish eyes, etc. It is a combination of many animals and embodies the intelligence and wisdom of the Pujiang people.

Bamboo and wood are the main materials of bench dragons popular in Pujiang, which are made locally, economical, strong, and durable. The dragon dance is a large-scale group square dance, and the intensity and thrilling activities require the dragon lantern to be firm. The whole dragon of Pujiang Bench Dragon is based on stool boards, especially the infinitely extensible dragon stool boards, each of which is 2.2 meters long, 15-20 centimeters wide, and 5-6 centimeters thick. It is made of pine, with circular holes cut at both ends for connecting two lamps. The connecting sticks are hardwood, and one stool board is called "a riding lamp", which is connected with lamps and riding. The Pujiang bench dragon is made of pine and bamboo, which reflects the brave personality of the Pujiang people and the natural environment rich in bamboo and wood.

#### 5.2.1.2 Keel pasting and alum spraying

After the skeleton of the faucet, dragon body, and dragon tail are finished, next, paste a layer of white leather paper for the skeleton. After the leather paper is pasted, it is a crucial step in the production of the dragon lantern: spraying alum solution on the dragon lantern. Doing so can tighten the leather paper on the dragon lantern skeleton, and make the paper easier to draw ( See Figure 54 ) .



Figure 54 Paste the leather paper and spray alum on the skeleton  
Source: Photographed by Pan Donghui in Pan Zhoujia Village, Pujiang  
[Accessed on November 5, 2022]

After spraying alum, the bench dragon can be dried. At this time, the paper flower can be made. The paper flower is mostly made of wrinkled paper. The wrinkled paper is folded in half many times, cut several knives in the designated place, and then unfold the colored paper. A festive-colored flower is finished. Then tie it with iron wire, and finally bind it to the faucet and dragon.

### 5.2.1.3 Dragon Body Painting

When the lamp cap is tied, it is necessary to dress up carefully, which is a science. Auspicious words such as "good weather, good country, and people's security" should be written on the forehead of the lamp cap, while the dragon body needs painting, and the poems should be timely and full of poetry and painting (See Figure 55) .

The word lamp in Qianchen Village of Pujiang was created by Shuangxiangong. Born in the sixth year of Kangxi in the Qing Dynasty (1667), Er Fuershou was a twin brother and was called "Shuangxiangong". They manage their families well, and their families are flourishing. They have built more than 200 halls, halls, temples, and Ning, which are called "Xiaoyi Hall". After that, Chunxiao Square was built, with eight lions separated on both sides, which was magnificent and the first square in the eight counties of Jinhua. To celebrate the completion of the hall and archway, Shuangxiangong carefully planned the word lamp. The lantern poem is based on Su Weidao's "The Fifteenth Night of the First Month" in the Tang Dynasty: "The fire tree and silver flower combine, and the star bridge is locked. Dark dust goes with horses, and the bright moon comes one by one. All prostitutes are secret plums, and all songs fall plum blossoms. Jin Wu can't help the night, and the jade leaks." Change the word "prostitute" to "female", and add a couplet of Zheng Temple at the end: "The article is empty in the north of Hebei, and filial piety is crowned in the south of the Yangtze River." There are 50 characters in the whole column, with a size of 70 cm X80 cm, and it is a horizontal lamp board, so two people need to guard each character.

The painting of word lamps is very particular: historical figures are painted on the front of words, and flowers and birds or landscapes are painted on the back. "Fire", painting the Monkey King by fanning the Flame Mountain or Zhou Yu burning the Red Cliff; "Flowers", painting Mulan from the army or Hua Rong shooting geese and Hua Wang peony; "He", painting and He Chengxiang; "Star", painting a lucky star; "Bridge", draw a broken bridge to meet; "Iron", painting Tie Guai Li to practice medicine; "Open", draw the door to see happiness, and the rooster crows; "Dust", painting crazy monks sweeping dust; "Horse", painting Ma Chao chasing Cao or galloping horses; "Ming", the painting mirror hangs high; "Moon", painting the Story of Diu Sim Yue Bai, the Goddess Chang'e flying to the moon or Chinese rose; "Tour", painting the story of Journey to the West; "Female", painting Mu Guiying in command; "Li", painting Li Bai drunk; "Fall" painting nuns in distress; "Mei" painted Mei Lanfang to perform, and Mei occupied the flower chief; "Night", painting night battle Ma Chao "Jade" painting Daiyu burial flowers; "Leakage", painting Pig Bajie in Water Curtain Cave; "Phase", painting Lou A mouse to see the picture; "Urging", painting Lin Chong to go to Liangshan; "Wen", painting scholars to worship ancestors; "Chapter", painting No.1 and No.1; "Empty", draw an empty city plan; "Wings", painting Shanhaiguan; "North", painting Luotong sweeping the north; "Filial Piety" Painting Zhuge Liang's Filial Piety; "Righteousness", painting Taoyuan sworn; "Crown", painting Zhao Yun to save Adou; "Jiang", painting Jianghu chivalrous men; "South" draws five tigers to level the south.

In the early days of the Republic of China, Zheng Longing, a descendant of Shuangxian, added four two crosses after Tang poetry: "The sound of Jia Xiao is 35, and there are thousands of prosperous households. Looking at this evening, become a butterfly thinks about it." The whole lamp increased to seventy words. "Three", painting three visits to the thatched cottage, three wars to Lu Bu, three Qi Zhou Yu or three invitations to Fan Lihua, three dozen Bai Gujing, three dozen Zhujiazhuang, and three friends of Meizhusong; "Five", draw five tigers to Pingnan or five sons to win



the championship; "Wan", painting Meng Jiangnv crying the Great Wall; "Driving", painting Bao Gong to drive; "Whole", the painting monopolizes the whole head, the champion patrols, and the whole fish churns; "Look", draw Guan Gong to read military books; "This", painting Jiang Taigong here in all is forgiven; "Butterfly", painting Liang Zhu become a butterfly; "Think", draw Zhou Yu's plan. At the first Chinese Cultural Festival held in Pujiang County in 1988 and the two Chinese Painting and Calligraphy Festivals held in 1995 and 1998, Qian Chen Zideng was repeatedly applauded by leaders at all levels and Chinese and foreign audiences. The former Chen character lamp is just one example. All the benches and dragons in Pujiang carry the painting and calligraphy culture of Pujiang, the hometown of painting and calligraphy. Every bench dragon has paintings and poems, so there are many poets and painters in Pujiang in past dynasties.

As early as the Tang Dynasty, Pujiang was known as "Zou Lu in Central Zhejiang". At the turn of the Song and Yuan Dynasties, Yuequan Yinshe in Pujiang was famous. Song Lian, the founding civil servant of the Ming Dynasty, is a native of Pujiang. He said in "Pujiang Characters": "Although Pujiang is a small city, since the Song Dynasty, there have been many famous people with literature." In Jinhua Poetry Record compiled by Qianlong in Qing Dynasty, there is also a saying that "Jinhua's poems originated in Yiwu and flourished in Pujiang". There are more painters in Pujiang. During the Republic of China, Zhang Shuly, Wu Fuzhi, and Zhang Zhenfeng, who are famous in Chinese painting circles, all painted Pujiang bench dragons before their debut. After the founding of New China, Fang Zengxian and Wu Shanming were all masters of painting lanterns. After the reform and opening up, Qi Chen, Hu Liangyong, and others, who entered the Palace of Chinese Art, also drew nutrients from the lantern painting and laid a solid foundation in art.





Figure 55 Painting on top of the skin

Source: Photographed by Pan Donghui in Pan Zhoujia Village, Pujiang  
[Accessed on November 5, 2022]

#### 5.2.1.4 Paper cutting and seal cutting

In the process of dressing up, the Pujiang bench dragon needs to cut the golden word "king", draw bats, butterflies, etc. and stick them on the faucet, and cut several pairs of golden dragon horns. Dragons are divided into two kinds: open and closed, and their beards are black and white. Open, white beard for the old dragon, closed, black beard for the young and middle-aged dragon (See Figure 56), for this reason, need to cut out the beard with colored paper. The scales on the dragon should also be cut out and pasted one by one. Pujiang paper-cutting has a long history and is famous both at home and abroad for its ingenious composition, smooth lines, vivid images, wide subjects, diverse expression techniques, and strong decoration. In 1993, Pujiang County was named "Hometown of Chinese Folk Paper-cut Art" by the Ministry of Culture

The reason why Pujiang can become "the hometown of Chinese folk paper-cutting art" and "the hometown of Chinese painting and calligraphy" is inseparable from the fact that Pujiang welcomes lights every year and ties bench dragons every year.

Since the Tang Dynasty, every year in the twelfth lunar month, every village has to tie bench dragons, and the ancestral hall is crowded with experts in tying lamps, weaving, writing poems, painting, and paper-cutting. It is simply a great competition for all kinds of skills. Grandmothers show their paper-cutting talents and

are proud. The girls look at them and praise them, and make up their minds to learn good paper-cutting skills. This mass paper-cut inheritance is completely spontaneous. The bench dragon in Pujiang is full of dragon spirit, which improves the artistic accomplishment of the people in Pujiang villages and makes the paper-cutting art in Pujiang be passed down among the people for thousands of years. To this day, people still keep the habit of judging which village's dragon lantern paper-cutting technology is good or bad.

As for carving, it retains the original form of folk carving masters' works, such as the poplar tree faucet of the Qili Village Wine Altar Lantern, with exquisite carving technology and vivid image. Villagers in Qili Village were also invited to carve faucets in other counties and cities.



Figure 56 White Bearded Dragon and Black Bearded Dragon finished paper cutting  
 Source: Photographed by Pan Donghui in Zhengzhai Township, Pujiang  
 [Accessed on November 5, 2022]

### 5.2.2 Types and performances

There are many kinds of bench dragons in Pujiang, which are widely distributed. According to the census, there are 224 natural villages with bench dragons. Pujiang bench dragons are all made of stool boards in series, but their names are different because of the different shapes of lights on the faucet and stool boards. According to the shape of the faucet, there are Yangtian Dragons, Lumbricus, Prawn Dragon, Qiaojiao Dragon, Opening Dragon, Closed Dragon, Wooden Dragons, and so on. Named according to the lantern shapes on the stool board, there are square

lanterns, wine altar lanterns, dragon hall lanterns, tray lanterns, wheat cultivation lanterns, character lanterns, flower basket lanterns, longevity lanterns, figure lanterns, animal lanterns, etc. Pujiang bench dragon has many thrilling, vivid, and shocking fixed performance arrays, but most of them have been lost. The existing ones are mainly "wheat cake gang", "wind stove grid", "iron rope ring", "plum blossom shape", "ingot circle", "plate house column", "scissors hoop", "drawing platform door", "green snake slip", "frog hanging" and "throwing tail".

#### **5.2.2.1 Named according to the shape of the faucet**

The square lantern is also called "Yangtianlong"

The square lantern in Jingwu Village, Baima Town originated in Tang Zhenguan and has been passed down from generation to generation. The lamp is beautiful and generous, which is different from others. It is made of bamboo strips, wooden boards, and cloth, and is square-oriented. It is covered with a top, which looks like a flowerpot no matter far or near. The decorations around the lamp are varied, competing with each other, some paint flowers of the four seasons, some paint opera figures, and some books such as auspicious words such as "good weather, good country, and people's security", which are pleasing to the eye (See Figure 57) .

There are three lamp caps in Jingwu Village, all of which are called "Yangtian Dragon". There are more than 400 sub-lamps, and the dragon dance takes the long as the victory, sounding gongs and clearing the way, with extraordinary momentum. The performance array varies endlessly, sometimes "inward group", sometimes "outward group", sometimes "wind grate", and sometimes "three dragons go hand in hand". "Inward group" is like three colorful clouds, and three faucets appear on the clouds. When the "outward group", the three faucets held their heads high, bared their teeth, shook their heads, and wagged their tails, and were majestic; Its sub-lamp is also rushing, just like a living dragon approaching the ground. Then there is the "wind grate", in which the three lamp caps chase after each other to show their great power, just like looking for a rainy place and striving for the benefit of

mankind. Finally, "the three dragons go hand in hand". At this time, the three leaders beamed like brothers, beaming, and frequently congratulating "The government is harmonious, the country is peaceful and the people are safe". The most striking feature of the lamp is that it dances brightly at night, which makes the audience happy and forgets to return.



Figure 57 Square lights in Jingwu Village

Source: Photographed by Xinhua News Agency reporter Xu Wei in Jingwu Village  
[Accessed on February 12, 2014]

Character lamp is also called "stilt lamp cap".

The legend of the character lamp in Houxi Village, Zhengzhai Town, is magical and beautiful: Zhu Yuanzhang, the Ming Taizu, died, and Zhu Yunwen, the emperor's grandson, inherited the throne with the title of Jianwen. Later, he fled to Zhengyimen because of the "Battle of Overcoming Difficulties", and went to the streets to watch the lamp during the Spring Festival, which was recognized by the old man who walked incense. The old man couldn't help but kneel and salute, and the lamp cap was also half kneeling. Emperor Jianwen exposed his identity, quickly left the scene of watching the lights, and then fled to Guizhou and Yunnan. From then on, Zheng Yimen greeted the lamp, and the lamp cap nodded step by step, which was



called "the lamp cap with stilted feet" ( See Figure 58 ) .

In 1984, people in Houxi Village changed the ancient long lanterns into "Eight Immortals Crossing the Sea" and "108 Generals of the Water Margin". The characters in "The Water Margin" are lifelike: Lin Chong, the "leopard head", carries a long gun on his shoulder, picks a wine gourd at his spearhead, and looks sad with a hero in distress. "Black Cyclone" like jy wields a pair of axes and shoots when it is time to shoot; "Into the gopher" Bai Sheng picked a load of old wine and looked at people with a smile. He seemed to ask: "Guest officer, do you use wine?" "When fleas are on the drum, move your left hand to take your forehead and visit something in a ghostly way. The lantern team connected the stool boards in turn according to the order of 108 generals, which was like the scene of 108 generals in Liangshan going out to war, and it was amazing. At the Lantern Festival in 1985, Houxi Village character lanterns participated in the filming of the feature film "Lantern Festival by Puyang River "on Shanghai TV Station, which was praised by people at home and abroad after the program was broadcast.

On the occasion of Hong Kong's return to China in 1997, the Propaganda Department of Jinhua Municipal Committee invited Houxi Village's "108 Generals of the Water Margin" to be exhibited in Chouzhou Park, Yiwu for 40 days, with tens of thousands of visitors. In 1998, the Xihe Village Committee of Yiwu invited Zheng Qixiang and Zheng Lingquan, experts in lighting in Houxi Village, to make 180 rides such as "108 Generals of the Water Margin", "Eight Immortals Crossing the Sea" and "Journey to the West" to participate in performances at Yiwu China Commodities Fair, and won awards such as performances.

Yangtian Dragon and Foot Lights are named after faucets, which shows the majestic momentum of Pujiang Bench Dragon.





Figure 58 Houxi Village Character Lamp

Source: Photographed by Qingfeng Bamboo Forest in Houxi Village, Pujiang  
[Accessed on February 20, 2016]

#### 5.2.2.2 Named according to the shape of the lantern color

Wine jar lamp, named after the shape of each riding lamp is like a wine jar.

The wine altar lantern in Qili Village, Xianhua Street has a history of more than 500 years. When making wine altar lamps, bamboo lampshades are pasted with leather paper, and various inspirational words or auspicious words are written on them. Some of them are painted with flowers and birds. There are more than 500 wine altar lamps in the whole lamp team, and each stool board has two lanterns. The stool boards are locked with locks, which can be bent straight and move freely. Qili Village Wine Altar Lantern is famous both inside and outside the county for its rare "long", and secondly, it runs like a fire dragon when performing in series at night, dancing gracefully and playing spectacularly, which makes the audience marvel (See Figure 59) .



Figure 59 Wine jar lamp in Qili Village

Source: <https://dp.pconline.com.cn/>, online

[Published on September 30, 2019 , Accessed on February 22, 2014]

Tray lamp, named after each riding lamp resembles a tray.

According to legend, the pallet lamp in Xidong Village of Zhengjiawu Town started in Ming Dynasty, when it was mainly a long lamp (square lamp), and then gradually evolved into a pallet lamp integrating art and calligraphy, and the number of lamps increased from more than 40 to more than 100 now.

Xidong Village has a unique manufacturing process, especially the faucet. The faucet is an old dragon with a white beard, which is carried by four tall and strong men, and Steel Yi Cha leads the way in front. After the old dragon, there are eighteen sub-dragons covered in gold. Old dragon and son dragon are the relationships between father and son. After the eighteen knots of lights were gathered, the father and son were worshipped at the same time, symbolizing the prosperity of their descendants. The tray lamp is 1.5 meters high and about 2 meters long. It is divided into pavilions, terraces, buildings, pavilions, etc. With Pujiang Tashan Park and Hangzhou Pagoda of Six Harmonies as the theme, it is composed of folded flowers, animals, and figures. Flowers are mainly origami; Animals are divided into horses, cattle, sheep, tigers, and carp; The objects are the Eight Immortals, the God of Wealth,

the Monkey King, etc., all dressed in ancient costumes. Each lamp is a beautiful story, including "Carp Jumping Dragon Gate", "Pine Crane Prolonging Life", "God of Wealth Sending Treasure", "Guanyin Sending Son", "Proud as a Peacock", "Hundred Flowers Bloom" and so on. There are also eight dazzling characters, "Good weather, peaceful country, and people's security", which fully reflect the good wishes of the villagers.

Three hundred years ago, tray lamps in Xidong Village welcomed Yiwu to worship ancestors and caused a sensation in Yiwu. According to legend, the lantern team in Xidong Village greeted them, and the people in Zhuji, Yiwu, and Pujiang counties prepared early. Newlyweds went to pick dragon balls one after another, put the dragon balls picked from the dragons in their arms, and then hid them in bed. It is said that they were guaranteed to have children, which was very effective. The following year, the couple who gave birth to their son distributed steamed buns to the dancers to express their gratitude and then hung red for the dragon lantern and distributed red envelopes. Therefore, when the Xidong Village Lantern Team goes out to meet, it usually passes through Pujiang, Yiwu, and Zhuji counties, and often goes out at a red light in the morning and goes home at a red light at night.

Dragon Hall Lantern, named after each riding lamp resembles Dragon Hall.

The Longdian Lantern in Xiajin Village, the first in Jiangnan, was created from Yuan Dynasty to the first year and has a history of more than 700 years. The lamp is unique in shape, exquisite in craftsmanship, and beautiful in lighting, which is the best in the lamp and is deeply loved by the people. According to legend, the Dragon Hall Lantern was created by Zheng Qin, the seventh ancestor of Zheng's family. The incense hall (sacred edict building) and archway (Xiaoyi Jingmen) of Zheng Yimen are used as lantern shapes, and the lanterns are welcomed to celebrate every year of double happiness and Spring Festival. "Xiaoyi Shimen" is exquisite and exquisite in shape, decorated with Aoyu, biting the eaves, sticking its tail up to the sky, putting imperial edict cards in the middle, writing "Dragon Flying and Phoenix

Dancing" on both sides, four palace lanterns under the eaves, exquisite flower windows on the top, carved railings on the bottom, and more than ten golden butterflies tied around it, which are beautiful. Palace-style "Holy Oracle Building", high-rise cornices, forehead book "Holy Oracle Building", "Jiangnan First" plaque inscribed by Zhu Yuanzhang in the 18th year of Hongwu in Ming Dynasty, next to Fang Xiaoru in Ming Dynasty, "Historians don't need spring and autumn pens, and the emperor writes Xiaoyi Family" and Cao Kaitai in Qing Dynasty, "The article is empty in the north, and Xiaoyi crowns the south of the Yangtze River". The flagpole in front of the building is towering Xiajin Village people who are descendants of Zheng Yimen and Zheng Qin. According to national customs, the lamp cap performance follows the traditional ceremony of nodding step by step, which means that it is the home of loyalty, filial piety, and righteousness.

Baihua Lantern, also known as the "Women's Lantern"

Baihua Lantern is a long lantern made by Qilicun Senior Citizens Association to explore and inherit folk cultural heritage. They reformed based on the ancestral long lantern (wine altar lantern) in Ming Dynasty and pioneered the folk craft lantern-Baihua Lantern, which integrates figures, animals, flowers and birds, and scenery. Because all the people who greet the lantern are women, it is also called the "women's lantern" (See Figure 60).

Baihua Lantern has a unique shape, rich folk flavor, and distinct regional color. Its lamp cap is a green dragon made of camphor wood carving, a mighty faucet, and a beautiful body, on which five special red lights are installed. The dragon's body is refined into a wooden boat, in which a god of wealth is molded with gold ingots, which means "making money into treasure". The tail is shaped into a rockery, on which refined green pines, white cranes, and other scenery are matched with the words "pine cranes prolong life" to express good wishes for health and longevity. The content is rich and colorful, and the shape is unique and novel. There are more than 80 sub-lanterns, which embodies the spirit of "a hundred flowers bloom". There are four



kinds of lighting: characters (God of Wealth, Old Birthday, Eight Immortals, and Romance of the Three Kingdoms, etc.), flowers and birds, livestock and poultry (Zodiac, lions, deer, etc.), and landscapes. The lamp caps are large, the shapes are strange, the colors are strong, and the landscapes are beautiful, which is amazing. The performance sequence of Baihua Lantern is as follows: first, the leading flag, then two pairs of big gongs with ten dragon and tiger flags, four fire systems, one pair of high lights and exhibition fans, one side of Baihua Lantern Flag, followed by the lantern team and the mixed class at the end of the lantern, which is very lively. A total of 120 people took part in welcoming the lanterns, with colorful flags flying, gongs and drums playing, and dragon lanterns dancing with spectacular momentum.



Figure 60 Hundred Flowers Lantern in Qili Village

Source: Photographed by Pan Donghui in Qili Village, Pujiang

[Accessed on February 3, 2022]

### 5.2.2.3 Colorful performance arrays

Pujiang Bench Dragon has a specific performance pattern. In the early days of liberation, except for the old customs and the ten years of the Cultural Revolution, it once intermittently welcomed the lights. After the reform and opening up, the Lantern Festival resumed. However, due to the diversified development of cultural



life, the enthusiasm of the masses for welcoming the lanterns decreased, and most of its performance formations were lost. There were only more than 10 kinds of performance formations, such as wheat cake group, wind stove, iron rope ring, plum blossom shape, ingot circle, plate house column, and so on (See Figure 61) . In addition, all kinds of scattered lantern dances of Pujiang Bench Dragon also have exquisite formation dance methods. Generally, it is divided into two teams when welcoming. The main formations are "Spring Comes to the Earth" (one column), "Happy Reunion" (circle), "Dragon and Phoenix Present" (two teams are juxtaposed), "Eight Immortals Crossing the Sea" (taking figure 8), "Plum Blossom Five Blessings" (Super Five Plum Blossoms), "Spring Returns" (combined with the second team) and "Queen Mother Celebrating Birthday" (night light)

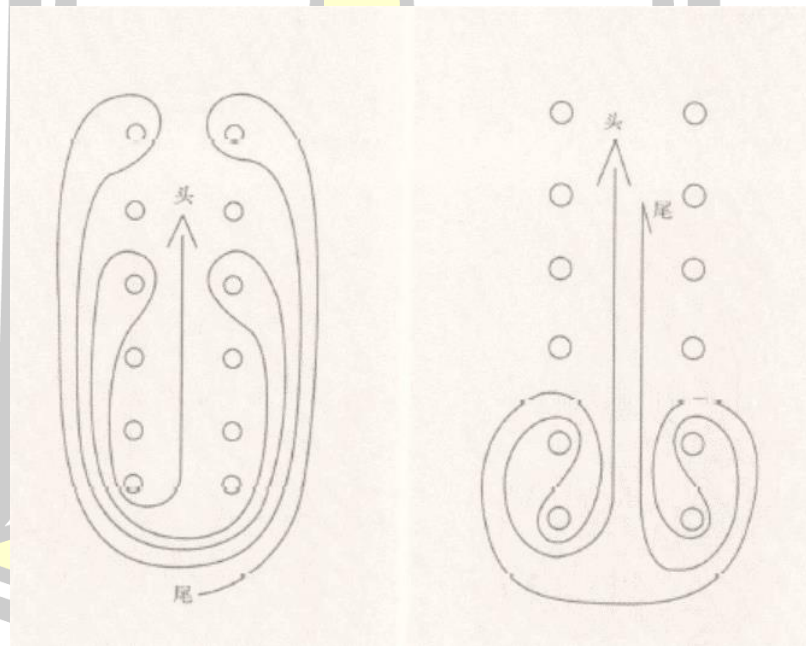


Figure 61 Dragon Dance Yuanbao Array and Ruyi Array  
Source: Painting by Zhou Chunde on the book "Pujiang Bench Dragon"  
[Published on May 23, 2008]

When Pujiang bench dragons dance, they all circle in three circles and three circles outside, which first highlights the circular characteristics. "Circle" here not only facilitates the orderly dragon dance but also highlights the people's psychological sustenance for being round and round.

When the bench dragon coiled clockwise, it walked slowly with the bench on its shoulder, and the dragon lantern team circled round and round with the faucet as the center. Then take the faucet as the forerunner, turn out in the opposite direction from the center of the circle, and put the dragon tail in the center. After two circles, the faucet and dragon tail move inside and outside the circle in a specific formation. This kind of "string lights" performance seems to move slowly, but in fact, it is very intense. Because, when the faucet rotates 360 degrees in the center, the tail of the dragon should run for more than 100 meters in one minute, carrying heavy lamps, and accelerate forward, otherwise, if you let go, people will be thrown out of the lamp team. Therefore, the people who carry the dragon tail are always the smartest, brave, and strong young people in the village.

The large faucet nods step by step, which is formed by carrying the bench with the lamp holder hand and dancing the stick under the hand. The dancing movements of dragon members are mainly carrying, supporting, and pulling. "Carrying" refers to carrying the dragon on one's shoulder when the dragon dance is slow, "supporting" refers to keeping the speed, height, balance, etc. when the dragon dance is slightly faster, and "pulling" refers to pulling the support stick and the edge of the bench to avoid collision when the speed is fast and circling. The footwork of the Pujiang bench dragon is mainly walking, running, and jumping. Interestingly, when the dragon whirls quickly, the people who dance at the tail of the lamp have to take the wrong steps or jump steps to maintain their physical stability.

พหุ ประถมศึกษา ชีว

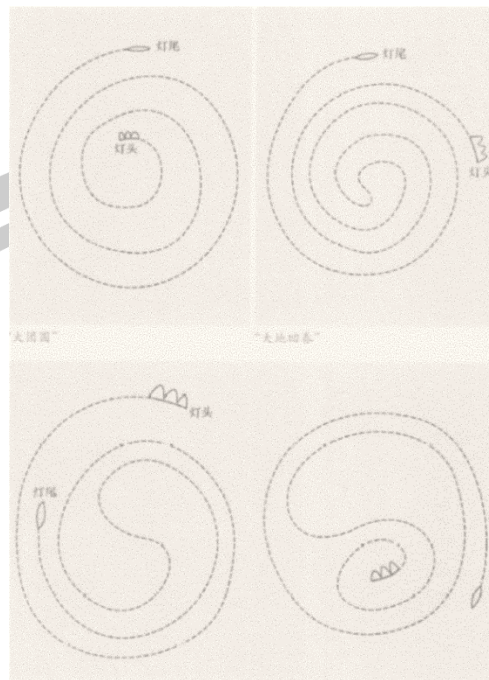


Figure 62 Common performance formations of dragon dance  
 Source: Painting by Zhou Chunde on the book "Pujiang Bench Dragon"  
 [Published on May 23, 2008]

Qu is the most flowing and beautiful line, which gives people a soft, round, and infinitely extended visual feeling. The formal beauty of Qu is also prominently reflected in the Pujiang bench dragon, which makes the dragon's dynamics vivid, lively, smooth, and extended, such as the Jiuqu Yellow River Array, Ruyi Array, Yuanbao Array, Plum Blossom Array, etc., showing the scene of bench dragon winding and slowly flowing from far to near. Pujiang bench dragon is closely related to the "round curve" from movement form, movement track to scene modeling. Under the restriction of "round curve", the shape should be in harmony with the round curve, and the movement track should be interwoven in the overall outline of the "round curve" (See Figure 62). Dance forms a unified and unique aesthetic feature of the "round curve" in the movement law. The coherent use of music and circle is just in line with the traditional aesthetic view of Chinese dance that "seeking circle in music and circle comes from music". To a great extent, the image, character, and elegant demeanor of the bench dragon are displayed through various forms in many pictures,

such as the dragon wearing clouds, dragon playing with beads, dragon rolling back, dragon rolling, dragon peeling, dragon laying eggs, dragon winding lights, Huanglong wrapping around the waist, Shuanglong going to sea, Shuanglong going out of the hole, etc., but no form does not highlight and run through the word "round curve". The movement of the Pujiang bench dragon is extremely incisively and vivid in showing the "round song".

