



Fairy tale legends: Creative design of Artworks, Paintings for Digital distribution

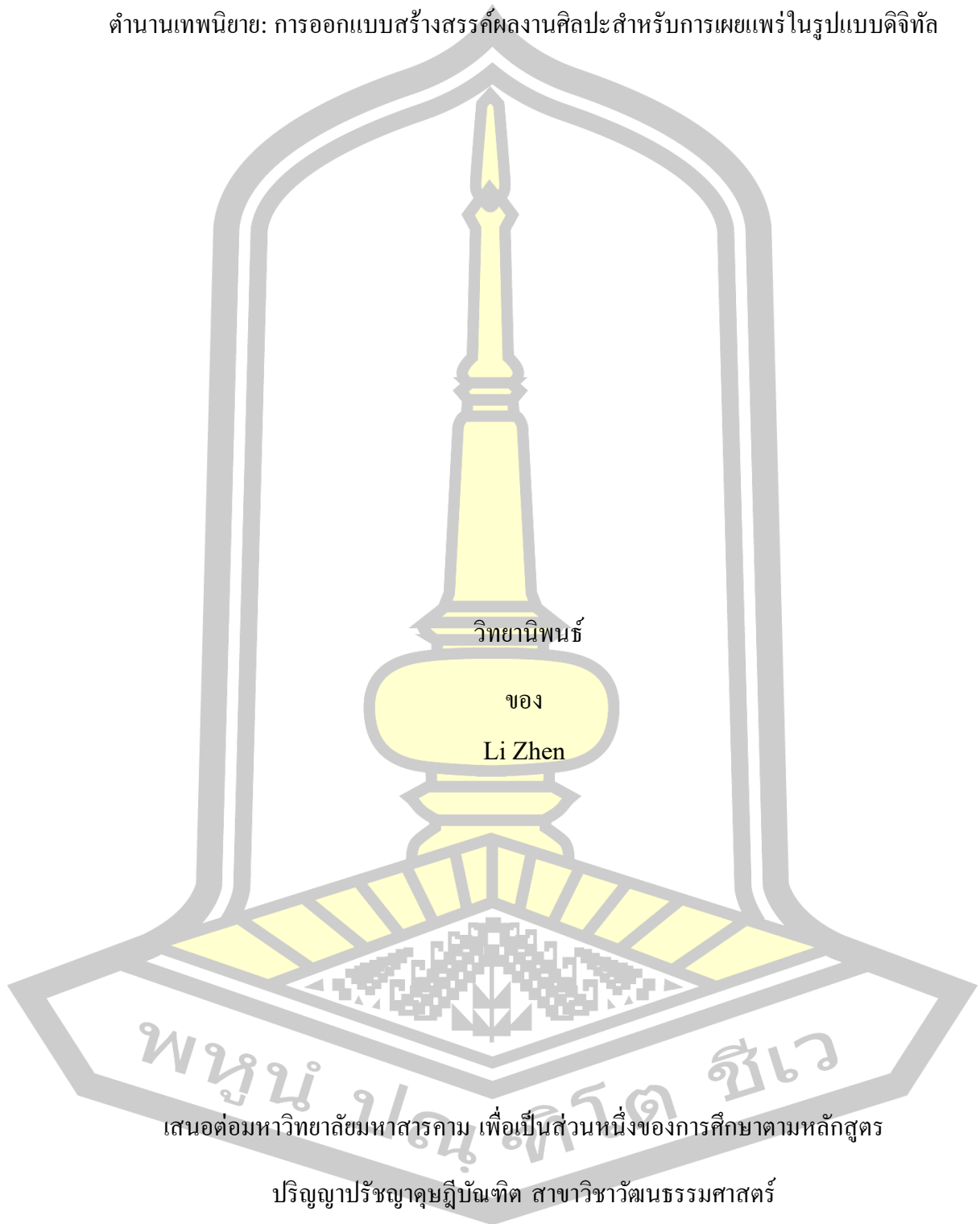
Li Zhen

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Cultural Science

May 2025

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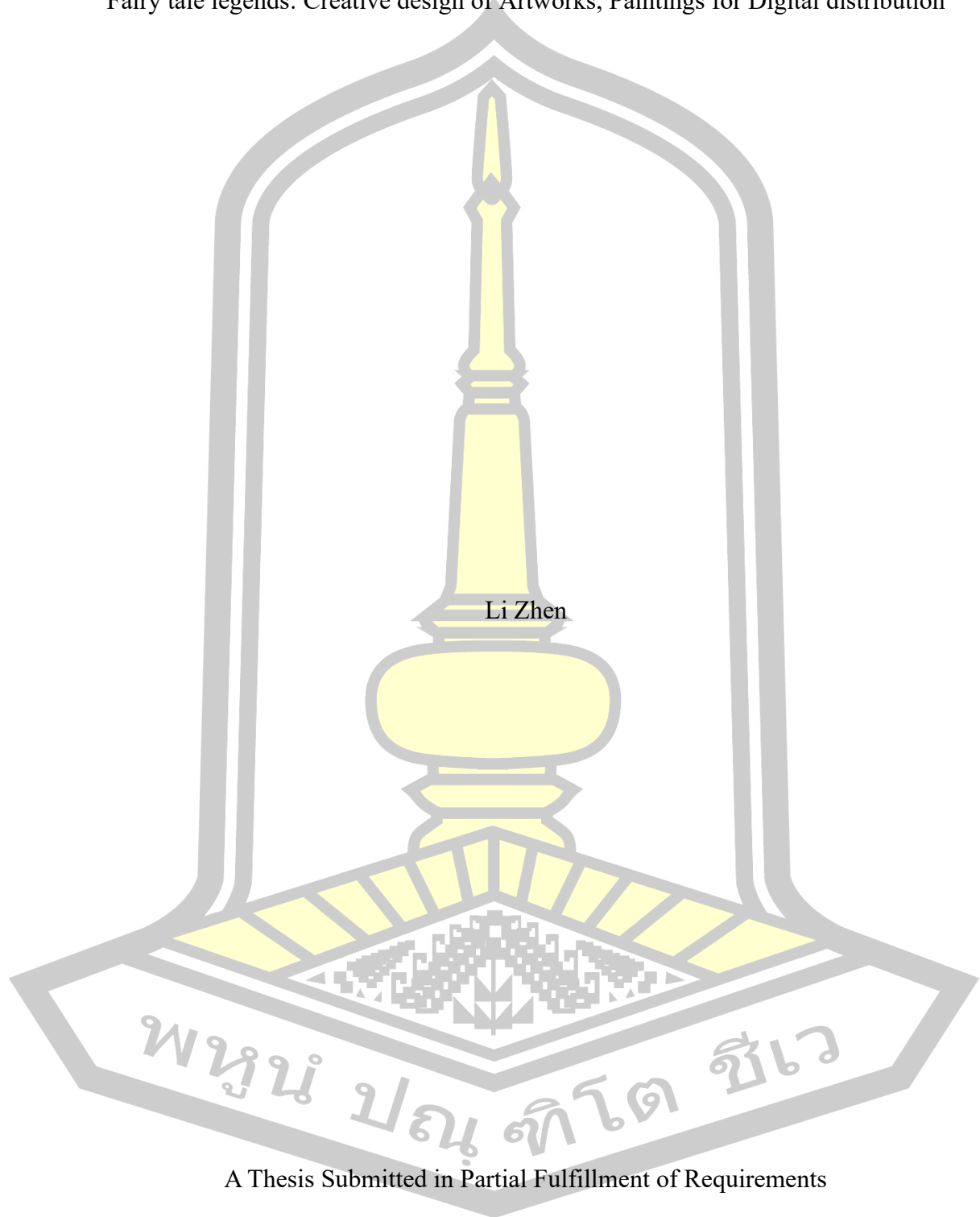
ตำนานเทพนิยาย: การออกแบบสร้างสรรค์ผลงานศิลปะสำหรับการเผยแพร่ในรูปแบบดิจิทัล



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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Fairy tale legends: Creative design of Artworks, Paintings for Digital distribution



A Thesis Submitted in Partial Fulfillment of Requirements
for Doctor of Philosophy (Cultural Science)

May 2025

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The examining committee has unanimously approved this Thesis, submitted by Ms. Li Zhen , as a partial fulfillment of the requirements for the Doctor of Philosophy Cultural Science at Mahasarakham University

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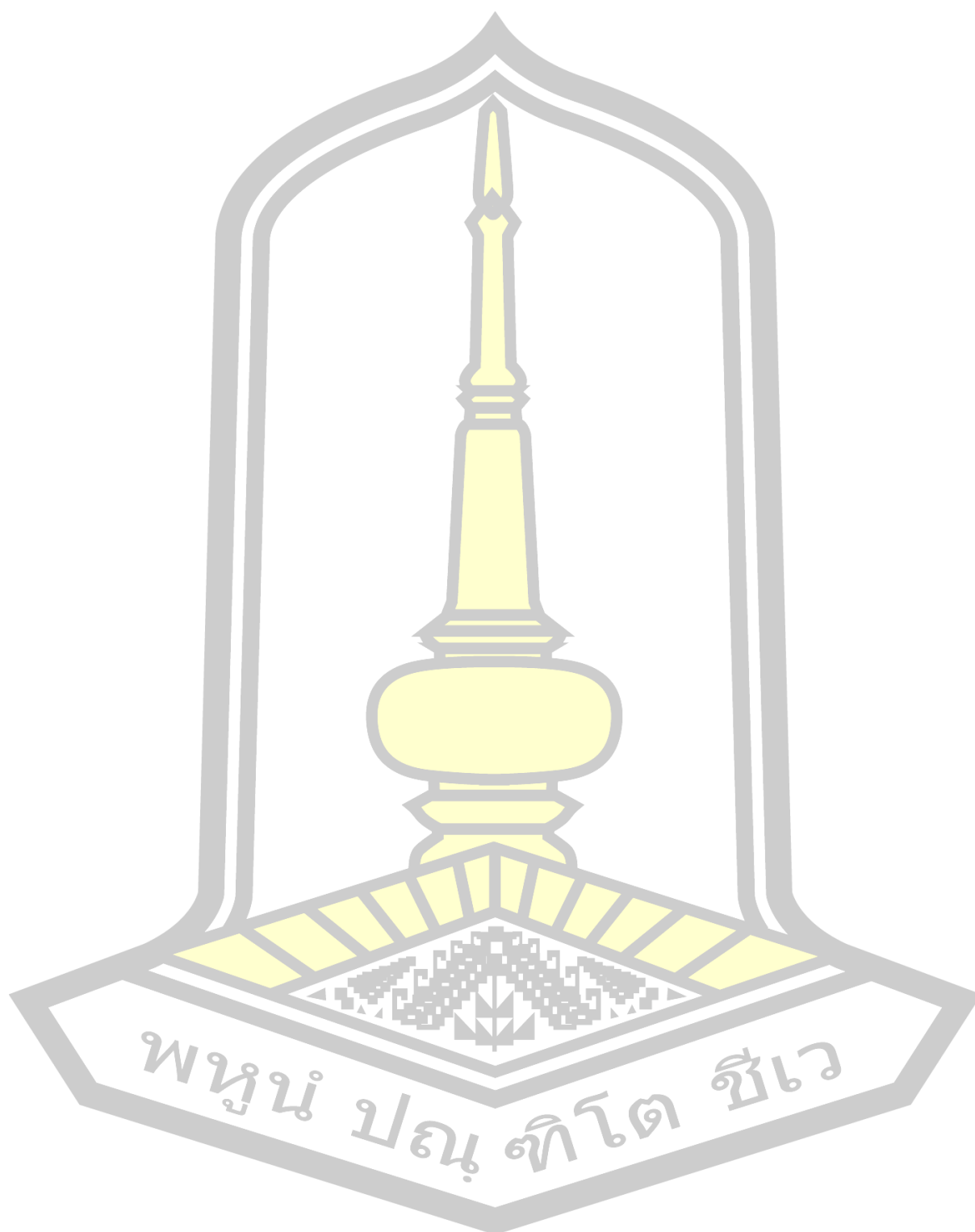
ABSTRACT

The objectives of the research are: (1) To study the images, events of fairy tales and legends. (2) To study creative design of artworks from fairy tales. (3) To present paintings for digital distribution. This study is a qualitative research. A qualitative study is conducted using multiple regions of Chinese fairy tales and legends as the research object. The research data are collected through relevant literature, related books and research papers. The research tools include survey method, observation method, interview method and focus group discussion to collect data and information. The population and sample of the study consisted of 40 people, and the data are analysed using concepts and theories. This research summarises 52 images of Chinese fairy tales and legends, 52 pictures in total. The results of the research are presented through descriptive analysis. The results of the research are as follows:

Firstly, to study the origin, background and development of Chinese fairy tales and legends; images and events. Secondly, to analyse the characteristics, styles, and techniques of expression of Medieval painting art; artists and works of Medieval painting art, applying them to the creative design of artworks. As well as analysing and applying the concepts of Digital media art and Digital illustration design. Finally, combining the integration of Digital media technology and art, presenting fairy tales and legends through Digital art, and dissemination of innovative paintings on electronic media.

In conclusion, the combination of Chinese fairy tales and legends and can produce a unique visual language and visual effect in Digital art. This application makes Chinese fairy tales and legends easier to understand and appreciate, and expands the inheritance and dissemination of Chinese fairy tales and legends.

Keyword : Chinese fairy tales and legends; Medieval painting art; Creative design;
Digital distribution