### **5.2.3 Ritual practice process**

As a part of intangible cultural heritage, Pujiang bench dragon ceremony practice includes the following contents: taking off the faucet, inviting the dragon to sacrifice, coming out of the dragon ceremony, going to heaven with the dragon, and offering sacrifices to the dragon, which have been described in detail in the fourth chapter and will not be repeated here.

### **5.2.4 Honor Guard and Mixed Class in the Practice Ceremony**

When Pujiang bench dragons come out with lights, there must be a guard of honor in front of them, and there must be a mixed class bringing up the rear after them. The sound of spear rang through the sky, the banner of dragon and tiger was hunting and flying, the rows of deacons were neat and orderly, and the assorted classes beat out songs all the way.

#### **5.2.4.1 Ware clearing**

With Mingqi as the number, Pujiang Bench Dragon began to travel. The lantern welcoming teams are arranged in an orderly manner: the old people in the village walk incense and carry lanterns, and the village and clan hall cards, fire spears, bronze gongs, dragon and tiger flags, deacons, and lantern teams are followed by assorted classes, commonly known as "tail gongs and drums". The whole team is full of colorful flags, loud, mighty, and spectacular.

There are two kinds of muskets: large and small. The small one is 1.5 meters

high and 3.3 cm in diameter, while the large one is 1.98 meters high and 12 cm in diameter (See Figure 63) . The spear is composed of wood and iron, the wooden spear rod is all red, and the iron cast spearhead is used to install gunpowder. At present, there are more than 100 well-preserved muskets in Huangzhai Town and Puyang Town. During the second Chinese Painting and Calligraphy Festival in Pujiang County in 1998, hundreds of muskets were arranged in a phalanx in groups of four, and hundreds of muskets sounded through the clouds and snow. The bench dragons on the stadium shuttled and pranced, and the sound of muskets in the air was like the roar of dragons.



Figure 63 Construction diagram of large and small spear and spear-releasing person  
Source: Painting by Zhou Chunde on the book "Pujiang Bench Dragon"  
[Published on May 23rd, 2008]

#### 5.2.4.2 The banner flies the river bench, and Rowen raises all directions

The origin of the Dragon and Tiger Banner is synchronized with the Pujiang Bench Dragon Lantern Festival, which is the leading flag of the Pujiang Bench Dragon Honor Guard, followed by a flag umbrella. Dragon and Tiger Flag, one side is a dragon, the other side is a tiger, and a bench is matched with two sides. The so-called "Dragon goes to heaven, tiger goes up the mountain". Usually, the dragon and tiger flag is 6-7 meters high, so it needs two people to support it together, and three people need to tighten the directional rope to make it stable. Shouxi Dragon and Tiger Banner, known as the "King of Chinese Flag", is tens of meters high. It won the street



performance of folk art at the opening ceremony of the Jinhua International Camellia Conference in 2003 and the national customs parade of the Xu Xiake Tour Festival in Ninghai, China in 2004. The performance was a complete success, and the dragon god and tiger power were amazing.

The flag umbrella following the Dragon and Tiger Flag is divided into two types: flag and umbrella, namely, penny flag and martial flag, each with two sides (See Figure 64) . The flag covers an area of 1.44 square meters on each side, with a Tai Chi diagram painted in the middle and edged by five-color silk strips, which looks elegant. Wu Qi is 2 meters long and 0.5 meters wide. It is divided into yellow, red, green, black, and white. It is embroidered with colorful golden dragons in the middle and beautiful patterns around it. The top of the flagpole has a golden rut spearhead, which is mighty and magnificent.



Figure 64 Dragon Flag and Tiger Flag and Cultural Relics Flag

Source: <https://www.sohu.com/>, online

[Published on February 11, 2019, Accessed on May 12, 2018]

Umbrella dividends, yellow, green, black, and white, are woven according to the costumes of Liu Bei, Xu Shu, Guan Yu, Zhang Fei, and Zhao Yun in the play "Send Xu Shu" in Romance of the Three Kingdoms. The periphery of the umbrella is also embroidered with patterns such as portraits of "Feng Shen Bang" with golden silk thread. On the top of each umbrella, there are 2 kg tin-cast statues with different shapes, including Liu Bei with a king demeanor, Xu Shu with a Confucian demeanor, Guan Yu with red knife eyebrows, Zhang Fei with leopard head and tiger eyes, Zhao Yun with handsome skills, etc., which are lifelike and exquisite in craftsmanship.

When the flag umbrella comes out to perform, Zhao Yun's white umbrella and white flag first open the way, followed by Liu Bei's yellow flag, Huang Umbrella, and Xu Shu's red flag and red umbrella. The flag moves with the wind and the umbrella turns with people. The scene is spectacular. However, with the weakening of ritualization and the development of the times, the types of umbrellas tend to be yellow. Yellow not only represents the yellow race of the famous Chinese race, but also represents the ancient imperial power and authority, and it is also the color of dragons in people's minds (See Figure 65).



Figure 65 Umbrella of honor guard in bench dragon performance  
 Source: Fang Xiaodong photographed in Siqian Village, Pujiang  
 [Accessed on February 22nd, 2019]

#### 5.2.4.3 Deacon Guard

The deacon is closely followed by the flag team in the honor guard of Pujiang Bench Dragon. Deacons are divided into tin deacons, wood deacons, iron deacons, copper deacons, etc. Deacons have "eighteen weapons" and "classical figures". Weapons are made very lifelike, and characters are carved and cast lifelike. Deacon itself is a work of art, which is of great appreciation value. Each deacon is

headed by a strong man in uniform and dances with great momentum.

The tin deacon in Yangli Village, Panzhai Town is a unique folk art treasure, which was made among cattle in Tongzhi, Qing Dynasty. At that time, to pick up and drop off Hu Gong the Great on the ninth day of the first month of each year, it was decided to cast 40 tin deacons (20 pairs) and set up a deacon meeting. Deacons invited several skilled craftsmen from Dongyang to spend several months casting knives, guns, swords, halberds, sticks, frames, axes, cymbals, shovels, rakes, whips, mace, hammers, forks, spears, and other weapons. On the last few weapons, banana fans of Eight Immortals Zhong Han Zhong Li, gourds of Tie Guai Li, and long swords of Lv Dongbin and Cao Guojiu were cast. Each wooden handle is painted with red paint and matched with red tassels. People regard these forty deacons as treasures in the village, which have always been kept closely and never revealed easily.

Greeting deacons is held on the ninth day of the first month of each year. This day is the traditional day to pick up and drop off Hu Gong the Great in Yangli Village. Early in the morning, people stood by the roadside early and waited. At 9 o'clock, dozens of fires rang in unison, and six pairs of big gongs knocked thirteen times, telling people that "Hu Gong got up the sedan chair". The fire system opened the way, and the gong sounded, followed by the dragon and tiger flag and the long flag. Hu Gong's sedan chair was carried behind the flag, followed by forty deacons. First, a pair of Panlong sticks in Zhao Kuangyin, Song Taizu, followed by Yu Taijun's faucet turn, Guan Gong's broadsword, Zhang Fei's spear, sand monk's crescent shovel, Cheng Yaojin's big axe, Lu Bu's square halberd, etc. Finally, He Xiangu's lotus in the Eight Immortals, followed by the village bench dragon brings up the rear.

Tin Deacon in YangLi village, one of the honor guards of Pujiang Bench Dragon, participated in the folk art performance at the opening ceremony of the first Chinese Painting and Calligraphy Festival in Pujiang in 1995. Forty young men and women wore uniform clothes, tied red ribbons around their waists, and carried in deacons with eighteen ancient weapons on their shoulders. They were in a row of four

people, majestic, and the audience marveled at them!

Caoyuan Village wooden deacons originated in Qing Dynasty, with more than 220 original ones. "They were robbed and destroyed during the Cultural Revolution. In the winter of 1992, the two committees of Caoyuan Village made up their minds to restore wooden deacons to activate the cultural life in mountainous areas and cooperate with the Spring Festival lantern welcoming activities in the village. Zhou Yongxing, Zhou Xingyao, and others worked tirelessly to search for precious wooden trees on dozens of hills, and hard work pays off. Finally, a wooden tree with a height of more than 10 meters and a diameter of more than 1 meter was found on the mountain in Central He Cun, and the village spent more than 4,000 yuan to buy it back. In the first month of 1993, Caoyuan Village invested more than 20,000 yuan to remake wooden deacons. At that time, they invited Chen Rongshan and his wife from Shangwang Village, The wood carving pattern is painted with aluminum and silver paint, which is sparkling and genuine, and the wooden handle is painted with red paint, which is bright and dazzling (See Figure 66) .

When welcoming the lights, the wood fever followed the banner of dragon and tiger, and 50 young and strong people wore uniform clothes and helmets at noon, which was very mighty. Deacon Mu is led by a pair of Panlong sticks in Zhao Kuangyin, Song Taizu, and finally by a pair of phoenixes. The dragon head and phoenix tail symbolize the prosperity of dragons and phoenixes. Adding wooden deacons to the Lantern Team is like icing on the cake, which is beautiful.

In addition to performing in other villages with the lantern team, Deacon Caoyuan Village Mu also added luster to the folk art performance celebrating the 1800th anniversary of Pujiang County in 1995, which was highly praised by relevant leaders and hundreds of thousands of spectators.





Figure 66 Wooden Deacon of Caoyuan Village

Source: Fang Xiaodong photographed in Caoyuan Village, Pujiang  
[Accessed on February 19, 2016]

#### 5.2.4.4 Musical instruments used by mixed classes and bench dragons to bring up the rear

The order of the Pujiang bench dragon coming out to meet is usually to release the system, sound gongs, raise the banner, guard the deacon, and the bench dragon prancing. Finally, it is the mixed class that brings up the rear, sprinkling songs all the way.

Mixed classes, also known as "sitting and singing classes" or "small gongs and drums classes", are all over Pujiang villages. For a mixed class with a neat lineup, as long as a square table and a few stools are placed, the performers can play and sing by themselves. Instrumental music, gongs, drums, and orchestral strings are available, and the roles are complete. They are not limited by the stage venue and other conditions, and they can also sing the whole drama. That is to say, the assorted class is an art form created by Pujiang people under the influence of Buddhism and Taoism culture, imitating the forms of singing scriptures such as "singing treasure rolls" and "doing Dojo", and adapting to the local actual situation (See Figure 67) .

Assorted classes are usually divided by the vocal cavity, and the earliest and most assorted classes in Pujiang countryside should be Pujiang random bomb, assorted classes. Because Pujiang Opera is very popular, and because the assorted



classes are simple, no matter what kind of music cards, they can be changed, so assorted classes such as Gaoqiang Opera, Kunqiang Opera, Huixi Opera, Tanhuang Opera, and Shidiao Opera appeared later, and assorted classes such as Peking Opera and Yue Opera were developed in the late 1940s. During festivals or celebrations such as round bridges, there must be assorted classes present, with sonorous gongs and bursts of drums, forming assorted class performances. There were 180 assorted classes with the grand occasion of opening the Chenghuang Temple in Hepu River. There are more than ten assorted classes in a village in Hanging, such as Kunqu Opera, Hui Opera, Luantan, and Tan Spring. In 1988, at the first cultural festival in Pujiang County, 102 assorted classes concentrated on performing.

Mixed classes can be performed alone, and they can also be used to bring up the rear programs of bench dragons. Whenever you meet the lights, the assorted class will inevitably follow. When welcoming the lights, there are four kinds of mixed-class tunes: entering and leaving the door, walking, performing in series, and worshipping the lamps.



Figure 67 Mixed class played before the dragon

Source: Photographed by Pan Donghui in Pan Zhoujia Village, Pujiang  
[Accessed on December 17, 2022]

The musical instruments commonly used in Pujiang bench dragon

welcoming ceremony are 1 drum board, 1 suona playing, 1 auxiliary playing, 1 three strings, 2 erhus, 1 small gong, and 1 Qing, among which some mixed classes are followed by singers. If the activity of welcoming the lights is huge, it can also be followed by 2-3 assorted classes, and the musicians in the assorted classes are mostly male elderly people with flower armor.

"Eyes of the faucet" music: the ceremony of removing the red cloth wrapped with eyes after dressing up the faucet usually placed in the warehouse. At this time, the music is to use Pujiang to play "big motions";

"Urging the Lights" music: On the evening of the welcoming day, every household is urged to prepare the bench (dragon body) for welcoming the lights. The music is to beat the big gong urgently and play the suona loudly, showing the urgent mood of welcoming the lights;

"Lighting" music: Each household lamp bridge is connected with the faucet in the courtyard and connected into a column, and the assorted class plays dynamic road signs mainly with pear gongs and drums, such as "big cut" and "small cut";

"Welcome to the Lantern" music: When welcoming the lantern, it is usually cleared by the big gong, and the rhythm is simple and slow, informing people of the arrival of the dragon lantern and creating an atmosphere. As the speed and rhythm of the dragon lantern dancing gradually accelerate and the atmosphere at the scene becomes more and more warm, the rhythm of the big gong striking also changes and accelerates to achieve an effect consistent with the atmosphere at the scene; The assorted class walked at the back of the Dragon Lantern Team and played live in the Dragon Lantern Circle and Panlong, focusing on the music of "357", "Walking" and "Huatoutai"; If the villages along the way have a request to pick up the lamp caps to worship, the assorted class should sit down and sing the Pujiang random play single song.

In Pujiang Bench Dragon's activities of welcoming lanterns and worshipping ancestors, the most frequently used music is "357" and "Huatoutai" in Pujiang random

play. "357", also known as the original board, is the most commonly used and representative tone in Pujiang random play, and its tune is famous for its beauty and lyricism. According to its speed and melody pitch changes, it shows different emotions: the rhythm of stacking boards is fast, the rhythm of crying boards is free, the mood of swimming boards is excited, and the small peach is beautiful and lyrical; Its word case is based on three, five and seven, that is, eight words in the previous sentence and seven words in the next sentence, hence the name "357"; The "357" system is rich in plates, and the fixed-tone ruler is do=C, also known as the ruler system. It integrates non-independent plate cavity plate, swimming plate, falling mountain tiger, plug plate, slab, inverted plate, etc., and has endless charm; "357" is a song

The typical form of music from card body to board cavity retains the characteristics of the Qupai system, and there are strict regulations on the beat, line cavity, and passing through the door; The singing style and the accompaniment of flute and banhu constitute a colorful and contrasting polyphony, and the connection with various board cavities is free and changeable, and it has the characteristics of board cavity music at the same time; According to the relationship between speed change and pitch, "357" can be divided into medium plate 357, slow 357, fast 357 and high-profile 357.

### **5.2.5 Folk customs and customs in the practice ceremony**

After investigation, it is known that the bamboo used for tying dragon heads and dragon balls cannot be planted by themselves or at home, nor can it be bought at the market, but must be "stolen" on the bamboo mountain in the neighboring village. There are not two or three people who "steal" bamboo, nor a dozen, but hundreds. They came to the bamboo mountain in the neighboring village with their spears on their backs and gongs. Aren't they afraid of being caught? A few days ago, they informed the neighboring village of the news of "stealing" bamboo. After getting the

consent, the children in the neighboring village saw the team "stealing" bamboo entering the village and flocked to the bamboo mountain one after another. When the person who "stole" the bamboo cut off a bamboo with two knives, the children swarmed and grabbed the bamboo, shouting "Steal the bamboo" and "Steal the bamboo". The "thief" who cut bamboo quickly took out a red paper bag from his pocket and sprinkled it on the children's heads. While the children bent over to pick up red envelopes, he quickly tied a lit lantern to the top of the bamboo pole with a red rope, carried the bamboo pole, and fled down the mountain. Quietly waiting at the foot of the mountain to "steal" the bamboo team saw the lantern rising high, knowing that bamboo had been "stolen", immediately beat gongs and drums, and put up milling. So more than 100 people who "stole" bamboo surrounded two bamboos, and happily "squad back to the DPRK". When the children opened the red paper bags one by one with a smile and quickly held a hard ticket with a penny in their palms, they were very happy than grabbing the baby at this moment. It turns out that it is very lucky to grab such a red paper bag.

Stealing pearls and having children is another interesting custom of the Pujiang bench dragon. Legend has it that those who have no children will steal dragon balls if they want to have children, while those who have only women but not men will steal dragon balls if they want to have a boy, and those who want to have a daughter after having sons will also steal dragon balls. Male right female left, stealing the right dragon ball born male, stealing the left dragon ball born female, in short, as long as you steal the dragon ball, born boys and girls can get their wish. Like stealing bamboo with dragon balls, stealing dragon balls is not stealing, but symbolic stealing. Couples who want to give birth to a man or a woman should talk to the lamp holder beforehand. On the way to meet the lamp or worship the lamp holder, they should quickly pick off a dragon ball while people are unprepared, and immediately wrap it in red cloth and hide it in their arms. Then they will send a red envelope to the head. The money in the red envelope is more or less, and the lamp holder leaders will not

hide it privately. After the lights are scattered, they will all be handed over to the public. The pearl stealer will go home and quietly put the dragon ball wrapped in red cloth into the bed. In the same room that night, there will be dragons or phoenixes. In the second year, when the couple who stole pearls got their wish, they would have a big banquet, entertain the whole village, and distribute steamed buns to every lantern greeter, two for each person, commonly known as making steamed buns. Both couples held their children as dragon lanterns to wear red cloth, commonly known as hanging red, and gave a big red envelope, which was full of joy and affection.

### **5.3 Investigation on the Protection Status of Intangible Cultural Heritage of Bench Dragon in Pujiang**

Through investigation and visits, it is found that the inheritance of Pujiang Bench Dragon in most rural areas is relatively stable, and local people can spontaneously and actively participate in the various processes from the beginning of the organization to the end of the ceremony. But at the same time, the existing problems hurt the protection of Pujiang Bench Dragon on the explicit or implicit level. Therefore, the focus of this section is to summarize the protection experience of Bench Dragon and sort out its current problems.

#### **5.3.1 Government protection of Bench dragons**

##### **5.3.1.1 Government attaches importance to a good external environment constructed by policies first**

The government plays a particularly important role in the protection of intangible cultural heritage. As early as 2005, the General Office of the State Council issued corresponding documents for the protection of intangible cultural heritage, which clarified the working principle that the protection of intangible cultural heritage should be led by the government. The documents also divided the specific work responsibilities of the government, such as holding regular meetings and organizing cooperation between various departments and colleges. It can be seen that the identity



undertaken by the government is not a "dominator" in the literal sense, but more like a "supporter". At present, there are 6 national intangible cultural heritages in Pujiang County, with a total of 153 provinces, cities, and counties

Item, these achievements can not be separated from the local government's emphasis on intangible cultural heritage and the environment created for intangible cultural heritage.

The Pujiang County government attaches great importance to the protection of intangible cultural heritage in this county. In 2013, Pujiang began to promote the intangible cultural heritage protection work with the guiding ideology of "three guarantees", "five systems" and "four guarantees" as the center in the whole county(Pujiang County People's Government,2005). First of all, from three aspects: establishing intangible cultural heritage archives, cultivating intangible cultural heritage brands, and developing intangible cultural heritage industries, we can ensure that intangible cultural heritage forms have complete records, the quality of intangible cultural heritage projects is guaranteed, and the structure of intangible cultural heritage industries is optimized. Secondly, the county government takes the lead in constructing five systems: system guarantee, resource protection, platform display, publicity and promotion, and industrial operation, improving the working mechanism at the county, town, and village levels, and being responsible for carrying out a comprehensive survey of intangible cultural heritage, setting up a intangible cultural heritage teaching base, and organizing intangible cultural heritage performances. Relying on various museums, media at all levels, and the annual Cultural Heritage Festival, we will carry out intangible cultural heritage publicity and promotion work to create a strong cultural atmosphere. Strengthen the organic combination of cultural tourism business and encourage the rational development of intangible resources by social capital. Finally, strengthen the legal guarantee, mechanism guarantee, financial guarantee, and talent guarantee of intangible cultural heritage protection, which stipulates that an expert committee should be set up to formulate protection plans

according to time and place, to ensure that the annual increase of special funds for intangible cultural heritage protection should not be lower than the GDP increase in the same period. In 2018, the protection of intangible cultural heritage in Pujiang County continued to deepen on the original basis and began to implement the "Council" management system. The county government openly recruits people who pay attention to and love cultural undertakings throughout the county, and within the industry, people with high reputations and local cultural centers jointly establish cultural councils to discuss intangible cultural heritage protection measures. In addition, Pujiang County Intangible Cultural Heritage Museum was unveiled and opened in 2019. The museum is located in the 24 heads of the Yan Family built during the Kangxi period of the Qing Dynasty. Around the concept of "home", it is designed according to four sections: the room of living room, the place of sacrifice, the source of beauty, and the foundation of inheritance, with a building area of 2,950 square meters (See Figure 68) . There are many exhibits in the museum, including Pujiang paper-cutting, bench dragon and straw cutting and pasting of national intangible cultural heritage projects, rolling earthworm and rolling horse of provincial intangible cultural heritage projects, sixteen horizontal signs and bamboo weaving of municipal intangible cultural heritage projects, Pujiang quilting of county-level intangible cultural heritage projects, etc. More than 600 exhibits are on display. It integrates the functions of protection, inheritance, collection, research, experience, teaching, exhibition, research and development, creation, and tourism. Taking this as a platform, Pujiang County has successively carried out intangible cultural heritage performances such as "Welcome to Spring Festival" Spring Festival cultural activities, "Wufeng Legacy" intangible cultural heritage performance Pujiang special event, Hangzhou-Jinhua-Quzhou intangible cultural heritage exchange exhibition activities, etc., to increase the exposure of intangible cultural heritage.



Figure 68 Pujiang Intangible Cultural Heritage Museum

Source: Photographed by Mr. Pan Donghui at Pujiang Intangible Cultural Heritage Exhibition Hall

[Accessed on May 7, 2022]

Interaction between etiquette and customs in 5.3. 1.2: the gains of intangible protection and rural governance advance each other

In the field investigation, it is found that Pujiang rarely has the weak order state of administration of autonomous organizations and hollowing out of grass-roots democracy, which is common in rural society. The reason is that it is not difficult to find that the bench dragon walks in the gap between national governance and folk culture, becomes the mediator of the contradiction between the two, and forms an interactive and symbiotic relationship with national design in constant adjustment.

Collaborative Logic of Autonomous Organizations, Social Organizations, and Intangible cultural heritage.

Farmers are the masters of rural areas. If we want to achieve effective governance, we must firmly defend the dominant position of farmers. Therefore, the village committee cannot be regarded as the only organizational resource, and it is necessary to give full play to the role of rural social organizations. Compared with the former, the advantage of the latter is that as an endogenous management organization, it can form a multi-center governance pattern with the two village committees, thus

fully expanding the public political space of villagers. As mentioned above, the administrative villages after merging villages have not only failed to narrow the distance between officials and the people but have caused a certain degree of autonomy idling. However, in the governance practice of Xidong Village, the village cadres realized the trust reconstruction with the villagers through the bench dragon organization, and restored the logic of "double-regulation politics" of co-governance with the squire. At the same time, the bench dragon in this village has gained a good opportunity to inherit and spread in harmony with the two committees of the village.

Lantern Festival is an organization that deals with the daily affairs of Bench Dragon, with the positions of president, vice president, accountant, and person in charge of business. The Lantern Festival in Xidong Village has been managed by Hong and Shi, who account for the vast majority of the population of the village. However, since the 1990s, great changes have taken place in the composition of Lantern Festival members, and village heads, village party secretaries, and others have been absorbed based on maintaining the original structure. According to the villagers, "Nowadays, the main members of the Lantern Festival are village committee members, and other members of the two village committees will join the bench dragon during the Spring Festival"<sup>26</sup>.

In the process of participating in the bench dragon ceremony, the village cadres have effectively narrowed the distance between the two through frequent contact with the villagers and re-established trust with the villagers, which undoubtedly provides convenience for the village cadres to carry out their work. On the one hand, village cadres set up a "second conference room" at the Lantern Festival, and put more topics of rural governance in informal meetings. It is convenient for village cadres to interpret the latest policy rules to villagers, deepen

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<sup>26</sup> Interviewee: Hong Huaiyu, male, born in 1947, villager of Xidong Village, Zhengjiawu Town, Pujiang County, inheritor of Pujiang Bench Dragon; Interview date: November 15, 2022; Interview place: Hong Huaiyu's home in Xidong Village, Zhengjiawu Town, Pujiang County.

villagers' awareness of policies, and at the same time, it also smoothes the channels for villagers to express their demands. On the other hand, the new form of Lantern Festival organization can also make great achievements in democratic supervision. In the process of implementing the rural revitalization strategy in recent years, there is inevitably some superficial or covert interest competition among villagers. At this time, village cadres have established a more effective democratic accountability, supervision, and evaluation mechanism through the normalized meetings in the Lantern Festival organization, actively improved the transparency of the working process and re-established an interdependent trust system with villagers.

In addition, there are several highly respected Xixiang sages in the Lantern Festival, which are mainly composed of retired cadres, retired teachers, and inheritors of Bench Dragon. They do not work in the Lantern Festival, but they have a considerable right to speak. As Joseph Needham mentioned in his book, "There is a tradition of high mutual assistance in rural China"(Luo Long,1987,p49). Township sages are typical local figures born and raised in Sri Lanka. As far as their identity is concerned, they are both authorities and villagers, so their handling ability in many fields will be more efficient than that of grass-roots village officials, the most obvious of which is their ability to adjust community disputes. For example, in 2018, Bench Long in Xidong Village was once caught in a shutdown crisis due to economic problems in the village, and the village cadres were helpless. Finally, they could only ask the township sages to persuade the entrepreneurs in the village and fill the funding gap caused by the lack of spontaneous fundraising by the villagers in the form of large-scale fundraising. In addition, the township sages also recommended the younger ones in the Lantern Festival

Members are responsible for raising funds for Bench Dragon activities every year to ensure the normal conduct of this folk sports form. From the perspective of governance effect, the low-profile participation of township sages in governance, which is different from compulsory authority, has become the link between national



administrative power and villagers' autonomy and skillfully reconciles the contradictions exposed by the state and local governments in the right game. The identity of "villagers", exerts influence on public affairs from the starting point of safeguarding villagers' rights and interests, which not only integrates rural resources but also enhances the cohesion among villagers. It is not difficult to see that the full support given by autonomous organizations to the Lantern Festival and the bench dragon ceremony has a realistic and profound impact on the realization of rural autonomy. Its affirmation of folk sports resources not only broadens the public space of rural governance but also mobilizes the enthusiasm of rural endogenous social capital for village affairs management to a great extent.

At the same time, village cadres constantly deliver endogenous power and external vitality for the inheritance of bench dragons. According to the villagers, in recent years, there are more and more people participating in the bench dragon in the village, which is largely due to the migrant workers. Since the birth of the bench dragon in Xidong Village in the Ming Dynasty, it has always maintained the tradition of allowing only aborigines to participate in the bench dragon ceremony. Even after it was restored in the 1980s, the custom of not allowing outsiders to attend has remained. After 2000, the Pujiang crystal industry developed rapidly, and Xidong Village entered the fast lane of economic development. With the rapid establishment of related industrial chains around the village, some migrant workers have settled down in Xidong Village. How to help migrants integrate into the village and minimize the contradictions and conflicts between migrants and villagers has become an urgent problem to be solved by the two committees of the village. After obtaining the consent of the Lantern Festival, the village Committee will allow migrants

Join the bench dragon ceremony to deal with measures. Facts have proved that this measure not only dispels the gap between the two in the happy dragon dance ceremony but also provides fresh blood for the inheritance of bench dragons in this village. In addition, after becoming the national intangible cultural heritage in 2006,

the village committee took several measures to increase the villagers' cultural identity with the bench dragon and stabilize the inheritance foundation of the bench dragon. In addition to building a cultural corridor about the bench dragon in the village and adding several bench dragon wall paintings in the construction of beautiful countryside, the protection experience of the bench dragon in the village is actively publicized on a larger platform as a model for the new rural construction. Under the matchmaking of the village committee, the leader made by the inheritors of the bench dragon in the village became an exhibit of the county intangible cultural heritage museum, and he also told the story of the bench dragon for CCTV many times (See Figure 69) , so the dragon dance team got the opportunity to participate in the opening ceremony of the National Paralympic Games in 2011.



Figure 69 Hong Huaiyu, intangible cultural heritage inheritor, conducts intangible cultural heritage science for students

Source: Provided by Hong Huaiyu

[Accessed on July 26, 2022]

## (2) Ritual, belief, and the rising logic of rural rule by virtue

The bench dragon ceremony entrusted the villagers with their beautiful prayers to bid farewell to the old and welcome the new. Every family's wish to realize most in the coming year is painted on the sub-lamp of the dragon body, among which the most common ones are "Pine Crane Prolonging Life", "Lucky for Treasure",

"Family Harmony" and so on. "In folk ceremonies, people choose saving gods and families as an extension of time.( Zhao Xudong,2008,p146)" The villagers in Xidong Village choose Bench Dragon is the "God" in their hearts. They firmly believe that what wishes are written on the sub-lights in the first month, and Bench Dragon will become the corresponding "patron saint" this year. To ensure the effectiveness of the faith, the villagers will closely bind the wishes of the family with the interpretation of the bench dragon at the festival, and any individual or family who tries to interfere with the ceremony will be despised and abused by the whole village. In addition, the red dragon ball on the dragon's head on the bench was endowed with a beautiful meaning of reproduction by the villagers. If a family wants to add recruits in the coming year, they will discuss it with the members of the Lantern Festival before the ceremony and take the dragon balls home after the dragon dance ceremony. When the wish comes true, the family will be ready to give the gift back to the lanterns who will participate in the dragon dance next year. It is worth noting that for villagers, it is as important to fulfill their wishes as to make wishes, and they believe that if they do not fulfill their wishes on time next year, the dragon will no longer shelter them. Gradually, good qualities such as being strict with self-discipline, abiding by credit, and keeping sincerity and truth are internalized into the common creed of villagers in Xidong Village in the sacred bench dragon ceremony.

In the process of pursuing efficacy, villagers often do not question the legitimacy of Bench Dragon but reflect on whether they have offended the gods and endangered the community in the past. Here, Bench Dragon regulates villagers' behavior with a supernatural mysterious force, and interweaves personal interests with common interests of the community in a collective symbol beyond social status, thus becoming an indispensable part of community development. The villagers' awe of the bench dragon has gradually become a moral consensus, especially after the restoration of the bench dragon ceremony in the 1980s, the moral factors in the ceremony have been written into the village rules and regulations, thus developing into a moral and

cultural pedigree with loyalty, filial piety and feelings of home and country. As Liu Zhiqin said, "Once customs are formed as rites, they will have standardized functions and mandatory power when they rise to laws and regulations, which requires the education and integration of customs. (Liu Zhiqin,2008,p1-8) " After the value of bench dragons rises to village rules and regulations, they in turn integrate rites into villagers' daily life in a subtle way, which makes villagers realize self-moral education in self-restraint and promotes the formation of a good rural atmosphere. In the governance practice of Xidong Village, the words "governing the village by virtue" are written in the most conspicuous position of village rules and regulations, and "governing by virtue" has become one of the keywords of Xidong Village governance. The groups participating in Bench Dragon in Xidong Village spontaneously formed an appraisal group to supervise the villagers' behavior in the whole village, focusing on supervising the villagers' compliance with public morality laws and regulations. For those who do not abide by the village rules and regulations, the appraisal team will regard them as "bad people" who infringe on the interests of the community, trample on the dignity of the dragon spirit and affect the "apparition" of the bench dragon, and criticize and educate them or impose punishment. For example, in the recent action of "Creating a National Health and Civilized City", the Pujiang County Government has made strict requirements for various garbage sorting work. The panel will give verbal reminders to families who fail to implement the regulations for the first time and make a decision that "it is forbidden to attend the bench dragon ceremony in the coming year" to families who repeatedly violate the regulations. Here, based on the specific problems encountered in the process of village-level autonomy, Xidong Village accurately formulates the corresponding "punishment measures", informs the villagers what they can and can't do, combines the mandatory administrative power with the existing customs and traditions of rural society, and transforms the administrative regulations and laws and regulations into localized texts with local characteristics, thus further consolidating the good governance of Xidong Village.

### **5.3.2 Pujiang Bench Dragon Protection Dilemma**

#### **5.3.2.1 Some government protection measures are inaccurate**

According to the Convention for the Safeguarding of Intangible Cultural Heritage, the concept of protection can be divided into broad sense and narrow sense. The broad sense of protection includes eight specific aspects, such as confirmation, filing, research, preservation, and protection of intangible cultural heritage. Judging from the existing measures of the Pujiang County Government, its achievements in intangible cultural heritage protection mainly focus on confirmation, filing, publicity, and promotion, but there is still a certain degree of understanding deviation on how to preserve and protect.

##### **(1) Lack of community protection awareness**

Intangible cultural heritage itself is based on the community, and the proposition of intangible cultural heritage protection can only be established if a certain cultural matter is recognized by the community, group, and individual who created, maintain and inherited intangible cultural heritage (Bama Qubu, 2020, p114-119). In other words, only when the intangible cultural heritage is placed in the corresponding community can it exert its unique cultural value and have a steady stream of vitality. However, in practice, some government measures have affected the maintenance of the Bench Dragon community explicitly or implicitly. For example, in the in-depth interview between the author and the local villagers, the villagers mentioned many times that the government has tried to gather the bench dragons of each village in the county square for a unified performance in recent years because of the difficulty in managing this large-scale festival. This way of changing the time, space, and content of the dragon dance makes the bench dragon lose its cultural significance as a folk activity and become a pure artistic performance to a certain extent. In addition, the government also suspended the examination and approval of bench dragons' activities across counties and cities and only allowed bench dragons to



move within the county, thus cutting off the clan blood relationship maintained by bench dragons in some villages in the past. The above practices, while saving government management costs and maintaining social order, undoubtedly affect the community environment on which Bench Dragon depends and destroy the integrity of Bench Dragon.

(2) Lack of inheritor identification and guarantee mechanism

Inheritors are the core objects of intangible cultural heritage protection. One of the major problems of Pujiang Bench Dragon at present is that although it is as early as it has been recognized as a national intangible cultural heritage project since 2006, but a suitable candidate has never been elected as the national representative inheritor, resulting in the vacancy of "Pujiang Bench Dragon National Representative Inheritor" in the national intangible cultural heritage list. The staff of the local intangible cultural heritage museum mentioned: "We also want to solve this problem, but it is really difficult to operate in practice. Almost every place in Pujiang has its bench dragon, and there is only one recommended quota. Recommending one will inevitably lead to dissatisfaction in other towns and villages, and we are also very embarrassed. Therefore, we can only adopt the practice of ranking according to seniority and give priority to recommending the oldest master."<sup>27</sup> The problems encountered by Pujiang Bench Dragon are those encountered by many intangible cultural heritage projects with many branches and relatively good inheritance status. In most cases, the final decision on who the representative inheritor is usually made by the administrative department, and this identification procedure inevitably intensifies the contradiction between inheritors in different regions, resulting in some highly skilled inheritors not having the opportunity to declare and recommend. In addition, even though the government has invested heavily in the construction of

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<sup>27</sup> Interviewee: Chen Zhiwen, male, born in 1982, a staff member of Pujiang County Intangible Cultural Heritage Museum; Interview date: June 26, 2022; Interview location: Office on the second floor of Pujiang Intangible Cultural Heritage Museum

intangible cultural heritage venues and event organizations, financial support for inheritors is still lacking. For example, since the successful application for World Heritage in 2006, a series of training courses on painting and tying Pujiang bench dragons at county and city levels led by Pujiang County Cultural and Sports Bureau (formerly known as Cultural Bureau) and attended by inheritors have been held many times, which has attracted many enthusiasts in the whole county and greatly deepened the people's awareness of bench dragons. However, as far as the inheritor as the keynote speaker is concerned, the remuneration given by the organizer is only limited to reimbursement for meals and accommodation, and no other labor remuneration is paid, which inevitably has a certain impact on the enthusiasm of the inheritor and the consolidation of his identity as the inheritor. Secondly, as a collective sport, in a sense, individuals and even groups who undertake certain tasks in the process of making or performing bench dragons are an indispensable part of the inheritance of bench dragons. In other words, they are also inheritors of bench dragons, so these groups should be included in the scope of inheritors' protection. However, no matter the laws at the national level or local administrative policies, there are no financial measures to protect this group at present, so how to formulate policies to protect the interests of the inheritance groups has become an important problem that the government needs to solve.

### (3) Uneven financial distribution

At present, the development situation of the Pujiang bench dragon gradually presents a polarized trend, with a small number of bench dragon branches supporting more and more frequently exposed, while most bench dragons are left out in the cold. For example, Zhengzhai Town, which is located in the famous scenic spot of Pujiang, "the first in Jiangnan", spent 1.15 million yuan on cultural tourism and sports in 2019, accounting for 4.36% of the annual general public budget financial allocation, far exceeding other towns under the jurisdiction of Pujiang County in terms of amount and proportion. Bench dragons also benefited from the government's support for the

cultural tourism industry, and received more funds and participated in activities than bench dragons in other areas of Pujiang. It can be seen that the main inducement of this phenomenon lies in the government's failure to achieve "a bowl of water is flat" in the protection of intangible cultural heritage, and there is a certain tendency in the implementation of some work. However, the polarization trend will not be conducive to the diverse development of bench dragons, and further aggravate the survival dilemma of most bench dragons. There are dozens of styles of bench dragons in various areas of Pujiang, not to mention the more complex performance forms and folk beliefs involved. It is these differences that together build the gorgeous characteristics of bench dragons in Pujiang. However, if the government has a certain bias in its specific work, focusing on protecting a small part and ignoring the majority, it will inevitably lead to the rest slowly withdrawing from the historical stage. At the same time, excessive concentration of resources may also lead to excessive commercialization and industrial development of bench dragons, which is not conducive to the healthy development of bench dragons.

#### (4) Cause analysis

Bench Dragon is a culture that is active within the community and plays a role within it. As a kind of cultural existence, Bench Dragon naturally has inherent historicity and spatiality in the process of formation. This intrinsic attribute together constitutes the necessary dimension to protect the bench dragon-the relationship between heritage and the natural, social, and cultural environment should not be ignored, and the social framework for generating the bench dragon should be contained in the connotation and value of the bench dragon(Lin Xiuqin,2020,p36-47). However, judging from various measures taken in Pujiang County, the intangible cultural heritage protection work of the Pujiang County Government still has the idea of "material standard", which regards the bench dragon as a cultural relic. It is considered that as long as the material form of the bench dragon is preserved well, the intangible cultural heritage protection work has been completed, and the interests of

individuals, collectives, and communities have not been considered too much. This kind of working thought delineates the protection of the bench dragon within the inherent framework of administrative divisions and policies and regulations, which does not conform to the people's cognition of bench dragon tradition, and leads to people's complaints and resistance to the local government's intangible cultural heritage protection work, which affects the follow-up development of intangible cultural heritage protection work. Therefore, the original intention of government work should be implemented in the daily life of the community people, and the measures taken should also conform to the inheritance law of traditional culture and return to the thought of being "people-oriented".

#### **5.3.2.2 Single inheritance mode**

(1) Family inheritance mode is the main mode

Since its appearance, Pujiang Bench Dragon has been playing the role of maintaining clan unity. Therefore, although the Bench Dragon has gone through thousands of years, it still maintains the internal family inheritance mode of inheriting the same clan and surname. Taking the inheritance of Pujiang Bench Dragon (Qili Wine Altar Lantern) as an example, from Zhang Shuxuan (1436) to Zhang Wenzheng (1933), the inheritance mode of a single surname within the clan has been maintained (See table 2). This model can still maintain a certain vitality in the farming environment, but it is difficult to adapt to the current social environment. According to the statistics of Pujiang County Cultural Center (See table 3), the age of the main inheritors in Pujiang County is generally around 80 years old, and few of them can tie the leader. The aging inheritance group, accompanied by sharp problems such as performance array and loss of production skills, has brought severe challenges to the protection of Pujiang Bench Dragon.

Table 2 Inheritance pedigree of Pujiang Bench Dragon

Source: Collected and organized by Pan Donghui

[Accessed on March 16, 2021]

Category	Inheritance pedigree
Wine jar lamp	Zhang Shuxuan (1436) → Zhang Yongmai (1463) → Zhang Xiaohao (1486) → Zhang Wenchen (1519) → Zhang Mengao (1530) → Zhang Wenkui (1564) → Zhang Yilong (1595) → Zhang Debin (1620) → Zhang Banglun (1742) → Zhang Kequan (1769) → Zhang Zhiqiu (1814)
Character lamp	Zheng Chi (1395) → Zheng Jue (1417) → Zheng Lejie (1471) → Zheng Yuantong (1504) → Zheng Chongqi (1535) → Zheng Shangde (1571) → Zheng Shouyuan (1607) → Zheng Yingming (1655) → Zheng Siti (1694) → Zheng Erfu (1719) → Zheng Ruowu (1748) → Zheng Zulian (1825) → Zheng Xunfang (1872) → Zheng Xingqiu (1897) → Zheng Longyu (1949) → Zheng Dingchun (1949) → Zheng Linquan (1980)

Table 3 Information Table of Representative Inheritors of Pujiang Bench Dragon

Source: Collected and organized by Pan Donghui

[Accessed on March 16, 2021]

Name	Date of Birth	Bench dragon species	Address
Hong Huaiyu	1947.01	Pujiang Bench Dragon (Xidong Tray Lamp)	Xidong Village, Zhengjiawu Town
Huang Zhilu	1931.04	Pujiang Bench Dragon (Three Steps Stone Long Lamp)	Yantou Town Sanbu Shi Cun
Zhang Xianshun	1936.02	Pujiang Bench Dragon (Qili Wine Altar Lamp)	Xianhua Neighbourhood Qilisi District
Zhang Wenzheng	1933.05	Pujiang Bench Dragon (Qili Wine Altar Lamp)	Xianhua Street Qili Village
Jia Shuzhong	1948.08	Pujiang Bench Dragon (Jingwu Square Lamp)	Baima Town Jingwu Village
Zhu Yaojiao	1942.01	Pujiang Bench Dragon (Linyan Long Lamp)	Yuzhai Township Xingguang Village
Wu Xianwei	1970.11	Pujiang Bench Dragon (Wudian Character Lamp)	Wuyi Village, Zhengjiawu Town

(2) School bench dragon education activities have not been carried out

Generally speaking, school education is one of the important ways to realize the inheritance and dissemination of intangible cultural heritage. However, during the field visit, the author found that only two primary and secondary schools in Pujiang that carry out dragon dance education listed Ningbo Bulong and Pujiang Rolling Lumbricus as their characteristic courses, and organized special teachers to form



sports teams to participate in provincial and municipal dragon dance competitions in recent years, which won a good ranking. Hangping Town Primary School in Pujiang County carried out portable Bulong, and Tanxi Town Central Primary School carried out localized Rolling Lumbricus training because Rolling Lumbricus is the provincial intangible cultural heritage of local villages. On the other hand, the bench dragon with the highest popularity and the longest inheritance in Pujiang has never been integrated into the local education system.

### (3) Cause analysis

There are many reasons why the bench dragon can't enter the classroom all the time. First of all, the quantitative school evaluation system makes the results of sports competitions that students participate in become an important condition for the year-end evaluation and promotion of professional titles of physical education teachers. Therefore, in the school assessment standard oriented by competition results, school physical education teachers will give priority to Fenghua Bulong and Pujiang Rolling Lumbricus, which can participate in dragon dance competitions, instead of bench dragons which spread more widely and have deeper influence locally. Second, the traditional bench dragon still does not have the conditions to carry out school inheritance activities, and the software and hardware facilities of most schools cannot support the development of bench dragon courses. Judging from the production technology of bench dragon, production bench dragon needs flexible use of tying, mounting, cutting, painting, and other crafts, and needs to be equipped with a large number of professionals such as painters and carpenters. In addition, in addition to the lantern hand waving the dragon body, there are folk bands and flag bearers in the complete bench dragon battle. Each position needs to spend a lot of time to learn and master, and the heavy task is not affordable for physical education teachers. In addition, the quality of the dragon body composed of successive benches has far exceeded the acceptable weight of primary and secondary school students, and the fierce running in the traditional bench dragon ceremony is prone to safety problems,

especially the running range of the dragon tail is usually several times that of the dragon head, so the dragon tail of the traditional bench dragon ceremony in villages is borne by young adults.

### **5.3.2.3 Lack of productive protection**

Productive protection is a more dynamic and continuous protection mode, and its special value lies in bridging the fault between "materialization" and "industrial development" in the cultural protection route and opening up a middle route (Yang Honglin, 2017, p75-79). In addition, the outstanding value of productive protection lies in the realization of live transmission and dynamic protection of intangible cultural heritage. The production of Pujiang Bench Dragon contains a variety of art forms and has obvious commodity nature. At present, the leader purchased by Pujiang County Intangible Cultural Heritage Museum in 2019 is one of the few productive protection cases of Pujiang Bench Dragon (See Figure 70). According to Mr. Hong Huaiyu, the government quoted 40,000 yuan at that time, but the cost of production hours and materials alone was close to 40,000 yuan. That is to say, even if the government pays for the procurement, the amount that the relevant units can pay is only offset by the cost of production, not to mention the profit from this order. In addition to this case, there are almost no other export cases of Pujiang Bench Dragon, and the sales radiation range of its finished products mostly only stays in the village and neighboring villages. Related craftsmen can only receive sporadic orders in the months near the Spring Festival, and the sales income is insufficient to cover their basic living expenses. Even the economic situation of the main tying people is so, not to mention other participating groups of bench dragon activities. They can't get any economic benefits from the bench dragon ceremony and only rely on spiritual beliefs and sustenance to support them to continue to engage in such activities. Therefore, most people only take making bench dragons as their sideline. At the same time, the low economic benefits also lead to few young people willing to devote their time to studying the production of bench dragons, which makes the

craftsmen who can make bench dragons less and less, and the production period is getting longer and longer.



Figure 70 The bench dragon head exhibited in Pujiang Intangible Cultural Heritage Museum

Source: Provided by Hong Huaiyu  
[Accessed on July 26, 2022]

Analyzing the main reasons for the lack of productivity, the traditional workshop management mode of Bench Dragon can no longer meet the requirements of the times under the market economy. Although the production process of Bench Dragon has a long history, no major changes have taken place in the production method. The pure manual production method has led to an increase in the labor cost of the bench dragon industry, which lacks a price advantage in the market where modern manufacturing is everywhere, is easily squeezed by large industrial substitutes, and is difficult to meet the needs of modern consumer groups; The inherent experience model of Bench Dragon is misplaced with the times, which shows that the inheritors' values are incompatible with the needs of consumers and the market, resulting in the current Bench Dragon can only rely on government purchasing, financial subsidies, and other forms to barely maintain its inheritance; In addition, the conservative inheritance mode of bench dragon family workshop limits the flow of personnel. In addition, mastering the manual craft of bench dragon is quite time-consuming, the learning cost is high, and the learning cycle is long. Moreover, practitioners need to have a certain artistic foundation or manual experience, which raises the threshold for bench dragons to get started.

## **5.4 Management and Protection Trend of Pujiang Bench Dragon**

### **5.4.1 Collaborative protection between government and society**

#### **5.4.1.1 Enhanced community protection**

In the field of sociology, "community" refers to a group of people living in a specific area, sharing certain interests, and having comprehensive interpersonal interaction with each other (Wang Xiaoxiu, 2019, p165). If cultural heritage is separated from people in a specific area, it will lose related emotions and memories, and make it a complete heritage. Once the government replaces the inheritors as the masters of cultural heritage and excessively limits the content and form of cultural heritage, it will not only affect people's enthusiasm for inheriting cultural heritage but also further destroy the intrinsic value of cultural heritage. Therefore, UNESCO (United Nations Educational, Scientific and Cultural Organization) emphasized the role of "community" from the very beginning. Community protection has become an important choice for UNESCO in the protection of intangible cultural heritage. However, there are some differences between the community of intangible cultural heritage protection and the community in sociological concepts. The "community" in intangible cultural heritage protection has not been given a clear definition, because the community will flow with the circulation of intangible cultural heritage in relevant contexts, so the community is not a fixed and homogeneous concept. Article 4 of the Ethical Principles for the Protection of Intangible Cultural Heritage adopted by UNESCO in 2015 "All interactions with communities, groups and individuals who create, protect, continue and inherit intangible cultural heritage should be characterized by transparent cooperation, dialogue, consultation, and consultation, and depend on respecting their wishes and making them know and agree in advance and continuously." Article 5, "Ensure that communities, groups, and individuals have the right to use the cultural and natural space needed to express intangible cultural heritage", has made clear the practices that the government should hold when carrying

out relevant protection work.

People in various communities in Pujiang generally believe that the bench dragon is an indispensable part of their lives, and have unique habits and requirements for the time, space, and specific steps of the bench dragon ceremony. For the convenience of management, the government tried to gather bench dragons in villages and suspended the examination and approval of ancestor worship ceremonies of bench dragons across counties and cities. It has gone against the wishes of the community and affected their interest in participating in bench dragons. Given the government's protection work for Pujiang Bench Dragon, it should always insist on taking the people in each community as the beneficiaries of community protection, so that the Bench Dragon can return again or always stay in the time and space familiar to the community people, and at the same time, it should believe in the life adaptability of the Bench Dragon itself. Any intangible cultural heritage has its established negotiation mode. Especially in the case that Pujiang Bench Dragon has formed a symbiotic mechanism of etiquette and custom interaction with the management institutions in its area if the government wants to partially rebuild the Bench Dragon and rely on the internal deliberation mechanism of the Lantern Festival to make slow adjustments, it should be easier to gain the recognition of the community, and this slow change is also in line with the evolution of the true nature of the Bench Dragon.

Therefore, in the whole process of community protection, the government should always play a guiding role. Before formulating and implementing policies and measures related to intangible cultural heritage protection, it should listen to and solicit the opinions of inheritors in the form of equal communication and through hearings, opinion drafts, etc., to fully understand the historical habits and current situation of local bench dragons, to avoid the phenomenon of stripping bench dragons from their original cultural space, policy support, excessive partiality, etc., and make decisions that at least meet the wishes of most people in the community directly



related to bench dragons. In the specific implementation process, the government should properly guide and try its best to keep the bench dragon active in the daily life of relevant communities. In addition, the government can't force people to give up the original traditional way but should respect the tradition of Bench Dragon, abandon the inherent concept of taking pure geographical boundaries as the scope of protection in the past, and allow Bench Dragon to carry out activities to maintain clan internal relations across districts and counties.

#### **5.4.1.2 Improve the group identification system of intangible cultural heritage inheritors**

The Intangible Cultural Heritage Law of the People's Republic of China passed by China in 2011 stipulates the conditions for the identification of inheritors and their responsibilities and obligations, but we can feel from the expression of the content that the inheritors referred to in this law refer more to individual inheritors. The Measures for the Identification and Management of Representative Inheritors of National Intangible Cultural Heritage, which came into effect on March 1, 2020, further clarifies the issue of national intangible cultural heritage inheritors, which stipulates that citizens who apply for inheritor status need to submit basic information such as personal name, working time and mastery of skills to the local competent authorities (Central People's Government of the People's Republic of China, 2019). Although this method has further deepened the concept and obligations of inheritors in terms of expression, the main objects, in essence, have not changed from the Intangible Cultural Heritage Law of the People's Republic of China in 2011, and they all emphasize the role that individual inheritors should play in intangible cultural heritage.

In the process of protecting Pujiang Bench Dragon, even though the overall form is obviously of a group nature, the protected objects are mainly individual inheritors in practice. This approach will bring many problems to the overall protection of bench dragons: First, it will aggravate the contradictions among

members. There are as few as dozens of participants and as many as hundreds of participants in a Pujiang bench dragon. However, as far as the current system is concerned, the beneficiary is often only the craftsman who is engaged in the leading system, while other members who participate in the bench dragon activities cannot enjoy the special benefits brought by the national intangible cultural heritage, which will affect the enthusiasm of most people in this group. Second, it aggravates the contradiction between communities. The difference between representative inheritors and non-representative inheritors lies not only in the legal title of "inheritors", but also in the exposure of social flow, state subsidy income, and so on. Over time, some unsuccessful branches will gradually die out because they can't get social attention and can't support the expenses of ritual activities.

Looking abroad, the experience of Japan and South Korea in related aspects deserves our reference. According to Japanese law, when the Minister of Education, Culture, Sports, Science, and Technology identifies the intangible cultural property, he first identifies the individual or group holding the intangible cultural property. Secondly, if there are other individuals or groups with recognized value after recognition, additional recognition can be carried out (Kang B C, 2013, p.226-227). However, when South Korea identifies some collective activities, if it finds that the activities cannot show their characteristics through individuals, it will also identify the whole group as a "national treasure on earth". Therefore, China should learn from Japan and South Korea to improve the identification system of inheritance groups as soon as possible, and establish a diversified identification mode of "individual authentication and group authentication in parallel". At the same time, the local government should take the participating groups as inheritors into the intangible cultural heritage protection work as soon as possible, and re-establish the connection between inheritors and bench dragons. In addition, local governments should pay full attention to dragon dance groups, mobilize the extensive participation of community groups and the public, organize various activities, enhance the community's sense of

participation in the process of bench dragon protection, and enhance their collective consciousness and cultural consciousness(Zhao Yuncai,2016,p120-124).

#### **5.4.1.3 Strengthen the construction of the cultural-ecological zone**

The word "ecology" first appeared in biological research in the mid-19th century. Since the 20th century, with the great progress of science and technology, scholars of human ecology and social ecology began to think about how to properly handle the relationship between "man" and nature as a living body. Since then, "ecology" is no longer confined to the category of natural science, and has begun to show more humanistic care. However, it is through a culture that people connect with their surroundings, and the previous methodology is not suitable for dealing with the unique form of "culture". In the 1950s, Stewart first put forward the concept of "cultural ecology". Different from previous theories, he takes the local environment into account in the overall consideration of cultural changes. In Stewart's theory, the research object of cultural ecology is "the collection of various cultural characteristics closely related to livelihood activities and economic arrangements"( Tan W H & Luo K L,2013,p46). In other words, the production system and life modes are the primary conditions that affect the cultural development of a region, so engaging in cultural ecology research is an overall study of production and life technology and behavior mode. In the 1990s, the concept of "cultural ecology" was introduced into China, and its connotation with Chinese characteristics was derived. Fang Lili once explained this localized concept of "cultural ecology", "Every culture created by human beings is a dynamic living body, and the cultural communities and cultural circles formed by various cultures are similar to the cultural chain of biological chain"( Fang L L,2001,p105-113). Later, she gave an example in the article, saying that the cultural ecological circle centered on Western civilization will eat into the living space of traditional culture in other places like alien species without natural enemies, which will greatly reduce the number of traditional cultures, and this disappearance will probably lead to the crisis of human social civilization.

China officially started the construction of the National Cultural and Ecological Experimental Zone in 2007. Since the Minnan Cultural and Ecological Protection Experimental Zone, 21 similar national experimental zones have been established, and there are countless other provincial and municipal experimental zones. The purpose of establishing these experimental areas is not only to protect specific matters but also to ensure that intangible cultural heritage can keep the connection with other cultural heritages. It can be said that the cultural and ecological experimental area is not only the expansion of the scope of protection but also the deepening of the concept of intangible cultural heritage protection, which is a more scientific and reasonable protection method that conforms to the overall characteristics(Li Xiaosong,2020,p33-45). At present, there are 10 provincial-level cultural and ecological protection areas in Zhejiang Province, including Jinhua Cultural and Ecological Zone including Pujiang Bench Dragon. However, it is regrettable that in the more than ten years since it was named Jinhua Cultural Ecological Zone by the provincial government in 2008, it was rarely mentioned in the relevant government policy planning or media exposure. The official implementation of the Measures for the Administration of National Cultural and Ecological Protection Zones in 2019 marks that the pilot experiment of cultural and ecological protection zones in China has officially become a departmental regulation. All provinces and cities responded positively, and the construction of cultural and ecological protection areas returned to the mainstream vision. As an important part of the Wu cultural ecological zone, the protection of Bench Dragon cultural ecology is a key link to maintaining the cultural ecological balance. However, if we want to continue to deepen the ecological protection of bench dragon culture, we need to start from two aspects:

First, deepen institutional reform. The reason for the slow progress of ecological zone construction and the inability to make overall plans for the natural environment and human environment lies largely in the lack of an institutional

department that can have a say. Therefore, the primary task of protecting the ecological zone of Bench Dragon Culture is to establish a special institution with the ability to mobilize multiple departments as soon as possible. Furthermore, the institution must be entity independent and have more authority than most ordinary parts of government, so that it can not only supervise the implementation of relevant work and deal with problems in the implementation process but also formulate unified government regulations to guide the work in protected areas. In addition, it is necessary to strengthen the agency's ability to enhance cross-regional coordination. As mentioned above, some branches of Bench Dragon will move the ceremony to neighboring counties and cities to maintain the feelings between clans. However, because two or more counties and cities are involved at the same time, there will be some resistance in policy planning and administrative examination and approval. Therefore, the agency must have sufficient authority to ensure that the same policy can be consistent within the same protected area across administrative boundaries.

Second, strengthen the research on ecological zones. There are certainly cultural differences between each ecological zone, so strengthening the research work in the circle can not only dig deep into the social value of intangible cultural heritage matters but also ensure that the formulation and implementation of policies can adapt to local conditions and prescribe the right medicine. First of all, we should formulate a medium-and long-term research plan on the principle of government-led, covering specific intangible cultural heritage projects, inheritors, and macro-level cultural and natural protection projects. Secondly, it is necessary to set up relevant research institutions based on local universities and invite relevant experts and scholars to participate in regular forums on protected areas, to fundamentally standardize the protection work and improve the protection quality.