ACKNOWLEDGEMENTS

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Li Zhen

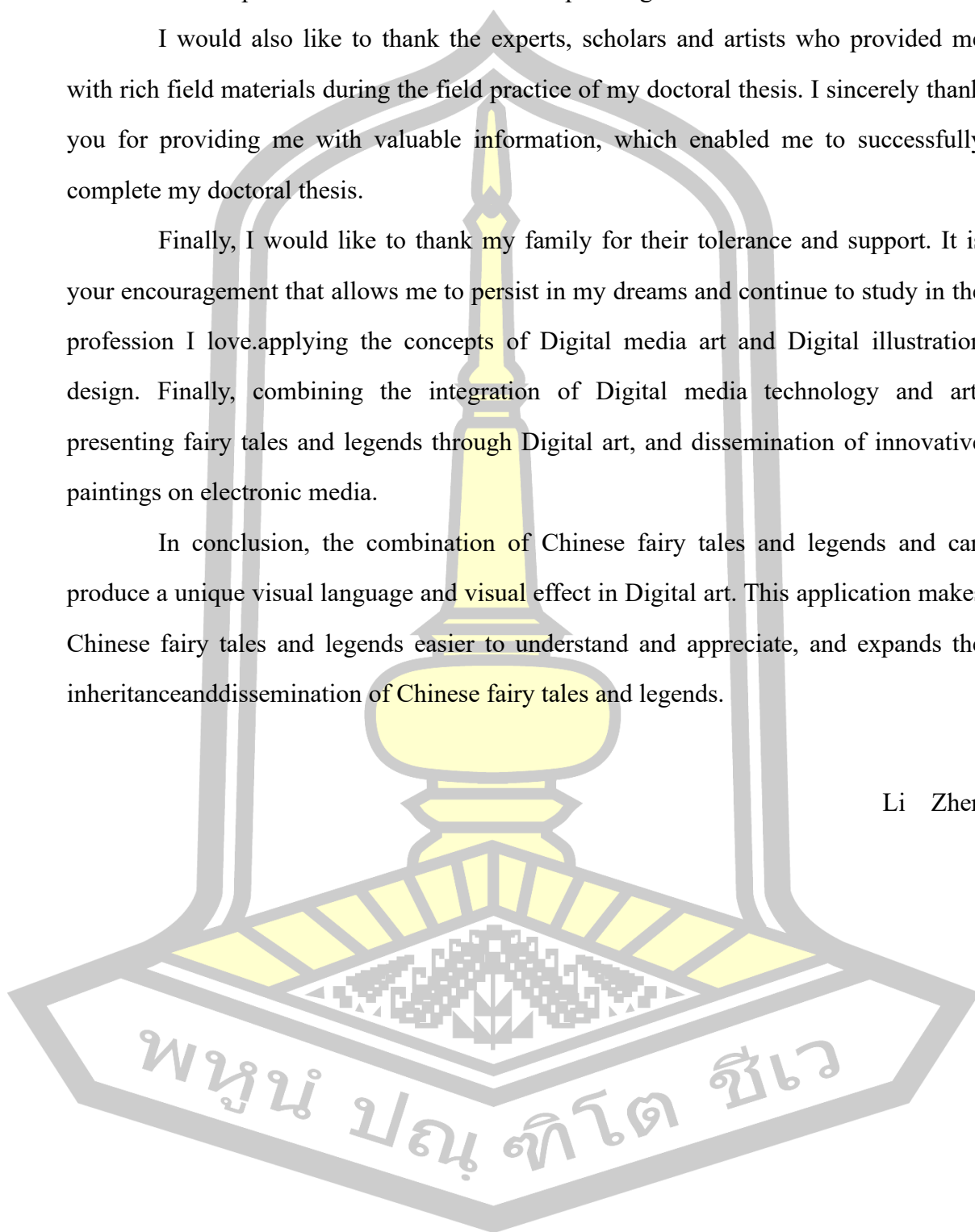


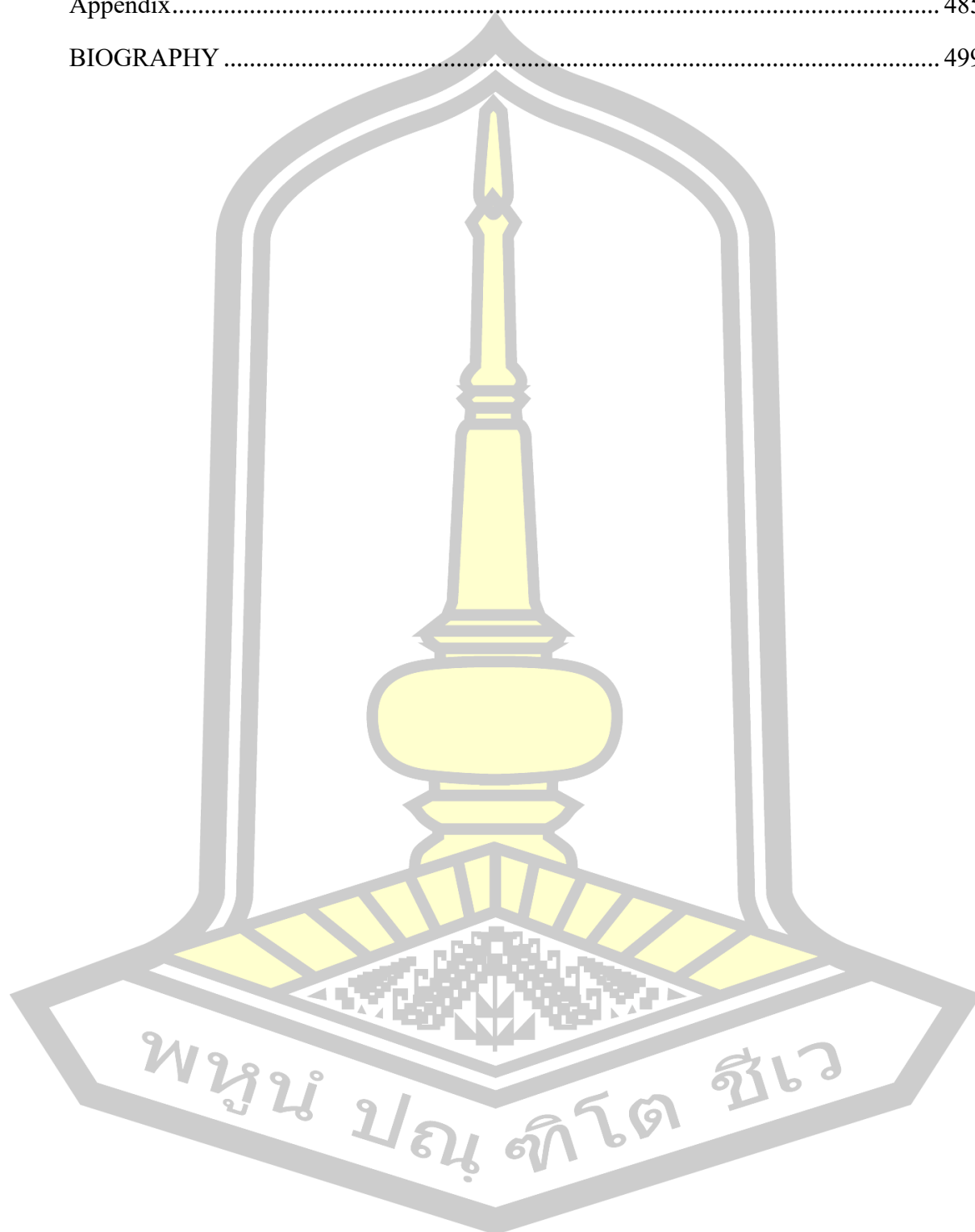
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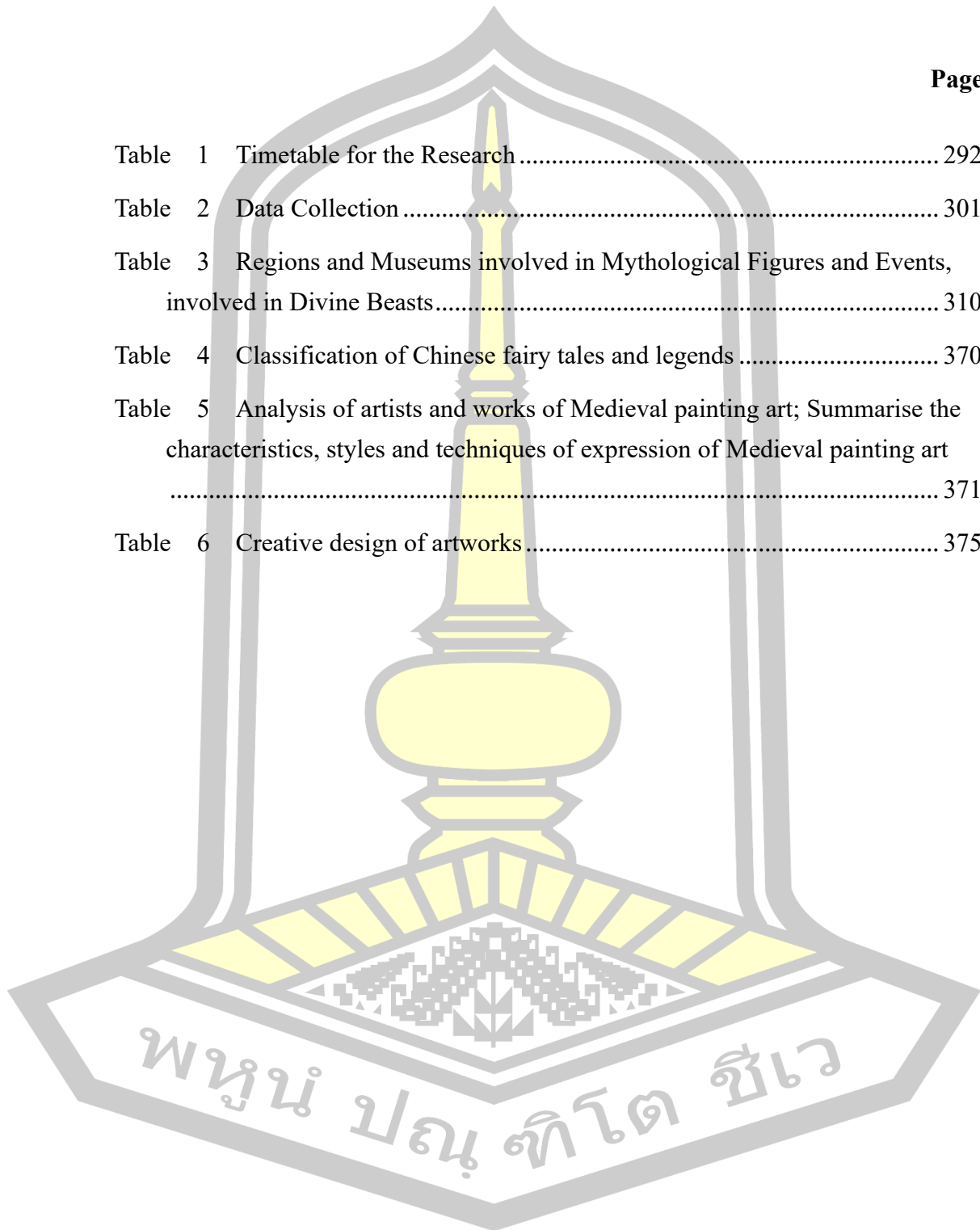
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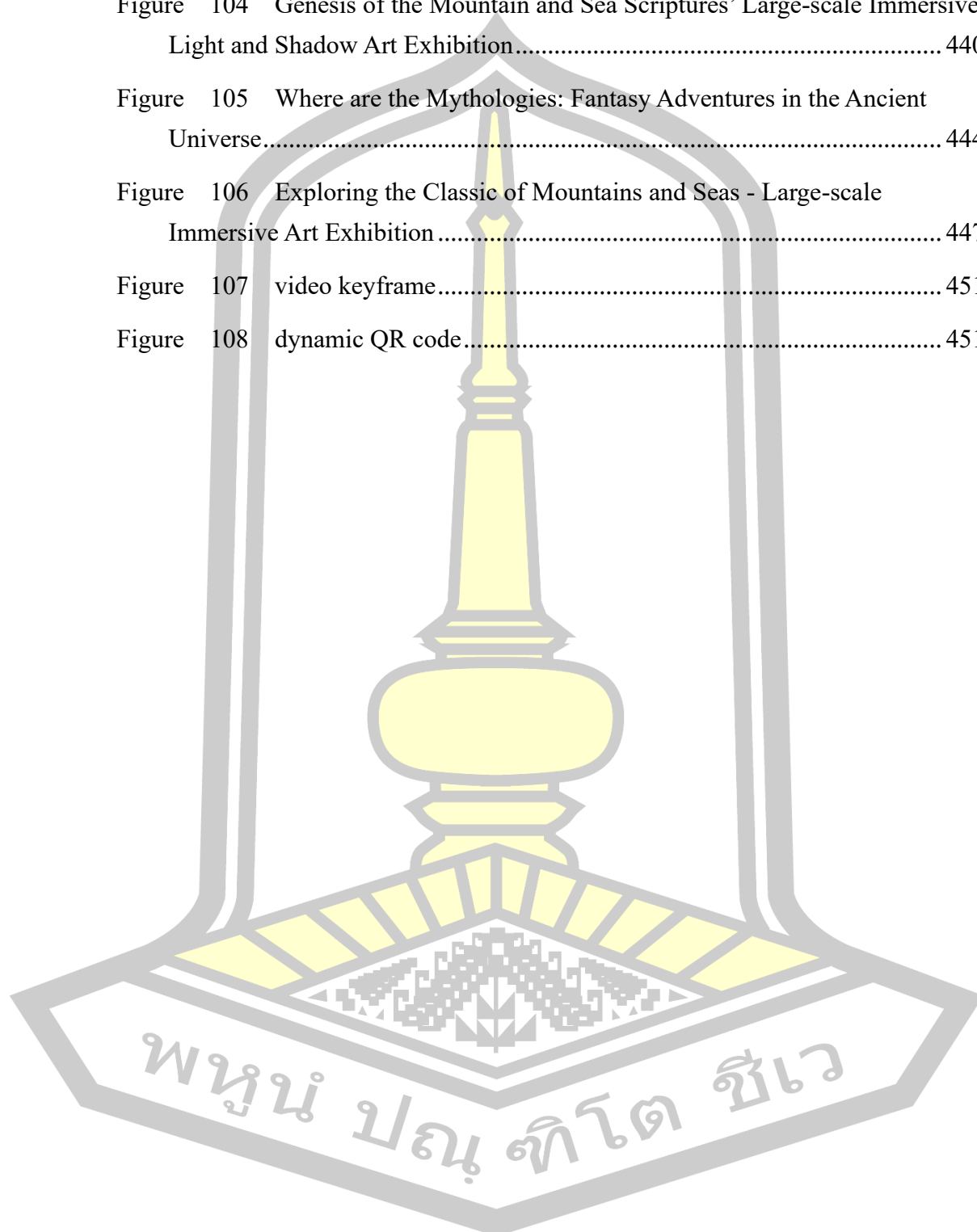
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CHAPTER I

INTRODUCTION

1.1 Background of the Research

The combination of Chinese fairy tales and legends and Medieval painting art can produce a unique visual language and visual effect in Digital art. The mysterious and fantastical elements of Chinese fairy tales and legends, as well as the unique style of Medieval painting art, provide inspiration and creativity for contemporary digital artists. The digital artists incorporate elements of Chinese fairy tales and legends into their works and tell these stories through digital paintings, narrating them with images and creating rich visual effects that enable viewers to immerse themselves in the world of mythology. Through the characteristics, styles, techniques of expression, use of colours and symbolism of signs of Medieval painting art, they attract the audience's attention, convey the emotions and themes of the stories, and convey the culture and values, injecting new vitality into contemporary art. This application makes Chinese fairy tales and legends easier to understand and appreciate, and at the same time gives people a new understanding of the art of Medieval painting art. The fusion of two different visions leads to a more diverse range of colours.

Chinese mythology generally refers to a collection of legends, histories, religions and rituals about the ancient past, which were usually passed down in ancient societies through various means such as oral narratives, fables, novels, rituals, dances or operas. Chinese mythology, in general, refers to the sum of Han Chinese mythology and the mythology of ethnic minorities (Wu, 2022). Chinese fairy tales and legends, like other mythologies, depict the origin of the universe, the opening of heaven and earth, the origin of mankind, and the lives of gods and goddesses, etc., and have their unique charm and value of existence.

In today's popularity of CINEMA 4D style and flat style, this research aims to

explore the literary and more possibilities of Digital art creation from traditional artworks and paintings — Medieval painting art. The Middle Ages was an era full of religious symbols, and Medieval art was the art of symbolic representation. It did not seek to be authentic, but only to convey; it did not seek to be pretentious, but only to take in emotion (Wang, 2015). From Medieval painting art, we can see many aesthetics, aesthetic interests and aesthetic experiences that are common to both the East and the West and are very original. The style and form of Medieval painting art carries a very good narrative function. Flatness, decorative, the beauty of pattern division, the naivety and simplicity of modelling (Chen, 2020). Which breaks the limitation of time and space, and allows different stories and events to be staged in various locations of the picture, and this concept of painting art from the pre-modern era also contains a lot of aesthetic pursuits of naturalism and mysticism.

Digital art tells Chinese fairy tales and legends as well as the parts beyond the text, and organises the images in a temporal, text-reading-like way. Using familiar elements and images from Chinese fairy tales and legends as scripts, we subvert the public's original impression of them, and give them an unexpected visual effect. On the basis of rich literature, select the people, gods and beasts in Chinese fairy tales and legends, and organise all kinds of fantastical stories, and accordingly interpret the ancient strange books with contemporary digital art, so as to innovatively gain cultural values. Combine art and technology to create digital paintings that are nostalgic and futuristic. The final work presented by himself combines some novelty and unconventionality, attracting people's attention, and they can all feel that 'the son does not speak of the strange power of the gods'.

Explore the literary and narrative nature of Digital art creation from traditional artworks and paintings. The style and form of traditional painting art carries a good narrative function, and the use of emerging digital media to tell a story creates a rich and unique visual language and visual effects, exploring the infinite possibilities of

Digital art in cultural inheritance and innovation.

Chinese fairy tales and legends show the naive, simple, sincere and beautiful artistic imagination of ancient Chinese people towards all things in heaven and earth, reflecting people's desire and pursuit of a better life. Mythologies are territorial and limited, and different civilisations or peoples have their own understanding of the meaning of mythologies. Fairy tales and legends reflect the living habits and moral concepts of the primitive age, the way of thinking of the Chinese ancestors about nature. Historicising mythologies are not exempted in all peoples, and Chinese fairy tales and legends are certainly not an exception.

Mou Fuli, an American sinologist, said of the ancient Chinese cosmology, 'True Chinese cosmology is an organic process in which all parts of the universe are subordinate to an organic whole, and they all participate in the interactions of this naturally occurring life process.' Mr. Mao Dun, a famous master of literature and history in modern China, about Chinese mythology (including the mythology in the Classic of Mountains and Seas), believes that the Chinese primitive mythology have been gradually historicised, literaryised and even philosophised in the transmission from generation to generation. Qu Yuan, the great patriotic poet and founder of Chinese Romantic literature, asked in the opening lines of 'Heavenly Questions': 'Who passed on the word at the beginning of the ancient world? Before the upper and lower levels were formed, how could they be examined?'

Chinese fairy tales and legends are like a mirror in which every reader can see themselves, see the human past and meet the human future. Because of their human characters, their life-affirming and detailed structure, and all the stories that are so real in a seemingly fictional world, Chinese fairy tales and legends have become a solid cornerstone in the development of human culture and literature. This is the reason why, even today, readers still need to know about Chinese fairy tales and legends. Chinese fairy tales and legends reflect the ancient people's view of space and time and

order covering the heaven and man, fully embodying the spiritual essence of the ancients and the mythological cosmology, and are a collection of information on many cultural elements such as ancient religious concepts, political principles, and temple architecture. It is of immense research value for understanding the mythological thinking of the ancients, exploring the kernel of ancient primitive religions, and examining the ancient temple system.

In the history of art, the Middle Ages, which spanned 1,000 years, is definitely a special period. There was the Greco-Roman period, which set the standard for Western aesthetics, and the Renaissance period, which influenced Western modern art until the 19th century. In between, there was the Middle Ages. During this long period of time, religion was basically in control of society. It is traditionally regarded as a period of slower development in the history of European civilisation, as well as a period of social and intellectual transformation. Medieval civilisation reached its zenith in the 13th century with the emergence of Gothic architecture, a new religious order, and the expansion of scholarship and universities.

The art of painting in the Medieval period can be generalised as Christian fine art, which is a special form of expression of Western culture in a specific period of time. As the most important form of visual expression of religious beliefs and ancient theology, the style of painting art in the Medieval period did not focus on the objective expression of realism, the depiction of real space and real colour relationships, but rather emphasized the sublime reproduction of the religious existence of the people's spiritual world, and paid more attention to the symbolic significance of the paintings to express the people's devotion to religion. It often uses various techniques such as exaggeration, distortion and spatial dislocation to achieve the purpose of strong expression. The art was decorative, lyrical, symbolic and conceptual in style. Medieval art has a high aesthetic value and is also endowed with strong spiritual connotations, becoming the brightest pearl in the whole European art

civilisation. (Zhang, 2019)

Digital media art is a form of art created using computer technology and digital technology, and this form of art can play a large role in cultural communication. In cultural communication, digital media art can be used to create a variety of content, such as video, animation, games and so on, can provide people with a fresh look and enjoyment, and can be easily distributed and consumed online. The information age, in which the electronic screen is becoming the dominant medium, is receiving more and more attention today. Led display as form of dissemination — painting for digital distribution. Dissemination of innovative paintings on electronic media.

1.2 Objectives of the Research

There are 3 research objectives as follow:

- 1.2.1 To study the images, events of fairy tales and legends.
- 1.2.2 To study creative design of artworks from fairy tales.
- 1.2.3 To present paintings for digital distribution.

1.3 Research Questions

- 1.3.1 What are the images, events of fairy tales and legends?
- 1.3.2 How to study creative design of artworks from fairy tales?
- 1.3.3 How can present paintings for digital distribution?

1.4 Importance of Research

1.4.1 Through the study of Chinese fairy tales and legends, it is helpful to spread the visual richness and conceptual expressiveness of Chinese fairy tales and legends.

1.4.2 Study the artistic form and value (artistic value and cultural value) of Medieval painting art, and apply it to paintings artistic works.

1.4.3 Using the emerging Digital media to tell a story creates a rich and unique visual language and visual effects, exploring the infinite possibilities of Digital art in cultural heritage and innovation.

1.5 Definition of Terms

1.5.1 Fairy tale legends

Gorky said, 'Generally speaking, fairy tales and legends are natural phenomena, struggles against nature, and reflections of social life in vast artistic generalisations.' In essence, fairy tales and legends, like other arts, reflect a certain social life, are superstructures arising from a certain social foundation, and are a kind of art as a conceptual form. In ancient times, the working people created fairy tales and legends, not according to abstract ideas, but according to the concrete feelings and aspirations in the process of labor, so we say that fairy tales and legends are produced from labor. Fairy tales and legends belong to the category of art and aesthetics, but in the mind of primitive people, although fairy tales and legends also have the components of art and aesthetics, but mainly and religion are closely related and inseparable. There are budding primitive religious beliefs, and then there are fairy tales and legends created in accordance with these beliefs; the rise of fairy tales and legends also plays a role in consolidating and promoting religious beliefs.

1.5.2 Chinese fairy tales and legends

1) The timeframe of Chinese fairy tales and legends is very long, going back to the ancient times and down to the recent past, almost throughout the history of the development of Chinese civilisation. Important time points: Ancient Mythology - Xia, Shang and Zhou - Spring, Autumn and Warring States - Qin and Han - Wei, Jin and North and South Dynasties - Tang, Song, Yuan, Ming and Qing. The primitive

mythological period dates back to around 3000 BC or even earlier. The time period of Chinese fairy tales and legends is not strictly based on historical chronology, because the circulation and evolution of mythological stories is a long-term process, and they may be recorded, adapted and reinterpreted at different times.

2) Chinese fairy tales and legends generally refer to a collection of legends, histories, religions and rituals about the ancient past, which were usually passed down in ancient societies through various means such as oral narratives, fables, novels, rituals, dances or operas. In one respect, ancient mythologies would be assumed to be part of historical reality, and the first written accounts of Chinese fairy tales and legends can be found in ancient texts such as the Classic of Mountains and Seas, the Commentary on the Classic of Waters, the Book of Shang, the Records of the Grand Historian, the Records of Rites, the Book of Chu, the Lü's Spring and Autumn Annals, the Guoyu (The Language of the Country), Zuozhuan (The Chronicles of Zuo), and the Huainanzi (The Masterpieces of Huai Nan). In literary and artistic creations through the ages, works that simulate mythologies and pretend to be legendary gods to reflect reality or satirise it are usually also called mythologies. Chinese fairy tales and legends, in general, refers to the sum of Han Chinese fairy tales and legends and the mythologies of ethnic minorities.

3) According to the classification of literature related to Chinese fairy tales and legends, they are divided into: Ancient Fairy Tales and Legends, Taoist Fairy Tales and Legends, Folk Fairy Tales and Legends and Fable Stories. This study summarises 52 images of Chinese fairy tales and legends. Among them: 28 Figures and 24 Divine Beasts.

1.5.3 Creative design of Artworks

Artworks

1) A work of art is an object of aesthetic appreciation created by materialising the subject-object unity of aesthetic imagery formed in the mind through artistic

conception and artistic creation. The content of a work of art refers to the sum of the subject matter, theme, details, plot, emotion and other elements of the work of art.

2) Art works reflect social life with artistic images, which are intuitive or perceptible. The aim of a work of art is to represent some principal or salient feature, that is, some important idea, more clearly and completely than the actual thing; and in order to do this, the work of art must be a totality consisting of a number of interconnected parts, the relations of which are systematically altered. In the three imitative arts of sculpture, painting, and poetry, those totals correspond to the real thing. Thus all art falls within the above definition: whether it be architecture, music, sculpture, painting, or poetry, the purpose of the work is to express some main characteristic, the method used is always a totality of many parts, and the relations between the parts are always co-ordinated or modified by the artist.

3) According to E.H. Gombrich, one of the greatest art historians of the twentieth century, the work presented by an artist does not begin with his visual impressions, but with his ideas or concepts. That is to say, the artist deals with the conceptual impressions existing in his mind and reproduces the picture of what he knew rather than what he saw.

1.5.4 Medieval painting artworks

1) Medieval painting art usually refers to European art from about the 5th to the 15th century. It is characterised by: religious themes, symbolism, and non-realism. Its styles evolved into: Byzantine, Romanesque, and Gothic Art. Its expression is: clear lines, bright colours, flatness, decorative and symbolic layout.

2) Medieval painting artworks are stylistically decorative, lyrical, symbolic, and an expression of ideas. Medieval art is the art of symbolic representation and has high aesthetic value.

3) Medieval paintings and artworks analysed in this study are from time period: Late Middle Ages + Early Renaissance. 9 artists and their works are involved.

1.5.5 Paintings for digital distribution

1) Digital art is based on electronics, which utilises mathematical algorithms for the acquisition, preservation, manipulation and presentation of information. The digital process has the ability to define external forms with high clarity; the digital process can break down previously well-defined forms into a fusion of forms with an incomparable smoothness, with minimal differences between them, a fusion in the sense of the most extreme visual complexity. Digital creativity has extreme accuracy and complexity. Digital technology allows for a higher and more stable degree of accuracy.

2) Remove the meaning conveyed by the painting and look only at the material material of the painting itself. The images used in paintings are material forms, the way in which material forms are combined on a flat surface. Digital artworks can be presented in a variety of ways, and in the case of digital paintings, for example, digital paintings are easier to present in a visual way. Art work is a kind of information flow, and screen is a way of displaying works with the characteristics of the current era. The screen can not only meet the digital art in the form of digital needs, when the screen can be customised for digital art works, as a piece of art with the exclusive properties of the carrier, the screen's own commodity attributes will be replaced by artistic attributes, with the presentation of other graphic, graphic works do not have the meaning of the work, to become a part of the externalisation of the work of art.

3) The importance of image dissemination is reflected in the context of the development of digital image technology and the rise of diverse communication platforms on the Internet. The modes of dissemination in this study are: social media platforms, professional art display platforms, digital marketplaces and personal websites.