#### **5.4.1.4 Expanding financing channels**

For a long time, government financial support has been the main source of funds for the protection of intangible cultural heritage. By the end of 2018, Pujiang



County Government had invested more than 60 million yuan to rescue historical and cultural monuments such as Zhengyimen and Shangshan Site, as well as traditional customs and cultures such as paper-cutting, random bombs and bench dragons, but in fact, few funds were allocated to the protection of a single project. In recent years, with the increasing investment of special funds for the protection of intangible cultural heritage in Pujiang, the total amount of funds available for the protection of bench dragons is not obvious, resulting in many branches of bench dragons facing different degrees of protection problems. Therefore, it is suggested that the Pujiang County Government, based on continuing to increase the proportion of intangible cultural heritage special funds in the annual fiscal expenditure, organize experts and scholars to evaluate the value of each branch of Bench Dragon and establish a corresponding level protection mechanism based on digging and sorting out the relevant data of Bench Dragon, to use financial funds in a targeted manner and maximize the efficiency of financial utilization. Secondly, the government should also establish and improve the multi-channel fund-raising mode of social capital intervention to extensively absorb corporate and social sponsorship. For example, the Beijing Intangible Cultural Heritage Development Foundation, as the first non-profit foundation devoted to the protection of intangible cultural heritage in China, received a total donation of 2.889 million yuan in 2018 and accumulated charitable expenditures of more than 620,000 yuan in the whole year. On January 13, 2018, the Foundation held the "Intangible Cultural Heritage Development Cooperation Forum and Charity Activities" in Shenzhen, and used the 800,000 yuan raised to carry out public welfare activities such as "Intangible Cultural Heritage into Campus". In addition, the Foundation, together with China Light Industry Federation and intangible cultural heritage inheritors, jointly established the "Chinese Arts and Crafts Inheritance Base" and funded 50 intangible cultural heritage inheritors totaling RMB 5 million(Beijing Intangible Cultural Heritage Development Foundation,2019). It can be seen that non-government organizations have their natural advantages in

fundraising, which can make up for the shortage of fiscal expenditure. As long as the government gives a little guidance, it can play an important role in intangible cultural heritage protection. Therefore, Pujiang County should issue relevant guiding policies in time, expand the breadth and depth of social participation through government-enterprise cooperation, tax incentives, purchase of services, and other measures, and promote the social operation of Pujiang.

In addition, the government should scientifically divide specific grades in allocating financial funds, and should not blindly treat them differently. Given the existing financial tendency, the author thinks that Pujiang County Government can divide the bench dragons in different regions into three levels: First, the region is rich in cultural tourism resources and these resources continue to produce economic benefits, and the inheritors of the bench dragons and the corresponding Lantern Festival groups can independently combine the cultural tourism resources to achieve inheritance and development (such as the bench dragon branch near the "Jiangnan First" in Zhengzhai Town); Second, it enjoys a certain popularity in the region, but cannot obtain funds from other channels. Bench Dragon barely maintains the balance of payments of the annual ceremony through donations from the village (such as Bench Dragon in Xidong Village); Third, the branch of Bench Dragon, is difficult to inherit and is about to disappear. For the Bench Dragon branch belonging to the first category, the government only needs to introduce corresponding relevant support policies, such as tax incentives and discount loans, to help it protect and inherit. For the branches belonging to the second type of bench dragon, the government should help them carry out "hematopoiesis" activities according to local conditions. For the third category, the government should increase financial support and focus on helping the core population. If it is found that the inheritance environment disappears and the inheritor dies of illness, which seriously affects the inheritance of Bench Dragon, relevant groups should be organized to carry out "memory protection" as soon as

po28possible.

## **5.4.2 Give full play to the role of educational inheritance**

### **5.4.2.1 Cultivate professional and specialized intangible cultural heritage inheritors**

In recent years, vocational education has gradually attracted attention from all over the world because it can solve the problem of inheritance in intangible cultural heritage. According to statistics, the proportion of inheritors trained by various vocational education schools in intangible cultural heritage inheritors at all levels in China has increased significantly, and the number has exceeded that of inheritors trained by family inheritance under the traditional mode. At present, a certain number of vocational education schools in Zhejiang Province have established intangible cultural heritage colleges or set up intangible cultural heritage-related majors. For example, Jiaxing Vocational and Technical College took the lead in setting up the first intangible cultural heritage college of "school-local cooperation" in the province and incorporated the provincial intangible cultural heritage project "Tongxiang Handmade Color Copying Flowers" into the first batch of the educational content of the school. In April of the same year, Quzhou Digital Industry Institute established Changshan Intangible Cultural Heritage College, and several local representative projects, such as Changshan Singing Colorful Ballads, a national intangible cultural heritage project, and Wudang Taiyi Boxing, a provincial intangible cultural heritage project, have offered related courses in schools. In addition, the school also sets up intangible cultural heritage studios for inheritors to better help students learn related skills. If Pujiang Bench Dragon wants to break the single

<sup>28</sup> Memory protection is the general name of various measures adopted to rescue endangered intangible cultural heritage items in intangible cultural heritage protection. Memory protection usually refers to the use of videos, pictures, electronic documents, and other scientific and technological measures to record the life information and major works of inheritors. For some significant intangible cultural heritage projects, it is necessary to establish comprehensive archives on the production process of intangible cultural heritage, the oral history of inheritors, and interview records of relevant personnel.

inheritance mode of family inheritance, it may be a feasible measure to carry out more time-sensitive and professional education together with the local government. Although compared with the traditional inheritance mode, the inheritors trained by vocational education schools are not as skilled as the former, these students have professional skills and comprehensive abilities that the former does not have and have their unique views on the creative transformation and innovative development of Bench Dragon, so they have more potential and are easier to meet the needs of modern society. The only thing that needs attention is that in the process of skill training, we should pay attention to cultivating students' understanding and recognition of the cultural meaning of bench dragons and consciously participate in the inheritance of bench dragons.

#### **5.4.2.2 Constructs a intangible cultural heritage basic education system linked inside and outside the classroom**

People are the key to the continuation of non-remains, and schools, as the main places to train people, have also become the main positions to train inheritors and protectors. Fundamentally speaking, school intangible cultural heritage education is a cultural diversity education for people, so to truly realize school intangible cultural heritage education, it is necessary to establish and consolidate the connection between students and the cultural environment around them. For local students who have been infiltrated into the intangible environment for a long time, simple skill mastery and textbook knowledge learning will alienate the distance between people and culture, confusing students' self-identity cognition. Therefore, it is the real purpose of school intangible cultural heritage education to ensure that students can truly get in touch with the spiritual core reflecting the essence of intangible cultural heritage culture and make this core present in students' study and daily life in a relatively complete form. In classroom teaching, Pujiang local schools should first strengthen the strength of teachers, enrich teachers' intangible cultural heritage cognition by organizing regular teaching seminars and field investigations, and hire

local bench dragon inheritors as guest lecturers to undertake theoretical and practical teaching for certain class hours. Secondly, we should arrange the curriculum system and specify the curriculum objectives according to local conditions. Specifically, schools in each school section can choose the following two ways according to their conditions: first, properly interspersed with some intangible cultural heritage cultural contents without affecting existing teaching tasks; The second is to set up intangible cultural heritage education as a separate course, and make full use of words and images and combine a certain amount of practical operation to form a unique school-based curriculum. In extracurricular activities, the first thing is to bring the protection of intangible cultural heritage into the construction of campus culture, so that students can subtly receive edification. Therefore, schools can organize related campus activities, such as holding corresponding campus cultural festivals on Cultural Heritage Day, inviting local intangible cultural heritage to enter the campus for performances. In addition, corresponding student associations and interest groups can be set up to further enhance students' overall cognition of local culture. Finally, schools should regularly organize students to participate in social practice, experience local life in the unique environment that breeds cultural heritage, and realize deeper cultural spirit through oral transmission and personal teaching of inheritors.

### **5.5 Summary**

The formation of intangible cultural heritage is not an overnight thing, it is inherited from generation to generation, so the content of intangible cultural heritage is not only the study of the body itself, but also includes all the things related to it. This chapter analyzes the process of Pujiang Bench Dragon becoming intangible cultural heritage, summarizing six aspects, namely, the material and production of the bench dragon, the classification of the bench dragon, the performance formation of the bench dragon, the ceremonial practice process of the bench dragon, the ceremonial team and the Assorted class of the bench dragon, and the customs related to the bench dragon, as the national intangible cultural heritage. At the same time, it also












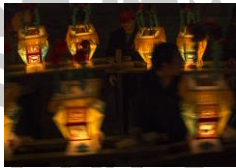

investigates the current management of Pujiang Bench Dragon as a national intangible cultural heritage and finds that although the government pays more attention to it, there is inevitably a phenomenon of inaccuracy in the management of the Pujiang Bench Dragon, the government and the village-level collaborative governance has been significantly improved, but there is a lack of financial investment and protection of intangible cultural heritage, as well as a single mode of inheritance of the intangible cultural heritage heritage and a lack of productive protection, etc., and the study analyzes the relevant reasons and proposes relevant solutions and solutions to the problem. This study analyzes the relevant reasons and puts forward relevant solutions and thoughts on the next step of development.



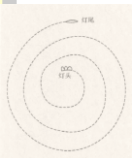






The intangible cultural heritage of Pujiang Bench Dragon is categorized and summarized into the following six categories (See Table 4).



Table 4 Intangible heritage elements of Pujiang Bench Dragon

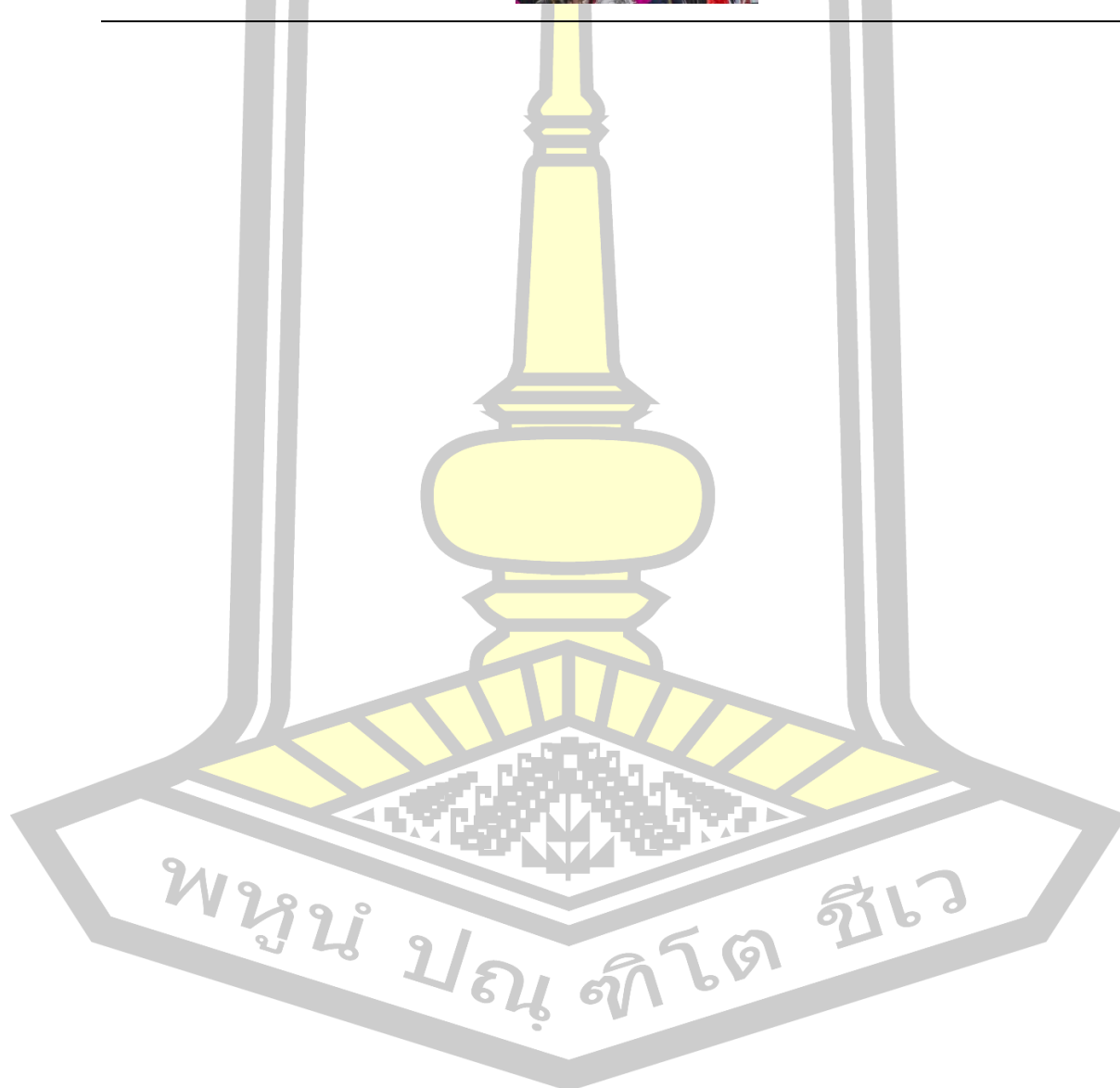
Source: Pan Donghui collated

Content	elements	picture	description
Materials and Production	Dragon head, body and tail made of pine wood and bamboo		Reflecting the skills of cutting, tying and carving and the ecological environment of Pujiang
	Leather paper and sprayed alum for gluing the keel, tying flowers		Leatherette is a special paper, alum has a reinforcing effect without changing the thickness of the paper
	Dragon Body Painting		The use of writing, painting skills, showing Pujiang's painting and calligraphy hometown heritage
	Paper cutting and seal cutting		Embodies the craft of paper cutting and carving

Content	elements	picture	description
Bench dragon classification	square lantern		Square lantern with bird and flower decoration
	Long lantern		Most Common Bench Dragons
	character lantern		Historical figures or heroes
	wine jar lantern		The shape of the wine jar is covered with calligraphy and paintings
	Pallet lantern		Tray shape, usually consisting of two dragons, father and son, white-bearded father dragon lantern, black-bearded son dragon lantern
	Dragon Palace lantern		Founded by the Zheng family
	Hundred Flowers Lantern		Mainly flower and bird lamps

Content	elements	picture	description
Show formation	Yuan Bao formation		During the dragon dance, the whole dragon is shaped like a Yuanbao.
	Ruyi Formation		During the dragon dance, the whole dragon is shaped like a ruyi.
	great reunion formation		It means family reunion.
	Patterns of Earth Return		It means good weather for the coming year.
	"Pass the Dragon Gate" formation		It means good luck when the carp crosses the dragon's door.
Ritual Practice	This section is described in Chapter 4 and will not be described in detail here.		
	ancient firearm		The sound was loud, highlighting the dragon's power
Honor Guard and Assorted Classes	Flags, gongs, lanterns		To build momentum and open the way
	wooden deacon		symbol of majesty
	Assorted Classes		The back of the line is setting the mood. Playing and singing.

Content	elements	picture	description
Customs Related to Bench Dragon Performance	Steal bamboo  Steal the Dragonball	 	The event is meant to be a prayer for good luck and good fortune  The one who picks the Dragonball will have a prosperous family.



## Chapter VI

### **An Overlapping Case Study of Ritual Practice and Intangible cultural heritage Management of the Pujiang Bench Dragon - A Case Study of the Spring Festival**

This chapter is to study the overlapping relationship between the ritual practice of bench dragon performance and the management of "intangible cultural heritage" during the Spring Festival. The Spring Festival has a history of more than 2,000 years, is the biggest festival in China and the most classic intangible cultural heritage, which unites the 5,000 years of history and culture of the Chinese nation, and reflects the richness and colorfulness of the Spring Festival, the national spirit and national temperament through a variety of folkloric performances, and the Bench Dragon is one of these folkloric activities. With its unique shape, rich artistic elements and grand scale, the Pujiang Bench Dragon has become an indispensable sacrifice and entertainment program for the people of Pujiang in the Spring Festival.

The Pujiang bench dragon performance of the Spring Festival has its uniqueness, and there is an overlap between the process of its ritual practice and the management of intangible cultural heritage both in time and space, and no one has yet explored the overlapping relationship between the two. By studying the ritual practice and the management of intangible cultural heritage one can discover the overlapping relationship between the two in terms of essence and status, and make suggestions for the development and preservation of intangible cultural heritage.

#### **6.1 Ritual Practice of Pujiang Bench Dragon during Spring Festival**

##### **6.1.1 Brief introduction of Spring Festival and Spring Festival customs**

Spring Festival is a very old traditional festival, which is closely related to agricultural production activities in ancient society. According to Er Ya Shi Tian, the



beginning of the New Year in the Xia Dynasty is the first day of the first lunar month, the beginning of the New Year in the Shang Dynasty is the first day of December and the beginning of New Year in Zhou Dynasty is the first day of November. Changing the beginning of the New Year to the first day of the first month was after Emperor Wu of the Han Dynasty promulgated Taichu Calendar, which has been used in successive dynasties since then. With the victory of the Revolution of 1911, the government stipulated that the Gregorian calendar should be implemented all over the country, and January 1st of the Gregorian calendar should be designated as New Year's Day, but the lunar calendar is still used by the people. After the founding of New China, the government stipulated that China should use the Gregorian calendar, and designated the first day of the first lunar month as the "Spring Festival".

As a concentrated display of the essence of Chinese farming civilization, Spring Festival essentially embodies the harmonious relationship between people, people, and society, people, and nature, and embodies people's noble ecological consciousness and awe of culture and life. Spring Festival is the engine of Chinese excellent traditional culture to boost social progress and national cohesion, and the reason why the Chinese nation can maintain strong cohesion and national identity today is due to the inheritance of Spring Festival customs.

Spring Festival custom refers to the folk custom form gradually fixed in the long historical development, and it is also the main festival element of Spring Festival, bearing rich and colorful Spring Festival culture. Durkheim (1999, p562) thinks: "Any society will feel that it is necessary to strengthen and confirm collective emotion and collective meaning on time and regularly. The recasting of this spirit can only be realized using aggregation, gathering, and gathering, so the ritual code came into being. " The Spring Festival custom is also a kind of ritual. In the development of thousands of years, Chinese society has strengthened the common memory and emotion of the Chinese nation on time and regularly, forming the Spring Festival custom, which is the way to maintain the consensus of developing the Spring Festival

spirit. The formation of Spring Festival custom originates from the inevitability of human development, conforms to the high-level needs of people in the process of social development, and conforms to the social practice of people's interests. According to Maslow's "hierarchy of needs theory", people's needs can be divided into five levels: physiology, safety, belonging, self-esteem, and self-realization. The formation of Spring Festival customs belongs to the needs of people at higher levels. After people are relatively rich in material and meet their physiological and safety needs, they begin to seek some recreational activities to relax their bodies and minds and regularly carry out customs such as ancestor worship and New Year's greetings to consolidate the common feelings of the nation and place the accumulated feelings on weekdays in customs. In the process of development, human beings create the world purposefully and consciously, create cultural customs according to their own needs, and form ritual practice with comprehensive applicability to express emotions and meet people's interests, to meet high-level needs. (Qu Dong & Ji Zhe ,1999,p562)

Spring Festival is the most important traditional festival of the Chinese nation with a long history. People accumulate their feelings, wishes, and beliefs on this festival, which makes the Spring Festival no longer a simple time node. "As the product of long-term accumulation and cohesion of various cultures of ancient civilization, traditional customs are not only the content with obvious characteristics of traditional culture, which has been circulating for a long time and has the most national personality but also a carrier and transmitter of traditional culture. " Spring Festival customs are constantly valued. As a carrier and transmitter of traditional culture, they gather into an important force to inherit national culture and unite the nation. In the long-term historical development, Spring Festival customs with various forms and rich contents have been formed. These customs have been passed down from generation to generation, and many of them are still preserved today, which is a cultural resource of special significance. The customs of the Spring Festival can be divided into the customs before the Lunar New Year and the customs during the

Spring Festival. The custom before the Lunar New Year generally starts from the 23rd day of the twelfth lunar month until New Year's Eve, just as the folk song says: "Twenty-three, sacrifice the stove officer; Twenty-four, sweep the house; Twenty-five, turn tofu; Twenty-six, cut a piece of meat; Twenty-seven, kill the chicken; Twenty-eight, steamed jujube flowers; Twenty-nine, steamed bread; On the 30th day of the twelfth lunar month, stick the door together." In addition to the customs mentioned in folk songs, they also include hosting New Year's goods, worshipping ancestors, eating New Year's Eve dinner, and keeping the New Year's Eve. The customs during the Spring Festival are from the first day of the first month to the fifteenth day of the first month, such as paying New Year's greetings, dancing dragons and lions, worshipping gods and ancestors, setting off firecrackers, opening markets, temple fairs, enjoying flowers and lanterns, eating Lantern Festival and other customs. In addition to the traditional customs such as welcoming the old and welcoming the new, many new customs have evolved in the new social environment, such as watching the Spring Festival Evening and traveling for the Spring Festival. (Wang Shouen, 2001, p24)

According to the above classification, the Pujiang bench dragon performance is a custom during the Spring Festival, which is usually performed during the period from the third day of the first lunar month to the fifteenth lunar month. According to the form and purpose, the bench dragon performance belongs to the sacrificial custom, which is one of the oldest customs in Spring Festival, and it is a kind of belief activity, which originates from people's belief in heaven and earth and ancestors and pursues harmonious coexistence with heaven and earth and nature. According to archaeology, anthropology, and other studies, the belief in heaven and earth and ancestors in sacrifice originated from the production and life of ancient people. In ancient times, food was scarce, and people didn't know enough about meteorological phenomena such as rain, snow, and frost. Therefore, people prayed for ancestors to bless normal production and life and seasonal sequence by offering sacrifices to heaven and earth, thus forming psychological strength support. Sacrificial activities are accompanied by

people's production and life again and again, and gradually become a fixed ceremony, thus evolving into customs and spreading to this day. As early as in Xunzi Ritual Theory, it is recorded that the objects of sacrifice are heaven, earth, nature, and ancestors. From ancient times to the present, there are many taboos for sacrifice, such as fasting before sacrifice, dishonesty, disorder of young and old, excessive laughter, etc., which lead to a dignified and solemn atmosphere for several days during the Spring Festival. Among the sacrificial customs, the most familiar ones are ancestor worship and stove worship.

### **6.1.2 The ritual practice of bench dragon in the representative festival -- Spring Festival**

The ritual practice of Pujiang bench dragon performance in Spring Festival also includes four main steps: taking off the dragon head, inviting the dragon to sacrifice, giving out the dragon ceremony, and going to heaven with the dragon. The difference is that the sacrificial ceremony is more intense in the Spring Festival, and the participants' mentality is quite different from the usual dragon dance performance when performing the bench dragon. Spring Festival is the beginning of the year. There is a Chinese saying that "the plan of a year lies in spring", and spring here refers to the Spring Festival, so the dragon dance during the Spring Festival carries more people's yearning for a better life and pursuit of beautiful things. Participants should convey their good wishes through the ritual practice process of the bench dragon performance. In the Spring Festival, the main differences in the ritual practice of bench dragons are manifested in three aspects: ancestor worship ceremony, The dragon dance team is invited to the blessing ceremony, and the scale of bench dragon performance. The rest of the ritual practice process is the same, which will not be repeated in this chapter.

#### **6.1.2.1 Ancestor Sacrifice Ceremony**

Ancestor worship and dragon dance are usually held from the 11th to 15th

day of the first lunar month. The purpose of the dragon dance is to worship ancestors. The dragon lantern is representative of ancestors during the dragon dance. Dragon dance in the first lunar month means nostalgia for ancestors, which shows not forgetting the kindness of ancestors, is a kind of respect for ancestors by future generations and also seeks the protection of ancestors. But on the other hand, due to the continuous reproduction and growth of the descendants of each village, the dragon dance is no longer a single activity to commemorate ancestors, and it has also become a way for each village to show the length of its lantern team (because the bench dragon is a bench dragon for a family). The longer the lantern team, the more prosperous the people in the village are, and it will naturally be envied by other villages, that is, it has become a prosperous activity for competition.

Before ancestor worship, the descendants of ancestors will clean their ancestors' graves in advance and clean up the weeds on both sides of the dragon dance road. The principals will also arrange for women to prepare sacrificial articles in advance. The sacrificial articles are usually made by village women, and they will divide their work for processing. Each household is responsible for preparing a kind of sacrificial food, which will be prepared one or two days in advance and put into corresponding containers. The most common sacrifices used in Pujiang are zongzi, hair cake, rice, steamed bread, pig's head, wine, etc. (See Figure 71).



Figure 71 Sacrificial food for offering sacrifices to ancestors

Source: Photographed by Pan Donghui in Pan Zhoujia Village, Pujiang

[Accessed on Federal 14, 2022]



On the same day, the dragon dance team took off the dragon head, and after the dragon ceremony, they lined up to go to the ancestral graveyard to worship their ancestors. It was still the dragon and tiger flag to clear the way, and the lantern-carrying leader was in front of them, followed by two gongs, followed by the flag-raising team, then the long dragon lantern, and finally followed by the assorted class, all the way to the ancestral graveyard. The faucet is generally lifted by the respected elders in various villages, with young men next to it to assist. The whole team is mighty and usually reaches the sacrificial site along the main road. Local people and foreign tourists will watch along the way, including watching, taking pictures, recording, and broadcasting the whole process live. Of course, there are many professional photographers with various long and short lenses, and more importantly, firecrackers along the way(See Figure 72). Merchants or residents passing by the bench dragon will spontaneously set off firecrackers when the bench dragon passes by their doorstep, to express their welcome to the bench dragon, which is more of a blessing.



Figure 72 The ceremony attracted a large number of professional photographers to take pictures

Source: Photographed by Pan Donghui in Pan Zhoujia Village, Pujiang

[Accessed on Federal 14, 2022]

After the parade ends and arrives at the sacrificial site, the sacrificial ceremony begins(See Figure 73). Generally, the descendants of the same surname can enter the site for the bench dragon ancestor worship ceremony during the Spring Festival, and other personnel can only wait on the periphery. Sacrificial ceremonies have their own fixed process. The ceremonies are usually the first offering or the third offering<sup>29</sup>, and the third offering is generally used in the grand family tree repair or the whole anniversary sacrifice of ancestors. Three tribute members: Dazan two people (control the sacrificial ceremony procedure), Yinzan two people (guide the priest to complete the sacrificial ceremony), Siguo two people (supervise the execution of the sacrificial ceremony), offer wine two people (serve the left and right people to make orders when offering sacrifices), Sizhu one person (choose the children and grandchildren with clear voice, mainly read the text, announce the gods and pray for blessings), and offer one priest (filial piety Sun Feng sacrifices to the God)、Ya xian one person,Zhong xian one person.

Da zan: The third anniversary of the birth of \*\* the first ancestor of \* \* begins! All stand in sequence, laying wine and lighting incense candles.

Da zan: Deacons worship (Da zan, Yin zan, drink, wish to the grave, kneel and worship, and return to their original positions after the ceremony).

Da zan: The priest is in place (lead to Da zan and help the priest in place), the Asian offering is in place (lead to help the Asian offering in place), the final offering is in place (lead to help the terminal in place), all of them are in order, participating in God, bowing, worshiping, rejuvenating, worshiping, rejuvenating and leveling.

Da zan: Si Guo went to the grave to kneel and worship.

Yin zan two people: Please wash your hands, incense, incense again, incense

<sup>29</sup> The third offering: the main sacrifice, the second sacrifice, and the final sacrifice, and the wine three times, that is, the first offering, the second offering, and the final offering, so it is called three gifts. A grand ceremony of offering sacrifices to the ancient Han nationality. Initial offering: There is one priest, and there is no final offering, so the etiquette is simple.

three times, and bow down.

Da zan: The priest kneels, and everyone here kneels (Dazan, Si Guo, don't kneel).

Da zan: Si Zhu read the blessing article.

Da zan: Burn paper, salute the faucet, and everyone worships.

Da zan: Set off firecrackers, and everyone worships them after firecrackers.

Da zan: The chief priest distributed the sacrificial food to everyone.

Da zan: Finished.



Figure 73 Sacrificial Ceremony

Source: Photographed by Pan Donghui in Pan Zhoujia Village, Pujiang

[Accessed on Federal 14, 2022]

The whole sacrificial ceremony is grand and sacred, but it is not so solemn, and there are always some messy voices noisy. Especially after the sacrifice, food sacrifices will be distributed, and some people will come forward to rob these sacrifices. However, from a humanistic point of view, sacrifice is originally a matter of entertaining gods and people, and all religious or belief activities are ultimately for the well-being of living people. The starting point of grabbing sacrifices is to get the

protection of gods, because sacrifices are not food in a simple sense, but something endowed with divinity or divine power, and whoever can enjoy sacrifices is indirectly blessed by gods.

#### **6.1.2.2 Ceremony of Honour**

At the end of the ancestor worship ceremony, there was a bench dragon performance, a salute roared, drum music was noisy, and the dragon and tiger flag fluttered in the wind. In the bursts of cheers, the long bench dragon began to shuttle between mountain roads. With the continuous acceleration of the sound of gongs, the dragon's tail began to pull back until the dragon's body was pulled out several kilometers away before going back. Generally, people watching could not keep up with their pace, and they could only watch the whole bench dragon disappear upside down between Shan Ye from a distance. Generally, there will be three times to pull the dragon upside down. After three times, everyone's strength needs to be slowly restored. The whole dragon will slowly return to the village, pass through the noisy crowd, and bench dragon will enter the village square.

The end of the wonderful performance is the ceremony of "zuo zun"<sup>30</sup> when going to the village and entering the household. The so-called "zuo zun" actually means inviting the dragon dance team to perform in the village or their own home for good luck. Being a statue is usually put in the evening. After dinner, gongs will be knocked three times. The first gong is to urge dragon dancers to eat as soon as possible and prepare for the dragon dance. The second gong is to remind villagers that they can prepare to watch the dragon dance. The third gong is to remind villagers that the dragon dance is about to begin. According to the invitation, the dragon dance team will go to the merchants or villagers or the village auditorium to perform in turn. First, the ancestral halls of the village and the merchants or villagers of the village will go. Generally, the descendants of the ancestral halls will put sacrificial articles. Every

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<sup>30</sup> Zuo zun means that a merchant or individual invites a dragon dance team to his or her home to perform a ritual blessing ceremony.



household in the ancestral halls will take out their own fruits, snacks, candies, zongzi, and other tributes on the table (as shown in Figure 74), and prepare incense sticks. An ancestral hall will prepare a red silk, which will be hung on the dragon head of the bench after the ceremony.



Figure 74 Ancestral Temple Sacrifice

Source: Photographed by Pan Donghui in Pan Zhoujia Village, Pujiang

[Accessed on Federal 14, 2022]

When the bench dragon enters the ancestral hall, it will first perform in the open place outside or inside the ancestral hall. The pan long circles in a circle, generally three times clockwise and three times counterclockwise. The speed of circling is slow to urgent with the drum music, which seems to be flying like a fire dragon. After the pan is long, the dragon head will be placed towards the sacrifice table, and the older master will take the lead in leading several people who lift the dragon head to worship together. The descendants of the ancestral hall will burn incense and set off firecrackers to greet them. At the same time, they will give the master a red envelope to express their gratitude. The red envelope will be temporarily kept by the master for the expenditure of dragon dance in the current year or the



coming year. At the end of the firecrackers, the owner of the ancestral temple will take out a long red silk, pass through the faucet and tie it to the faucet, to beg for prosperous and good weather in the coming year. This process is commonly known as hanging red, which is a very sacred thing in the eyes of local villagers. When a bench dragon parades in the village and neighboring villages, if there is more red silk tied to the faucet, it means that the dragon is more popular and the place where the dragon goes will be prosperous. When the red hanging is over, the leader will lift the leader up and down three times to show his gratitude to the master's family. When the ceremony of one ancestral temple is over, the whole dragon dance team will go to the next ancestral temple. If there is only one ancestral temple in the village, it will enter the merchants or villagers or neighboring villages. When the dragon dance ceremony in a place is over, the master will set off firecrackers here again to bid farewell to the bench dragon(See Figure 75).



Figure 75 Red Hanging Ceremony and Worship Ceremony  
Source: Photographed by Pan Donghui in Pan Zhoujia Village, Pujiang

[Accessed on Federal 14, 2022]

If you are a merchant, you will generally beg for a prosperous business in the coming year, be safe and have abundant financial resources. They will generally prepare more firecrackers and pack a big red envelope for the dragon dance team. Inviting bench dragons to perform and pray is generally based on villages and

business merchants because the invitation needs to prepare more sacrificial supplies and pack a red envelope for the whole dragon dance team. On the other hand, if it is an individual invitation, it is generally based on the boss who does business outside the country. Ordinary villagers will be invited by others. However, it is necessary to hang red, whether it is invited by villagers or merchants, or individuals. It depends on personal circumstances to give more sacrifices and red envelopes.

#### **6.1.2.2 Scale of bench dragon performance during Spring Festival**

Bench dragons have always been based on offering sacrifices to gods and self-entertainment during the Spring Festival. There are occasional bench dragon performances during major festivals, such as the anniversary celebration of the founding of the county and the opening ceremony of the tourism festival. In addition, there are not so many young people in the village at ordinary times, so it is difficult to organize dragon dances. The performances of major festivals should also determine the participants in dragon dances in advance, and it is difficult to find participants when organizing team members temporarily. Spring Festival is a reunion day engraved in the bones of Chinese people. During the Spring Festival, everyone will return to their hometown, so the Spring Festival can better organize bench dragon performances. Formally, due to the particularity of the Spring Festival in the hearts of Chinese people, the bench dragon can be regarded as a real bench dragon performance during the Spring Festival. Compared with the usual bench dragon performance during the Spring Festival, the bench dragon performance is much larger in scale, whether from the whole team structure or compared with the length of the bench dragon itself. Due to the epidemic situation in 2020-2022, there was no dragon dance performance in the whole county. This research counts the village communities of dragon dance in Pujiang County in 2019, including 3 villages that performed dragon dance at ordinary times and 95 villages and communities that performed dragon dance during the Spring Festival, which means that nearly 25% of the villages in the county held the folk activity of bench dragon performance during the Spring Festival.

The guard of honor in front of the bench dragon during the Spring Festival is relatively large, the dragon body will be relatively longer, and the number of people watching it is also large, so the bench dragon performance during the Spring Festival is more representative and universal of Pujiang bench dragon. Usually, the bench dragon performed is about 20-30 knots, and its length is 40-70 meters earlier. The formation of ancient villages is generally related to clans, and there are inevitably some minor frictions in places where people live in compact communities. Therefore, it is inevitable for this village and neighboring villages to quarrel and try to be brave when dancing dragons. However, this kind of anger is often carried out in the way of fighting dragon lanterns. The dragon dance skills in Pujiang Village are extremely high, and the dragon body sometimes lasts for hundreds of knots. It is precisely because of the comparison between villages and the abundant manpower during the Spring Festival that the bench dragon during the Spring Festival will be longer and more spectacular. During the Spring Festival of 2019, the length of the bench dragon in Yangzhai Natural Village, Zhongyu Township, Pujiang County is 200 meters. With the accompaniment of drums, gongs, and suona, the bench dragon is more vivid, dancing out the rich cultural life and brand-new spiritual outlook of contemporary new farmers. The bench dragon made a dragon from the village office, circled the village for a week, and went to each ancestral hall to celebrate the New Year. Along the way, the villagers sprinkled rice and lit incense to welcome the long dragon to worship the lamp cap. In the festive drum music, more than 800 villagers surrounded the dragon lantern and paraded around the village, which was very lively. On the Lantern Festival in 2013, the bench dragon in Zhongcun, Huangzhai Town, Pujiang County reached a length of nearly 1,000 meters. On the seventh day of the first lunar month in 2023, in Tongle Village, Pujiang, local villagers danced the 500-meter-long Shuihu 108 Dragon Lantern, worshipped their ancestors together, and prayed for good weather and national security in the coming year. Dragon lanterns, such as the God of Wealth of Civil and Military Affairs, the Eight Immortals Crossing the Sea, and the

Water Margin 108, are arranged in turn. Each character will be vivid and lifelike, and the whole dragon is coiled in the village square, which is very beautiful. During the Spring Festival of 2023, Dongyang Garden Village organized six bench dragons with lengths of 1206, 965, 758, 826, 617, and 556 respectively(See Figure 76). The three-day dragon dance activities in Garden Village attracted hundreds of thousands of people to watch the scene, which led to hundreds of millions of network traffic and greatly enhanced the popularity and influence of Garden Village. Garden Village performed 3,500 in 2009



Figure 76 Dongyang Garden Village's Spring Festival offline bench dragon performance and online live broadcast (watched by 10,000 people online)

Source: Left picture photographed by Pan Donghui in Dongyang Garden Village, The right picture is a screenshot of Pan Donghui 's cell phone

[Accessed on Federal 7, 2023]

## 6.2 Intangible cultural heritage Management during Spring Festival

### 6.2.1 Intangible cultural heritage Conservation Value of Spring Festival Bench Dragon Performances on Cultural Spaces

With society attaching importance to the protection of intangible cultural heritage, "cultural space" has become one of the research objects of relevant experts and scholars. The term "cultural space" was first put forward by French scholar Henri Lefebvre in the *Emergence of Space*, and it was widely concerned by society after the protection of intangible cultural heritage was carried out. However, the study of cultural space in academic circles mostly focuses on the study of physical space, such as historical streets, folk museums, ancient temples, etc., but lacks the study of



cultural time. It is of great significance to study the two dimensions of time and space for the protection of traditional festivals and traditional folk activities. Emond Mukala, an official of UNESCO's cultural program, explained "cultural space" as: "An area where folk or traditional cultural activities are concentrated, or a time selected by a specific and regular cultural event.( Emmonde xykara,2002,p65)" We can see that "specific time" is within the category of cultural space. China's "General Survey Manual of Chinese National Folk Culture Protection Project" defines "cultural space" as: "A place where traditional cultural activities are held regularly or traditional cultural expressions are concentrated, which is both spatial and temporal.( National Center for the Protection of Chinese Ethnic and Folk Culture, Chinese Academy of Arts,2005,p1)" Cultural space and cultural expression complement each other. They have been accompanied and influenced each other since the initial historical period. From the perspective of intangible cultural heritage protection, cultural space is a special time-space combination with historicity, continuity, tradition, and commemoration, rather than the time and space selected by a certain group culture rising in modern times. Moreover, the significance and value of cultural space in intangible cultural heritage depend on the cultural expression it carries to a great extent. Conceptually speaking, Spring Festival, as the "big day" of the Chinese nation, belongs to the category of "selected important time" defined by cultural space. Secondly, according to the original intention of carrying out the intangible cultural heritage protection work, the bench dragon performance during the Spring Festival is an important folk culture inherited by the Chinese nation in historical development. Its dragon culture embodies the spirit of the Chinese nation and is an important window for inheriting Chinese civilization and displaying Chinese excellent traditional culture. Its profound and powerful cultural connotation is the national context. Therefore, we think about the significance of Pujiang Bench Dragon in Spring Festival from the perspective of intangible cultural heritage protection, which is helpful for us to inherit and carry forward the excellent national traditional culture,



which is exactly in line with the original intention of carrying out intangible cultural heritage protection work.

## **6.2.2 Interdependence between Spring Festival and Bench Dragon Performance**

### **6.2.2.1 Spring Festival and Pujiang Bench Dragon Rituals Have the Same Origin**

"Nian" is a concept of the period, but this concept was clarified by people's observation of natural changes and summing up from life experiences in ancient times. The relationship between "Nian" and sacrifice should be discussed from the twelfth day of ancient society. In ancient society, the twelfth day was the most important year-end sacrifice day for people. At that time, people believed in gods and thought that human life, animal life, and food were all gifts from the gods. To thank the gods, people held grand sacrificial ceremonies every winter and spring. The twelfth day has become the most summative sacrificial day of the year. On this day, we should not only offer tributes to the gods but also offer sacrifices to our ancestors, which is just like today's New Year's Eve. This sacrificial ceremony has also been followed up to this day, and Spring Festival has become the time of year-end sacrifice. The bench dragon is the evolution of sacrificial ceremony, the essence of the bench dragon is sacrificial activities, and the origin of Spring Festival and bench dragon performance comes from sacrifice.

### **6.2.2.2 Spring Festival is the best place to pass on the Bench Dragon Folklore Activity**

First of all, from the cultural connotation of the folk custom form of Bench Dragon. Spring Festival, the largest festival recognized by the Chinese nation, contains a breadth and depth of cultural connotation, which is by no means comparable to other traditional festivals. Both traditional historical culture and modern social culture are its components, which are contained and sublimated, and

also provide rich traditional and modern materials for bench dragon performance in bench dragon folk customs. We can not only create traditional works with the theme of serving the country faithfully and Four Great Classical Novels, such as Mother-in-law Tattoo and Outlaws of the Marsh but also create works with the spirit of the times, such as Resisting Japan and Saving the Nation and Chinese Women's Volleyball Team. Any positive energy and healthy theme can be presented at this time. This is much richer than the single cultural theme of a traditional festival, such as the Mid-Autumn Festival paying attention to family reunions, the Dragon Boat Festival paying attention to well-being and serving the country, and Tanabata pursuing sincere love. Therefore, the cultural inclusiveness of the Spring Festival itself can give the folk customs of Bench Dragon a deeper cultural connotation. Secondly, from the group characteristics of bench dragon folk customs, Spring Festival can provide the greatest human and material support for the inheritance of bench dragon folk customs. Every Spring Festival, wanderers who work and study outside the home will return to their hometowns one after another. In areas where bench dragons are held, their government departments or non-governmental organizations will organize preparations for the folk customs of bench dragons in advance, so that some folk artists who can make faucets, dragon bodies, and instrumental music can go home early to prepare or arrange for them to leave home later to work or study. During the Spring Festival, many people will return home early when they learn that their village is going to hold a bench dragon performance, and even some people didn't plan to come back or come back later, so they came back, especially for the bench dragon performance. During the Spring Festival, in addition to the guarantee of manpower, the financial aspects can also be better solved. For example, government funding, sponsorship from returning rural sages, and public fundraising are all easier to carry out during the Spring Festival. Moreover, the Spring Festival lasts for a long time, so there is enough time for creation and production. These basic factors can determine whether the folk customs of Bench Dragon are lively and whether the activities are

successful. Finally, as far as the history of Bench Dragon Folklore is concerned, Bench Dragon Folklore in most areas has been active during the Spring Festival since ancient times. Therefore, when we say that we want to protect the folk custom of Bench Dragon as a whole, we should first respect the historical and cultural background of this folk custom, and we should not ignore the Spring Festival cultural space that provides materials for folk custom expression. The folk custom of Bench Dragon without this cultural space is incomplete, and at best it is just a folk performance form lacking the support of historical and cultural connotations.

#### **6.2.2.3 Bench dragon folklore is a vivid interpretation of the cultural connotation of the Spring Festival**

We usually sum up the cultural connotation of Spring Festival in words, while the folk customs of Bench Dragon can be vividly interpreted through specific folk customs. As far as the collectivity of Bench Dragon folk customs is concerned, its whole activity is not only a cohesion of local people's hearts but also a good way to inherit local culture. The whole activity needs the active participation of local people, from government departments, and non-governmental organizations to individuals in every household, all play different roles. Everyone needs to make concerted efforts to make a grand folk activity. Only by communicating harmoniously, treating people politely, and giving up the "ego" as the "ego" can the folk activities of Bench Dragon be carried out smoothly. This is the interpretation of the harmonious culture and the connotation of being close to neighboring cultures during the Spring Festival. From the specific performance content of the folk custom form of Bench Dragon, it is the concentrated display and interpretation of the excellent national culture and national spirit of the Chinese nation during the Spring Festival. By painting some historical figures, folk myths, legends, and modern works on the bench dragon, the excellent cultures accumulated by the nation are presented one by one. Moreover, the performance of traditional dragon and lion dance, folk dance, and traditional instrumental music can render the festive atmosphere, and reflect the functions of

pleasing the soul and adjusting, so that people can strengthen their perception of national culture while entertaining, and producing strong national cultural pride and cultural self-confidence, which is conducive to inheriting national context and building a cultural community. China's bench dragon folk custom not only exists in Pujiang County but also spreads all over the country. It can hold similar folk activities in different places at the same time, which also proves that this folk custom form is an excellent traditional folk activity that has been tested by people of all ages and is loved by the people. It contains strong national psychology and profound connotation of festival customs. Therefore, there is a profound relationship between the folk customs of Bench Dragon and the Spring Festival.

### **6.2.3 The current situation of intangible cultural heritage management in the Spring Festival Pujiang bench dragon performance**

Intangible cultural heritage was still a new word twenty years ago, and it is still a strange field for most people. More than ten years ago, few people paid attention to it, and now it has achieved fruitful results. To declare the intangible cultural heritage protection work, the ultimate goal is to promote inheritance and development. The intangible cultural heritage census, directory system construction, base declaration, and identification of representative inheritors are only preliminary work led by the government, and their importance is self-evident. In the new era, it is particularly important to establish the scientific concept of intangible cultural heritage protection, cultivate the awareness of intangible cultural heritage protection of the whole people, popularize the related concepts of intangible cultural heritage and build the theory of intangible cultural heritage. However, the current intangible cultural heritage protection is also caught in a dilemma. Governments at all levels, especially county local governments, are very active in applying for intangible cultural heritage. After the successful application for intangible cultural heritage is recognized, the figures are beautiful and enrich the local achievements. Holding relevant cultural

festivals at specific time nodes or as industrialized operations, the real progress in the management and protection of the project itself is still too slow, which leads to many projects inevitably taking the road of fending for themselves and existing in name only. The intangible management of Pujiang Bench Dragon during the Spring Festival also encountered contradictions such as the conflict between government policies and the development of Bench Dragon.

### **6.2.3.1 Government support and high public participation**

On March 10, 2009, Pujiang County Intangible Cultural Heritage Protection Center was established. Over the past 10 years, Pujiang County Intangible Cultural Heritage Protection Center has innovated its development and utilization methods and achieved remarkable results in the inheritance of intangible cultural heritage protection. More than 100 folk literature and artworks such as Pujiang paper-cutting, straw cutting and pasting, embroidery, quilting, bamboo and wood root carving, etc. entered the exhibition and won awards. At the same time, we will seize the opportunity of cultural and tourism integration, and make use of major county events, such as the Xiangxian Conference, Crystal Expo, Painting and Calligraphy Festival, to carry out intangible cultural heritage exhibition activities, to continuously expand the influence of intangible cultural heritage protection work. To carry out the four-level intangible cultural heritage list project, representative inheritors, provincial and municipal intangible cultural heritage tourist attractions, productive protection bases, Zhejiang folk art hometown, and other declaration work. As of July 2023, 6 national projects, 13 provincial projects, 48 municipal projects, and 104 county projects have been successfully applied(See Figure 77). With the support of relevant government policies, Pujiang Bench Dragon is also developing healthily. As the first batch of national intangible culture, Pujiang Bench Dragon is inseparable from the promotion of the government. People are also very proud of this honor. Now more and more young people can be seen in the dragon dance team, and the school has also set up relevant practical courses, which makes more and more young people interested in



Bench Dragon. Local people generally believe that it is an honor to participate in the performance of Pujiang Bench Dragon during the Spring Festival, and it is also an effective way to respect Suntech and establish a good social atmosphere.



Figure 77 Pujiang Intangible Cultural Heritage Museum carries out popular science propaganda related to bench dragon

Source: Photographed by Pan Donghui at the entrance of Pujiang Intangible Cultural Heritage Museum

[Accessed on June 22, 2022]

### 6.2.3.2 Spring Festival Pujiang Bench Dragon is highly concerned and widely spread by the media

Pujiang Bench Dragon participated in the "Chinese Dragon Dance" competition held in Beijing in 1999 and won the "Mountain Flower Award", the highest award of folk art; Since then, he has also participated in the filming of the Badaling Great Wall "Dragon Dance Greater China" art film and the large-scale cultural performance held in Tiananmen Square to welcome Macao's return; In 2000, he participated in the large-scale folk evening of the 7th China Art Festival held in Hangzhou, "The Wind Comes from the East China Sea", and won the gold medal. In 2019, the "Colorful New Pujiang", jointly sponsored by China Photography

Newspaper and Pujiang County Government, was held in Pujiang during the Spring Festival of 2019. This event attracted hundreds of photographers from all over the country to come to Pujiang for photography(See Figure 78). At the event site, more than 30 intangible cultural heritage projects such as Hangping Sacrifice, Bench Dragon, Cao Yuan Paper Club, Shouxi Meeting, Rolling Earthworm, and Stone House Horse were displayed. On-site tourists and spectators were crowded. Therefore, the bench dragon in Pujiang is gradually recognized, accepted, and loved by a wider range of social groups in people's spread, which helps to create a good social security Protect the atmosphere.



Figure 78 National photographers who come to Pujiang for photography during the Spring Festival

Source: Photographed by Huang Qiangqiang in Huangzhai town, Pujiang

[Accessed on June 22, 2019]

### **6.2.3.3 Decline in the folk cultural connotation of the Spring Festival, over-performance and weakening of regional characteristics**

As far as inheritance is concerned, the most important thing for intangible cultural heritage protection is to inherit its core skills, cultural connotation, and cultural spirit, while development is to further recreate and tap more social values based on inheritance. From the perspective of cultural evolution, inheritance can

provide power for development, while development can better promote inheritance. Facing the development of intangible cultural heritage, we can neither act too hastily nor lose sight of one thing and the other. By comparing the Pujiang bench dragon in the traditional period with the Pujiang bench dragon during the Spring Festival, there is an obvious phenomenon that the connotation of folk culture declines, it is a mere performance, and the regional characteristics are weakened. Mr. Hong Huaiyu, the intangible cultural heritage inheritor of Pujiang Bench Dragon, once said that "Bi" and "Dou" are the souls of Pujiang Bench Dragon. Only when there are "Bi" and "Dou" bench dragons in the performance process can they be regarded as complete bench dragon performances. Now, with the increasing social popularity of Pujiang Bench Dragon, more and more tourists come to watch it, and its performance is getting stronger and stronger, while "Bi" and "Dou" Although the performance of bench dragons in Spring Festival is very large, the production of bench dragons is becoming more and more exquisite, and the early publicity is in place, without the comparison of bench dragons between villages and the "fighting" between faucet and dragon tail, the whole performance is tantamount to losing its soul. At present, from the perspective of safety, the government has introduced, for example, asking the village to pay a security deposit and promising not to go to other villages for dragon lantern dance before approving the bench dragon performance during the Spring Festival, which has also led to the emergence of bench dragons with only faucets and dragon tails in some villages. They only want to complete the ritual practice process of the Spring Festival, but do not reach the essence of entertaining local customs of bench dragon performance during the Spring Festival. Although from the perspective of safety, order, and performance effect, it is more secure and efficient for the government and non-governmental organizations to organize these things in a unified way, the time and opportunity left for local people to compete for folk customs connotation are greatly reduced, which is not conducive to the local inheritance of the project. Because Pujiang Bench Dragon is first a local people's festival custom, and

then a performance watched by social groups. If the popular base is lost, it can only be reduced to ordinary performances, and without the continuous nourishment of local culture, it will lead to the loss of traditional and regional cultural individuality.

#### **6.2.3.4 People's awareness of cultural protection is not strong, and the utilitarian orientation of Spring Festival performances is obvious**

With the acceleration of modernization and globalization, foreign cultures always influence people's traditional ideas and ways of thinking, and have different views on a set of ethical mechanisms of traditional folk customs, resulting in obvious gaps in concepts between generations. When I interviewed several local old artists during the field investigation, they all deeply missed the previous Spring Festival bench dragon performance and somewhat regretted the current Pujiang bench dragon performance. I feel that the bench dragon after becoming a national intangible cultural heritage is getting farther and farther away from tradition, and has lost its original simple taste more and more. Some craftsmen said in an interview: "Some of them will not contribute or participate if they don't pay because the government or big bosses can contribute money. There is no spontaneity and initiative that everyone used to take dragon dance as their own business, but more interest-oriented. It was active to play bench dragon before. Now the appearance of the bench dragon is much faster than the original one, but it is not that taste." The most ideal state of intangible cultural heritage protection is that the whole people spontaneously care for and actively participate in the protection team, instead of being driven by interests, let alone as a means of earning a living. Because the resources of society are limited, the spontaneity and consciousness of the masses are mainly relied on for folk customs.

### **6.3 Overlap between ritual practices and intangible cultural heritage management**

Ritual practice is completed by people, and intangible cultural heritage management is also completed by people. The overlap between the ritual practice of Pujiang Bench Dragon and intangible cultural heritage management is people. The



people referred to here do not refer to anyone or any kind of people. In this overlapping process, there are mainly four types of people, who are the leaders of ritual practice and intangible cultural heritage management: government managers, inheritors and innovators of ritual practice: township sages in various villages, interpreters of ritual practice implementation and intangible cultural heritage management: bench dragon performers, and audiences carried by collective memory. The four types of people are directors, consultants, actors, and audiences in a performance. These four types of people constitute the overlapping relationship between Pujiang bench dragon ceremony practice and intangible cultural heritage management.

### **6.3.1 Director: government-led**

"Director" refers to a person who combines various artistic elements and expresses his thoughts through actors in the production process of drama or film and television. As a synthesizer of various artistic elements in film and television creation, the director's task is to organize and unite all the creative personnel, technical personnel, and performers in the crew, so that they can give full play to their talents and integrate all the creative labor. As the general manager of a script, the director needs to give full play to the subjective initiative of all actors in the whole script, so that their thoughts, language, behavior, etc. are consistent with their script themes in all aspects, and are ingeniously integrated. As the core figure of a classic script, the director's thoughts, willpower, and execution are directly related to the quality of the whole work. In modern countries, as long as the director of the dragon dance ceremony is the relevant government departments, such as cultural centers and sports bureaus.

After the founding of the People's Republic of China, our government played the role of director and implemented the regulatory management mode in the planned economy era. Under this regulatory mode, the government's administrative power



penetrated every corner of social life, and all aspects of social life were always under the strict control of the government's administrative power, lacking room for independent action. In this social environment, the social drama in cities such as the National Theatre is a great tradition representing the will of national administration, while the small tradition as a folk ceremony has no room for survival. Until the reform and opening up in 1978, the country began to shift the focus of economic construction from a planned economy to a market economy. The adjustment of social and economic structure and the transformation of government functions have made great changes in people's values and codes of conduct, and the whole social culture has also broken the previous single model opera situation. In 1981, the Ministry of Culture, the State Ethnic Affairs Commission, and the Chinese Dance Association issued a joint notice to the whole country, deciding to set up the editorial department of "Integration of Chinese Ethnic Folk Dances" to mobilize and organize national forces to conduct a general survey, collection, collation and compilation of ethnic folk dance art. In this field investigation, it was found that to respond to the call of the state and cooperate with the implementation of the Joint Notice, Pujiang County Cultural Center began to collect the traditional arts and sports in the county in detail and concretely around 1982. Excavated a large part of local traditional culture and art, and sorted out relevant information. The cultural center has carried out a large number of protection measures and inheritance work, implemented and implemented specific traditional culture programs, carried out the identification and protection of inheritors, promoted the traditional sports culture into the campus, and selected excellent traditional folk culture teams to go out of Pujiang to perform nationwide. Among them, the rescue excavation of bench dragons in Pujiang is a successful case. At that time, because the Cultural Revolution broke the four old ones, the basic bench dragons were destroyed. Pujiang County Cultural Protection Bureau excavated the inheritors of bench dragons, and after finding the inheritors, carried out the teaching work of making bench dragons, and guided the villages to perform dragon dances.( Li

Jingpeng ,2004,p40)

It is found that the folk custom of Bench Dragon can develop vigorously in 1984 and become the first batch of national intangible cultural heritage in Pujiang County, which cannot be separated from the change in the whole social environment and the strong cooperation of the state, government and local cultural management departments. In the development of traditional folk culture, it is mainly caused by the changes in the whole society. Hans Gertz and White Mills put forward that social change refers to anything that happens in the emergence, development, and decline of roles, institutions, or orders that make up a social structure over some time(Wang Xiaoli,2007,p6). As we all know, China began the reform and opening up in 1978, and so far, the whole Chinese society has undergone tremendous changes. It is the change in the role of the government, the change of economic system, and the change of social structure that makes folk culture room for survival and extension; Secondly, the operation mode of state institutions, in which government functions changed from "control" to "service", promoted the great development of folk culture. From 1950 to before the reform and opening up, the political field of local society divided different groups of local society with the class as the core, which disintegrated the blood ties of Chinese local society in theory, dispelled the social network of local society with blood ties, and integrated local society into the power structure of nation-state. After the reform and opening up, temples, clans, and other folk public areas linked by karma began to revive. Among the different interest groups that people repositioned with civil society for interests, the leading role of national ideology in people's daily life gradually faded. However, the reconstruction of the folk public sphere does not mean the lack of local agents of state power but participation in management in a non-public way. In this non-public way, collusion is formed between folk capital and local agents of state power, and the default attitude of local agents of state power towards folk culture makes the current folk cultural movement as a cultural phenomenon show complex power infiltration.( Liu Xiaochun ,2004,p242)

The reason why Pujiang Bench Dragon is welcomed by local people in Pujiang is that the performance of Bench Dragon meets the sacrificial needs of local people, strengthens local cultural memory, and forms cohesion among clans. Secondly, it can play the role of local people's wishes and entertainment as an expression of culture. Third, it can realize the national recognition of local folk culture. At present, Pujiang County has excavated and inherited one Pujiang paper cut as a world-class intangible cultural heritage, six Pujiang paper cuts, Pujiang random bombs, Pujiang welcoming meetings, Pujiang straw cutting and pasting, Pujiang bench dragon and Zheng Yimen as national intangible cultural heritage projects, and 13 Pujiang lima items are listed in the provincial intangible cultural heritage list. These folk cultures contain rich production and labor instructions, nature worship, ancestor worship, and other profound traditional philosophical thoughts, and are also cultural expressions with local characteristics. These folk customs have unique regional customs, novel technical forms, and ancient philosophical connotations, which are easy to be recognized, developed, and vigorously promoted by local governments.