1.6 Conceptual Framework

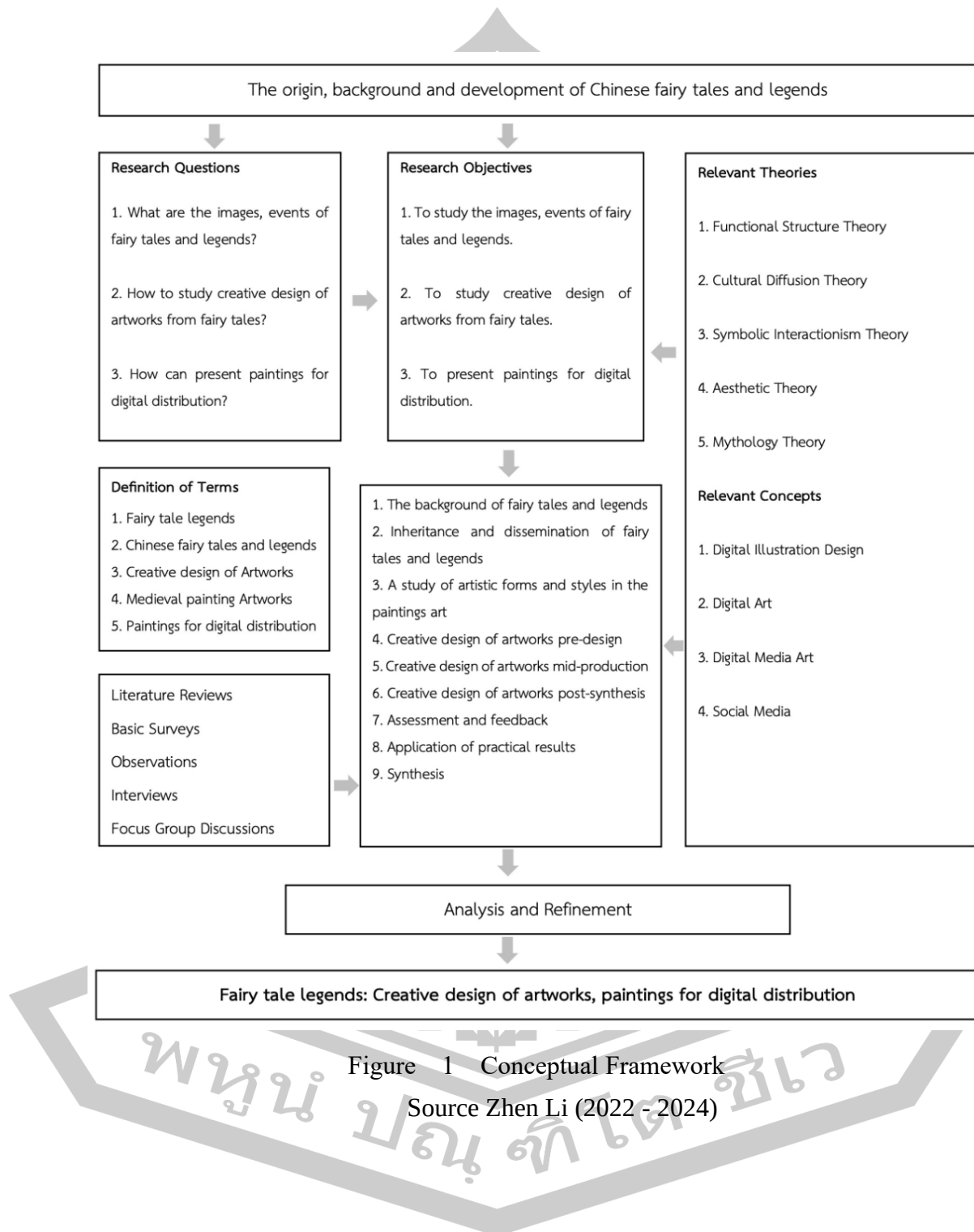


Figure 1 Conceptual Framework

Source Zhen Li (2022 - 2024)

CHAPTER II

LITERATURE REVIEWS

In this study, the investigators reviewed the relevant literature to obtain the most comprehensive information available in this study. The researchers reviewed the following topics:

2.1 Related Chinese fairy tales and legends

2.1.1 The origin, background and development of Chinese fairy tales and legends

2.1.2 Images, events of Chinese fairy tales and legends

2.1.3 Classification of Chinese fairy tales and legends

2.1.4 Inheritance and dissemination of Chinese fairy tales and legends

2.2 Related Medieval painting art and Application of Digital media

2.2.1 Medieval history and culture

2.2.2 Early Renaissance

2.2.3 Medieval painting art

2.2.4 Analysis of artists and works of Medieval painting art

2.2.5 Digital illustration design application

2.2.6 Digital media art application

2.3 Related Policies

2.3.1 Policies related to the digital creative industry at the national level

2.4 Related Research area

2.4.1 About Medieval painting art style

2.4.2 About Chinese fairy tales and legends

2.5 Relevant Theories and Concepts

2.5.1 Functional structure theory

2.5.2 Cultural diffusion theory

2.5.3 Symbolic interactionism theory

2.5.4 Aesthetic theory

2.5.5 Mythology theory

2.5.6 Digital illustration design

2.5.7 Digital art

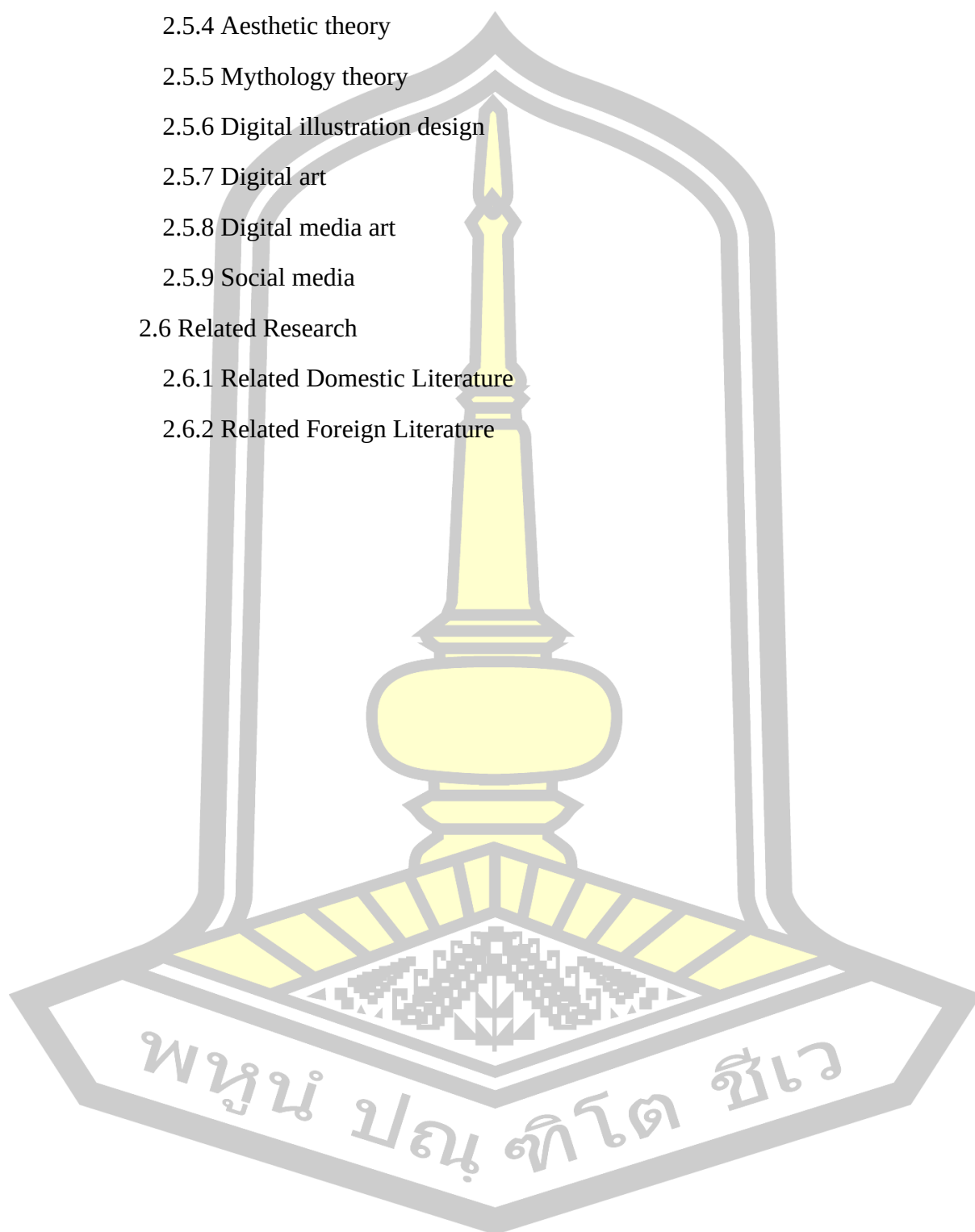
2.5.8 Digital media art

2.5.9 Social media

2.6 Related Research

2.6.1 Related Domestic Literature

2.6.2 Related Foreign Literature



2.1 Knowledge about fairy tale legends — Chinese fairy tales and legends

2.1.1 The origin, background and development of Chinese fairy tales and legends

Definition of mythology: Mythologies arise from human childhood and are the source of all human culture. The word ‘mythology’ comes from the ancient Greek word *mythos*, meaning ‘legend’ or ‘story’. By the 6th century B.C. to the 5th century A.D., it was already a word with a certain meaning, i.e., ‘a legend of some kind of divine being’. The word ‘mythology’ was translated from Western Europe to Japan and then transplanted from Japan to China. In China, the word ‘mythology’ was first used in an article entitled ‘Mythologies and Historical Characters’ by Jiang Guanyun, which was published in *Xinmin Congbao* in the twenty-ninth year of the Guangxu reign of the Qing Dynasty (1903).

There are broad and narrow definitions of mythology. Mythology in the broad sense is the story of divinity in all societies. All stories involving gods are included in it, and are not limited to the society of the first people. For example, the content of miracles narrated in novels such as ‘Journey to the West’ and ‘The Enchantment of the Gods’ are all called mythologies. Mythologies in the narrower sense refer to the stories of the gods in the society of the First Peoples.

Chinese mythology generally refers to a collection of legends, histories, religions and rituals about the ancient past, which were usually passed down in ancient societies through various means such as oral narratives, fables, novels, rituals, dances or operas. In one respect, ancient mythologies would be assumed to be part of historical reality, and the first written accounts of Chinese mythologies can be found in ancient texts such as the *Classic of Mountains and Seas*, the *Commentary on the Classic of Waters*, the *Book of Shang*, the *Records of the Grand Historian*, the *Records of Rites*, the *Book of Chu*, the *Lü's Spring and Autumn Annals*, the *Guoyu* (The Language of the Country), *Zuozhuan* (The Chronicles of Zuo), and the *Huainanzi* (The Masterpieces of Huai Nan). In literary and artistic creations through

the ages, works that simulate mythologies and pretend to be legendary gods to reflect reality or satirise it are usually also called mythologies. Chinese mythology, in general, refers to the sum of Han Chinese mythology and the mythology of ethnic minorities. (Wu, 2022)

Gorky said, ‘Generally speaking, mythologies are natural phenomena, struggles against nature, and reflections of social life in vast artistic generalisations.’ This shows that mythologies are also based on real life and not out of the imagination of the human mind. Gorky again tells us more plainly that ‘It is extremely difficult to imagine the two-legged animal that goes to all its strength to struggle for existence as a man who thinks abstractly away from the labour process, away from the problems of the clan and tribe.’ This reinforces the fact that the creation of mythologies is closely linked to real life. So when we study the origin of mythologies, the particular meanings contained in the mythologies of each period of antiquity, and questions of this kind, we cannot leave the real life, labour and struggles of mankind at that time and make conjectures out of thin air. Gorky, in his ‘Literature of the USSR’, when discussing the relationship between mythology and realism and romanticism, once said: mythology is a kind of fiction. Fiction is the extraction of meaning from the totality of established reality and its embodiment in myth, so that we have realism. But if the meaning drawn from the given reality is supplemented by the image of what is conceived on the basis of hypothetical logic — what is desired, what is possible — then we have Romanticism, which is the basis of mythology, and which is extremely useful because it helps to provoke a revolutionary attitude towards reality, an attitude of actually changing the world. i.e., the attitude of actually changing the world.

We can clearly know that, in essence, mythologies, like other arts, reflect a certain social life, are superstructures arising from a certain social foundation, and are a kind of art as a conceptual form. In ancient times, the working people created mythologies, not according to abstract ideas, but according to the concrete feelings

and aspirations in the process of labour, so we say that mythologies are born from labour. Mythologies belongs to the category of art and aesthetics, but in the mind of primitive people, although mythology also has the components of art and aesthetics, but mainly and religion are closely related and inseparable. There are budding primitive religious beliefs, and then there are mythologies created according to these beliefs; the rise of mythologies also plays a role in consolidating and promoting religious beliefs. (Yuan, 2015)

What are the fairy tales and legends? This is not something that can be clearly stated in a single sentence. If we want a simple definition, we can say that a mythology is a popular folk tale from ancient times that recounts the actions of gods beyond the power of mankind, which, though absurd and nonsensical, were passed down from one to another by the ancient people with the conviction that they were true. Legends are often called mythologies. In fact, mythologies are mythologies and legends are legends, and they are not the same thing. Mythologies tell of things done by gods or demi-gods; legends tell of things done by the ancient heroes of a people (often the ancestors or the most ancient emperors of the people). Primitive man for natural phenomena such as wind, thunder, day and night and so on, and amazed, and fear, think that there must be someone in the underworld (God) for the master, and so made a story (Mythology) for the explanation; so its nature is quite like a religious record. Legends, however, are different. The national heroes in the legends are naturally fabricated, just like the gods in the mythologies, but in the eyes of the primitive people, these heroes are their ancestors or founding emperors, not the gods who dominate the natural phenomena. Therefore, the nature of the legend is rather like the historical biography. This is the difference between mythologies and legends. However, since they are both records of miracles beyond human ability, and both are considered to be true by primitive people, legends are usually incorporated into mythologies and called fairy tales and legends.

The so-called ‘mythologies’ were originally the accumulation of the knowledge of the first peoples, which included their cosmology, religious ideas, moral standards, legends from the earliest days of their history, knowledge of the natural world and so on. According to the conclusions of recent mythological research, the mythologies of the peoples are the product of their life and thought in the ancient (or primitive) times. What is described in the mythologies is ‘the behaviour of the gods’, but these ‘gods’ did not jump out of thin air, but were the inevitable products of the living and psychological conditions of the primitive people. With this ignorant mindset and strong curiosity, primitive people wanted to explore the mysteries of the universe, and as a result, they created all sorts of absurd stories to substitute for reasonable explanations, while at the same time convinced of their truth: this is the mythologies that we see today. (Mao, 2022)

From the point of view of broad mythologies, Chinese fairy tales and legends are really rich, as vast as a river and an ocean. Even if we take a thousand steps back, back to the primitive society, still with a narrow mythological perspective of the ‘opening of the Hongmeng’ this period of time, but also magnificent, magnificent, strange stories, endless, no less than the Greek, Roman, Egyptian, Indian civilisations of the fairy tales and legends of the ancient countries. And on its self-improvement and robustness, the courage to fight for heaven and earth, the self-sacrifice of the great and know that it can not be done for the resilience of the spirit of all kinds of ancient Chinese mythological features, compared to all the countries, there is really no less than, and no less. It should naturally be given a place in the ‘Five Thousand Years of Chinese Classic Stories’. (Yuan, 2015)

The general understanding of mythology as something literary in nature, belonging to the aesthetic sphere, while generally true, is not the most complete and correct one. The complete and correct understanding should be that in the ancient

times, at the beginning of its creation, mythology existed in a complex of chaotic forms, and in addition to the still insignificant literary elements, it also had various multidisciplinary elements, led by religion. Mythological stories were the history of the distant past in the minds of the primitive peoples, and the epic poems of creation and heroes, which still circulate among certain minorities, are of this nature. In ancient times, mythology and history really came from the same source. Mythology and philosophical discourse are naturally closely related, and many ancient mythologies naturally contain their own symbols and meanings, which are the result of the primitive people's use of figurative things to express their abstract thinking. (Yuan, 2016)

The greatest dreams of mankind are mythologies. No one can say exactly when and where mythologies originated, but the infinite imagination is a unique gift of mankind. Perhaps as early as the ancient flood times, when words were still brewing in the river of time, our ancestors had already told each other wonderful stories full of strange feelings and fantasies around campfires on countless nights of snow and ice, and dusky twilight. Because of the awe of the unexplainable natural phenomena, they gave all kinds of changes and movements in the magnificent heaven and earth, endowed with a higher spiritual existence, and wove fairy tales and legends like a fantasia. It can be said that since the dawn of human history, mythologies have been with us, and they have never ceased to exist. It is the forerunner of literature and a precious treasure of human civilisation. Balzac famously said, 'The novel is the secret history of a people.' Similarly, mythology can be regarded as the code of a nation. Just as people can vaguely glimpse the ancient Greeks' pursuit of freedom, knowledge and humanity through Greek mythology, we can also discover and explore the historical codes and civilisational treasures belonging to the Chinese nation through Chinese fairy tales and legends.

Chinese fairy tales and legends are created by the Chinese ancestors in their long term social practice and their unrestrained and peculiar imagination. Its content involves all aspects of the natural environment and social life of the ancient divine state, including both the origin of the nation and the destiny of mankind. Through supernatural fantasies, mythologies express the knowledge and wishes of the ancient Chinese people about the natural society in the form of stories, which are magical, rich, vivid and diversified, and contain simple philosophical thoughts under the strong colour of romanticism, which is simple but far-reaching in intention. Lafargue, in discussing the historiographical value of fairy tales and legends, once said, 'Mythologies are neither the lies of charlatans nor the product of needless fancies It is only when we have guessed at the significance of these mythologies for primitive people and the kind of meanings they have lost over many centuries, that we can understand mankind's childhood.' True enough. Chinese mythologies are not only the earliest works of oral prose in China, but also the precursors and sources of history, and one of their main characteristics is that myth and history are so closely intertwined that it is difficult to separate them. The Chinese have always regarded mythologies as ancient history, and from the standpoint of ancient civilisation, we can see that China has used the concept of 'history' to encompass the concept of 'mythology'. As echoes of ancient history, mythologies truly record the beautiful fantasies of the Chinese people in their childhood in the face of the unknown world and their tenacious resistance in the face of dangerous environments, as well as the footsteps of the Chinese people on the road to civilisation. History through the precipitation of time into mythologies, mythologies through the transformation of people, and evolved into legends. Beautiful fairy tales and legends have a long and colourful history on the Chinese land, and are a rare flower in the treasure house of Chinese culture. Over thousands of years of oral tradition and textual processing, skilled craftsmen have sculpted mythologies with the themes of opening up the

heavens and the earth, creating benefits for the people, and the pursuit of light into a translucent perfection that is enchanting to the mind. (Wang, 2021)

Chinese mythology has been a source of inspiration for countless artists and creators. Lu Xun once expressed his love for ancient mythologies: ‘In my childhood memories, I was fascinated by the mysterious and fantastical monsters and gods in the painting of the Classic of Mountains and Seas,’ he said. Due to the complexity and diversity of Chinese ‘strange and chaotic gods’, the classification of Chinese mythologies has not been a general conclusion in the academic world so far. In the 1920s and 1930s, when Chinese mythologies entered the era of reclamation, scholars represented by Lu Xun, Mao Dun, and Wen Yiduo referred to the conceptual scope of Western mythologies, and discovered and defined the materials that could be regarded as mythologies in the ancient Chinese historical books. It was not until the scholars represented by Lu Xun, Mao Dun, Wen Yiduo, and others, referring to the conceptual categories of Western mythologies, that they discovered and defined the materials that could be regarded as mythologies in ancient Chinese historical texts, taking the first step to rebuild the temple of Chinese mythology. With concise and interesting texts, he systematically organised the primitive mythologies, religious mythologies, heroic legends, and fairy tales from Pangu to Qin Shi Huang, and introduced the theory of ‘broad mythologies’, which made the genealogy of Chinese mythologies more complete and clearer. Nevertheless, it is still impossible to categorise the vast and complex Chinese mythologies, which are constantly adding new elements, solely according to their historical and cultural characteristics, natural and unnatural, folklore and later interpretations. (ZHI, 2021)

Human beings created gods and goddesses according to their imagination. Subsequently, both the deities of ancient religious beliefs and the legends handed down from early folk beliefs have seeped into the bloodstream of Chinese mythology,

bringing infinite fascination to this realm. For thousands of years, mythologies have been a part of China's vast and profound civilisation, from literature, art, folk culture, religion, philosophy, history, and even astronomy and geography. The fusion of various factors has also honed a unique Chinese pantheon of gods and goddesses. These gods and goddesses have always played an important role in the lives of the ancient Chinese people. (ZHI, 2021)

The Limits of Chinese fairy tales and legends:

Ancient Chinese mythologies are very fragmentary and short, with very brief accounts of the deeds of the gods and little storytelling. Ancient Chinese mythologies have a very strong spirit of morality, and the praise and blame of the gods are mostly based on morality, and this way of thinking is deeply injected into the Chinese cultural psychology. This way of thinking is deeply rooted in the Chinese cultural psyche. It is precisely this spirit of virtue that makes Chinese culture reflect the requirement of 'virtue' in every aspect. 'Not to eat earthly fire, not to have the lust of ordinary people' is an important characteristic of the divine personality of the major gods in ancient Chinese mythology. Another important manifestation of the spirit of virtue in ancient Chinese mythology is the 'veneration and tribute to the spirit of dedication of the gods'. 'The sense of responsibility to protect and bless the people is a quality possessed by the gods of ancient Chinese mythology. (wenku.baidu.com)

Not only have Chinese mythologies never been collected in a special book, but those scattered in ancient books are also very fragmentary, so it is extremely difficult for us to organise a Chinese mythology. Although we now have many ancient books that tell stories of immortals, most of these stories cannot be regarded as reflections of the primitive beliefs and living conditions of the Chinese people. Most of the most ancient historians of a nation recognised mythologies as the most ancient history of their nation, Herodotus of Greece being a case in point. However, if the most ancient

historians — the fathers of history — recorded the ancient mythologies without modification, then the descendants could still distinguish between mythologies and true history, and the mythologies could be preserved. If the historian had modified the mythologies too much, he would have not only confused the true history, but also annihilated the mythologies. Unfortunately, Chinese historians are fond of altering old sayings, so that our ancient history is often doubtful, and our mythologies are fragmentary and unsystematic. What we find most displeasing when it comes to Chinese mythology is that the material now available on Chinese fairy tales and legends is not small, but it is a pity that it is so fragmentary and unsystematic. (Mao, 2022)

Reasons for the existence of only a few fragments of Chinese fairy tales and legends:

(1) Because the ancestors of the Chinese nation lived in the Yellow River basin, nature's gifts are not abundant, very early to farming as a business, life is hard, so the emphasis on the practical, light metaphysical thinking, can not be the collection of legends of the past into a great work of melting. (2) Confucius was born, and he was concerned about the practical lessons of cultivating oneself, aligning the family, ruling the country and levelling the world, and he and his students would never talk about the ridiculous legends of gods and monsters of the past, so that the mythologies in China, which was orthodox in Confucianism, not only did not flourish, but also dispersed and died out. (3) The result of the lack of distinction between gods and ghosts. In ancient times, although there seemed to be a difference between heavenly gods, earthly spirits, and human ghosts, in fact, human ghosts could also be transformed into deities. With the confusion between human beings and gods, there was no way for the primitive beliefs to die out, and the preservation of primitive beliefs led to the emergence of new legends; the old ones suffered from the exclusion

of the rigid and dead, while the new ones, because of their newness, failed to shine, which was a total loss. (Lu, 2014)

Of course, Chinese mythology has its drawbacks. It reflects not only the naive and persistent pursuit of life of the ancestors, but also the childishness and limitations of that era. Especially in the past two thousand years since the Confucian doctrine of ‘not speaking of strange powers and confusing the gods’ has dominated Chinese thought, Chinese mythologies have also had certain limitations:

Firstly, Chinese mythology does not have a complete mythological system. Compared with Greek mythology, which is centred on Mount Olympus and derived from Zeus as the main god, thus forming a well-formed and mature deity system, the world of gods and goddesses in Chinese mythology is in fact chaotic and disorderly, and sometimes even self-contradictory. The various deities that appeared in ancient times, slavery times, and feudal times were not united with each other, yet they were intertwined with each other. Some of the same deities appeared in different guises in different periods of time, and there was never a complete system running from top to bottom in accordance with the thread of time.

Secondly, after the ancient mythologies expressed the naive perception of the ancient people about the world, the succeeding native Chinese Taoist mythologies made a large-scale modification and rewriting of the ancient Chinese mythologies. Taoism views all things in heaven and earth as a whole, and its aim is to search for the ‘Tao’ that runs through them. The external manifestation of Taoism is mostly in the form of cultivation to become an immortal. The Taoist-filtered ‘words of immortality’ and mythologies are a mixture of each other, which is relatively selfish and self-serving, and compared with the pure mythologies of saving the people and self-sacrifice, the spiritual power is greatly reduced.

Thirdly, there is a serious loss of original Chinese mythologies. After being washed away by the tides of history, the mythologies we can see today, especially the

ancient mythologies, are only fragments, which is a pity to learn the essence of mythologies in depth.

Although Chinese mythology does not have a complete system and far-reaching influence in the world like Western mythology, it also possesses its own unique personality and charm. Many fairy tales and legends have been passed down from generation to generation in folklore, and some of them have become allusions and familiar phrases. The rich materials they provide have opened the door to classical mythological novels, giving Chinese mythologies a more powerful vitality. Since entering the 21st century, the rise of fantasy literature and the popularity of fantasy films are reasons for us to reconsider this precious spiritual wealth left by our ancestors. Raise the flag of ‘Chinese mythology’, which is the soul-inducing flag for the people to return to their homeland, and let the fantasy put on its wings to write a lofty and magnificent legend again in the complicated times. (Wang, 2021)

Conclusion and Development:

Human beings created mythologies, and through their belief in these mythological ‘gods’ they were able to flourish. In the flood era, human imagination was so rich that all unexplained natural phenomena could be labelled as ‘heavenly gods’, which seemed absurd, but was able to give people ‘peace of mind’. The mythological gods were a reflection of ancient social classes. The names of these deities were related to the physical, spiritual, economic or civil needs of life in the most ancient times. (Mo, 2018)

Only mythologies are particularly keen to establish their own historical origins and inheritance genealogy, because only it does not need any proof, in which all kinds of imagination can fly more freely. (Chen, 2020)

Mythology is the cultural illusion of human childhood, mythology is the masterpiece of human childhood, mythology reflects human childishness and ideals to a certain extent, and has an eternal mysterious charm. To read mythologies is to return to human childhood, which is to let fly the imagination in an extreme way. Human beings create mythologies in childhood, and life reads mythologies in childhood. Mythology is a civilisation's 'world view', an excellent window to 'see the world', and mythology can reflect the rich imagination of ancient people. It accumulates the collective unconscious of the early human mind, and touches the illusionary world and cultural significance of the early human spirit. It expands humanistic vision and breadth of thinking, enlightens existential wisdom and archetypal imagination, and cultivates poetic thinking of humanistic innovation and mythological creativity.

Mythologies have been a source of human history since ancient times and are also one of the most important sources of literature, being the explanations given by human beings to all things in the universe and natural phenomena. Depending on the region and customs, mythologies are very different from each other. Nevertheless, the nature of mythologies is generally similar: it is mysterious, legendary, surreal, and supernatural. Where there are people, there are mythologies, and the ancestors of mankind thought historically in terms of mythologies. This is not a lowly way of thinking that belongs only to our ancestors; people in the Age of Reason still need mythologies to provide us with another dimension of thought in the real world. (ZHI, 2021)

Through the mythological sky, on the other side of the clouds, a mythology is a lotus flower, a mythology is a pearl. Where water and sky meet, the smoke and waves of the ancient times are vast, and the history books and monuments carry the songs of the mythology of the long years. Chinese fairy tales and legends are as vast as the sea of smoke; the humanistic connotation of the broad, vast and profound. It is like a book that can not be read, written, profound book, sprawling, a great view, people are

obsessed with a lifetime, a lifetime of exploration. The fairy tales and legends extracted from this book are not a drop in the ocean, but the slightest effort of hooking and editing, and I hope that readers will be able to take a peek at the leopard in the middle of the tube, put on the mythologies of the beautiful plumage, and get coloured in the world of man, and get away with it in the world of the mortals. (Wang, 2021)

2.1.2 Images, events of Chinese fairy tales and legends

Ancient Fairy Tales and Legends

Pangu

Heaven and earth were as chaotic as a chicken, and Pangu was born in them. At the age of 18,000 years, heaven and earth were opened up, with Yang clear as heaven and Yin turbid as earth. Pangu was in the midst of it, and changed nine times in a day; he was a god in heaven and a saint on earth. — The Three and a Half Calendar Chronicles by Xu Zheng

It is said that trillions of years ago, our universe was chaotic. The sky and the earth were like an egg, with the white of the egg wrapped around the yolk, closely connected to each other. In this egg-like world, a life was born, Pangu. After 18,000 years, Pangu was bored out of his mind, so he took an axe and kept chopping, separating heaven and earth. The pure Yang Qi rose and became the sky; the turbid Yin Qi fell and became the earth. But Pangu was afraid of heaven and earth coming together again, afraid to go back to the closed 'egg', how boring it would be. In order to prevent heaven and earth from coming together again, he gave a strong push. In this way, the head of the sky keeps rising, every day a ten feet higher; feet under the ground keeps thickening, every day also thickened a ten feet; in the middle of the Pangu, with the changes in heaven and earth, but also every day to grow taller than a ten feet. After 18,000 years, heaven and earth and Pangu finally stopped changing. At this time, the sky was extremely high, the earth was extremely thick, and Pangu also

became a giant in the sky and the earth. After the heavens and the earth opened up, Pangu's life came to an end. His exhaled breath became wind and clouds, his voice turned into thunder, his left eye became the sun, and his right eye became the moon. His head became Mount Taishan in the East, his abdomen became Mount Song in the Middle, his left arm became Mount Heng in the South, his right arm became Mount Heng in the North, and his feet became Mount Hua in the West. His blood became rivers, his sinews became roads, his muscles became fields, his hair became stars, his skin became grass and trees, his teeth and bones became metal and stone, his bone marrow became jewels and jade, and his sweat became rain and snow. In this way, Pangu enriched the world with his own body, and he left us forever. Not only do the Han Chinese have records about Pangu, but the Miao and Yao in the southwest also have related legends. The Yao people call Pangu 'Pangu Huang', and not only regard him as the god who opened up the sky and the earth, but also say that Pangu died of exhaustion under a big tree after he made fire and sowing grains for the people. The Miao call Pangu 'King of Disc Gourd', and legend has it that he punched and kicked his way through the egg-shaped world, eventually causing the light ones to rise to the sky and the heavy ones to fall to the earth. (ZHI, 2021)

Pangu opens the sky and opens up the earth: Pangu's giant axe that opens up the sky and clears the earth. The Chinese god of creation. In the hourglass of time has not yet begun to flow at the beginning of the ancient times, there is no heaven, there is no earth, the universe is still in the beginning of the state, everything in the world is sticky together, chaotic as an impermeable egg. Egg turbid black, only a cloud of invisible gas, can be said to have nothing, but everything contains. In this piece of the darkness, gave birth to a great god of the sky, his name is Pangu. Our oldest ancestor, Pangu, huffed and puffed and slept soundly in the egg, from a baby to a giant, for 18,000 years, before he finally woke up abruptly from his slumber. He opened his

fuzzy sleepy eyes, did not see a ray of light, only feel the surrounding dark, hot and suffocating, as if his body was bound by a rope as difficult. He wanted to stand up and stretch his muscles, but the eggshells were wrapped tightly around his body, and he couldn't even spread his arms and legs. 'This damn place!' Pangu couldn't help but feel anger in his heart, he was annoyed at this boundless foggy darkness binding him, he resented this invisible invisible constraint. The oppression made him fight to leap up and struggle to break through the cage around him. So he giant hand a, giant leg a stomp, condensed 18,000 years of divine power of fists and feet rained down on all sides. After some punches and kicks, the big egg gradually cracked open a few cracks, penetrating a wisp of slender light. Pangu see this scene, greatly encouraged, continue to increase the power of kicking and pounding the egg shell. But no matter how hard he tried, the egg shell still only cracked a few small openings, unable to be completely broken. Up and down, left and right, in all directions, is still a sticky mess, chaos is difficult to distinguish. Pangu was anxious, reached out to wave around, inadvertently touched a giant axe. It turns out that this is his sleep when he exhaled the innate energy condensed into a divine axe, and Pangu symbiosis, weighing more than 10,000 jin, sharp and unparalleled. Pangu hand holding the divine axe, overjoyed, thought: 'good, good! With this axe, I must use it to chop open this mass of chaos and cleave out a world of light!' He exerted all his strength, roared, and swung his huge axe, and lifted his arm to slash at the foggy chaos in front of him. Pangu this axe is really powerful, but heard 'rumbling' a loud noise, followed by 'clattering' the sound of the debris scattered, heavy boundless blackness was cut open a large gap, from the gap shot into a large bright dazzling light. Pangu even cheered, his hands strengthened, will be an axe play out of the gods. But see an axe, two axes, three axes tightly entangled Pangu chaos fog, slowly separated. 'Egg' in the clear and light gas rising, floating up to the heights, into the clear sky; turbid and heavy gas flow is slowly sinking, into a thick earth. Once the heaven and earth were separated, Pangu looked around and saw a clear and open sky, clarifying the void, which was really much more

comfortable. He took a long breath and freely stretched his limbs, wanting to take a rest. Who knew that the sky had just risen but slowly pressed downwards again, and the earth was also raised upwards, and the distance between heaven and earth was getting narrower and narrower, and the light that had only appeared for a few moments was about to disappear as heaven and earth merged together. Pangu was shocked, hastily abandoned the divine axe on the ground, raised his arms 'Hi' roared, and his palms forcefully held up the blue sky. In this way, Pangu hand support the sky, feet on the ground, with his own body support between heaven and earth, and strive to not let heaven and earth come together. Day after day, year after year, another 18,000 years passed. The sky rises one zhang every day, Pangu's bones are also like bamboo shoots pulling up the joints like day and night growth, with the sky's pulling up and every day to grow one zhang taller. For 18,000 years, the sky rose extremely high, and the length of Pangu's body also reached extreme length. At this point, there is no possibility for heaven and earth to return to chaos and darkness, and Pangu was truly relieved. During these 18,000 years, Pangu breathed in the heavenly aura on his face every day, and sucked in the sweet springs on the ground with his head down, and his mood was sometimes heavy and sometimes joyful. Along with his joys and sorrows, the heaven and earth would also undergo various corresponding changes. When he opens his eyes, it is daytime; when he closes his eyes, it is night; when he opens his mouth, it is spring and summer; when he closes his mouth, it is autumn and winter; when he is angry, the sky is overcast and the clouds roll; when he cries, the rain pours down like a torrent of rain, and the floods flow horizontally; when he sighs, the winds are violent, and the sands fly away; when he blinks his eyes, the sky flashes lightning; when he sleeps, when he snores, the thunder rumbles and the sound of his ears is deafening. Only when he is happy, there will be no clouds, wind and sunshine. This is the origin of wind, rain, thunder and lightning. The sky is high and the earth is vast. Pangu, the God of Creation, held up the heavens and the earth for a long time, finally exhausting all his energy and shedding all his sweat. He slowly opened his eyes and

looked at the new world he had opened up with his own hands with deep emotion. Ah! It was too great, too beautiful. Pangu revealed a delighted smile. Suddenly, the heart and blood net exhaustion, God collapsed and collapsed, Pangu's tall body suddenly collapsed like destroying mountains and collapsing walls, and the pillar in the sky fell down with a bang. The great god Pangu opened up the heavens and opened up the earth, and his magnificent performance was unparalleled in the world. Such a noble and pure god had nothing but selflessness in his heart. When he was dying, he felt sorry that he had not left any wealth for the world, so he resolved to use his only body to create the world and dress up the heaven and earth. All of a sudden, the wind and thunder, heaven and earth moved, Pangu fell body burst out of ten thousand channels of golden light, with the golden light shot, every part of its body has changed: his left eye into a brilliant sun, right eye into a bright bright moon; limbs and body into the four poles of the earth and the five mountains, peaks stand up, meandering and majestic; ten million strands of hair scattered into the sky of the stars; the blood overflowing and flowing, running into the mighty river. Rivers, lakes and seas; muscles into a thousand miles of fertile land, tendons and veins wriggling extension, into the hills and gullies, skin and hair into the plains and flowers and trees; teeth and bones scattered, generated by the glittering metal, warm jade, crystalline jewellery; sweat and saliva into the sky rain, nourishing everything; and parasitic in his body of all kinds of bugs also qualitatively changed, evolved into birds and beasts, insects, fish and other types of creatures. and other kinds of creatures. In short, Pangu gave everything he could to the world without reservation, enriching and enriching nature. His life has completed a perfect sublimation. From then on, there were the sun, moon and stars in the sky, mountains, rivers and trees on the ground, and a wonderful world where everything flourished and birds and flowers were white was formally born. (Wang, 2021)

Candle Yin: Candle Yin, also known as Candle Dragon, is the god of Zhongshan in ancient fairy tales and legends. Candle Yin has a human face and a snake body, no feet, holds a candle in its mouth, and is reddish-red in colour, with a body length of a thousand miles. The 'Five Calendar Years', cited in Volume 9 of 'Extensive Cataloguing', says: 'The king of Pangu, with the head of a dragon and the body of a snake, shushes for wind and rain, blows for thunder and lightning, opens his eyes for the day, and closes his eyes for the night.' From this point of view, Candle Yin's appearance and magical powers are similar to those of Pangu. Therefore, Mr Yuan Ke thinks that Candle Yin may be the Pangu of early legends. (Huang, 2023)

Nuwa

It is said that when heaven and earth were opened, there were no people. Nuwa rolled up the yellow earth to make people. — The General Meaning of Customs by Ying Shao

After Pangu opened up the sky and earth, mountains and rivers, grass, trees, insects and fish appeared on the earth, and the world became colourful, but it was still a bit lonely and desolate. At this time, the saviour of the world, Nuwa, appeared! She was said to be a great god with a human head and a snake's body. Seeing that the world was so lonely and seemed to lack some joy, she decided to use her supreme divine power to create a kind of life that would fill heaven and earth with life. Nuwa thought long and hard and finally devised in her mind what the new life would look like. She went to the earth, sought out a small river, squatted down, dug out the yellow mud at the river's edge, and pinched out a small object by comparing it to her own likeness in the river water. The face of this little thing was quite similar to Nuwa's, but instead of having a tail like Nuwa, it was born with two legs. Nuwa placed it on the ground and blew on it, and the little clay doll grew like a balloon. It stretched out its arms and legs, and in a flash it was running around. Nuwa looked

happily at this new life created by herself and named it 'Man'. Nuwa was so happy with her creation that she turned on the power and made one human being after another in her hands. Soon she was surrounded by laughter. The people Nuwa made had many shortcomings: they could not fly like birds, they could not run on land as well as beasts, they could not swim in the water as well as fish, and they did not have the sharp teeth and claws of beasts. But Nuwa treats human beings as her own sons and daughters, and has endowed them with many unique skills: superior intelligence, fearless courage, abundant emotions, rich language, the ability to unite together, and the potential for unlimited development, and so on. In this way, the seemingly weak human being was blessed by the great goddess Nuwa, and became the spirit of all living things. Nuwa, in turn, endowed man with the ability to procreate, united man and woman, and established the institution of marriage. From this perspective, Nuwa is also the god of marriage. Shortly after Nuwa created man, a great catastrophe suddenly occurred between heaven and earth! The sky was fine, but all of a sudden it tilted and collapsed with so many holes that it shook. The earth had been smooth, but now there was a deep ravine. After the heaven and earth shifted, the mountains and forests were ablaze, floods came out of the earth, the land became a vast ocean, and all kinds of ferocious beasts and monsters came out, and the fate of mankind was in danger! When Nuwa saw her children suffering from such a great disaster, her heart was overwhelmed. So she captured a divine turtle and made a cauldron out of its shell. Then she travelled tirelessly between heaven and earth and selected many colourful stones, put them in the cauldron and refined them with divine fire. Then, she used these gluey five-coloured stone liquids to patch up the holes all over the sky. Next, she used the four legs of the divine tortoise as pillars of the sky to support it and prevent it from collapsing again. In this way, the balance of heaven and earth was restored. After mending the sky, Nuwa came to the Middle Kingdom. Here there was a black dragon that took advantage of the imbalance of heaven and earth to come out and eat people, and it was the leader of the monsters in the area. Nuwa used her

supreme magical power to fight the black dragon, killing the monster that had been causing trouble for the whole area, as well as destroying the other beasts that had taken advantage of the chaos in the meantime. She then brought in large quantities of rushes and grasses and burnt them to ashes, with which she filled up the cracks in the ground and plugged the flood. Only then did the catastrophe, which had almost destroyed mankind, subside completely. The human beings, who had escaped the disaster, lived happily again and continued to reproduce. Their mother, Nuwa, however, did not take credit for it. After completing all this, surrounded by yellow clouds, she flew up to the top of the Nine Heavens in a thunder chariot pulled by Yinglong (a winged dragon), with White Chi-dragon in the front and Tegnian Snake following behind. From then on, this mother of mankind silently watched over her sons and daughters from the sky, blessing them at all times. (ZHI, 2021)

Nuwa Tuan Clay: The Yellow River clay used by Nuwa to create man is pinched to create the continuity of life. It is said that after Pangu opened up the sky and created the world, the sun and the moon passed through the sky, the rivers travelled on the earth, everything was in order, and the seasons of the year alternated in time. After an unknown number of years, a human-headed, snake-bodied goddess woke up from eternity, called Nuwa, with 'Nuwa' representing her divinity, and 'Nuwa' meaning the most beautiful and revered in the universe. Nuwa was walking in the vast wilderness, and when she looked around, she saw rolling hills, waterfalls and springs, dense jungles, grasses and trees competing for glory, birds flying in the sky, beasts running on the ground, fishes frolicking in the water, and bugs and insects jumping in the grass, it was such a wonderful and magnificent world. According to reason, this world is also considered quite beautiful, but Nuwa always felt an indescribable sense of loneliness, the world seems to lack something! She told the mountains, rivers, grasses and trees the troubles in her heart, but the mountains, rivers, grasses and trees didn't

understand her; she poured out her confusion to the insects, fish, birds and beasts, but the insects, fish, birds and beasts couldn't understand what was in her heart. Nuwa sat down by the Yellow River, staring blankly at her own shadow in the water. Suddenly, a leaf drifted down into the pool, causing small ripples in the still water and causing her beautiful shadow to sway slightly. Nuwa's mind snapped: right! Why did she have that indescribable feeling of loneliness? It was because there was a lack of people like her in the world! Having realised this, Nuwa immediately took action. What should we use to create our own kind? The bed of the Yellow River was full of yellow mud, which was soft and easy to mould, so Nuwa dug up some mud, mixed it with water, and began to roll and knead the clay figures according to her own appearance in the reflection. She is very clever, for the clay man divided into five senses and seven orifices, five organs and six bowels, through a hundred thousand blood veins, painted 360 bones, pointing sweat hair hundred thousand eight hundred thousand, and sculpture of the top of the head and forehead, even up the ten fingers of the heart and lungs, and then the snake's tail was replaced by two legs, a 'little thing' was born. Nuwa put the little thing on the ground, gently blew a breath, the little thing has aura, actually alive, in the side of Nuwa jumping around, small hands and feet constantly rubbing Nuwa body, shouting 'Mum! Mummy!' Nuwa was so happy that she named the little thing 'Ren'. Because man was made from the mud of the Yellow River, his skin was yellow. Then Nuwa made many 'people', which were modelled after the gods and naturally different from other animals, walking upright, able to speak, intelligent, clever, and with all the characteristics of the gods and spirits, and were all living, breathing, higher animals. They sang, danced and cheered around Nuwa, using the most enthusiastic body language to express to Nuwa their joy and gratitude for being given life. Nuwa's lonely heart instantly warmed up, and she wanted to make the world a more lively place, so that everywhere under the sky there would be people whom she had made with her own hands. So she kept on working, squeezing one after another. But the world is too big, after all, her hands are numb, pinch out of the small

people distributed on the earth is still sparse. She thought this can not go on, must improve the efficiency of the work, so she folded down a vine, into the riverbed, dipped in the mud to the ground and waved his hand. In a flash, the mud that fell from the branch was transformed into a mud man, so that the vast land was covered with people everywhere. Feeling very satisfied, Nuwa wanted to take a holiday, stop working and walk around to see how those people lived. One day, she came to a place, and saw a lot of small people lying on the ground, not moving, fiddling with their hands, but no movement. She leaned down to take a closer look, and it turned out that these were the little people she had created at the very beginning, and they had already had white hair and had died at the end of their lives. Seeing this, Nuwa was shocked and anxious, thinking that she had worked so hard to create people, but they would age and die. She thought to herself that she had worked so hard to create people, but they would age and die. If this continued, would she have to keep creating people forever? This is not the way. She had a bright idea, thought of birds and beasts and other animals have male and female, mating and giving birth to their own, why not let the world's people also reproduce their own offspring? So she injected part of the heaven and earth's yang into the clay man body, so that it became a brave and aggressive, like the shape of Pangu's 'men'; and the other part of the clay man, it is injected into the pure yin gas, into a small, sweet, considerate and gentle 'woman'! After the birth of man and woman, because human beings are creatures created in imitation of God and cannot be equal to beasts, Nuwa set up a marriage system and made the rite of marriage, so that human beings must abide by the customs of husband and wife and be different from the beasts and animals who are promiscuous. Since then, human beings have been able to build up families and pass on their heritage for generations to come, thanks to Nuwa, who has been worshipped as the god of matchmaking and marriage. After Nuwa, the great god Candle Yin was born, who opened his eyes once a day to bring light to the earth. During the same period, a large number of creation deities were born, including Bi Fang, Zha Bi, Zhi He, and Tian

Wu, who coordinated the land, trees, mountains, and water, and through their endeavours, the whole human world flourished and was full of vitality. (Wang, 2021)

Nuwa Mending Heaven: When Zhuan Xu ruled the world, Gong Gong, the god of water, started an uprising, and when the uprising failed, Gong Gong was so angry that he crashed into the Buzhou Mountain, a symbol of Zhuan Xu's rule. This collision was like a comet hitting the earth, and the sky-supporting Buzhou Mountain crumbled and broke, collapsing half of the sky, and there were many terrible holes in the sky. The desperate people cried out to the heavens, 'Mother, please look at our unbearable suffering! Please save us!' Hearing the pleas of the children, Nuwa, who had seen the misery on earth from the clouds, resolved to do her utmost to save mankind from the plague of the broken heavens. She wanted to mend the sky! However, mending the heavens is not as simple as mending clothes. The material of the heavens is both soft and hard, and is extremely special, requiring many multicoloured stones that are extremely difficult to collect, as well as the need to search for a holy place where the essence of heaven and earth's spiritual qi is gathered, and to melt and solidify these stones before the heavens can be mended. The five-coloured stones are crystal bright and are scattered all over the earth. Nuwa travelled all over the world and finally collected hundreds of thousands of five-coloured jade stones from the rivers and mountains. Afterwards, she chose Tiantai Mountain, a mountain with high peaks and plenty of water and clouds, as the holy place for refining the stones and began to cast tripods to smelt the stones to mend the sky. Nuwa smelted the stone on Tiantai Mountain for 9981 days, and produced 36,500 pieces of colourful boulders that were 12 zhang thick and 24 zhang wide. Holding up the colourful stones, she endured the scorching heat of the sky and filled the holes in the sky with colourful stones, one by one, carefully mending them one by one. Colourful stones will firmly stick together in the sky, raise your head and look at the sky after mending green and blue, a rainbow,

colourful haze flying across the sky, colourful, gorgeous. It was as if the sky had never been broken. Although the injured sky was mended, one of the four heavenly pillars supporting the sky, Buzhou Mountain, could not be restored, and the other three heavenly pillars were also in disrepair, and might collapse at any time. At that time, there was a big tortoise that often carried a big mountain on its back and played with the four seas, resulting in frequent tsunamis and earthquakes. Nuwa simply took it, not only to eliminate the earthquake, but also to break its four enough to establish the four poles, really two birds with one stone. The four legs of the turtle were chopped off by Nuwa and used as four pillars to support the sky, so that the sky would never be in danger of collapsing again. Seeing that the tortoise had lost its feet, the kind-hearted Nuwa was so upset that she took off her own clothes and gave them to the tortoise, and from then on, the tortoise swam with its fins instead of its feet. Nuwa also captured and killed the Black Dragon, which was causing harm to the people, drove away all kinds of evil birds and beasts, and burnt reeds into ashes to make a dam, blocking the floods that were spreading in all directions and filling up the cracks in the earth. Finally, the flood returned to the road, the fire was extinguished, the heaven and earth were put in their rightful place, a great disaster was put to rest, mankind was saved, and peace and prosperity were restored to heaven and earth again. In the future, rainbow clouds and haze would appear in the sky from time to time, which was the glittering coloured light of Nuwa's sacred stone. (Wang, 2021)

In the blood-red clouds of the sky there was a radiant sun, like a flowing ball of gold encased in barren lava; and on the other side, a moon as cold and white as raw iron. But it was not known who was going down and who was coming up. And it came to pass at this time, that Yi, having exhausted himself of all his frame, lay down in the midst thereof, and breathed no more. And it came to pass one day, when it was very cold, but a little noise was heard, that the forbidden army had at last slain, and

was late in arriving, because they waited till they could see no fire or smoke. And they set up their stronghold on the belly of the dead body, for this place was the most anointed, and they were very eloquent in checking and choosing these things. But they suddenly changed their tone, saying that they alone were the direct descendants of Nuwa, and at the same time they changed the word 'Kodou' on the banner, which reads, 'The Intestines of the Nuwa Clan'. (Lu, 2013)

Shen'ao: Shen'ao is a legendary giant turtle from the Middle East, with stout limbs and turtle armour as thick as the land, which looks like a huge island from afar, and is blessed with divine power, carrying the immortal mountain Penglai on its back effortlessly. After Nuwa tried her best to mend the sky, she chopped off the limbs of the divine turtle to act as a new pillar of the sky, replacing the collapsed pillars holding up the sky to support the sky. (Ren, 2020)

Nuwa's Intestines: Nuwa's Intestines are ten gods transformed from Nuwa's intestines. In the Classic of Mountains and Seas and the Western Scripture of the Great Wilderness, there are ten gods named Nuwa's intestines, who transformed into gods and were located in the field of Kurihiro, where they crossed the road. Guo Pu's note: 'It may be called Nuwa's belly. Nuwa, an ancient goddess and emperor, with a human face and a snake body, changed seventy times in one day, and her belly transformed into this god.' (Huang, 2023)

Fuxi

The Great Trail came out of Lei Ze, and Huaxu fulfilled it, giving birth to Mi. —
Poetry in the Mist of God by Ma Guohan

Who was the originator of mankind? There are many different opinions. One of them is Fu Xi (also known as Mi Xi), who was extremely intelligent and good at inventing and creating. Huaxu gave birth to a boy named Fu Xi. Fuxi was snake-bodied and human-headed, and he was very intelligent from an early age. He raised his head to look carefully at the sky and pondered over its mysteries; he lowered his head to observe the earth with his heart and reasoned over its laws; he touched nature extensively and pondered over the habits of various plants and animals; he also took himself as an object of observation and pondered over the behaviour of human beings. In this way, he expressed his thinking about all things in heaven and earth and invented the Eight Trigrams. There is also a saying that, in the process of Fu Xi's continuous thinking, he saw a dragon horse carrying a picture leaping out of the Yellow River, and saw a divine tortoise carrying a book out of the Luo River, which is the famous 'River Map and Luo Book'. After Fu Xi got the river map and Luo book, he studied it and created the eight trigrams on the basis of them. The eight trigrams are equivalent to an encyclopaedia of the ancient times, representing Fu Xi's thinking and understanding of the world, containing great wisdom. Life was still hard for people back then. People recorded things by simply tying a knot in a rope, called 'knotting a rope to remember things'. After Fu Xi invented the Bagua, he taught people the experience of drawing the Bagua and taught them to use symbols to record events. When he saw that people had difficulty in finding food, he began to think about how to help people get better access to prey. Fu Xi was thinking hard when he suddenly saw a spider weaving a web in a tree to catch flying insects. This scene was like a beam of light shining into Fu Xi's mind. Inspired by the spider's web, he made a big net with a rope and threw it into the water to catch fish, which really saved him time and effort, and in this way, Fu Xi invented the fishing net. Later, he also taught people to raise animals to ensure the source of food, from which people got rid of the plight of starvation. In addition, Fu Xi also invented musical instruments such as zither and ocarina, and was also a talented musician. (ZHI, 2021)

Fuxi taught civilisation: Fuxi's magical bagua diagram evolved the subtleties of yin and yang. Pangu created the world, Nuwa created man, and Fuxi taught him. It is said that Fuxi is the son of the god of thunder, his birth is full of legend. Legend has it that there is a land of bliss in the Great Northwest that is inaccessible to mortals, called 'Huaxu Kingdom'. Most of the inhabitants there are half-gods, the offspring of gods and men. They have no worries about food and clothing, no desires, and are far from disasters. Everything is natural and they are happy with their lives, so they live a free and easy life, and everyone lives a long life. There was a beautiful woman named Zhu Ying, the daughter of the king of Huaxu. One day when the sky was clear and sunny, Zhu Ying went to the countryside to take a walk in the Lei Ze, and she tramped on the grass with her bare feet in her innocence. Suddenly, she found a huge footprint deeply printed on the edge of the water pool, and she thought to herself, 'The person who has such a big footprint is so big that he should be so tall and so big!' Curious, she reached out and stepped into the giant's footprints want to compare, unexpectedly all of a sudden auspicious light, a rainbow fell from the sky, around her for a long time. Zhu Ying only felt his whole body trembling, somehow, there seems to be a hot gas condensing in his abdomen. It turned out that the footprints were left by the God of Thunder. The God of Thunder has a human head and a dragon's body, half man, half beast, only need to drum up the stomach to knock, can send out bursts of loud thunder. From the moment Zhu Ying reached out and stepped into the footprints of the God of Thunder, she had unknowingly sensed conception. She carried the child for twelve years and gave birth to Fu Xi. Fuxi also looks like a human head and snake body, 'long head and eyes, turtle teeth and dragon lips', very much like his father, the God of Thunder, all people feel strange, they said that the 'abandonment'. But Zhu Ying said: 'This son is a dragon! He is in my belly flexion and extension, out of the sea and the sky, turning clouds and rain, unpredictable, far-sighted, will undoubtedly become the son of heaven!' So he was carefully raised. Fuxi's birth myth, become later emperors are accompanied by miraculous legends of the goblet. From then on,

the mothers of the founding emperors had to have some rain and clouds with the divine dragon in order to give birth to the 'Son of Heaven' and create some great achievements.

The Fuxi Clan ('Clan' is an ancient honorific title. In ancient literature, almost all of the great men of the ancient mythological age enjoyed such a title) was the earliest wise man recorded in Chinese literature, and he was born a genius who would have fooled even the greatest of the wise men of the land of Huaxu. Not only was he highly intelligent, but he also possessed superhuman powers, and was able to climb up the heavenly ladder 'Jianmu' in the field of Duguang to the kingdom of heaven. When he grew up, he wore a shawl of hair and deer skin, and his gaze was deep and wise, like a wise man in ancient times. 'The first gossip' is a great achievement of Fu Xi. Ancient times, Mengjin east of a Meng River and the Yellow River, born smart Fuxi want to all the mysteries of nature are clear, often come to the river in reverie. One day, he strolled along the Meng River, suddenly heard a strange hissing, the river clouds steam, leaping out of a horse body dragon scales of the dragon horse to. Fuxi in a haze of smoke, distantly see the dragon horse back seems to have some kind of pattern, then silently thought: 'fruit is good for the world, when close to show me.' The dragon horse really jumped ashore, standing in front of Fu Xi. Fu Xi took a closer look, there is a map on the back of the dragon horse, there are fifty-five points drawn on the map, all containing the number of yin and yang. Inspired by this, he wanted to refer to this river map and invent a symbol to explain the evolutionary laws of heaven and earth as well as the vagaries of human order. So he came to be located in the Yellow River Road, Qin Jin Canyon on the big bay called 'Qian Kun Bay'. This bay turns nearly three hundred degrees of the big bend, very spectacular. Local people say, this is a 'made in heaven Taiji map'. Fuxi in this 'up then look at the image in the sky, down then look at the law in the ground, look at the birds and beasts of the text and the ground of the appropriate, close to the body, far from all things', finally invented the 'gossip', 'so that through the gods of virtue, the class of the feelings of everything!'.

Later generations with the 'King gossip' difference, will be Fu Xi gossip called 'heavenly gossip'. Bagua can deduce the changes of many things, predict the development of things, is the treasure of human civilisation, but also the universe is a high-level 'information base'. Many contemporary disciplines are deeply influenced by it, and get inspiration from it. And gossip in the many wonders of the magic, is still in the research and exploration. The ancestors of Fu Xi, God and different, public elected him as the emperor of the sky, granting him the right to rule over the people. Fu Xi became the first emperor in Chinese history.

Fuxi's alias 'Paoxishi', in which 'Pao' refers to the kitchen, 'Xi' refers to livestock, which means fishing, hunting, raising livestock. It is he taught the first people to net fishing, hunting and animal husbandry, and the first observation of the sky, interpretation of mathematics, writing and painting, music and other scientific and cultural knowledge, will be the first people step by step into the civilisation of the age of blood. Later, Fu Xi invented the 'Luo' for catching birds based on the principle of the spider's web. He also patiently taught the people how to graze and raise livestock. The dawn of the ancient civilisation began to show itself in the smiling faces of the ancestors. With the rapid development of primitive animal husbandry, the world was at peace. Abdomen both sufficient, is thinking of love, the people have engaged in 'polygamy love' to. Fu Xi was surprised to find the birth of babies, the phenomenon of deformed fetuses more and more. After a long time of observation, Fu Xi found that this is related to the prevailing group marriage between men and women. So he 'system of marriage', the implementation of male and female couples system, the bloodline marriage to the outside of the clan marriage, the end of a long period of time, children only know their mothers do not know their fathers of the original state of group marriage. He then decided on family names in order to prevent promiscuous marriages and marriages between close relatives. He let the people or to raise animals for the last name, or to plants, residence, official position for the last name, the Chinese family name since the origin, and continues to this day. In addition,

Fuxi also made the qin and sepulchre, created the book and calendar, a series of inventions and creations, like a bright light that never goes out, illuminating China's human history for thousands of years. (Wang, 2021)

Human-faced Snake-bodied God: Human-faced Snake-bodied God belongs to the second series of mountain deities in the north, there are seventeen of them, and all of them have the body of a snake and the face of a human being. The Classic of Mountains and Seas - North Mountain Scripture, where the first of the two northern mountains, from the mountain of Guanmian to the mountain of Duntu, where seventeen mountains, five thousand six hundred and ninety miles. The gods are all snake-bodied and human-faced. (Huang, 2023)

Huanshu: Huanshu looks like a horse with a horn on its head, which is as hard as a millstone, and people can keep it for defence against fire. In Chinese mythology, the one-horned, horse-shaped beast is known as the Dragon Horse, and it is an auspicious creature that appears only when it is performing an important mission. Its appearance was seen as a symbol of better times. Legend has it that the first Dragon Horse appeared about 5,000 years ago and imparted words to Emperor Fu Xi. In 2697 BC, another Dragon Horse appeared in the garden of the Yellow Emperor. This auspicious omen was seen as a sign that the reign of the Yellow Emperor would be peaceful and prosperous for a thousand generations. Two dragon horses also appeared during the reign of Emperor Yao, making him one of the five emperors 4,000 years ago. (Huang, 2023)

Dijun

Emperor Jun gave birth to Zhongrong, who ate beasts and wood, and made four

birds: leopard, tiger, bear and warrior. — The Classic of Mountains and Seas - The Great Desert East Classic

According to legend, beyond the Southeast Sea, between the sweet waters, there was a country of Hsihe. In the country of Xihe there was a woman named Xihe, who was the wife of Di Jun, the founder of the eastern tribes, and the couple gave birth to ten suns. Di Jun had another wife named Chang Xi, and they gave birth to twelve moons. Di Jun naturally became the Emperor of Heaven as the father of the suns and moons. Beyond the vastness of the East China Sea, in the middle of the great desert, there are many places where the sun and the moon are found, which are the 'playgrounds' where Di Jun's children play and move around. Di Jun prefers bamboo forests to deserts, and has planted a huge bamboo forest on Weiqiu, where he can cut off a section of bamboo to make a natural bamboo boat that can travel directly on the water. In addition, Di Jun also likes the company of a variety of birds. He was often accompanied by imperial birds, luan birds and phoenix birds with beautiful five-coloured feathers, which were his friends and liked to play with him. Sometimes the birds flew with their bodies, sometimes they sang to him around him, and when they encountered enemies, these birds formed a hundred-bird battle formation and became the most faithful warriors of Emperor Jun. Legend has it that Di Jun had many descendants, who later became the founders of each of the kingdoms. And like him, all of Di Jun's descendants liked to have the four beasts of the leopard, tiger, bear and warrior accompanying them, which looked really mighty! (ZHI, 2021)

Dijun: Dijun, also known as 'Emperor Deng', is an ancient heavenly emperor in Chinese mythology. The mythologies about Di Jun are quite fragmentary and are concentrated in the Classic of Mountains and Seas, but are not found in any other books. He had three wives, one named Xihe, who lived in Gan Yuan in the east and gave birth to ten suns; another named Changxi, who lived in the western wilderness

and gave birth to twelve moons; and another named Ehuang, who lived in the southern wilderness and gave birth to the ancestor of the country of the Three Bodies, who had one head and three bodies, and who passed down descendants of the same appearance. From time to time Di Jun descended from heaven, and made friends with some colourful birds that danced face to face below; and the two shrine altars of Di Jun below were managed by these colourful birds. In the wilderness of the north there was a bamboo forest of Di Jun's; a section of bamboo was chopped off and cut open to make a boat. In the time of Yao, when the ten suns came out together, Di Jun once gave Yi a red bow and white arrows, and told him to go below to save the people from their distress. (Huang, 2023)