In 2003, the Ministry of Culture, the Ministry of Finance, the State Ethnic Affairs Commission, the China Federation of Literary and Art Circles, and other units jointly launched the "Protection Project of Chinese National Folk Cultural Heritage". So far, the rescue, protection, and development of folk traditional culture have been carried out in an all-round way. In 2004, China became the eighth ratifying country of the Convention for the Safeguarding of Intangible Cultural Heritage. In March 2005, the General Office of the State Council issued the Opinions on Strengthening the Protection of Intangible Cultural Heritage in China, which provided normative guidance on the objectives, principles, guidelines, and related protection measures of intangible cultural heritage protection. At the same time, it also marks the comprehensive, scientific, standardized, and orderly development of intangible cultural heritage protection in China. In June 2011, China officially promulgated and

implemented the Intangible Cultural Heritage Law of the People's Republic of China. On December 28, 2022, the Ministry of Culture and Tourism held a regular press conference in the fourth quarter. Li Xiaosong, deputy director of the Intangible Cultural Heritage Department of the Ministry of Culture and Tourism, introduced the intangible cultural heritage publicity and exhibition activities during the Spring Festival in 2023. He said that paper-cutting, woodblock New Year pictures, lanterns, color ties, and other intangible cultural heritage projects related to the New Year's Day make-up points should focus on creating a strong festive atmosphere; Dragon dance, lion dance, lantern festival, temple fair and other intangible cultural heritage projects with strong group should continuously expand the participation of the masses; Traditional craft intangible cultural heritage projects should increase the supply of traditional craft products and provide people with rich festival cultural products. In addition, intangible cultural heritage representative projects from all over the country are encouraged to participate in mass cultural activities such as local "village nights", mass parties, and condolence performances. Support Hong Kong and Macao compatriots, Taiwan compatriots, and overseas Chinese to return home to visit their relatives, worship their ancestors and worship in groups, and participate in various forms of festival customs and intangible cultural heritage experience activities.

Under such circumstances, local governments at all levels act as the main force of intangible cultural heritage, spending a large part of funds from public finance to support the protection of traditional culture. The reason why the government is willing to do this is that, on the one hand, intangible cultural heritage is regarded as an opportunity for "cultural display" by local governments at all levels, and at the same time, it is also a resource that promotes local political and economic development. It is the local government that transforms intangible cultural heritage into political and economic resources, which not only stimulates the local economy but also gives local folk people a reappearance of regional cultural memory. Therefore, governments at all levels as directors, such as cultural centers at provincial,

city, county, and town levels, have played an important role in the protection of intangible cultural heritage.

### **6.3.2 Consultants: Inheritance and innovation of local elites**

According to Baidu Encyclopedia Entry (2017), consultant is a position, which generally refers to people who have many years of experience in cognition of something and are good at answering questions. They can provide consulting services, and the advice provided by consultants is independent and neutral first. Xu Zulan (2010, p111) thinks that in Chinese traditional rural society, especially in Ming and Qing Dynasties, the society is generally composed of three top-down social classes: officials, squires, and villagers. The squire is the link between the officials who are "high above" and the villagers who are "facing the loess and facing the sky" or the middle messenger. In the traditional Chinese rural society, the power of the squire generally originated from the traditional political order. Under the old system, the squire played the dual role of being an official and a gentry. He and the officials belonged to a unified group, and at different times and places, they transformed different social roles with each other. In addition, there is a certain blood relationship and geographical relationship between the local squire and the local people, which makes the squire become the head of the local village, the leader of the local area, or the hope of the village by his knowledge, fame and wealth, and is the representative of the local interests in the local society. In Fei Xiaotong's eyes (2016, p117), his description of squires is that "in the traditional system of government, the sense of central power stagnates in counties. Each county is usually composed of a series of villages organized by villagers locally. Local organizations have a common property and manage common affairs, such as religious ceremonies and agricultural ceremonies. The parties of this organization are not elected by representatives of all families but decided by respected elders in villages. Respected elders are those who have land and identity, that is, those who have ties with the official and town



gentlemen. They are lower-class gentlemen and are not rich enough to leave the village and live in the town". Therefore, it can be seen that the squire is a native who was born and raised in Sri Lanka.

"The gentry goes out as an official, and the official retreats as a gentry", which is the best explanation for the way to obtain the status of the squire. Among the local squires, there are not only big landlords, big businessmen, and officials who have retired to local areas, but also poor people and intellectuals who have not half an acre. The reason why they are called squires by the general public is mainly because they have certain status, fame, or identity. Wang Xianmin (2000, P70) thought that a farmer had a relationship with the squire from birth to death. All the ceremonies in life, such as full moon wine, wedding ceremony, new house relocation wine, funeral wine, etc., can not be separated from gentlemen. "They direct the ceremony so that there is no rudeness or disorder. When eating, they sit as the chief and have to receive special hospitality from the host's family. "The squire's role is so great because" the hierarchy and the way of life of the farming society deprive farmers of the right to education and culture, and therefore they are in the position of being governed. In a social order of "etiquette and law", only "knowing books" can "know etiquette" and be matched with "knowing etiquette". The possession of culture and education makes gentlemen integrate education, ethics, laws and regulations, sacrifice, religion, all social responsibilities, and powers, and become the actual authority of local society. " It can be seen that the connection between local squires and local people is inseparable. Squire has won the trust, esteem, and obedience of the local people with its unique political, economic, and cultural advantages, and its words and deeds have become the local code of conduct. In rural society, the squire is not only the interpreter of social norms, but also the disseminator of traditional culture, and can not be separated from them in education and education. Especially in rural public ceremony activities, local people have disputes, involving conflicts between clans, etc., in which squires play an important role. In traditional society, due to the

limitation of the region and the underdevelopment of transportation, the contact between local and outside is relatively less. It is for this reason that the development of the whole society and culture is in a stable state relative to the outside world, and few new problems arise. The local people carry out normal activities such as sacrifice, labor, production, and life according to the natural law of the change of seasons in the lunar calendar. Life under this tradition, it should be said, is characterized by no politics, only enlightened elders' rule.

When the author was doing a field investigation, Hong Huaiyu, a intangible cultural heritage inheritor, talked about the inheritance of intangible cultural heritage and felt that we still have a lot to do. In the past, Pujiang bench dragons once spread all over Pujiang villages and radiated to Zhejiang, Jiangsu, Jiangxi, Anhui, Fujian, and other provinces. As far as Pujiang, the birthplace of Bench Dragon, some people tied, made, and painted lamps in the old days. Every year in the twelfth lunar month, scenes such as tying lamp caps, carving lamp caps, making lamp boards, painting dragon lanterns, and cutting dragon beards can be seen everywhere in Pujiang villages. Eighteen martial arts such as carving, carving, painting, and cutting are competitive, showing the busy scene of men, women, and children making lamps together. According to the current census statistics, there are only a handful of artists in the county who can tie the leader, and they are all over 70 years old. Mr. Hong Huaiyu, a national intangible cultural heritage inheritor, is 73 years old this year. The living environment of Pujiang Bench Dragon is facing severe challenges, and it is urgent to protect Pujiang Bench Dragon. Hong Huaiyu said that folk customs need to be passed down, and it is a symbol of joy. But when you are old, how to continue to inherit is a problem. If the economy has support, we will vigorously carry out the dragon dance.

A folk collective activity can develop orderly and uninterrupted and can be passed down stably in the long history of thousands of years, which can not be separated from the inheritance of people. By the same token, people can not be separated from the development of organizations. After different stages of

dissemination and inheritance, the ceremony of the bench dragon in Pujiang is related to the suitable geographical location and humanistic environment, and another more important reason is the local folk social system. In the field investigation, it is found that in the major activities organized by local people, they mainly rely on the organization authority based on the director of the activities, the folk culture classified based on the village region, and the social groups based on clan consanguinity to guarantee, develop and maintain them. Take the Zhou Family Clan Council established through folk activities such as dragon dance, genealogy repair, and face performance in Zhoujiacun as an example. Most of them are social elites, including entrepreneurs, teachers, artists, craftsmen, and financiers. The team composed of elites can better play the functions of liaison, communication, and organization. The members are shown in Table 5.

Table 5 Governing Body of Clan in Zhoujiacun

Source: Collected and organized by Pan Donghui

[Accessed on March 10th, 2023]

Serial NO.	Name	Institutional	Social position
1	Zhou Yongren	President	Well-known entrepreneur
2	Zhou Letian	Consultant	Retired headmaster
3	Zhou Jinhua	Executive President	Village Party Secretary
4	Zhou Shenglong	Vice President	Famous designer
5	Zhou Changbiao	Vice President	Entrepreneurs
6	Zhou Desheng	Vice President	Entrepreneurs
7	Zhou Changbao	Vice President	Painters and entrepreneurs
8	Zhou Shengjin	Vice President	Bench dragon inheritor
9	Zhou Xulei	Vice President	Inheritor of a noodle
10	Zhou Xuguang	Secretary-General	Bank president
11	Zhou Shuangyong	Finance	Entrepreneurs
12	Zhou Dongzhen	Finance	Villagers

The president of the local council, the village head, and the village party

secretary are the top managers of the village, and they are held by different people. Within the scope of the whole family, the president has absolute authority, and within the scope of the village, the village head has absolute authority. Villages generally have a common surname or are composed of several families with big surnames, all of whom have their heads. Every year during the dragon dance period, they are the result of prior consultation. They are in charge of collective sacrifice, ancestral temple construction, genealogy reconstruction, and large-scale activities within the clan, and they also mediate all kinds of disputes or contradictions within and outside the clan. The position and authority of the president are the continuation of patriarchy and paternalism in the primitive tradition of early China. It is precisely because family culture itself is a blood hierarchy. In the traditional family system, the status of family members is different and unequal. In the family, the president's position is supreme.

Therefore, the high prestige of the president plays another role in picking up and supplementing the national laws in the handling of affairs within the clan. In the traditional folk activities and ceremonies, people find the roots of their national development, the development context of national culture, and the value of national beliefs. Every year, the major dragon dance ceremony is attended by the whole family and the whole village, from the elderly who can still walk to the newborn children. This is an annual major activity in the local area. It is not only a dragon dance ceremony, but also a major day to worship ancestors and ancestors. By offering sacrifices to ancestors, we can report the current development of our clan to ancestors and appeal for our good wishes.

From taking off the faucet, offering sacrifices and dancing dragons in the ancestral hall, to entering the villagers' homes and neighboring villages to dancing dragons, and then sending the faucet back to the ancestral hall, the whole process reflects the order in the ritual society. It is the development of this order that promotes and strengthens the villagers' sense of identity with the clan, blood relationship, karma, and geography, and plays a role in making the people within the clan have a strong

cohesive force. At the same time, the local patriarchs and villagers are also very keen on this kind of folk activities with sacrifice and entertainment. Through such activities, on the one hand, the identity of the same ancestor was strengthened, on the other hand, its authority within the clan and village was consolidated, and at the same time, the interests of the clansmen were safeguarded. During the whole dragon dance ceremony, the president maintained his position and rights in the whole family in the name of the "dragon dance".

Fei Xiaotong (2006, p234) divided the power structure of traditional Chinese rural areas into three types: violent power, consent power, and enlightenment power. From top to bottom, with oppressive nature, the power to drive the dominated to act with the will of the ruler is violent power; The power based on default concession, joint authorization, and social contract is the power of consent; The power formed by integrating individual will and social coercion through cultural inheritance and traditional restriction is the power of enlightenment. He believes that because China's traditional agricultural economy is backward in productivity and inefficient, it cannot provide a large amount of capital for violent politics. Based on this, feudal emperors generally adopt the way of "governing by doing nothing" to govern society. At the same time, in the vast rural areas, the governance mode of consent power and enlightenment power is adapted to the national governance mode of "governing by doing nothing".

At present, the Party branch and village committee in rural areas are power institutions established according to national laws, but most of the villages in Pujiang live in compact communities with surnames. Therefore, in the formal rights center, it is thought that there are informal rights centers, which exist in the form of consent rights and education rights. The emergence of informal power centers in local villages is closely related to the reconstruction of the family system and family culture. In surname villages, such as rebuilding genealogy, rebuilding ancestral halls, restoring traditional family ceremonies, and other activities, the village usually elects some



members to form committees to take the lead in doing these things. These people are elected because some of them have been local cadres, some have high education levels, some are familiar with folk traditional ceremonies, and some are successful entrepreneurs, who have high prestige among villagers and are enthusiastic about many things in the family or village. In the village and dragon dance ceremony, these folk authorities exercise the so-called "consent power", because their power is not granted by the formal authority, but the result of oral contract and joint grant by the family or the people in the village; In the process of exercising folk power, they did not impose some folk affairs such as repairing genealogy and building ancestral halls on the villagers. On the contrary, they were elected by the villagers to help realize their wishes. Similarly, they also exercise "educational power". This is because they understand the family history, family culture, and the etiquette system of the corresponding village society, and are good at conveying the interests of the family and the village. In the process of organizing folk ceremonies (such as the dragon dance ceremony), by drawing lessons from and quoting traditional cultural norms, we can guide and strengthen the relationship between the old and the young of the family, and play a coordinating role in the social pattern and the internal and external interpersonal relationships of the clansmen, to achieve the internal unity of the family and the village and the purpose of local cultural identity.

With the development of the times, the feudal rural society began to open to the outside world, and there were more and more channels for making money from the outside world. The backward villages did not have many resources, so the villagers left their native land one after another to make a living. The culture was no longer as stable as the traditional society, and the traditional methods were not enough to cope with the current problems, and the power of education was reduced. In the process of social change, people can't rely on experience to guide them. What can be relied on is principles beyond individual situations, but it is not necessarily elders who can form and apply principles. This ability has little to do with age, but what matters

is what is called intelligence in modern times. "Habit" becomes an obstacle, and "experience" is equal to stubbornness and backwardness.

Among the consultants in Pujiang dragon dance ceremony activities, although they are still those with higher seniority, a certain authority, understanding of local traditional culture, and enthusiasm for village public affairs, those so-called folk elites who were born locally, read books, have knowledge and culture, have rich financial resources, can speak in local clans and have innovative consciousness have had more right to speak and interpret. And those who are both elders and local elites with rich financial resources in the family at present take the role of consultants in local dragon dance ceremonies. However, in planning dragon dance ceremony activities, they don't pay attention to copying tradition like the original elders in the past, but gradually simplify traditional things, adapt to the needs of modern people, and innovate appropriately based on tradition.

### **6.3.3 Actors: Inheritance and Interpretation of Dragon Dance**

According to Baidu Encyclopedia, actors refer to performers who play a certain role or professionals who participate in performances such as opera, drama, film, TV series, dance, folk art, etc. They are called actors in ancient times or actors in disparage, and they are collectively called entertainers or actors in modern times.

In the dragon dance ceremony activities in Pujiang villages, the tradition of "men's dragon dance" has always been followed. In several villages investigated in the field, the participants in dragon dance are generally men and traditionally men of their race. Women can't participate in a dragon dance, but women can join the flag guard of honor and join the musical instrument team. Sometimes during the Spring Festival, people living in other places take their loved ones home for the Spring Festival, and their children can also lift the dragon body and dance during the dragon dance ceremony. At the same time, dragon dance organizations among clans with different surnames can also communicate with each other, and bench dragons among

villages visit each other to pay New Year's greetings to each other. Therefore, as a social drama staged in Pujiang County, the actors of the dragon dance ceremony are not limited to those who perform on the stage but also include some villagers or native men who do not directly participate in the stage performance of the program. However, these "actors" do not have standardized scripts and clear lines like formal stage plays. They are all popular actors who play this social drama in their true colors. The communication between members of the dragon dance is limited to their men, and foreigners are not allowed to be inserted. They continue the traditional culture and traditional value of the social life drama expressed on the field, and the actors on the same field perform the whole dragon dance ceremony together under the attention of the whole village. In traditional society, dragon dance ceremonies are held during the annual Spring Festival, and they are also involved in other local affairs. However, according to the results of field investigation, women have also joined the dragon dance teams in many villages at present, mainly because the idea of equality between men and women has been publicized after the reform and opening up, and everyone is mainly happy and entertaining when dancing dragons during the Spring Festival. Therefore, there is no strict restriction on the gender of dragon dancers at present.

Bench dragons need to complete a lot of movements in the process of dragon dance. First of all, the faucet is very heavy. If the front and back of the dragon's body are shorter than themselves, it will be more difficult for those who lift the board in the middle. Therefore, the height difference is not too big when dancing with the dragon. The dragon tail is a physical activity. If the faucet runs a little, the dragon tail will have to chase hard, and the dragon tail is in danger of being thrown out. In the process of dragon dance, it takes a lot of physical strength to complete all kinds of dragon dance positions, which makes men strengthen their exercise at ordinary times and urge them to make active efforts. This kind of encouragement always affects people's lives and makes children exert a subtle influence on traditional culture from an early age. The essence of this culture is a kind of spiritual encouragement.

Nowadays, dragon dance is mainly entertainment, and women will participate in some more moderate processes, but they will not participate in the whole process. Why can only men participate in the previous bench dragons? After investigation, it is found that there are three main reasons:

First of all, the different division of labor in society makes women far less powerful than men.

Social division of labor began to exist when human life was born. Division of labor exists not only in human beings but also in other creatures on the earth. Social labor Feng is a special form of universal development of biology and human society. Because of physiological problems, people are divided into two different roles: men and women. In ancient times, women completed the division of labor such as pregnancy, childbirth, and lactation due to their physiological conditions, while men were responsible for hunting, foraging, and protecting weak women and children. This division of labor is based on the physiological and natural differences between the two sexes. In the long journey of human social development, this simple social division of labor began to lay the tone of the differences between men's and women's roles for the long social development of mankind.

Since then, with the development of human society, the roles of human men and women have undergone tremendous changes. Physiologically, men's strong, tough, brave, decisive, and capable personality characteristics are what they have, while women have developed careful, thoughtful, and considerate personality characteristics. That is to say, these characteristics are not innate from the gender differences between men and women, but the personality qualities developed by men and women in society through a series of external performances to realize their roles. With the development of society, the gender roles of men and women have a strong implied role. Therefore, in the continuous operation of the integrated society, the division of labor between men and women, as parts, of this circular social and cultural system, every man and woman of different genders has the moral character,

personality, and personality expected by the whole society. That is, to become the men and women expected by society. At the same time, the difference between men and women has become a deep-rooted and hidden tradition (Roger Lee, 2008, P36). Therefore, the social division of labor between men and women is congenital, and there are also factors of acquired development, which are caused by both physiological differences (innate) and social role differences (acquired).

The most frequently heard sentence in field investigation is "How can you dance dragons without strength?" In the process of dragon dance, the heavy dragon head needs strong people to carry it, and it is very difficult to carry it in the middle of the bench dragon if it is short. If the dragon tail can't keep up with the pace, it will be thrown out. The gender difference also leads to the difference in strength between men and women. Dragon dance needs strong people to dance so that the whole dragon dance performance can dance with momentum and be ornamental. The femininity of women is not suitable for the performance of bench dragons.

Secondly, masculine women can't participate in a dragon dance

Masculinity, also known as masculinity, is based on the belief in individual differences and individual initiative. It was based on the idea of individualism in early Europe and appeared with the ideology of "polarization" of the bourgeoisie in the 19th century. That is, masculinity is in contrast to femininity. That is to say, masculinity is a product of modern times. As mentioned earlier, masculinity is characterized by people who are forced out by "hard and heavy events" hidden under male union and war, who are adventurous, responsible, irresponsible, aggressive, Zeus-like energy, non-feminine, famous, determined, and stern to teach their opponents. Therefore, masculinity is not only the orientation of gender relations in human society, but also the social practice activities in which the social practice between men and women determines the position, and in these social practices, individuals have different influences on body, personality, culture, and values. That is to say, the development of society promotes gender differences and endows men and women with different



characteristics. As mentioned earlier, the influence of social roles (acquired) makes masculinity have various characteristics different from women (Liu Li et al,2003,p92-95).

Therefore, masculinity is not only the orientation of gender relations in human society, but also a social practice activity in which the social practice between men and women determines the position, and in these social practices, individuals have different influences on body, personality, culture, and values (Liu Kun, 2018, P69). That is to say, the development of society promotes gender differences and endows men and women with different characteristics. As mentioned earlier, the influence of social roles (acquired) makes masculinity different from women in all aspects.

According to Cornell, masculinity includes three aspects, namely, power, production, and energy input. First of all, from the perspective of rights, the essence of women's liberation movements in European and American countries is the balance between male rights and female rights. At present, the phenomenon that women are the masters of the country is very common, which means that the social structure in which men are the main body and women are subordinate is changing.

Secondly, from the perspective of production relations, the differences between men and women divide work even reach a subtle level. In China, there is also a tradition of "men are in charge of the outside and women are in charge of the inside", and there is even a saying that "women can't show their faces casually". Dragon dance folk custom is not only a kind of entertainment, but also a kind of reproduction of social relations. It is difficult for women to participate in dragon dance performances because of the traditional idea of "men are in charge of the outside and women are in charge of the inside".

Finally, there is the input of energy, that is to say, men have more energy than women, because gender is the general way to construct social practice, and it also constitutes an aspect of social structure. China has been in a farming society for a long

time, and the traditional good life description of "men plowing and women weaving" is a good portrayal of Chinese people's life. Men have more time and energy to devote themselves to dragon dance folk customs than women. Gender differences make women spend most of their energy on family affairs, forcing them not to "show their faces" at will. The dragon dance is a symbol of the masculinity of men, and women cannot participate. Therefore, compared with men, they are in an unequal state of gender roles.

Third, gender politics does not allow women to participate in a dragon dance

From the perspective of the gender system, human society has gone through three stages: matrilineal gender system, patriarchal gender system, and affirmative gender system (Li Huiying, 2002, P12). The matriarchal gender system is characterized by fertility. In its gradual evolution, many jobs have exceeded women's abilities through social changes. Therefore, the patriarchal gender system characterized by physical strength has replaced the maternal gender system. This great change in the social gender system is of universal significance in the whole human society.

The formation of the Chinese traditional social gender system is due to the development of politics and economy, the change of customs and beliefs, and the change of cultural concepts. Under the comprehensive action of these factors, the paternal patriarchal system, as an informal unequal gender system, gradually replaces the informal matrilineal gender system. This informal system experienced great development in Yangshao, and Longshan culture period and Xia and Shang culture period. To conform to the ruling intention of the ruling class, the ruling class began to upgrade the paternal system into a formal system at the national level-patriarchy in the early Western Zhou Dynasty. And this gender system has been handed down in the text form of "Zhou Gong Zhi Li" (Li Xiaoguang, 2013, P92).

From the beginning of Zhou Li, we can see that as a member of society, women's activities are strictly limited in the family in the private sphere and excluded

from the public sphere, so she is deprived of the ownership and control of social resources and wealth and becomes a social role that depends on men to survive. This kind of social role is endowed with a family-centered, gentle, obedient, kind, and passive role, and is far away from politics. Men are endowed with a country-centered, resolute, decisive, rational, and active role, and their activities are in the field of public politics. At the same time, women's marriage has been endowed with politicization. As an important political resource, it has become an extension of men's political rights. In the national system, the succession system of "father dies and son succeeds" and "brother ends with brother" has become an alliance of male blood, which also excludes women from political and economic power systems (Liu Jucai, 1998, P63-66).

After the Western Zhou Dynasty, the discrimination and exclusion against women coexisted with the folk informal system and the official formal system, and the two have been blending and strengthening in the whole process of Chinese historical development. Long-term gender culture and ethics have slowly evolved into customs and division of labor. These customs and division of labor have brought great benefits to the male-dominated class, and at the same time provided a good environment for stable social development. It can be said that the evolution of customs is the result of natural evolution and human intervention. Because the system often reflects the behavior and customs of the whole society (Wang Cheng et al, 1992, P130). Therefore, as a folk activity, dragon dance refuses women to participate in the field because of the social development phenomenon under gender politics. The dragon dancers on the field exclude women, while the dragon dancers off the field are a kind of collective jubilation of the whole people.

Durkheim (2002, P99) thinks that "collective jubilation is a kind of perfect image that highly combines social quality and embodies a free and harmonious atmosphere of human nature. Only in the assembly can a highly close emotional network and a passionate ritual background be established, and the emotional tension

makes an extroverted expression inevitable. The output of collective pressure is a wide range of human nature, and collective jubilation is the most effective form of shaping the moral atmosphere in a highly ritualized situation. When people form closer ties with each other for various reasons and the exchange of ideas becomes more active, the era of creation and revolution has come."



Villagers attending ancestor worship



Women serving the dragon dance and sacrifice



The non-genetic heir to the bench dragon



Dragon dance band exchange practice

Figure 79 The whole village worked together for the bench dragon performance  
Source: Collected and organized by Pan Donghui in Pan Zhoujia Village, Pujiang

[Accessed on June 12, 2023]

The dragon dance ceremony pushed the whole dragon dance to a climax, people reveled together, the whole social structure was disrupted, everyone forgot their identity, and people with high status and low status began to exchange their status or be in an equal state. Dragon dance makes people get together, tell each other about their experiences and feelings in the past year, tell each other about their plans and wishes for the new year, convey each other's events among friends in the

neighborhood, and revive the collective emotions and historical memories of the villagers(See Figure 79).

In this big gathering of the whole family, no matter men, women and children, women and children, everyone gathered together and expressed their feelings to each other, which made the estrangement distance everyone closer at ordinary times. It is this threshold and blending that strengthens the blood relationship within the family, separates the family from the family, and recognizes the identity of the family. On the other hand, the strength within the family has been strengthened, which makes the imbalance within the family open. With the complication of social stratification, the unbalanced development of members within the family has been deepened, and the links between members within the family have been strengthened and the interests of the family have been maintained, so that the whole family has more room for survival and development.

#### **6.3.4 Audience: Carrying and strengthening collective memory**

The audience is the object of TV program communication. Influenced by population attributes, psychological attributes, and geographical attributes, the audience will have different content needs and preferences, thus becoming the target audience of different programs. With the development of modern information media, the audience is also called "media audience". In English, the audience has two meanings. On the one hand, it refers to the audience or audience gathered around something (especially a performance or concert); On the other hand, it refers to the information transmission object targeted by movies, books, or performances (Wang Lanzhu, 2007, P3).

The audience referred to in this research refers to the off-site personnel watching the dragon dance ceremony. Dragon dance ceremony appeared as a survival strategy and a tool to strengthen family memory in traditional society. At that time, all participants were in the ceremony itself, and it was almost impossible for people



outside the family to participate in it, so there was no audience in the present tense. After entering modern society, the whole dragon dance ceremony began to change gradually with the social changes and became a performance mainly for entertaining people. Performers and viewers are divided in the ceremony itself, so the audience is separated from the activity itself. In the modern dragon dance ceremony, the audience is not only the clansmen, villagers and relatives and friends gathered around the whole dragon dance ceremony, but also the object of cultural information transmission in the dragon dance ceremony.

Dragon dance ceremony, as a cultural performance, is also a way of communication behavior. During the performance of the dragon dance ceremony, the communication between people and society runs through. This kind of communication is a kind of cultural communication, and it is also aesthetic. In the process of dragon dance, the mighty banner of dragon and tiger, the lifelike dragon head, the colorful and rich dragon body, the constantly rotating dragon ball, the sparkling dragon body, and the drum music with a distinct rhythm all reflect a kind of beautiful enjoyment. As a cultural performance, folk sports are framed in the form of dragon dance and displayed in front of the audience.

Dragon dance performance strengthens the "communication ability" between actors and audiences, which enables a person to speak in a socially recognized and socially interpretable way (Yang Lihui & An Deming, 2008. P68). Whether the audience is clansmen, villagers, or relatives and friends, they relive cultural memories, experience traditional folk customs, and comprehend values by watching and participating in dragon dance ceremonies. Dragon dance ceremony is a kind of achievement. In contrast to the concept of practice as a communication behavior, the dragon dance ceremony performance is regarded as a behavior with a special logo and memory, which constructs and expresses a special explanatory framework of traditional culture, in which the audience and actors communicate and understand. As dragon dancers, accompanied by music, they are fast and slow, up and down, and

have various shapes, which are displayed in the special field of Spring Festival and handed over to the audience for examination, to arouse the audience's special attention to dragon dance behavior and performers.

As the center of the performance, "Dragon" as the theme provides symbolic resources for the whole ceremony. At the same time, it also became the carrier of the whole ceremony. The dragon dance ceremony performance is constructed from the rain praying ceremony and entertainment activities in Chinese traditional culture, which connects the present and the past with the contents that people know and are familiar with, such as inviting dragons, dancing dragons, and ascending dragons to heaven. In the changes in society, some fresh and alienated contents, such as the differences in dragon body materials and dragon dance forms, are gradually integrated with the changes to ensure the charm and passion of the performance. In dragon dance, it provides an opportunity for the audience to recognize and reflect on their social status and situation, and to create new social relations.