Luan Bird: There is a bird in the mountain of the Lady's Bed, shaped like a pheasant with colourful feathers, its name is Luan Bird and whenever it appears, the world is at peace. According to the Avian Scriptures, the Luan Bird is a kind of auspicious bird and comes in different colours. The one whose head and wings are red is called Danfeng, the green one is called Feixiang, the white one is called Huanwing, the black one is called Yinshu, and the yellow one is called Tu Fu. (Huang, 2023)

Wucui Bird: The Wucui Bird, like the Phoenix, is a bird of auspiciousness. These birds are Di Jun's friends in the lower realms. The two sacred altars of Di Jun in the lower realm are run by the five-coloured birds. In the Classic of Mountains and Seas - The Great Wasteland Eastern Scripture, there are five-coloured birds that abandon the sand in Sangxiang. But Di Jun's lower friends. Emperor under the two altars, picking birds is the Division. (Huang, 2023)

Five-coloured Bird: The Five-coloured Bird is a colourful bird from Xuan Dan Mountain that has a human-like face and hair on its head. The Classic of Mountains

and Seas - The Great Wasteland Western Scripture has a five-coloured bird with a human face and hair. It is said that after the death of Yang Zhen, a famous minister of the Eastern Han Dynasty, when he was not buried, a big five-coloured bird, more than a zhang in height, flew down from the sky, went to Yang Zhen's coffin, raised his head and let out a mournful cry, and his tears dripped onto the ground. It was not until the day of the burial that the five-coloured bird flew away from the sky. (Huang, 2023)

Xihe

Beyond the south-east sea, between the sweet waters, there was the country of Hsi Ho. There was a woman named Xihe, who bathed in the Gan Abyss. Xihe was the wife of Emperor Jun and gave birth to ten days. — The Classic of Mountains and Seas - The Great Desert South Classic

Xihe was the wife of Di Jun, the founder of the eastern tribes, who was the mother of the sun and lived between the sweet waters in the south-east overseas. The sweet water gathered and became an abyss, which is said to be as sweet as sugar, hence the name Gan Yuan. Here, the life of Xihe and Di Jun was also as sweet as the sweet water. They gave birth to ten sun sons and bathed their sons in the sweet water. The ten suns lived in the Tang Valley, an overseas place in the east, where the sea water is said to be always boiling like boiling, and because 'Tang' means boiling water in ancient Chinese, it is called Tang Valley. In the boiling sea water, there is a huge tree, thousands of feet high, called Fusang. Ten suns hung above the Fusang, nine of them on the lower branches and one on the upper branch. They took turns manning the sky every day, bringing light to the world. They look exactly the same, they are ten twins, so people always think that what they see every day is the same sun, and only their mother, Xihe, can tell who is who. There is a jade chicken at the top of the Fusang tree, and every morning, it chirps on time like an alarm clock. When the Jade Rooster crows, the Golden Rooster on Taodu Mountain also crows along

with it. The crowing of the Golden Rooster drives the Stone Roosters at various places of interest, and the Stone Roosters in turn drive all the chickens in the world to crow together with ooh-ooh-ooh-ooh-ooh. At this time of the year, a rolling sea tide rises in Tanggu, and Xihe comes in a car pulled by six dragons to fetch her son to work. The sun on duty first takes a bath in the sea water, then rises to the top of Fusang, gets into the car of his mother, Hsiwa, and sets off to work. When the sun rises to the top of Fusang, it is called ‘morningside’, which means when the rooster crows and the sky breaks open. In this way, the ten suns were escorted by their mother, Xihe, to complete their mission for the day. However, the naughty children eventually got tired of their mother's discipline. One day, they ran away and caused a great disaster to the world, which also led to their own tragic end. (ZHI, 2021)

Xihe: Xihe was the mother of the sun and lived with the ten suns in the Gan Yuan, where she used to bathe the suns. At the side was a sacred tree of Fusang, thousands of feet high, where the ten suns slept. Nine of the suns lived on the lower branches, and one on the upper ones. The ten brothers took turns to appear in the sky, and when one returned, the other went to shine on earth, and every day they travelled in a car driven by Xihe. So although there are ten suns, but people usually see only one. Later, these ten suns do not abide by the rules, fly out together, stirring up chaos on earth, before the story of Xihe shoot the sun. (Huang, 2023)

Houyi

Emperor Jun gave Yi the Tong bow and arrow to support the lower country, and Yi was the first one to be relieved of the difficulties in the lower land. — The Classic of Mountains and Seas - Sea and Sea Scriptures

The sun goddess Xihe's ten sun sons, gradually tired of every ten days can only

go out once, finally one day, they take advantage of their mother's not pay attention to, all together rushed to the sky, like an arrow that opens the bow, and never call back. This was a bitter experience for everything on earth. The rivers dried up, the forests withered, and even the stones on the ground cracked in the sun. When people went out, it was as if they had been put on a barbecue grill; it was really unbearably hot. All kinds of beasts and monsters in the forests, rivers, and mountains also came out one after another and ate everyone they saw. It was really impossible to live this life! Hearing Yao's prayers, Emperor Jun sent Yi (also known as Da Yi), the divine archer from heaven. He personally gave Yi a red bow and white arrows and instructed him to teach his disobedient sons a lesson. When Yi came to earth, he realised that the suffering of the people was worse than he had imagined. Looking again at the ten guiltless suns, Yi was filled with righteous indignation. He waved his bow and arrow and shouted, 'Go back to Fusang quickly, or don't blame me for being rude!' However, the ten suns recoiled and became even more reckless. Yi looked at the ten disobedient suns and then at the suffering people, and decided to shoot them down to get rid of the people. He took out his precious bow, hitched up the divine arrow, aimed at one of the suns, and with a whoosh, the divine arrow flew into the sky like a shooting star. In an instant, a red ball of fire burst in the sky, and the air was like a big firework, with flames shooting in all directions and golden feathers flying about. After a while, a golden three-legged crow fell - this is the essence of the sun. In this way, Yi fired nine arrows in a row, shooting down nine suns, and when he was about to shoot the tenth arrow, he found that there were no more arrows in the pot. It turned out that the people, fearing that he would shoot down all the suns and there would be no light from then on, had quietly hidden Yi's arrows. After solving the problem of the ten suns, Yi went through one more hard battle, removed all kinds of fierce beasts for the people, until the earth is peaceful, and then returned to the heavenly court. At the Heavenly Court, Yi presented the gifts he had collected on earth, but the Heavenly Emperor was furious. It turned out that the emperor was only asking Yi to teach his

disobedient sons a lesson, but he shot down nine suns instead, which caused the emperor a lot of heartache. Therefore, instead of rewarding Yi for his great work, the Heavenly Emperor expelled him from his divine status and sent him down to the mortal world. (ZHI, 2021)

Yi: Yi generally refers to Hou Yi. Legend has it that Hou Yi once climbed the Kunlun Mountains and asked the Queen Mother of the West for the elixir of immortality. During the reign of Yao, ten suns came out together. The scorching sun scorched the crops, the plants and trees dried up, and the people did not even have anything to eat. Monstrous beasts such as Chisel Tooth, Nine Infants, Great Wind, Minister Feng and Xiu Snake also came to plague the earth. Yao, who was reigning at that time, could only pray to the Heavenly Emperor. So the Heavenly Emperor sent Hou Yi to rid the people of the evils. Hou Yi shot down nine suns, leaving only one functioning normally to send light to the earth. He also went to the four corners of the earth to get rid of the monsters that plagued the earth. (Huang, 2023)

Tengu: The Tengu looks like a wild cat, with a white head, and its bark is like ‘Cat Cat Cat’, so keeping it around can protect you from evil spirits. Legend has it that Hou Yi, after shooting down the nine suns for the sake of the people, was rewarded by the Queen Mother with an elixir. Who knows, the elixir was stolen and eaten by Chang'e, who ascended to heaven alone. Black Ears, the hound outside the door, barked and pounced into the house, licking up the rest of the elixir. Chang'e heard Black Ear's barking and panicked, breaking into the moon. While Black Ear's hair stood straight up and his body kept getting bigger, he pounced on her at once and swallowed Chang'e with the moon. The Jade Emperor and the Queen Mother ordered the heavenly soldiers to catch it. When the black dog was captured, the Queen Mother recognised it as Hou Yi's hunting dog, so she appointed it as a heavenly dog to guard

the Southern Heavenly Gate. When Black Ears was sealed, he spat out the moon and Chang'e. (Huang, 2023)

Three-footed Crow: The Three-footed Crow looks like a crow and has three claws. It has a dual identity. Besides being the attendant of the Queen Mother of the West together with the Nine-tailed Fox and the Three Green Birds, it is also a sun bird, undertaking the duty of carrying the sun. In the Classic of Mountains and Seas - The Great Desert East, there is Fu Mu on the valley of Tang, which arrives on one day and leaves on the other, and all of them are carried by the Wu. (Huang, 2023)

Long snakes: Long snakes have luxurious hairs like a boar's, and their voices are as loud as a drum beating on a clapper. Snake - Xiu Snake, Xiu Snake is a kind of giant snake. It is said in Huai Nan Zi - Ben Jing Training, that during the reign of Emperor Yao, ten suns came out at the same time, scorching the crops and grasses, and six kinds of monstrous beasts and ferocious fowls, such as the Xiu Snake, came out and harmed the people. Yao sent Yi, the divine archer, to get rid of these six evils, and shot away nine of the ten suns. Hou Yi shot the snake to death in Dongting. (Huang, 2023)

Chang'e

Hou Yi asked the Queen Mother of the West for the medicine of immortality, and Hou Yi stole it to run to the moon, but she was disappointed and had no way to renew it. — Huai Nan Zi - Qing Hei Xun by Liu An and his disciples

Chang'e is said to have been originally named Hou Yi, the wife of the divine archer Yi, and a moon goddess. However, it is a sad story that she became a moon

goddess. In the beginning, Yi shot down nine suns for the sake of the people, but angered the Heavenly Emperor and was relegated to the earth. Yi was dedicated to the people and had no regrets about it, but Chang'e, who came to live on earth with him, always complained about heaven and earth. Because she was expelled from the gods to live on earth, she would have to work on her own, grow old, get sick, and most importantly, face the threat of death. For the youthful and beautiful Chang'e, this is hard to accept. One day, Chang'e heard that there was a Queen Mother of the West living in the Kunlun Mountains, and she had the medicine to make people live forever. So Chang'e asked Yi to seek the medicine for her. For the sake of his beloved wife, Yi embarked on a dangerous journey. The Kunlun Mountain is in the far west, and the Queen Mother of the West lives next to the Yaochi Pond at the top of the mountain. To reach the Yao Chi, one has to go through a trio of difficult obstacles. The Mountain of Flames, the Abyss of Weak Water, and the Kunlun Mountains themselves. But Yi overcame the triple difficulties to make up for the wrongs Chang'e had suffered, and finally reached the top of Mount Kunlun. To the top of the mountain, happened to run into the Queen Mother of the West on the edge of the Yaochi, she heard the intention of Yi, Yi's selfless love for love touched, they gave him only two copies of the immortality pill: 'This immortality pill to eat a will live forever, if you eat two at the same time, you will ascend to become a god.' Yi got the immortality pills and ran home with great joy, and agreed with his wife to choose a specific holiday to eat the pills together. However, after learning that there was a way to return to Heaven, Chang'e had the idea of eating the sacred medicine all by herself. While Yi was out, Chang'e ate two portions of the immortality pill one after another. In a short while, she felt her body become light and airy, and she could not help but fly, faster and faster, higher and higher, all the way up to the sky. Chang'e was very excited, she was finally going back to Heaven! But then she thought, if she came back alone, wouldn't the gods laugh at her for abandoning Yi? When she thought of this, she was ashamed again and had to dive headlong into the moon. When she arrived at the moon, Chang'e

found it cold and quiet, except for a laurel tree and a jade rabbit pounding medicine, there was nothing. She regretted it very much, but she could not go back to the earth at that time. From then on, Chang'e lived alone in the cold moon palace and became the sad goddess of the moon. (ZHI, 2021)

Chang'e, the Fairy of the Moon: Chang'e, also known as Lady feminine name, is recognised as the first beauty of the immortal world. In Taoism, Chang'e was named as the Moon God, and was also known as 'Taiyin Xingjun' because of the Taoist belief that the moon is the essence of yin, and was honoured with the title of 'Taiyin Yuanjun, the Sacred Queen of the Moon Palace Huanghua Suyao'. Chang'e was originally the daughter of Emperor Ku, her beauty was extraordinary, and her fame spread far and wide, and the evil-minded He Bo coveted her. One day, while Chang'e was washing clothes by the river, the River Bo revealed his hideous face and tried to force Chang'e into the water. At the critical moment, Hou Yi, a handsome young man who had just shot down nine suns, happened to pass by, and when he saw the evil behaviour of He Bo, he was so angry that his sword brows stood up, and he was furious. He took his bow and arrow, and with a whoosh, blinded one of the eyes of He Bo. He Bo was in pain and fled. A hero saves a beautiful woman, and a beautiful woman falls in love with a hero in this clichéd way. However, Hou Yi's great achievement of shooting the sun was envied by other heavenly deities, who jointly went to the Heavenly Emperor to slander him, so that the Heavenly Emperor gradually alienated Hou Yi, and finally relegated him to the earth forever. Chang'e was implicated and had to settle down on earth with Hou Yi, relying on Hou Yi to hunt for a living. However, all mortals are born old, sick and die. Although her beauty is the most precious gift given by God, it will eventually be slashed by life. Chang'e has a great fear that her beauty will grow old and her life will end. Guilt-ridden Hou Yi felt sorry for his wife, and in order to be spared from the threat of illness and death,

he specially asked for two portions of immortality medicine from the Queen Mother of the West, so that husband and wife could live happily ever after in the world. Eating one portion of this immortality pill would lead to a long life, while eating two portions would lead to ascension to immortality. Chang'e could not withstand the temptation of a free life in the sky, while Hou Yi was out hunting, swallowed all the immortality drug alone, suddenly as light as a swallow, she took off in the air, over the clouds and the wind, flying towards the sky. As she had turned her back on her husband, she was afraid of being ridiculed by the gods in heaven, so she defected to Chang Xi, the goddess of the moon, and settled down in the Moon Palace. From then on, Chang E lived a life of eternal sleeplessness in the barren and cold Guang Han Palace. In the sky, although she can never taste the sadness of 'the red face of the old fingers, the end of the flash of fame', but the eternal loneliness is doomed to be inseparable from her, with only the Jade Rabbit pounding pills and cutting the osmanthus tree Wu Gang company, which can still give Chang'e a bit of comfort. During the Mid-Autumn Festival, when people look up at the bright moon in the sky like a jade disc, they will always think of this noble and lonely beauty. (Wang, 2021)

Goddess of the Luo River

Luo concubine, water goddess, said Mi Fei also. Yi also dreamed of meeting Mi Fei, the goddess of the Luo water. — Chorus of Chu Rhetoric by Wang Yi

Originally known as Luo Concubine, or Mi Fei, Luo Shen was originally the favourite daughter of the Fu Xi Clan. When the young girl went out to play, she accidentally drowned in the Luo water, and after her death, she became the goddess of Luo water. The Goddess of Luo was just too beautiful. Whenever she appeared, from a distance, it looked as if the sun rose against the sunset, and up close it looked as if the white jade lotus bloomed in the water waves. Her posture is as noble and elegant

as a swimming dragon, and her figure is as light as a flying goose. Although she was completely without make-up, she had bright eyes, white teeth and lips, and sweet, intoxicating dimples. Luoshen often played with her girlfriends, the goddess of Xiangshui and Hanshui, picking up pearls in the water and feathers of kingfishers. Sweet and lovely, she was also favoured by the other gods of heaven and earth. When they heard she was going out, a host of deities came to see her off: Ping Fei, the god of wind, stopped the gale for her, Chuan Hou, the goddess of water, stilled the waves, Feng Yi, the river goddess, sounded the drums for her, and even Nuwa sang a song of purity for her. Such a goddess, who was so loved by people, should have lived a carefree life, however, her relationship experience was not as good as she would have liked. During the Three Kingdoms period, Cao Zhi once passed by Luoshui and was lucky enough to meet this goddess of Luoshui. Cao Zhi fell in love with her beauty and grace, and expressed his adoration for her. Later, Cao Zhi wrote the famous 'Luoshen Fu' to record this encounter, and this is how the future generations came to know about this wonderful goddess of beauty. (ZHI, 2021)

Luo Shen Mi Fei: Luoshui, a magical river, although originated in Shaanxi, but those legendary stories about it all soundly took place in Henan, especially in Luoyang. The river produces the map, and Luo produces the book. The place where the 'Book of Luo' comes out is the Luo River, which is why the Luo River has been regarded as a sacred river since ancient times. The legend of the God of Luo, along with the mysterious Luo River, has been widely spread in Chinese folklore. According to legend, Luo Shen was originally Mi Fei, the daughter of the ancient Fu Xi Clan, and her beauty was described in many historical records. Because she was infatuated with the beautiful scenery on both sides of the Luo River, Mi Fei hid from her father and came down to the banks of the Luo River. At that time, the Luo River Valley was inhabited by a hard-working and brave clan, the Ar Luo clan. Mi Fei lived in harmony

with them and taught the Ar Luo clan the methods of hunting, raising animals and weaving nets that she had learnt from her father, earning the love and respect of the Ar Luo clan. However, the beauty of Mi Fei's face attracted the covetousness of the Bo of the Yellow River. The name of the River Bo was Feng Yi, with a human face and a dragon's body. He lived in the depths of the Yellow River and used fish scales as his house and dragon's scales as his hall. He transformed himself into a white dragon and caused a great uproar, which swept Mi Fei to the deep palace of the Water House. Under house arrest, Mi Fei was depressed all day long and had to play the seven-stringed zither to relieve her sorrow. The beautiful sound of the zither attracted Hou Yi, a god who was good at shooting. Hou Yi is saddened by the fact that his wife, Chang'e, has stolen an elixir of immortality and is flying alone to the Moon Palace. One is a chivalrous and passionate celibate hero, and the other is a tender and lonely beauty. The two lonely hearts collide together and love sprouts. After hearing about what happened to Mi Fei, Hou Yi was so angry that he used his magical powers to rescue Mi Fei from the deep palace. When the infuriated He Bo sneaked into the Luo River to take revenge, Hou Yi fought with He Bo and shot off his left eye with an arrow. He Bo fled in a panic, but not willing to lose his beauty, he accused Mi Fei of fornication with Hou Yi to the Heavenly Emperor. The Heavenly Emperor was furious and relegated Mi Fei, the goddess of Luo, to the mortal world, while Hou Yi was never allowed to become an immortal!

Later, Luo Shen was reincarnated as the beautiful Zhen Mi. She was known as one of the 'Five Beauties of the Three Kingdoms', and was betrothed to Yuan Xi, the son of Yuan Shao, at the age of maturity. However, before the marriage was consummated, Cao Cao had already captured Yecheng and Yuan Xi was killed in battle. Afterwards, Cao Pi took Zhen Mi into his household as his mistress. Cao Pi's younger brother, Cao Zhi, met Zhen Mi by chance and was immediately surprised by her beauty. Zhen Mi had no feelings for Cao Pi, but was forced to submit to him because of his power. She admired the talented Cao Zhi very much. Although the two

of them did not have the chance to get close to each other, they understood each other tacitly, and love had already arisen unconsciously. A beautiful love is always difficult to be fulfilled in a chaotic world, not to mention in a dangerous court. Soon after, Cao Pi became the emperor, Cao Zhi was sidelined to a faraway county, and Zhen Mi was killed by Empress Guo and Sima Yi. When Cao Zhi learnt of the news, he was so saddened that he went into a trance and came to the shore of Luoshui, where there was a vast expanse of smoky water. Cao Zhi was inspired by his feelings and wrote the ancient masterpiece ‘Luoshen Fu’, in which there are lines such as ‘Rong Yao autumn chrysanthemums, Huamao spring pines’, with vivid images and colours. The image is distinctive, colourful and dazzling, and is praised as the best work of describing a woman's beauty and delicacy. Li Shangyin quoted it many times in his poems, and even said, ‘The king is not allowed to do it for the whole world, and half of it is for the Luoshen at that time.’ (Wang, 2021)

Bingyi: Bingyi, also known as Fengyi and Wuyi, is an ancient Chinese mythological god of the waters of the Yellow River, and is also said to be a generic name for the gods of rivers. Fengyi has a human face and rides two dragons. It is said that Feng Yi was a native of Tongxiang, Huayin, who was drowned for crossing the river, and the Emperor of Heaven made him a god of water and turned him into the Bo of the Yellow River. He once turned into a white dragon and played on the water, and was shot blind in his left eye by Yi. He had also taught Xia Yu the map for ruling the water. (Huang, 2023)

Goumang

Goumang in the east, with a bird body and a human face, riding on two dragons.

— The Classic of Mountains and Seas - Overseas East Classic

The image of Goumang, the god of wood in the east, is very peculiar. He had a human face with square eyes but no eyeballs. His body was like a bird, his hair was full of feathers, and even though he had wings of his own, he still liked to fly around on his two dragons. In his hand he held a tool for drawing circles, a magic weapon used to cure spring. Goumang was originally a minister who assisted Taiyuan, and after his death, he became the god of life, the god of grass and trees, and the god of spring. In other words, whether all kinds of life can follow the four seasons and whether agriculture can produce smoothly are all decided by Goumang. At the eastern pole, there is a divine tree, Fusang, where the sun resides, and Goumang is in charge of the Fusang tree and the place where the sun rises. As the god of life, Goumang can also extend human life by order of the emperor. ‘Goumang’, as its name suggests, refers to the slightly curved horn of grass and trees when they sprout. It is said that Goumang also helped Dayu to quell floods, participated in determining the four seasons and the division of the four directions, and rectified the weather of mountains and rivers. Goumang was so valued by the ancient people that they would worship him in the annual spring festival. We can still see Goumang in rituals and yearly paintings. Because the god of spring is a god that makes people feel joyful, lively and gentle, the folk used their imagination to create an image for Goumang: a small shepherd boy riding a yellow ox, with a double bun on his head and a willow whip in his hand. In some records, Goumang is the god of wood in the ‘Five Elements’, in charge of the east. In Quzhou, Zhejiang Province, there is the Wutong Ancestral Hall, a temple dedicated to the god of wood, where a temple fair dedicated to Goumang is held at the beginning of spring, which is very lively. (ZHI, 2021)

The Heavenly Emperor of the 36 Eastern Kingdoms was Fu Xi, the Emperor of Wood and Virtue, also known as Tai Hao, who was assisted by Goumang, the God of Wood. Goumang held a round rule in his hand and governed the spring. (Wang, 2021)

Goumang: Goumang is the god of wood, spring, and the east in ancient Chinese folk mythology, with a bird body and human face, riding two dragons. Goumang was in charge of the germination and growth of trees, and faithfully assisted Shao Hao. The sun rose from Fusang every morning, and the sacred tree Fusang was under the control of Goumang, and the area where the sun rose was also under the control of Goumang. Legend has it that one year when Duke Qin Mu was worshipping in the temple, he suddenly saw a strange man walk in, who had the body of a bird, wore white clothes, and had a square face. Duke Qin Mu was frightened and hurriedly tried to leave. The man said, 'Don't be afraid, the Emperor of Heaven saw your bright virtue and asked me to grant you ten years of longevity, so that your country will prosper and your descendants will be prosperous, so don't lose such an opportunity.' The Duke of Qin Mu made the bow twice, and said, 'Dare I ask the name of the god?' 'The god said, "I am Goumang."' (Huang, 2023)

Rushou

The Western Matron, with a serpent in his left ear, rides on two dragons. — The Classic of Mountains and Seas - Overseas Western Scripture

Shao Hao, the emperor of the Western Heaven, established the country of a hundred birds in the East, and after an unknown number of years, he finally returned to his homeland in the West. He brought back a son named Cai as his subordinate god, renamed Matou. Together, father and son governed the Weak Water Basin, which is our present northwestern China, and the Immortal Wilderness, where the Queen Mother of the West lived, a total of 12,000 miles. The work of the father-son duo, Shao Hao and Mat Cheng, was as leisurely as it sounds: Shao Hao lived on Mount Changliu, mainly checking to see if the sun, which was sinking into the western sky, was reflecting its light to the east in a normal way. Matou, on the other hand, lived on the nearby Bo Mountain, which is full of beautiful jade in the south and majestic

yellow in the north, where he could look out to see where the sun sets, and had to do pretty much the same job as his father. Because he was in charge of managing the going down of the sun, some people also called him the god of red light. Legend has it that Matsuo had the face of a man, but had the claws and white fluff of a tiger. He held an axe-like weapon called a battle-axe in his hand, and was very dominant with a snake hanging from his left ear, riding on two dragons. In addition to his two identities, the God of Autumn and the God of Gold, he was also the God of Punishment. As the God of Punishment, Matsuo had appeared in Guo Gong's dream. He was the God of Punishment in heaven, carrying out the orders of the Heavenly Emperor. (ZHI, 2021)

The Heavenly Emperor of the 36 Western Kingdoms was Shao Hao, the Emperor of Golden Virtue, who was the son of the Yellow Emperor, and was assisted by the Golden God Matsui, who held a quiver in his hand and was in charge of autumn. (Wang, 2021)

Matsuo: Matsuo, also known as Gai, is an ancient Chinese mythological god of gold, the god of autumn, the god of the West, the god of the punishment of heaven, and one of the five elemental gods. He had a snake in his left ear and flew on two dragons. It is recorded in Guoyu - Jinyu II that Guo Gong once dreamt that he met a god with a human face, white hair, and a tiger's claw holding a battle-axe in a temple, and Guo Gong was afraid and wanted to run away. The god shouted, 'Don't go, the Emperor of Heaven has ordered Jin to enter the city.' Duke Guo was so afraid that he knelt down and worshipped. Later, he learnt that this was the god in charge of punishment, Matou. (Huang, 2023)

Shaohao

Another two hundred miles west, said the mountain of Changliu, the god of the White Emperor Shao Hao lived. Its beasts are all text tail, its birds are all text head. —
The Classic of Mountains and Seas - West Mountain Scripture

In that era, there was a Western Heavenly Emperor, Shao Hao. Shao Hao, of the Qingyang clan, was named Kite, which is a fierce bird. When he took the throne, the phoenix bird happened to fly in, so the Shaohao tribe took the phoenix bird as the god of the tribe and worshipped the phoenix bird totem. When he became a leader, he also used birds to name the hundred officials in the lower division. In the tribe he led, the most powerful chief was the phoenix. Under the phoenix, four birds were assigned to manage the four seasons, which were the Swallow in charge of spring, the Burao in charge of summer, the Rock Sparrow in charge of autumn and the Mallard in charge of winter. In addition, there are other birds in charge of managing daily affairs: pigeons in charge of education, buzzards in charge of the military, cuckoos in charge of construction, eagles in charge of the law, and turtledoves controlling speech. There were also five kinds of officials named after pheasants, each managing carpentry, goldsmithing, and other industrial manufacturing. Each of them had their own duties and governed the Land of Hundred Birds in a lively and prosperous manner. Emperor Zhuan Xu also assisted Shao Hao in governing his tribes when he was young, which also gave him a lot of experience for his later rule. The Land of the Hundred Birds was a very prosperous place at that time, and historians later proved that the different kinds of birds represented different clans. Each clan had an official, and the person who served in the clan was chosen from generation to generation. Several of Shao Hao's descendants had their own characteristics in appearance, personality, character and talent. One of his sons was called Chong, who had the face of a man and the body of a bird. When Chong grew up, he was Jumang, the god of wood in spring. He also had a son named Cai, who had a tiger's claw and a human face, and was covered with

white hair, and he was Matshu, the god of gold in autumn. Shao Hao had two excellent and upright sons, Jumang and Matshu, but he also had an ‘untalented son’, Poor Qi. Poor Qi was one of the four ferocious beasts in ancient times. He looked like a tiger and had a pair of wings under his ribs, which enabled him to fly freely in the sky. Although he was tough, he was very intelligent and understood the languages of different places. (ZHI, 2021)

The Kingdom of Shao Hao Bird: After the Three Emperors, the Five Emperors ruled the world, and the ancient mythologies were thus transferred to the period of combining beliefs and legends. The five emperors, Shao Hao, Zhuan Xu, Emperor Ku, Yao, Shun, they inherited up and down, one lineage after another, set the rites and music, the right order, the clear law, the grace of the four seas, the virtue of being a party, the original civilisation of the Xia dynasty of China to the highest peak. The era of the five emperors was also a period of great transition in which ancient societies were in constant strife, and social contradictions continued to accumulate and collide, and were reflected in the form of a large number of mythologies, which led to the emergence of a number of our nation's first and most memorable mythological heroes. Accompanied by the blowing of the ancient wind, they swallowed the mountains and rivers, and stood on top of the sky and earth, strutting on the mythological stage, and performing a scene of heroic and mournful epic live theatre. Shao Hao, the emperor of the Western Heaven, was surnamed Ying, and his first name was Zhudi, also known as Zhu Di and Xi Huang. He was really a bird of prey, each in his own way, governing the kingdom of birds in an orderly manner, so that ‘the people were free from prostitution, the world was greatly ruled, and all the blessings came to the world’, and people admired Shao Hao's intelligence and good governance. The Kingdom of Birds is a characteristic of the first state, and human society gradually transitioned from a loose clan tribe to a well-organised state. Seeing that the Kingdom of Birds was in a

state of great governance, the Heavenly Emperor conferred on Shao Hao the title of 'Emperor of Golden Virtue in the West', and invited him to move westward to help govern the western pole of the earth. He reigned for 84 years and died at the age of 100. He was called 'Shao Hao' posthumously because he implemented Tai Hao's law during his reign. (Wang, 2021)

Shao Hao: Shao Hao was born in Poor Sang, and was good at playing the qin, water management and farming. He had a bird as his official name, and also had officials who managed handicrafts and agriculture. At the time of Shao Hao's birth, five phoenixes flew down from the sky to the courtyard of Shao Hao's clan; they were of different colours and were created according to the colours of the five directions: red, yellow, green, white and Xuan, so Shao Hao was also known as Phoenix Bird Clan. Shao Hao started to use Xuan Bird (also known as Swallow) as the totem of the clan, then when Poor Sang, the leader of the Grand Alliance, had a phoenix bird flying, Shao Hao was very happy, so he changed to use the phoenix bird as the god of the clan, and worshipped the phoenix bird totem. (Huang, 2023)

Phoenix: The phoenix is the legendary king of all birds. Initially, the phoenix was written as 'phoenix emperor', and later evolved into the male called 'phoenix' and the female called 'phoenix', always known as the phoenix. They have six like: head very much like chicken, jaw very much like swallow, neck very much like snake, chest very much like Hong, tail very much like Hong, tail very much like fish, body very much like turtle. The phoenix exudes colourful divine light around its body, its tail feathers float, it only drinks pure spring water, it only eats bamboo fruits that can only be produced in a hundred years, and it only stays on the sycamore tree that has a spiritual aura. It was following the trail of the phoenix that Fuxi found the sycamore divine wood used to make the qin. (Ren, 2020)

Feng Huang: Feng Huang, a bird shaped like a chicken, has colourful feathers all over its body, the pattern on its head is in the shape of the character 'De', the pattern on its wings is in the shape of the character 'Xi'(Yi), the pattern on its back is in the shape of the character 'Li', and the pattern on its chest is in the shape of the character 'Ren'. The pattern on its wings is in the shape of the character 'Xin' (righteousness), the pattern on its back is in the shape of the character 'Li' (courtesy), the pattern on its chest is in the shape of the character 'Ren', and the pattern on its abdomen is in the shape of the character 'Xin'. The Phoenix Emperor eats and drinks calmly and leisurely, often singing and dancing by himself, and when he appears, the world is at peace, so he is a precious animal loved by the world. It is said that Emperor Feng can know the rise and fall of the world, is the best embodiment of the king's benevolence, is the barometer of the rise and fall of the troubled world, and is the 'ambassador' of theology and politics. Ancient people once divided into five levels, with the five behaviours of the phoenix emperor to mark the degree of political clarity, so successive emperors have taken the 'phoenix singing in the morning sun' and 'a hundred birds facing the phoenix' as a symbol of peace in the world. Legend has it that the Phoenix Emperor was reborn from the fire. Legend has it that five hundred years ago, there was a divine bird that set fire to itself and then rose from the ashes of death, so beautiful that it never died again, so it was known as the bird of immortality, also known as the Phoenix Emperor. There is also a saying about the Phoenix Emperor that he is the messenger of death and is responsible for taking away people's souls, so that good people will ascend to heaven and bad people will go to earth. In some areas, there is also a legend that the Phoenix King is responsible for taking away people's souls. (Huang, 2023)

Songbird: The songbird is a colourful bird, and some people believe that the songbird is a bird like the phoenix. In the Classic of Mountains and Seas - Great Desert West, there is a mountain in Trap State, and the bird of five colours looks up to the sky, and its name is the songbird. I am honoured to have the humming chamber of

a hundred music songs. (Huang, 2023)

Poor Ki: Legend has it that Poor Ki is shaped like a tiger, has wings and eats people. The Poor Ki likes to help the evil and punish the good, and often eats the one who is in the right in a fight, and when he hears that someone is infamous, he will come to his door with his prey to reward him. (Ren, 2020)

Poor Ki: The Poor Ki is shaped like a cow and has hedgehog hair. It sounds like a dog and can eat people. Together with Chaos, Legend and Taotie, it is known as the 'Four Great Beasts' of ancient times. According to the Divine Anomaly Scriptures, the Poor Ki has the form of an ox, the colour of a civet, a tail so long that it drags on the ground, barks like a dog, has a dog's head and some human features, and has hooked claws and sharp teeth. When Poor Qi meets a faithful person, it will eat him, and when it meets a treacherous person, it will feed him. (Huang, 2023)

Kuafu

Kwafu went away with the sun and entered the sun. When he was thirsty, he wanted to drink, so he drank from the river and Wei; when the river and Wei were insufficient, he drank from the Great Zephyr in the north. Before he arrived, he died of thirst. He threw away his staff and turned into Denglin. — The Classic of Mountains and Seas - Overseas and Northern Scriptures

In the ancient north, there was a Quafu tribe, who lived in the great mountains in the north, all of them were strong and strong, tall as giants, and stood there like a tower of iron. The dress of the Quafu people was very wild and avant-garde, with earrings made of two yellow snakes hanging from their ears, and a snake in each of

their two hands, which made them look very vicious, but in fact, the giants of the Quafu people were vicious and good-natured, and they were good-natured and simple in their nature. There is a Quafu clan member who is even taller than the other companions, running as fast as the wind, and is famous for his flying legs in the clan. However, he was proud of himself and was not satisfied with the existing results, and decided to race with the sun to compete with it. Early in the morning, the sun just rose, he leaned on the mahogany walking stick, striding, speeding towards the sun. Along the way, he leapt over countless mountains and valleys, rivers and lakes. The sun was walking in the sky, still riding in the dragon car driven by Xihe, and the journey was smooth. But this Kwa Fu Clan member was different, he was running on the earth, and had to constantly overcome all kinds of obstacles. But he did not care about these unfairness, because he had only one goal, to catch up with the sun. When he set out in the morning, this Quaestor looked like he was still a long way from the sun. By the time noon rolled around, it was much closer to the sun. In the evening, the sun reached the Yu Valley, and in front of it was the Yanzi Mountain, through which the day would be over. By this time, this Kua Fu Clan member was very close to the sun, and when he saw the sun up close, it was like a big ball of light, so bright and brilliant. He finally caught up with the sun! He looked at the red sun and opened his arms, trying to catch it. But the giant hadn't had any water for a whole day and had run for tens of thousands of miles, so he was already tired. In addition, the sun was so hot that it baked his mouth dry and unbearable. The Quarians had to bend down and drink the water of the Yellow River dry in one gulp. But to him, this did not quench his thirst at all, and he drained the Wei River in another gulp. The thirst was quenched a little, but it was still not enough. He remembered that there was a great swamp in the north called Hanhai, which was a thousand miles in circumference, and could surely give him enough to drink. When he thought of this, the Quaife clan drew his legs and ran to the north, but halfway there he fell to the ground with a rumble like a small mountain because of the lack of too much water, and died of thirst. After his death, his

walking stick was transformed into a peach forest with fruitful trees to quench thirst and feed people, which was his last contribution to the world. Later, because of these extraordinary deeds, people called this giant from the Quafu tribe Quafu. (ZHI, 2021)

The Quafu Chasing the Sun: The Yellow Emperor returns to Zhuo Deer at the head of his army, and the final decisive battle begins. The Kuafu Clan was the first to go out to challenge the army. The Yellow Emperor, following the stratagem granted by the Nine Heavenly Mysteries, said to Quafu, the leader of the Quafu Clan, 'Quafu, our army is quite admiring of your extraordinary speed and divine strength. But as fast as you are and as strong as you are, you surely can't catch up with or grasp the same thing!' Quafu proudly replied, 'There is nothing in the world that I can't chase or catch! Tell me, what is that?' The Yellow Emperor pointed his hand at the red sun hanging in the sky, 'The sun, you can never catch up with it!' It was noon, and the sun looked as if it was very close to the ground, and Kuafu slapped his chest, 'Then let me compete with the sun in terms of footwork, and see who is faster!' After saying that, China's first marathon athlete Quafu lifted up his long legs, took giant steps, and chased after the sun in the sky as fast as the wind, instantly for thousands of miles. The mountains, rivers, and trees were all behind him. But as he ran and ran, the sun seemed to keep a distance from him. He used spells to increase his height several times and waved his mahogany staff to continue to chase the sun, but no matter how hard he tried, he just couldn't catch up with the sun. The burning sun was as hot and hot as a huge furnace, and it made Quafu's mouth dry and his thirst burn. He came to the Yellow River, and when he saw the yellow water, he immediately put himself down and sucked it with his mouth, and the water of the Yellow River was dried up by him in the twinkling of an eye. Then he came to the Wei River, whose water was even more insufficient for him to suck. After the water of the two great rivers was dried up, Kuafu still felt thirsty. So he wanted to go to the sea, which was thousands of miles

across, to drink. Before he reached the sea, however, the heat of the sun had already dried up his body, and the brave giant collapsed halfway across the sea like a mountain collapsing. As he fell, Kuafu threw out the mahogany staff in his hand. The staff was thrown thousands of miles away, and landed into a leafy, fruitful peach forest that stretched for 300 miles for passers-by to cool off and quench their thirst. This is the beautiful and touching mythology of ‘Quafu chasing the sun’. (Wang, 2021)

Kwa-Fu: Kwa-Fu is one of the mythological and legendary figures of ancient China, also known as Bo-Fu and Lift-Fu, who was a descendant of Yan-Di. There are two theories about the death of Kuafu. The first is that, without measuring his strength, Kwa-Fu tried to catch up with the sun and chased it all the way to Yu Valley. There Kwa-Fu drank all the water from the Yellow River but did not yet quench his thirst and was ready to run to the north to drink the water in the Great Zephyr, where he died of thirst before he could reach the zephyr. The walking stick he threw before he died turned into a dunlin, which is a peach forest, and he himself turned into a mountain. Another legend is that Quafu was killed by Yinglong, who, after helping the Yellow Emperor to kill Chi You, killed Quafu in Chengdu Jaitian Mountain. And Yinglong himself because of the power of the god is exhausted on the sky, and then went to live in the south, so far the south of the rain is particularly large. (Huang, 2023)

Lifting Father: Lifting Father looks like a rhesus monkey, has patterned arms, a tail similar to that of a leopard, is good at throwing, and has the habit of stroking its own head. It is said that tigers and leopards are afraid of it. Guo Pu's note: ‘Lift the father or as Kuafu.’ Hao Yi Xing Yun: ‘Lift and Qua sound close to each other, so it may be called Qua Father.’ The Classic of Mountains and Seas in the repeated

Yinglong “kill Chi You and Quafu” narrative, from which it can be seen that Quafu for a giant tribal name, chasing the sun of Quafu may just be a member of this tribe. And ‘Liezi - Tang asked’ will be the story of Kwa Fu chasing the sun expanded to ‘abandon its staff, the body cream dipped in flesh, born Deng Lin, Deng Lin Mi wide thousands of miles,’ supplemented, enriched the content of the mythology. (Huang, 2023)

Jingwei

Hatake's mountain, on which there are many cudgels, there is a bird, the shape of which is like a crow, the head of the text, the white beak, the red feet, the name is Jingwei, and its song is self-correlated. It is the maiden of Yan Di, and her name is Nuwa. — The Classic of Mountains and Seas - North Mountain Scripture