We Chinese like to be lively. A large audience means popularity and excitement. Lack of audience means no popularity and silence. In Chinese traditional culture, the theory of yin and yang is a great school, which belongs to ancient Chinese philosophy. Its original meaning is to express the lack of sunshine, which is yang to the sun and yin to the back of the sun. According to "Su Wen Yin Yang Should Be Like Theory", "Yin is inside, Yang is kept: Yang is outside, and Yin is also made". Dragon has a symbol of masculinity, and it also represents reproduction. Therefore, the dragon has the attribute of "Yang", while the "Phoenix" in traditional Shinhwa has the attribute of "Yin". Therefore, the annual dragon dance is of course more "Yang", while people represent Yang. If there are actors and no audience, the natural popularity will be insufficient, so the effect of more popularity will not be achieved. Therefore, everyone hopes that "more people are lively". With the increase in audience, the natural heat will rise. With the gathering of the audience, the percussion of gongs and drums, and the roar of firecrackers, dragon dancers can dance more and

more vigorously, which is the effect brought by the audience.

Dragon dance ceremony can arouse the audience's collective consciousness and psychology, and produce emotional resonance and collective memory. Durkheim divided the whole social facts into two categories, one is anatomical or morphological social facts, including geographical environment, the number, density, and distribution of population, the number and nature of roads, etc., and the other is institutional or non-institutional cultures such as religion, customs, laws, public opinion, habits, and public emotions. The second category is the scope of collective consciousness. Durkheim pointed out that collective consciousness is "a common ideological concept formed by members of society while maintaining their individuality, due to the common value evaluation of common interests and common needs in communication".

The dragon dance is not only the worship of dragons but also the awe of dragons. "Dragon" is the existence of a sacred spiritual thing in people's minds, its legend, its magic, and its omnipotence. Therefore, the performance of dragons in our hearts is full of a kind of "power", which can automatically trigger our behavior, and at the same time, everyone can ignore any advantages and disadvantages of behavior. "Dragon" inspires the audience to respect. Because of the ritual process, people think that the concept of respecting dragons has a material energy, which can unite people, and this cohesion can conquer the will of the audience and make people act together in the direction it points out.

When we watch the dragon dance ceremony, when the audience feels an inner and out-and-out mental pressure acting on everyone, the emotion experienced by the audience is respect. "Dragon" is not only the authority on which everyone depends but also the force on which the people's strength depends. When the audience watches the dragon dance ceremony, especially after worshipping their ancestors, they will believe that the dragon is with them, and the dragon can bring a kind of "strength" to the family, and face the whole world with firm confidence and high

spirits. Such as the dragon beard on the dragon head, the dragon ball, and the objects dropped from the dragon during the dragon dance, they believe that the things on these dragons can bring blessings to the family. Through the ceremony, all members, including the audience, passed together to show their common belief-dragon worship, and through personal participation, their belief was revived in the hearts of the audience. Through a series of activities such as solitaire, sacrifice, dragon dance, and dragon delivery, everyone gets together and puts the audience and dragon dancers in a close and active relationship through specific practical behaviors such as gongs and drums, suona, firecrackers and fireworks, and giving red cloth. This concrete behavior practice enlarges and deepens the audience's emotions, and they can gain an understanding of emotion, value, morality, and spirit in ritual behavior.

This is a kind of common collective consciousness, which runs through the audience through the dragon dance ceremony, which can make the audience believe that the "power" brought by the dragon can be integrated with the people present and organized within the audience. Therefore, this kind of "power" has become an indispensable part of everyone's existence, and it is also respected and promoted by everyone. For example, in the dragon dance competition with other families, the strength given by dragons is particularly obvious. Encouraged by the common passion of drums and firecrackers and fireworks, the cheers of the villagers, and the flash of cameras and mobile phones, the dragon dancers became emotional and impulsive at the rally. Even the audience cheers frequently under the infection, which is an external manifestation of collective consciousness, which is difficult to achieve only through individual strength.

At the same time, the process of the dragon dance ceremony can strengthen the collective memory of the dragon dancers and the audience. Habwah (2002, P335) defined it as "the process and result of sharing the past by members of a specific social group, and the condition to ensure the inheritance of collective memory is that social interaction and group consciousness need to extract the continuity of the

memory. " Habwah pays attention to the construction and continuation of collective memory, that is to say, in the dragon dance ceremony, the communication and interaction between the audience and the actors make everyone contact with each other to strengthen memory, thus continuing and consolidating the cohesion of the clan. Of course, if there is no audience, then Eslin (1981, P16-17) said that "the author and actor are only half of the whole drama process, and the other half is the audience and their reaction. Without the audience, there would be no drama." Without the audience, there would be no dragon dance ceremony. This is because participants' memories fade and disappear in their minds due to the lack of audience presence.

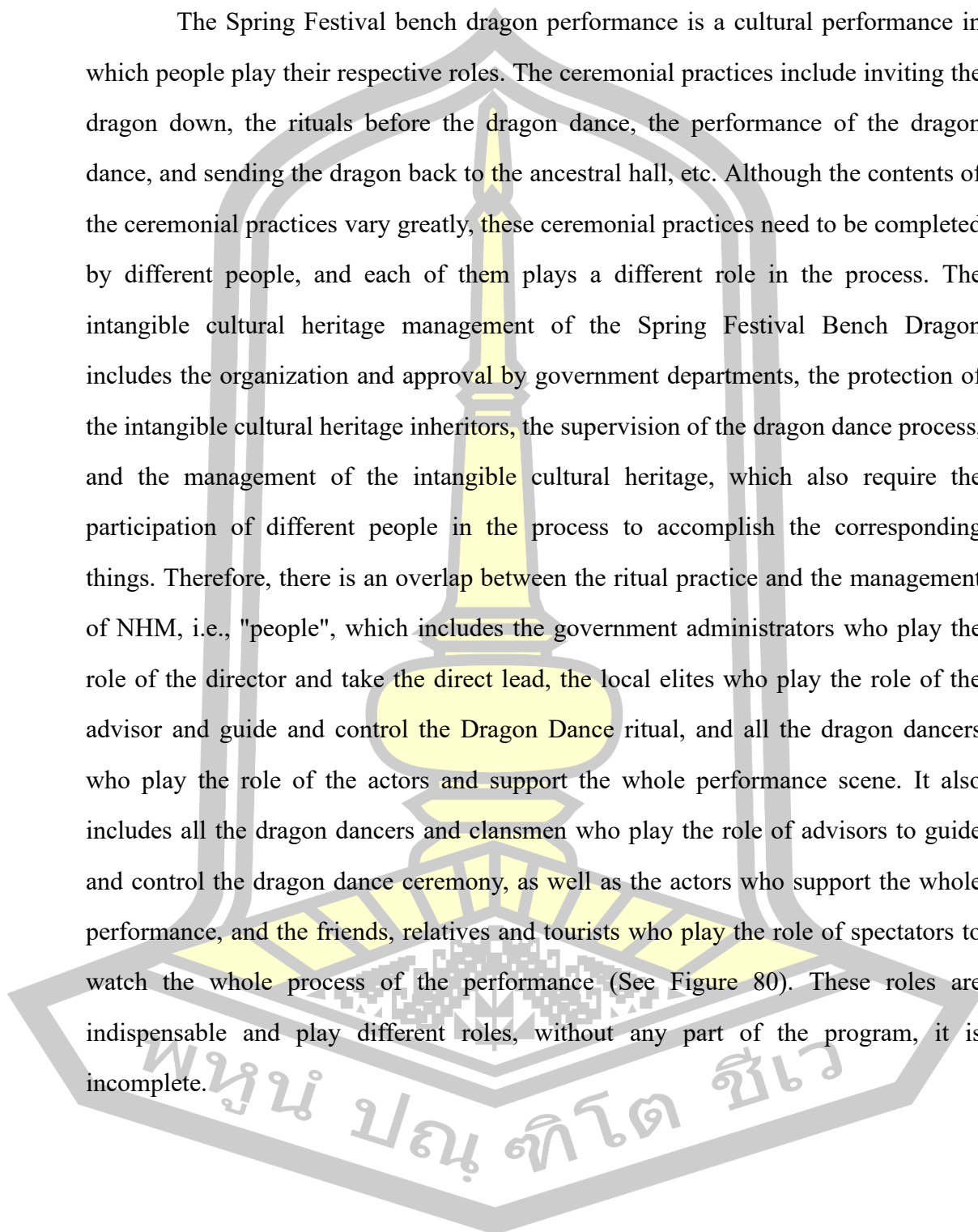
There is no mystery in the memory of the dragon dance ceremony. In many cases, the reason why people strengthen their memories through the dragon dance ceremony is to use the activity process of the dragon dance ceremony to let other people's memories (the behavior of dragon dancers) help restore their own (audience's) memories. Therefore, as Habwah said, "Collective memory is a framework that exists in the collective and society." That is to say, the memory of the audience exists in the framework of the annual seasonal dragon dance ceremony of the clan. This seasonal social framework (dragon dance) is a tool bearing the memory of every relative and friend of villagers in the clan.

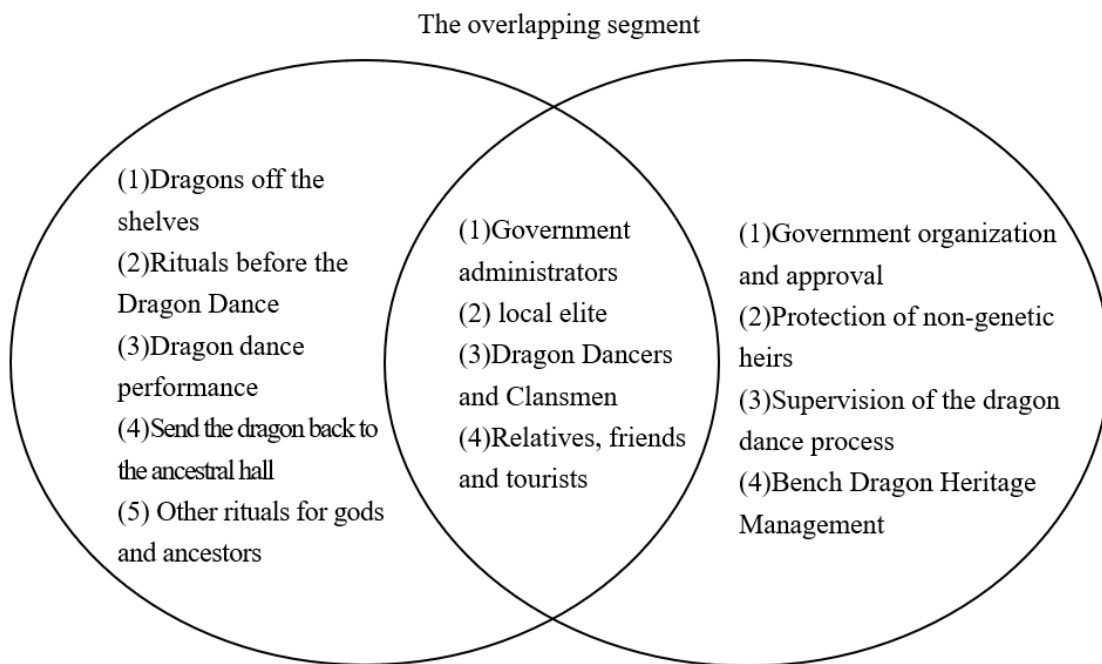
In the whole process of the dragon dance ceremony, the reproduction of social relations is reflected in the transmission of traditional beliefs and values, and it is integrated with local culture to make it a part of local life. At the scene of the dragon dance ceremony, family members, village neighbors and even relatives and friends from other villages also attended, which not only inherited and carried forward the traditional folk culture but also recognized the "network relationship" of the local society. In the ritual "performance", any social relationship needs to play its role, because they are "the role that should be present" and cannot be absent. Otherwise, the performance will not go ahead. Because if absent, the order of local society will be destroyed completely.



#### 6.4 Summary

The Spring Festival bench dragon performance is a cultural performance in which people play their respective roles. The ceremonial practices include inviting the dragon down, the rituals before the dragon dance, the performance of the dragon dance, and sending the dragon back to the ancestral hall, etc. Although the contents of the ceremonial practices vary greatly, these ceremonial practices need to be completed by different people, and each of them plays a different role in the process. The intangible cultural heritage management of the Spring Festival Bench Dragon includes the organization and approval by government departments, the protection of the intangible cultural heritage inheritors, the supervision of the dragon dance process, and the management of the intangible cultural heritage, which also require the participation of different people in the process to accomplish the corresponding things. Therefore, there is an overlap between the ritual practice and the management of NHM, i.e., "people", which includes the government administrators who play the role of the director and take the direct lead, the local elites who play the role of the advisor and guide and control the Dragon Dance ritual, and all the dragon dancers who play the role of the actors and support the whole performance scene. It also includes all the dragon dancers and clansmen who play the role of advisors to guide and control the dragon dance ceremony, as well as the actors who support the whole performance, and the friends, relatives and tourists who play the role of spectators to watch the whole process of the performance (See Figure 80). These roles are indispensable and play different roles, without any part of the program, it is incomplete.





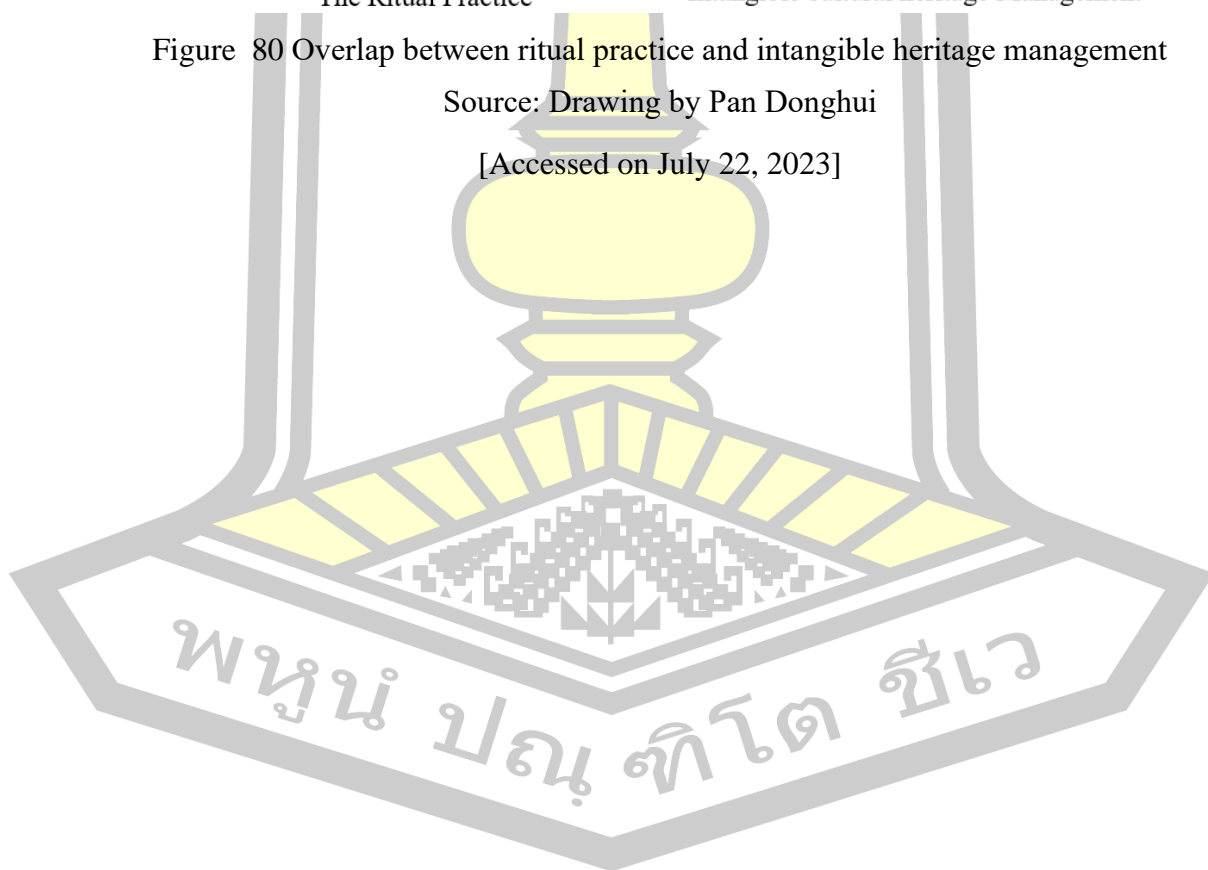
The Ritual Practice

Intangible cultural heritage Management

Figure 80 Overlap between ritual practice and intangible heritage management

Source: Drawing by Pan Donghui

[Accessed on July 22, 2023]



## Chapter VII

### Conclusions

#### 7.1 Research Summary

From the perspectives of ritual practice and intangible cultural heritage protection, this research fully discusses the basic background of Pujiang and the Pujiang Bench Dragon through field research on the national intangible cultural heritage - Pujiang Bench Dragon, utilizing research methods such as literature research method and expert interview method. It also studied the ritual practice process, intangible cultural heritage management and protection status of the Pujiang Bench Dragon and gave corresponding suggestions. The study also selected the Spring Festival, China's number one festival, as a research case to study the cross-fertilization of ritual practice and intangible cultural heritage management, and finally summarized the research from the perspectives of ritual practice, intangible cultural heritage management and overlap between the two. The summary of this research is carried out from three aspects: ritual practice, intangible cultural heritage management and their overlap.

##### 7.1.1 Ritual Practices of Pujiang Bench Dragon

American anthropologist Grimes, in his study of rituals, breaks down rituals into six elements, which include: ritual space, ritual objects, ritual time, ritual sound and language, ritual identity and ritual behavior. In this research, the object of study is the Pujiang Bench Dragon, and the rituals of the Pujiang Bench Dragon are organized according to Grimes' six classifications.

Ritual space: As we have already mentioned in the content of the study, the ritual space of Pujiang Bench Dragon mainly centers around the village, and the most important ritual space is the ancestral shrine in the village, while the rest of the spaces

are on the road of ancestor worship at the ancestral tomb, the square of the village (community), various roads in the village (community), and in front of the villagers' homes. After investigation, it was found that the whole space of the dragon dance ceremony is not only a static space, but also a dynamic space. It is said to be a dynamic space because in the whole dragon dance ceremony, the scope of the space is possible to have changes and extensions. For example, when there is a major event in a neighboring village or county, the location of our dragon dance may change, and we may be invited temporarily or on a whim to go to a neighboring village to add a little joy. The ancestral hall is the place where the dragon resides and where ancestor worship takes place, and is therefore the main ceremonial space, where ceremonies not only promote the identity of the family members but also improve the cohesion of the family. To summarize several spaces, the mountain for ancestor worship can be regarded as the dragon's vein, which means heaven; the ancestral hall for ancestor worship and our prayers are for the present, which means earth; the village square and the entrance of the villagers are the places we live in, which means human beings, and heaven, earth, and human beings are the fundamentals of our existence.

Ceremony Time: Once the time for the Bench Dragon ceremony is established and a tradition is formed, the entire ceremony constitutes a pattern that shapes the social order. The Pujiang bench dragon performance is mainly focused on the festival of Spring Festival, which as a festival day of the Chinese nation is vast and profound in its significance. As the Spring Festival is a day of celebration for the Chinese nation, its significance is vast and profound. To perform the dragon dance ceremony on this day when the entire Chinese nation celebrates together, it is evident that its timing is also of great significance. The "agriculture-based" is the foundation of the Chinese nation's governance through the ages, and we Chinese created the lunar calendar and the 24 solar terms according to the weather changes in the natural world and the time of farming, etc. At each solar term, certain ceremonies should be held to complete the transition to the next solar term, and the Chinese generally adopt the

"Spring Prayer and Autumn Annunciation" as a means of sacrifice to heaven and earth, which is the most common way to celebrate the Dragon Dance. The Chinese generally adopt the "Spring Prayer and Autumn Annunciation" method of sacrifice to heaven and earth. Especially in spring, when the spring plowing season arrives, sacrifices are held to pray that the land god will benefit everyone, and in the fall, when the harvest season arrives, sacrifices are held to repay the land god for his gifts. The dragon dance ceremony is held from the first to the sixteenth day of the first month of the lunar calendar. This time period coincides with the beginning of the Lunar New Year and the period around the vernal equinox of the farming season. During this period, everything is revitalized and full of vitality. Its ceremony time and the time of the year season coincides, is to show that the dragon dance ceremony to the ancient Chinese "spring prayers and autumn report" farming rituals together, both the worship of ancestors, but also sacrifices to the land, and at the same time is also to the general public to show a kind of transition rituals in farming culture. In terms of outward manifestations, the Spring Festival is a time for people of all ethnic groups to have fun together, and the Spring Festival is also one of the carriers of the traditional culture of the Chinese nation. It is through such a special day as the Spring Festival that traditional culture enables the general public to remember history, ancestors and the present. In terms of external factors, the timing of the ceremony can make the culture able to highlight the characteristics of local culture, and the temporal repetitiveness of the Dragon Dance ceremony is more capable of acquiring certain cultural patterns in people's lives.

Ritual time and ritual space together constitute the spatial and temporal field of the Bench Dragon ritual practice.

Ceremonial Objects: Ceremonial objects mainly include the body of the bench dragon, which consists of pine boards, bamboo, rice paper, etc. Pine boards and bamboo fully reflect the local natural features of Pujiang, Pujiang people make use of locally produced bamboo to produce a variety of shapes and forms of the dragon bone,



with the hardness and toughness of the pine tree is very good to produce the board of the bench dragon, the rice paper needs to be painted, and each section of the bench dragon are scattered to the Each family completes it by themselves, which also creates a lot of celebrities in Pujiang County, and a number of famous calligraphers and painters have emerged. The paper-cutting in Pujiang has become a world-class cultural heritage, and Pujiang County has been named the hometown of Chinese calligraphy and painting, which is inseparable from the strong local cultural atmosphere in Pujiang. Ceremonial objects also include dragon and tiger flags, lanterns, cannons, firecrackers, gongs, drums, suona, and other objects used in dragon dances and performances, as well as candles, yellow paper, red cloths, and sacrificial plates and dishes used in the rituals.

Ritual sound and language: The sound and language of the bench dragon in the process of ritual practice mainly include the sound of suona, drum, gong, gong, small gong, cannon, firecracker, salute, the words of the officiating person in the process of the ritual, the shouts of the dragon dancers, and the chatting and laughing sound of the audience, and with the opening of the era of universal live broadcasting, it also joins the live broadcasting sound of the anchor.

Ritual objects, ritual sound and language together constitute the symbolic system of the whole Dragon Dance Ritual. The symbolic meaning of a ritual is actually realized through the folk objects involved in the process of the ritual and the things generated by the ritual itself, which are basically some common things in our life. These objects, together with their colors, smells, sounds, shapes and materials, as well as the composition and order of appearance of these objects in the ceremony, constitute an all-around system of cultural symbols. In the ritual practice of the bench dragon, the bench dragon made by the villagers is the biggest symbol. The dragon symbolizes good luck and authority, the prosperity of the family, male strength, life and wisdom. Every other part of the ritual practice has a meaning and expresses reverence and love for the ancestors and gods, and the hope for good things and a

better life.

**Ceremonial Identity:** The entire ceremonial process involves the government administrator, who is also the chief director of the ceremony as we mentioned in the text, and also includes the village elites as the ceremonial advisors to guide and donate to the ceremony, and the actors of the ceremony include: the chief director of the Dragon Dance, the members of the Dragon and Lantern Society, the women and children who hold up the flags, the gong-beaters, the dragon dancers, the lantern-carriers, the cannons-players, the firecrackers-players, the musical instrument players, and the peripheral service personnel.

**Ritual behavior:** Ritual behavior, or the ritual process we mentioned in the text, mainly consists of the process of the dragon's head being lowered from the shelf, ancestor worship at the ancestral tomb, ancestor worship at the ancestral hall, dragon dance performances, worship by the villagers and neighboring villages, and sending the dragon up to the sky (the dragon's head going back to the ancestral hall).

Ritual identity and ritual behavior together constitute the entire behavioral procedure of ritual practice.

When we look at the Dragon Dance ritual as a system of events, the entire Dragon Dance ritual system is composed of behavioral procedures, spatial and temporal fields, and symbolic systems. These three structures are closely integrated and constitute the main framework of the whole Dragon Dance Ritual. The routine routines of daily life are embodied everywhere in the Dragon Dance Ritual, playing the role of mediating the material and sensory properties of the human body, and these routine routines in turn embody the entire social system.

The Pujiang Bench Dragon realizes the continuity of the family through the process of ritual practice. The shape of the bench dragon and the style of its body in the ritual practice, together with the music and language in the process of the dragon dance, constitute the symbolic system of the bench dragon, and the symbolic system of the ritual practice allows the local people of Pujiang to create their own identity.

The spatial and temporal space and the ritual behavioral procedures of the ritual practices give the dragon dancers, family members, tourists watching the ritual practices, and government administrators a social memory of their own. The ritual practice of the Pujiang Bench Dragon is sacred and is the spiritual support of the people of Pujiang. After hundreds of years of development, it is irreplaceable by any other art form, and the Bench Dragon has become inseparable from the local production and life in Pujiang, and is the spiritual support for family cohesion, worship and entertainment.

### **7.1.2 Intangible cultural heritage management of Pujiang Bench Dragon**

The Intangible Cultural Heritage elements of Pujiang Bench Dragon include six aspects: materials and production, classification of bench dragons, performance formations, ritual practices, ceremonial teams, and customs related to bench dragon performances, each of which constitutes an important part of the unique intangible cultural heritage of the Pujiang Bench Dragon, and the absence of any part of the Pujiang Bench Dragon would be incomplete, and it could not be called the Pujiang Bench Dragon. Before the bench dragon became an Intangible Cultural Heritage, although the local people restored and excavated the bench dragon after the reform and opening up, the predicament of a shrinking living environment has always existed.

The situation of the Pujiang Bench Dragon improved only after it was selected as one of the first national intangible cultural heritages in 2006, and the government made positive efforts in three aspects. (1) Improve the living environment of the bench dragon; In 2013, Pujiang started to promote the protection of the intangible cultural heritage in the whole county with "three guarantees", "five systems" and "four guarantees" as the center. The guiding ideology of intangible cultural heritage protection work, the establishment of the county, town, village three-level working mechanism, in 2018 Pujiang County intangible cultural heritage protection work in the original basis to continue to deepen, began to implement the

"Council" management system. The county government openly recruits people who are concerned about and love the cultural cause and have a high reputation in the industry to establish a cultural council with the local cultural center to discuss measures for the protection of intangible cultural heritage. Special funds have also been set up for funding. (2) Coordinated governance between the government and the villages to solve financial difficulties and enhance village cohesion: In the process of management, the government has sought to jointly govern with the villages in order to solve the problem of financial difficulties in the Bench Dragon performances, and at the same time, this practice also inherits the continuity of the Bench Dragon performances very well. The village will set up a council, a large part of the council members by the village sage, the village sage also elected the younger members of the lantern club is responsible for the annual bench dragon activities of the funding, to protect the normal conduct of this form of folklore sports. From the point of view of the governance effect, the village sage is different from the mandatory authority of the low profile of participation in governance, become the link between the national administrative power and the villagers' right to self-governance, and skillfully reconcile the state and the local in the game of rights exposed contradictions. With the identity of "villagers", they influence public affairs by safeguarding the rights and interests of villagers, and enhance the cohesion among villagers while integrating rural resources. (3) Popularize the knowledge of the intangible cultural heritage of the Bench Dragon and strengthen the inheritance: The government has organized many activities for the protection of the intangible cultural heritage. Since the establishment of the Protection Center of Intangible Cultural Heritage of Pujiang County, it has held the Spring Festival National Photography Contest, Intangible Cultural Heritage in the Community, Intangible Cultural Heritage in the School, Intangible Cultural Heritage Classes of the Intangible Cultural Heritage Inheritors, and the opening of the Intangible Cultural Heritage Experience Pavilion and other meaningful activities. Experience Hall and other meaningful activities, these activities have played a great

role in publicizing the Pujiang Bench Dragon and the protection and inheritance of intangible cultural heritage science and technology.

The above initiatives are the benefits brought by the improvement of the living environment, the alleviation of the problem of development funds, and the familiarity of the intangible cultural heritage by more people after the bench dragon has become an intangible cultural heritage in the management, but in the process, it also faces some drawbacks and deficiencies in the management, for example, in the approval process of the activities of the bench dragon the government will think about it from the management point of view, and the government feels that it is difficult to manage the large-scale activities, and that it will have safety hazards, and will reduce the number of activities. Security risks, will reduce the approval of activities or will be the village of the bench dragon concentrated in a place for centralized performances, the government ignored the intangible cultural heritage can only be placed in the corresponding community to give play to its unique cultural value, to have a continuous survival of vitality, the above practices, in the government to save the management costs, maintenance of social security at the same time, undoubtedly affecting the bench dragon rely on the survival of the community environment, damage the bench dragon overall, the government should be to the bench dragon, the government should be a good idea. The government should change its mindset and think about how to ensure the original ecology of Pujiang Bench Dragon as much as possible under the condition of government management and listen to the voice of the people in the future development.

In the management of intangible cultural heritage in the process of tourism impact is not to be ignored, especially the Spring Festival bench dragon performance led to the development of the local economy, but in the process of management of the government will consider the economic benefits, cultural protection departments at this time should play a guiding role, rather than echoing the government's misguided, if the pursuit of economic benefits, ignoring the Pujiang bench dragon's essential



attributes of intangible cultural heritage, should be to ensure that the Pujiang bench dragon is not only a cultural heritage, but also a cultural heritage. If we focus on pursuing economic benefits, ignoring the fact that the Pujiang Bench Dragon is an intangible cultural heritage, we should ensure the sanctity of the ritual practice of the Pujiang Bench Dragon, and should not let the ritual become a mere performance due to the integration of tourism factors, in the long run, people will regard the ritual practice as a kind of performance, and will lose the functions of family cohesion, identity, and social memory of the Bench Dragon.

### **7.1.3 The overlap between ritual practices and intangible cultural heritage management of the Pujiang Bench Dragon in the Spring Festival**

Ritual practice and intangible cultural heritage management have overlapping relationship in time and space, in essence, the overlap between them is the overlap of all kinds of people, in terms of the state of the ritual practice has the performance attribute embodied in the intangible cultural heritage management, and the performance attribute embodied in the process of intangible cultural heritage management includes the process of ritual practice. The overlap between the two is an important reference for the management of the intangible cultural heritage, and the study of their overlap can more accurately locate how to manage the Pujiang Bench Dragon and find the center of gravity of the management.

The Pujiang Bench Dragon Dance Ceremony is essentially a human-led ceremonial process, while ICH management is, in the final analysis, also the management of people, and the overlap between the two is "people", which includes the government administration, the village elites, the ceremonial team, the dragon dancers, the orchestra, the audience, and the ICH inheritors, and so on. As we mentioned above, these people are categorized according to the performance, which is divided into director: government administration, advisor: village elite, actor: ceremonial team, dragon dancers, band, intangible cultural heritage inheritors, and

audience: people in the village and people from outside to watch the performance.

The Dragon Dance Ceremony is a cultural performance in which there are different roles to play. Among them, the government plays the role of director, whose main duty is to dominate the direction of the whole society's dragon dance custom and the function of social governance; the local elites play the role of advisor, whose main duty is to guide and control the whole process of the dragon dance ceremony; the male dragon dancers on the field, and all the clansmen participating in the field play the role of actors, whose duty is to participate in the dragon dance ceremony and experience the ceremony; and the clansmen, their relatives, and family members play the role of spectators, whose duty is to participate in the dragon dance ceremony; and the clansmen, their relatives, and family members play the role of audience. play the role of spectators, and they play the role of a watcher.

The government, in the role of director, plays an important and direct role in the development of the Dragon Dance. The local elites in the role of advisors play a role in passing on the Dragon Dance ceremony. In the actor's role, the family members who dance the dragon on the field must be males of their own clan, and females are not allowed to participate in the direct dragon dance, which has a great deal to do with the social division of labor, masculinity, and gender politics. In the role of the audience, the villagers at large, as well as their friends and relatives, have a great role in promoting the conduct and memorization of the dragon dance ceremony. Therefore, the dragon dance ceremony is not only a cultural performance, but also a cultural reproduction.

The overlap of status is more reflected in the ritual and performance attributes of the Pujiang Bench Dragon, and with the development of the economy and the impact of tourism, the traditional art form will be integrated into the performance attributes. In order to realize the inheritance and popularization of Pujiang Bench Dragon in the intangible cultural heritage management, performance is an indispensable element. However, as an intangible cultural heritage, people still

want to see the process of ritual practice during the performance because it is an indispensable part of the intangible cultural heritage. Similarly, it is impossible to lack the attribute of performance in the process of ritual practice during the Spring Festival, which is a special festival, and there are both active and passive attributes of performance incorporated into it. Whether it is the overlap of essence or state, the overlap of both is a phenomenon that exists in the development process of the Pujiang Bench Dragon, and only by recognizing this phenomenon can the Pujiang Bench Dragon be better inherited and developed.

## 7.2 Discussion

Most of the previous studies on the Pujiang Bench Dragons have been conducted from the perspective of sports inheritance and protection, or on the dance form of the Bench Dragons, and many problems and strategies for the protection of intangible cultural heritage have been proposed. What distinguishes this study from others is that it uses the concepts of ritual practice and intangible cultural heritage management to study the Pujiang Bench Dragon and analyzes the overlapping relationship between them. According to the literature collection, the concept of ritual practice has not been found to be used in Chinese bench dragon performances; there are references to rituals, but the concept has not been used to explain the text of the bench dragon. The current research on the Pujiang Bench Dragon can be summarized into four categories after summarizing the research of others from various perspectives: (1) The inheritance and development of the Bench Dragon is due to the fact that the local community worships dance and art, and the environment is the basis for promoting the development of this folkloric sport; (2) The research on the art form of the Pujiang Bench Dragon has enriched the theoretical research on folk dances; (3) The intangible cultural heritage management research on the Intangible Dragon in Pujiang has concluded that the present Bench Dragon performance is not a ritual practice; and that there are no rituals mentioned, but there is no interpretation of the text of the Bench Dragon. (3) The study of the intangible cultural heritage

management of the Pujiang Bench Dragon concluded that the biggest problem of the Bench Dragon is the problem of funding and the problem of the inheritor; (4) the development of tourism should be increased in order to obtain more funds for the inheritance of the Bench Dragon;

The views of this study on the Pujiang Bench Dragon can be summarized as follows: (1) The development of the Pujiang Bench Dragon is inextricably linked to the local social structure and geographic environment; (2) The study of the ceremonial practice of the Bench Dragon and the management of the intangible cultural heritage is an indispensable part of the study of the Pujiang Bench Dragon; (3) The inheritance and development of the Pujiang Bench Dragon needs not only the support of the government but also the support of the townspeople, and the protection of the bearers of the intangible cultural heritage is not a matter of the government's support, but also the support of the townspeople. The protection of the inheritors of intangible cultural heritage is not something that can be achieved immediately, but requires long-term planning by the government.

This study recognizes the views of others, for example, Pujiang Bench Dragon is a folklore sport, a sport and a dance sport, and Pujiang Bench Dragon needs to be inherited and protected. At the same time, this study believes that if we want to fully understand the Pujiang Bench Dragon, then we cannot take the bench dragon simply as a dance movement or sports to study; at present, the biggest problem of intangible cultural heritage is the intangible cultural heritage inheritors and the problem of funding, but how to solve this problem requires multi-sectoral, long-term planning to solve; for the Spring Festival Bench Dragon performances and tourism, this study believes that it is necessary to deal with the relationship between the two. For the relationship between Spring Festival Bench Dragon performance and tourism, this study believes that the relationship between the two must be well handled, not because of the pure development of tourism and destroy its original cultural value, not because of the traditional ideas bound to hinder the development of tourism impede

the development of innovation and inheritance of the Bench Dragon, tourism and traditional arts should be to seek a coordinated development of the road.

The most important thing for the inheritance and development of Pujiang Bench Dragon is to realize the protection of intangible cultural heritage inheritors, but so far the national waste cultural heritage inheritors are still vacant, and there are only provincial Pujiang Bench Dragon intangible cultural heritage inheritors. Pujiang County Intangible Cultural Heritage Protection Center staff Chen Zhiwen believes that the Pujiang County intangible cultural heritage inheritor determination mechanism is not perfect, the face of a large number of inheritors when how to select the recommended is a difficult thing, this study believes that the determination of the inheritor can learn from the practices of other provinces or other countries, the establishment of a set of standardized and reasonable determination system, to protect the intangible cultural heritage of the This study believes that the identification of inheritors can learn from the practices of other provinces or countries, and establish a standardized and reasonable identification system to protect the inheritors of intangible cultural heritage, so that the intangible cultural heritage will not die out due to the decrease of inheritors.

Another prominent problem in the inheritance and development of the bench dragon is the difficulty of funding. Mr. Hong Huaiyu, the inheritor of the provincial intangible cultural heritage of the Pujiang bench dragon, said that the sales volume of the bench dragon he made was very small, and basically the neighboring villages have been the main ones, and the government only made one purchase in 2019, and the government subsidy given to him was not even enough to cover the cost of his high. Mr. Pan Genfa, the village accountant of Pan Zhoujia Village, said that there is no special fund for the dragon dance in the village and there is no economic interest, if there is a boss who is willing to donate, the members of the dragon dance can share some of the remuneration, but if they do not receive any donations the whole performance of the dragon dance is to rely on the spiritual aspects of the support and



support to complete this activity. Therefore, this study concludes that if we want to realize the long-term sustainable development of the Bench Dragon, there must be financial support, first of all, the government should have fixed financial support, and then the villages can expand external financial support, and only in the case of ensuring that the Dragon Dance activities are carried out normally can we think about the development of the problem.

For village residents, the bench dragon is their spiritual support and identity, and each village has its own unique bench dragon. During the fieldwork, the villagers of the Zheng family said that the government should recognize the differences of the bench dragon in each village, and regulate and guide them in the dragon dance activities, instead of getting too involved in the management of unification and standardization of the bench dragon. This study concludes that the government, as the management department, should do a good job in guiding, popularizing and protecting the inheritance, listen more to the voices of the grassroots in the management process, and not let unreasonable management hinder the inheritance of intangible cultural heritage.

With the heating up of the Spring Festival tourism in recent years, the tourism industry continues to impact the traditional folklore, as a tourist whether local or foreign over here, all hope to see the original folk activities, feel the folk culture, commercialization is too heavy will seriously affect the ornamental nature of folk activities. This study concludes that the local cultural and tourism departments should collaborate to guide the villages to consider the original intangible cultural heritage elements in the process of innovating the ritual practices and the symbolic elements of the bench dragon, and to take into account the original folk culture recognized by the tourists while pursuing economic benefits.

### **7.3 Suggestion**

This paper studies the history of the Pujiang Bench Dragon because the historical records are not perfect, the Cultural Revolution also made a lot of

information is lost, coupled with the death of the hereditary bearer of this paper in the study of the historical form of the Pujiang Bench Dragon there are still deficiencies. Pujiang bench dragon as a universal Spring Festival custom, it itself for the inheritance of the promotion of national excellent traditional culture has a positive role in promoting, we should be this piece of national gold standard to carry forward. For academic research at present Pujiang bench dragon itself there are many cultural connotations worth digging, will have a great value of folkloric skills of intangible cultural heritage projects to be passed on. However, Pujiang Bench Dragon, like most of the intangible cultural heritage programs, is facing the problem of no one to succeed it. In the final analysis, the protection of intangible heritage is still the protection of human beings, the non-genetic heritage to put the protection mechanism in place, the government should do is not only to protect the non-genetic heritage should be to pass on the non-genetic heritage and the idea of the craft and will carry it forward. The government, as the chief director of the show, should have a perfect mechanism and systematic system to do a good job of traditional inheritance and at the same time how to do a good job of innovation and protection of the bench dragon in the development of the rapidly changing times is a problem worth thinking about in the long term.

This study analyzes the process of ritual practice, driving factors and intangible cultural heritage of Pujiang Bench Dragon and the elements it contains, and then researches the overlapping relationship between the ritual practice and intangible cultural heritage of Pujiang Bench Dragon, and comes up with the overlapping relationship between the two in terms of essence and state, but the research on the two states of performances and ritual practice is not in-depth enough, which is one of the directions for me to continue to research on the Pujiang Bench Dragon in the future. However, the research on the two states of performance and ritual practice is not deep enough, which is also a direction for me to continue my research on the Pujiang Bench Dragon in the future, so I can conduct more in-depth research and discussion

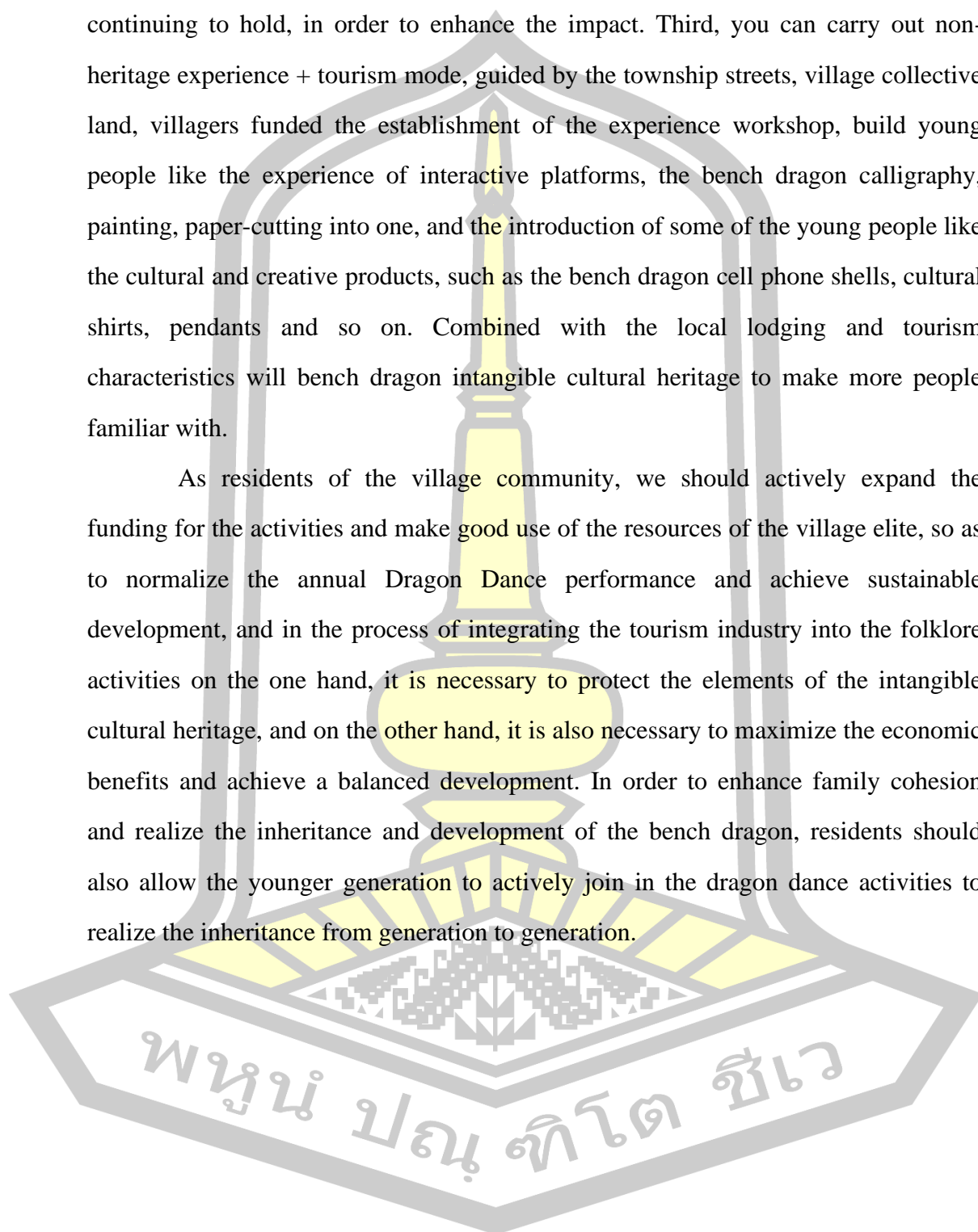
on the state of the Pujiang Bench Dragon as a performance and the state of ritual practice in the future.

As an important national intangible cultural heritage in Pujiang, the inheritance and development of the Pujiang Bench Dragon has an extremely important influence on the development of local intangible cultural heritage, such as paper-cutting and lantern festivals. The ritual practice of the bench dragon carries the identity and collective memory of the people, and has the function of uniting people's hearts and firming up their beliefs, so we must pass on the intangible cultural heritage well. With the development of the times, especially after Pujiang County shifted the center of economic development to tourism, how to adapt the bench dragon to the development of the times, and what changes we should make are all worth thinking about. We do a good job in the traditional protection and inheritance at the same time, combined with the current development of tourism, as a national intangible cultural heritage program or a lot of innovation is worth trying. The value and function of the Bench Dragon is largely reflected through the Spring Festival, so the development of the Bench Dragon should be based on maintaining the relative integrity of the core parts.

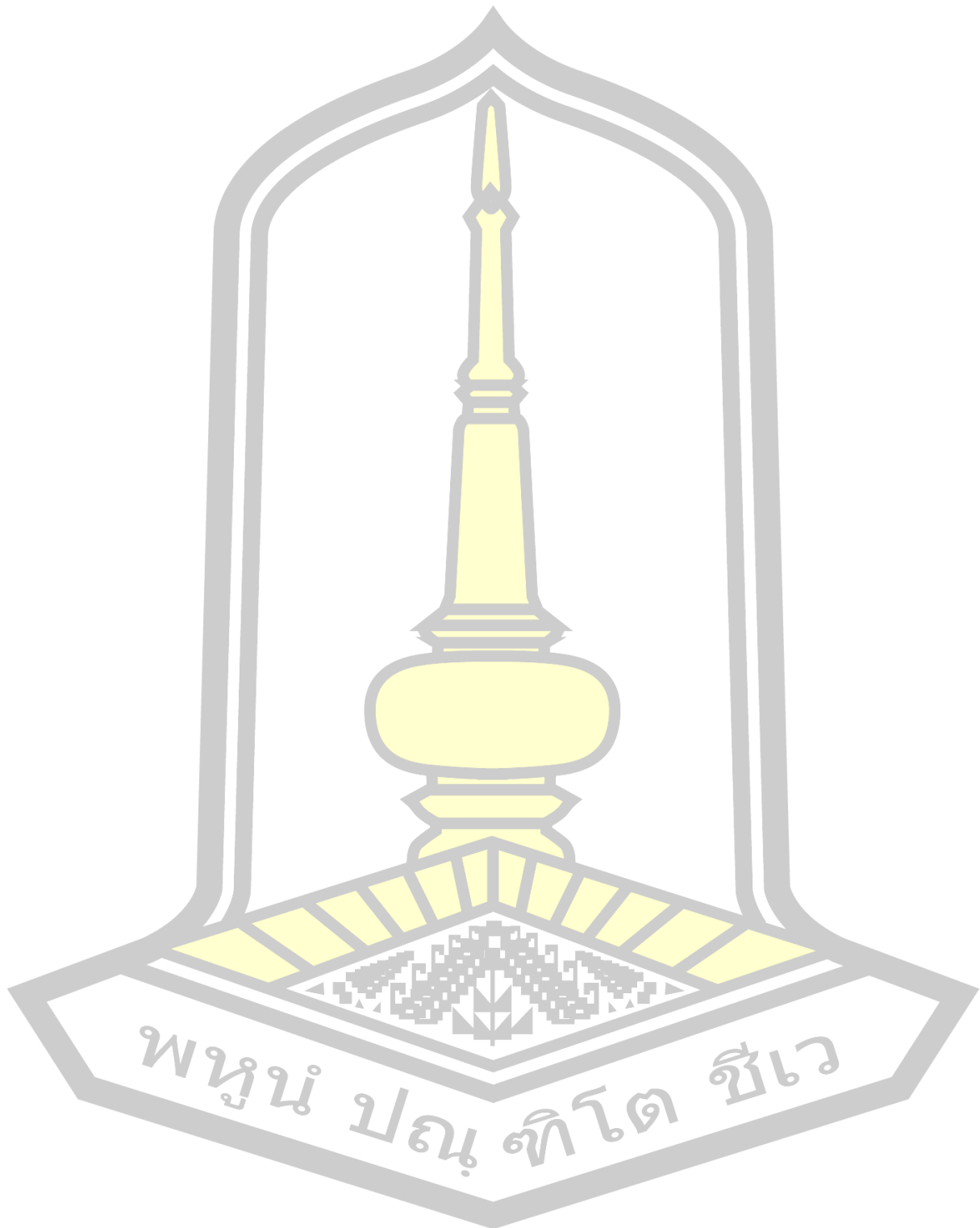
As the government should strengthen the guidance and improve the protection mechanism, for example, a few well-made dragon heads and sub-lights can be sold. Due to the long production period and high cost of the dragon head and body, as well as the meaning symbolized by the Bench Dragon is only for some special groups, the audience is small, so it is not suitable for mass production. On the other hand, the production of the bench dragon unites a number of traditional crafts such as calligraphy, painting, sculpture, paper-cutting, etc., which has great collection value, and a small amount of production is not easy to destroy the original environment and creative habits of the bench dragon. Secondly, we can continue to organize the national camera competition, Pujiang has been successfully held for many years in the Spring Festival national photography competition, attracting thousands of

photographers to come to the country, Pujiang can continue to expand the scale of continuing to hold, in order to enhance the impact. Third, you can carry out non-heritage experience + tourism mode, guided by the township streets, village collective land, villagers funded the establishment of the experience workshop, build young people like the experience of interactive platforms, the bench dragon calligraphy, painting, paper-cutting into one, and the introduction of some of the young people like the cultural and creative products, such as the bench dragon cell phone shells, cultural shirts, pendants and so on. Combined with the local lodging and tourism characteristics will bench dragon intangible cultural heritage to make more people familiar with.

As residents of the village community, we should actively expand the funding for the activities and make good use of the resources of the village elite, so as to normalize the annual Dragon Dance performance and achieve sustainable development, and in the process of integrating the tourism industry into the folklore activities on the one hand, it is necessary to protect the elements of the intangible cultural heritage, and on the other hand, it is also necessary to maximize the economic benefits and achieve a balanced development. In order to enhance family cohesion and realize the inheritance and development of the bench dragon, residents should also allow the younger generation to actively join in the dragon dance activities to realize the inheritance from generation to generation.



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**Annex: Pictures of fieldwork**



Author participates in bench dragon production

Location: Zhengzhai Town

[Field time: November 5, 2022]



Geneticist Zheng Nanying makes a bench dragon

Location: Zhengzhai Town

[Field time: November 5, 2022]



Materials needed for bench dragon making

Location: Zhengzhai Town

[Field time: November 5, 2022]



Photo with Zheng Nanying

Location: Zhengzhai Town

[Field time: November 5, 2022]



The master is gluing paper to the bench dragon

Location: Zhengzhai Town

[Field time: November 5, 2022]



Author participates in bench dragon production

Location: Zhengzhai Town

[Field time: November 5, 2022]





Colorful Paper Cutting

Location: Zhengzhai Town

[Field time: November 6, 2022]



Painting on the Bench Dragon

Location: Zhengzhai Town

[Field time: November 6, 2022]



Villagers Painting

Location: Zhengzhai Town

[Field time: November 6, 2022]



Villagers Painting

Location: Zhengzhai Town

[Field time: November 5, 2022]



Cutting holes in the planks of a bench dragon

Location: Zhengzhai Town

[Field time: November 5, 2022]



Villagers Making the dragon keel

Location: Zhengzhai Town

[Field time: November 5, 2022]



Ancestral Bench Dragon Performance

Location: Pan Zhoujia Village

[Field time: December 17, 2022]



Intangible cultural heritage photography exhibition conducted by the County Intangible Cultural Heritage Museum at the Ancestral Ceremony

Location: Pan Zhoujia Village

[Field time: December 17, 2022]



Beautifully crafted flowers and birds on a bench dragon

Location: Pan Zhoujia Village

[Field time: December 17, 2022]



Assorted Classes (Drum Band)

Location: Pan Zhoujia Village

[Field time: December 17, 2022]



A dragon dance team came to congratulate

Location: Pan Zhoujia Village

[Field time: December 17, 2022]



Author participates in bench dragon production

Location: Pan Zhoujia Village

[Field time: December 17, 2022]





Zhou Family Genealogy Repair Completion Celebration

Location: Pan Zhoujia Village

[Field time: December 17, 2022]



Dragon Dance for Ancestors

Location: Pan Zhoujia Village

[Field time: December 17, 2022]



Firecrackers for Ancestors

Location: Pan Zhoujia Village

[Field time: December 17, 2022]



Dragon Dance among the Mountain Roads

Location: Pan Zhoujia Village

[Field time: December 17, 2022]



The author participates in a dragon dance

Location: Pan Zhoujia Village

[Field time: December 17, 2022]



Evening Dragon Dance Performance

Location: Pan Zhoujia Village

[Field time: December 17, 2022]



Large number of spectators

Location: Pan Zhoujia Village

[Field time: December 17, 2022]



Ancestral Hall Festival

Location: Pan Zhoujia Village

[Field time: December 17, 2022]



Ancestral Hall Dragon Dance

Location: Pan Zhoujia Village

[Field time: December 17, 2022]



Dragon Dance in the Playground

Location: Pan Zhoujia Village

[Field time: December 17, 2022]



Come and celebrate the intangible cultural heritage folklore - Pavilion Carrying

Location: Pan Zhoujia Village

[Field time: December 17, 2022]



Come and celebrate the intangible cultural heritage folklore -- Yueju Opera

Location: Pan Zhoujia Village

[Field time: December 17, 2022]





Spring Festival Customs Rolling Dumas

Location: Pan Zhoujia Village

[Field time: February 5, 2023]



Dragon Flag for Performance

Location: Pan Zhoujia Village

[Field time: February 5, 2023]



Crowds watching the show at Spring Festival

Location: Pan Zhoujia Village

[Field time: February 5, 2023]



Live Webcast of Bench Dragon Festival during Spring Festival

Location: Cell Phone Screenshot

[Field time: February 5, 2023]



Live webcasts of bench dragon performances from across the country during Chinese New Year

Location: Cell Phone Screenshot

[Field time: February 3, 2023]



## BIOGRAPHY

<b>NAME</b>	Mr. Pan Donghui
<b>DATE OF BIRTH</b>	November 5, 1984
<b>PLACE OF BIRTH</b>	Pujiang County, Zhejiang Province, China
<b>ADDRESS</b>	Xuefu community, Ningbo City, Zhejiang Province, China
<b>POSITION</b>	Student
<b>PLACE OF WORK</b>	Mahasarakham University
<b>EDUCATION</b>	2007 Graduated from Zhejiang Wanli University 2016 Graduated from Zhejiang Technology University with Master Degree, Major in industrial economics 2023 Doctor of Philosophy (Fine and Applied Arts. Research), Faculty of Fine and Applied Arts, Mahasarakham University
<b>Research grants &amp; awards</b>	<ol style="list-style-type: none"> <li>1. In October 2021, as the project leader, set up the enterprise project "Research on Enterprise Talent Evaluation and Recruitment and school-Enterprise Cooperation Model", with a fund of 480,000 yuan;</li> <li>2. In November 2019, as the project leader, established the enterprise project "Research on Senshan Trade's Commercial Operation and Product Selection", with an appropriation of 30,000 yuan;</li> <li>3. In October 2020, participated in the project "Research on E-commerce Product Display Design, Development, Innovation and Entrepreneurship" as a project participant, with an investment of 190,000 yuan;</li> <li>4. In October 2020, participated in the project "Marketing Strategy Planning and Project Management Consulting" as a project participant, with an expenditure of 460,000 yuan;</li> <li>5. In July 2017, as the project leader, initiated the Ningbo Science and Technology Bureau project "Analysis of Influencing Factors and Improvement Path of Ningbo Port Total Factor Productivity under supply-side Reform", with an appropriation of 30,000 yuan;</li> <li>6. In June 2019, as the project leader, initiated the Zhejiang Education Trade Union project "Research on Innovation Mode of University Trade union Work under the background of" Internet + "Era", with a fund of 4,000 yuan;</li> <li>7. Won 8 third prizes and 5 second prizes of China Federation of Logistics and Purchasing Science and</li> </ol>

**Research output**

Technology Progress Award (Ministerial Award) from 2018 to 2023.

8. Won the 8th place in the National College Students' Environmental Packaging Design Competition in 2022;

1. WU Qiao, Yu Yubing, Pan Donghui, Hua Ruiyi & Jin Jin.(2020-07-13). Ningbo city circle of producer services agglomeration and regional economic development research.

2. Pan Donghui, Wang Zhijie & Zhao Na.(2018). Analysis of influencing factors and improvement path of Ningbo Port TFP under supply-side reform. Logistics Engineering and Management (09),130-131.

3. Pan Donghui. (2014). Under the background of the Marine economy of ningbo shipping service industry transformation development research (a master's degree thesis, zhejiang university of technology).

4. Zhong Yaoyang, Zhong Xiaojun & Pan Donghui.(2014). Research on development countermeasures of Ningbo third-party logistics enterprises. Logistics Engineering and Management (11),20-21+35.

5. Pan Donghui & Tang Gennian.(2014). The effect of port logistics on Regional economic development: A case study of Ningbo. Modern Economic Information (03),331-332.

6. Pan Donghui (2012). Examination reform and exploration of application-oriented undergraduate colleges. Success (Education)(01),14-15.

7. Yang J W, Pan D H. (2015-01-20). Study on protection of cultural heritage of ancient villages in Zhejiang Province. Corporate Culture, (01), 78-80