Emperor Yan had a favourite little daughter named Nuwa. Although her name was a bit common, she was so smart and understanding that not only did Emperor Yan regard her as the jewel in his crown, but also Emperor Yan's ministers loved her very much. They liked to play with the lovely little girl child. One summer, the Emperor and his ministers had important things to do, and there was no one to play with the little girl. Day is so hot, the sun is like a big furnace, bored little girl, they quietly ran to the East China Sea rowing boat to play in the water. This is the first time the girl child to see the sea, only to see the water waves, boundless. The distant water waves are continuous, sometimes aggregated, sometimes dispersed. This is the time when the sea is calm, the sea is calm, the water is as flat as silk and vine, the sea water freely gulp breath, the waves gently caress the rocky reefs. The little girl was deeply attracted by the spectacular scenery in front of her, she rowed a small boat, playing in the sea, the sea is also like a kind mother, embracing her child. But the sea is like a child's face, changing. Originally, the girl saw the sun is about to set, is ready to go home, but the sea suddenly blew a gale, the waves of a layer higher than a layer, and

even higher than a few floors, directly to the girl's boat. How could the little girl with her small body resist such wind and waves? No matter how much she struggled, it was all in vain. 'Help!' The girl called out for help with all her strength, but the sea wind was so strong that no one could hear her cries. The waves, like a hateful giant, manipulated the boat, and in a short time the boat was overturned by the big waves, and the girl drowned in the East China Sea. Yan Di and his ministers, were heartbroken. After she died, she turned into a bird with a flower head, white beak and red feet, shaped a little like a crow, and her name was Jingwei. The bird Jingwei lived in the north on the mountain of Fat Hat, and hating that her life had been taken away by the merciless sea, she often carried small stones and twigs and threw them into the East China Sea in an attempt to fill up the sea. Although the sea was so vast, like a bottomless pit, Jingwei was never discouraged and persevered. In order to get more help, she also mated with a petrel and gave birth to a male bird like a petrel and a female bird like a jingwei, and her children went on filling the sea day after day, just as she did, until today. It is said that many of the islands in the East China Sea today were created by the reclamation of her children. (ZHI, 2021)

Shennong neglected his loved ones around him because he was too focussed on his work. His youngest daughter, Niangwa, ran away to swim in the East China Sea alone without parental supervision, and was swept away by a fierce wind and huge waves, and unfortunately drowned to death. After the death of the girl child, the soul of the spirit is not dispersed, turned into a flower head, white beak shell, red feet and claws of the bird, the bird in the chirping, sound like 'Jingwei', so it is called 'Jingwei bird'. The bird hated the merciless sea took away his young life, so often fly to the West Mountain to the small stones or twigs, and then fly to the East China Sea, the stones and twigs into the rough sea. Day after day, year after year, no matter whether it is the hot sun or the rain and snow, it is determined to fill the sea, so that the sea can

no longer be mercilessly waste of life. The sea rushed and whistled, showing its snowy teeth, and mocked, 'Forget it, little birdie, you won't be able to fill me up even if you work for a million years!' Jingwei circled back high in the sky and replied to the sea: 'Even if I have to work for ten million years, ten million years, until the end of the universe and the end of the world, I will still fill you up!' A weak bird for thousands of years to persevere for a goal and unremitting efforts, looking forward to fill the sea with small wood and fine stone, this is how sad and strong ah! People admire the spirit of perseverance of the Jingwei bird, so also known as the Jingwei bird for the 'Zhi bird' 'oath bird' 'wrong bird', folk also called it 'emperor female sparrow'. (Wang, 2021)

Jingwei: Jingwei is a sacred bird in the legends of ancient China, which was originally the daughter of Emperor Yan Di - Nuwa. One day, Nuwa drowned in the East China Sea, and after her death, she was transformed into a bird. Emperor Yan of Shennong had a daughter named 'Nuwa'. Every day, Emperor Yan went to the East China Sea to command the sun to rise, and did not return home until the sun set. The daughter wanted to see the place where the sun rises beyond the East China Sea, the 'Return Market'. Once, she jumped into the East China Sea and swam towards the Ruins, swimming farther and farther. Unexpectedly, a gust of wind and wave came and swallowed the girl child. The girl child sank into the East China Sea and never returned. However, the essence of the female child did not die; she turned into a small bird, the wild flowers on her head turned into a pattern on her head, and the little red shoes on her feet turned into red claws; she vowed to fill up the East Sea! Jingwei and Haiyan became mates and multiplied their offspring, so that their spirit would be passed down from generation to generation, in order to continue the reclamation endeavour until the sea was filled up. (Huang, 2023)

Suirensi

A sage made, drilling flint to take fire to make fishy, and the people said, make king of the world, the name of the flint man. — Han Fei Zi - The Five Worms by Han Fei

In ancient times, humans did not know how to use fire, and those who lived in the mountains ate captured prey and those who lived by the sea ate live fish and shellfish, fresh food that could easily cause disease. Food needed to be cooked, so the need for fire was urgent. So how did people learn to make fire? Legend has it that it was a wise man who learnt it by chance on his journey when he was travelling through the Suiming Kingdom. In this place, the sun and the moon could not shine, and the people could not see the sun all the year round, and they did not know day and night. Here grew a large tree with many branches and leaves, called the Flint Wood. On this day, a wise man came to the country of Suiming and rested under the flint tree. It is reasonable to say that the Suiming Kingdom, which does not see the sun and the moon, should be a dark kingdom. However, this was not the case. The big forest was full of flickering firelight, as brilliant as the night sky. The people of the country of Suiming, who did not see the sun all year round, laboured, ate and slept in the midst of this flickering firelight. So the wise man went to look for the source of the fire: it turned out to be because of some big birds shaped like chickens, with long feet and claws, black backs and white bellies. They pecked at the trunk of the flint tree with their short, hard beaks, and at the moment of that peck, a spark burst out. The sparks inspired the wise man to take fire. So, he climbed down the flint branches, and used the small branches to drill the big branches, and there were sparks. Later, he changed to other branches to try to drill fire, drilling for a while, first smoke and then out of the fire, the whole branch are burning. He finally understood how to make fire! The wise man went back to his country and taught others how to make fire by drilling wood. Since then, people could make fire at any time, without having to wait for an

occasional thunderstorm or keep a fire all year round for fear that it would go out. The people who learnt to make fire by hand ended the history of drinking blood. People began to study the delicacy of cooked, get more nutritious, the brain also become more intelligent. People remembered the inventor of the fire by drilling wood, and called him 'Suiren', which means 'the one who draws fire'. Because of his great contribution, he is listed as one of the 'Three Emperors'. (ZHI, 2021)

Suiren's drilling for fire: 'Before the nest and the flint, there was no record of loneliness'; 'nest' refers to the fact that the Chinese ancestors learnt how to build houses and live in them, and 'flint' refers to the fact that they learnt how to use fire. These are the two most important symbols of the development of human civilisation. When mankind is still in the obscurantist period, do not know how to grow crops, vegetarian food is the fruit of the grass and trees; as for meat, because they do not know how to use fire, thirsty, drink the blood of beasts, hungry, will be the meat of the beasts and even the hair swallowed, called 'Ruwu Drinking Blood'. Later, the pioneers gradually found that when thunder and lightning, volcanic eruption, the forest grass will produce a kind of luminous hot object, a close to it will be burned. So the primitive people just saw the fire, scared to death, but occasionally picked up the beast burned to death by the fire, bring a taste, but the taste is quite fragrant. And so there were often people who guarded the forests during thunderstorms, counting on burnt chickens falling from the sky. However, this kind of fire caused by lightning is a natural fire, can only be used once, the ancestors want to eat nature barbecue from time to time, but not this mouth. At this time, the Suiren appeared. He wanted to find a way to make fire artificially and to preserve the fire for a long time. So he went around visiting elders to ask for advice on how to obtain fire. An aged wise man told him that in the far west of the barren and distant land, there was a country of Suiming. It was a land where neither the sun nor the stars nor the moon shone, where day and

night were indistinguishable at all times of the year, and where it was dark everywhere. Outsiders think that the Suiming Country is dark and sunless, but in fact it is brightly lit. However, it is not clear what exactly makes the Suiming Country as bright as day. When he learnt about this, Suiren thought there must be fire there, so he said goodbye to the wise man and set out on the road to Suiming Country. He went through a thousand hardships and travelled all the way to the dead land of the extreme west, and finally saw in the darkness the light emanating from the country of Suiming which did not come from the sun and the moon. He was so excited that he quietly hid himself in the place where the light met the darkness and found there a tall, shining flint tree. The flint was very thick, and its branches and leaves were curved and intertwined. Every time a woodpecker pecked at the flint, sparks as bright as jewels burst out, countless woodpeckers pecked out countless sparks, clusters of clusters together, the country illuminated a bright. The people of the Flint Country then used this light to labour and live. Suiren understood the reason why the flint wood glowed, and by analogy, he suddenly comprehended the principle of making fire by drilling wood. He immediately ran to the flint, folded down two flint branches, and then use the small branches to drill and grind the large branches, a lot of effort, friction for a long time, only to hear ‘Zi’ sound, the flint in front of the eyes of a bright, flickering sparks came out. Suirenji invented the method of drilling for fire, and taught the method of drilling for fire to everyone. He also had the idea to preserve the fire for a long time, always serving mankind. The popularity of Suiren's method of artificially extracting fire has led to the great progress and development of Chinese food civilisation. With fire, food was no longer putrid, odourous and toxic, nutrition was enhanced, and people's physique was much stronger than before. Fuxi, the emperor of the sky, saw that Suiren's drilling wood for fire has a great merit to the people, so he issued a decree to seal Suiren's as ‘fire sage’, Suiren's ranked in the ancient gods. (Wang, 2021)

Shennongshi

Shennong tastes the flavour of all kinds of herbs and the sweetness and bitterness of water springs. — Huainanzi - Xiuwu xun by Liu An and his disciples

A long time ago, at the foot of Changyang Mountain, there is a magical man, his life is a 'crystal belly' - the stomach is almost completely transparent, a glance can clearly see the internal organs, but also can see the things eaten into the stomach. This miraculous man is the god of medicine Shennong's. The grains and weeds grow together. Grains and weeds grow together, herbs and flowers bloom together, in the end which can be eaten, which can cure, who can not distinguish. Anyone who accidentally eats the wrong thing will suffer for a few days, and in serious cases, they will die immediately. Many people died painfully in the end because they accidentally ate poisonous herbs. The kind-hearted Shennong was heartbroken to see people starving and sick. How should the people be fed? How to cure the people? He decided to use his 'crystal belly', for the people to seek a solution. Because his stomach is transparent, so ate can not eat the plant, you can see the poison in which part of the attack, so Shennong's know which grass can not be eaten, which can be eaten, but also distinguish the medicinal properties and functions of various plants. He tasted wheat, rice, millet, grain and beans, and felt satiated enough to satisfy his hunger, so he brought the seeds back for the people to plant, which were the five grains that people often consumed later on, and they were a guaranteed source of food for the people. Not only that, it is said that Shennong's also based on the hundreds of herbs tasted, written into the classic medical masterpiece 'Shennong Materia Medica', for the people to cure the disease. Shennong was poisoned many times when he tasted hundreds of herbs, all thanks to the tea antidote. On one occasion, he found a vine-like plant climbing on a tree with trumpet-shaped flowers in light yellow. It was the first time he had seen such a plant, so he picked some leaves and chewed them in his mouth. Who knew that it was a highly toxic grass called Broken Intestine Grass. Shen

Nong soon felt difficulty in breathing and lost control of the muscles in his limbs. He wanted to try to detoxify the poison in the same way as before, but to his surprise, none of them worked and he died. People honoured him as the God of Medicine and built the Medicine King Temple to commemorate his kindness and achievements. Legend has it that the place where Shennong tasted a hundred herbs was at the junction of present-day Sichuan and Hubei, and people called the area Shennongjia in honour of his achievements. In addition to tasting a hundred herbs for the people, Shennong also invented Lei Nong, taught the people to cultivate the land and grow food, taught them to make tea and clothes, and made pottery to hold water and cooking utensils to cook food, which made people's lives more convenient and abundant. (ZHI, 2021)

Shennong's Barefoot Doctor: In the far west, there is a mountain called Kunlun Mountain, where a goddess called Queen Mother of the West lives. The Queen Mother of the West was not only in charge of the extremely precious immortality medicine, but also had an important duty: to guard all kinds of poisonous insects and beasts. Because once the poisonous insects and beasts are dispersed, diseases and plagues may spread. However, misfortune still happened. Due to the negligence of the three-legged bird, which was the favourite of the Queen Mother of the West, the poisonous insects and beasts flowed out of the Kunlun Mountains. Soon, the plague began to spread and the people of the world suffered terribly. In order to alleviate the people's suffering, the Heavenly Emperor sent Shen Nong down to earth. Shennong was a loving heavenly god with an ox-like head, a human-like body, and his whole body was exquisite and transparent. (Ren, 2020)

In ancient times, there were no doctors and no medicinal herbs. The plague and injuries caused the death of many people, but the people could do nothing about it and

had to leave it to God. Shennong's heart was saddened to see people suffering from diseases. He heard the old people say that the lush and deep Shennongjia was rich in resources and might be hiding treasures, so he resolved to go into the mountains to look for medicines that could cure diseases and save lives. Shennongjia in the flowers and trees, exotic flowers and plants all over the mountain, Shennong's look at this feeling, look at that fresh enough, but just do not know which kind of flowers and plants to cure the disease, but also can not know which kind of grasses and trees for what kind of disease is effective. Just when he was worried about this, only to see their own stomach slowly, slowly, but also became crystal clear, from the outside can clearly see the five viscera and six bowels. Shennong's instant understanding: this is the arrangement of heaven, to taste their own personal test medicines, to see how they play a role in the stomach ah! So, he tried the medicine in person, in the mountains and fields of all kinds of grasses and trees in the flowers, real, roots, stems, leaves, carefully identify the shape, one by one, carefully taste, and experience the feelings after eating. He prepared two pockets and hung them on his left and right shoulders. All the delicious and non-toxic herbs and trees were put into the left pocket for food; those that were not delicious but had special effects were put into the right pocket for medicine. These grasses and trees are different in character, and the flavour is also very different from sweet, sour, bitter and spicy. After eating, some make people cold, some people hot; some cool and refreshing, some warm and nourishing; some can relieve pain and swelling, some make people vomit and diarrhoea, and some even have a strong toxicity, after eating abdominal pain such as strangulation, pain unbearable. Shennong's has eaten many times to poisonous plants and poisoning, sometimes the number of poisoning a day up to seventy times, thanks to a plant called 'tea' to help him detoxify. In this way, Shennong's once poisoned, immediately swallowed a few slices of tea to detoxify, and gradually tasted all the herbs. His left shoulder pocket contained 47,000 kinds of flowers and plants, and his right shoulder pocket contained 398,000 kinds of medicinal herbs. He will be a variety of grasses

and trees, the shape, taste, medicinal properties, etc., write down in detail, the descendants will be warm, cool, cold, hot medicines in one place, in accordance with the meaning of the ruler and ministers and make, written into a medical book prescription, Chinese medicine, a section of the beginning of the establishment of the party. Shennong's hold for the people to get rid of the disease of the faith, not afraid of risk, insist on tasting grass. But how can you walk by the river without wetting your shoes? One day, he saw a small yellow flowers, leaves in the wind open and close the kudzu plant, think it is interesting, then picked to eat. Who knows that this is very poisonous 'broken intestine grass', just be swallowed into the belly, it will corrode the intestines of Shennong's section of the inch broken. Because the toxicity is too fierce, Shennong's simply too late to eat tea to detoxify, instantly that is dead. Of course, if he died like that, there is no us yellow children. Shennong's self-sacrificing, selfless spirit touched the Queen Mother of the West, the Queen Mother of the West sent the green bird with the antidote to the poison, found Shennong's in the forest, and fed the medicine into his mouth. Shen Nong's surprisingly resurrected from the dead and turned around alive. After successfully mastering the preliminary knowledge of medicine, the barefoot doctor Shen Nong carried various herbs, trekked across mountains and waters, travelled deep into the tribes to cure the people, and saved countless people struggling with illnesses. The introduction of Chinese medicine and Chinese herbal medicine made the initial health and safety guarantee for human health. China's first systematic treatment of medicines was named Classic of the Materia Medica of Shennong, with the intention of honouring and remembering Shennong. Shennong's deeds were praised by the Heavenly Emperor, who appointed him as the 'Holy Ancestor of Medicine'. From then on, Shennong's fame spread far and wide, and the people were so grateful for his great kindness in saving their lives and curing their illnesses that they unanimously embraced him as 'Emperor Yan'. (Wang, 2021)

Three Green Birds: The Three Green Birds are sacred birds in ancient Chinese mythology, with bright colours and light bodies. Legend has it that the Three Green Birds are the messengers of the goddess Xiwangmu, and there are three of them in total, inhabiting the Three Dangerous Mountains. The three green birds are auspicious objects with divinity, and they are commonly seen on the side of the seat of the Queen Mother of the West on the portrait bricks of the Han Dynasty. The story of Emperor Wu's quest for immortality in the Museum of Natural History has the figure of the three green birds. It is said that Emperor Wu of Han Dynasty was fond of immortality and sacrificed to famous mountains and great rivers to seek the way of the immortals. When the Queen Mother of the West came to see Han Wu Di in her purple cloud chariot, the three green birds served beside the Queen Mother of the West. (Huang, 2023)

Queen Mother of the West: Queen Mother of the West has a human form with a leopard's tail and tiger's teeth, and is good at whistling. She wears a jade victory in her fluffy hair and is in charge of the heavenly disasters and the five punishments for killing. (Huang, 2023)

Cangjie

Xi Zhong made the car, Cang Jie made the book, Hou Ji made the crop, Gaotao made the punishment, Kungo made the pottery, and Xia Jiuzi made the city, these six people, when they are done, they are done. — Lu's Spring and Autumn Annals - Jun Shou by Lu Buwei and his disciples

Legend has it that Chinese characters were created by Emperor Cangjie. This Cangjie, who was called the Emperor of History, was born to be very special. It is said that he had a broad dragon face with four eyes that glowed. When he was a baby, he

liked to pick up a pen and scribble. When he grew up, he loved to use his brain to think about the changes in all things in heaven and earth. He often looked up at the curve of the Kuixing star in the sky, looked down to observe the patterns on the turtle's back, the feathers of birds and birds, and the undulating forms of mountains and rivers, and based on these scenes of nature, pointed and drew on his hands. One day, Cangjie went on a collective hunting trip. At an intersection, he saw several hunters pointing to the indented marks on the ground and arguing about which way to go. Cangjie went up to the hunters and learnt that there were footprints of deer, antelope and tigers on the ground, and they were arguing about which way to go after different beasts. Cangjie was suddenly inspired: because of the different shapes of the footprints, people were able to distinguish the tracks of various animals. If he could capture the characteristics of things and draw those images that the people could recognise, he could convey the meaning and record life. Thus, Cangjie began to pay attention to the features of various things, from the sun, moon, stars and clouds in the sky to the mountains, rivers, lakes and seas, birds, animals and common objects on earth. He used lines to sketch out the appearance of the objects he wanted to express, and created hieroglyphic characters. For example, the character 'Ri' was drawn according to the round sun; the character 'Yue' was traced after the crescent moon; the character 'Zhua' looked like the claws of birds and beasts, and so on. Cangjie dived down to observe carefully and created many characters. Cangjie offered these words to the Yellow Emperor, who was so pleased that he summoned all the tribal chiefs and asked Cangjie to teach them these words. From then on, everything in the world could also be recorded. To commemorate Cangjie's achievements, many literati and students worship Cangjie as the 'Master' and 'Sage of Words'. (ZHI, 2021)

Cangjie, the founder of Chinese culture: Cangjie, whose real name is Hougang and whose name is Shi Huang, is said to be the historian of the Yellow Emperor. In

the ancient times, there was no writing, people could only make a rope to remember things, and the fragmented records were both troublesome and unable to record the slightly more complicated things. Cangjie, who was often frustrated by his inability to fully express his thoughts, came to a high platform on the south bank of the River Wei-Shui to concentrate on making characters. Everything has its own characteristics, if you can capture the characteristics of things and draw images that everyone can recognise, isn't that what characters are all about? From then on, Cangjie paid attention to the characteristics of all things. He looked up to see the sun, moon and stars, down to observe the rivers, lakes and mountains, birds, animals, insects and fish, grass, trees and utensils, human affairs are all detailed and ready, finally in accordance with the world of all things in their respective forms, according to the type of drawing, tracing and comparing, creating many pictograms, and set the meaning of each word represents. The Cangjie mastered the art of creating characters. Cangjie mastered the know-how and the essentials of word-making, and then he was more and more inspired and invented more and more words, which, day by day, finally led to the formation of the six principles of Chinese writing, known as the 'six books', namely, pictograms, references, ideograms, morpho-sound, transliteration, and pseudo-borrowing. From this time onwards, the Chinese people had the earliest writing. On the day when Cangjie succeeded in creating characters, it rained corn in the daytime and ghosts cried at night. Why did it rain like corn? Because of the words caused, 'from now on to lead the management of all things, to convey the heart to reach the meaning of the fools can not forget, the wise can be Zhiyuan', the gods of heaven and earth for this moved, so 'heaven rain corn', to express congratulations, this is the origin of the rain festival on earth. But also because of the written word, the people's wisdom suddenly open, the people's morality day away from the deception and cunning from this; and human beings become smart, no longer subject to the control of the ghosts and gods, everything no longer have a secret, the world from now on will never have peace, even the ghosts can not be peaceful, so the ghosts to

cry. The invention of writing is an important symbol of the cultural maturity of a nation. Cangjie's whimsical, wonderful ideas, in exchange for the opening of China's vast civilisation, he also became the founder of Chinese culture. In order to honour his noble and great divine achievements, the Yellow Emperor gave him the surname 'Cang'. He was honoured as the 'Saint of Characters' and the 'God of Letters' by the later generations for his great merit of leaving a legacy to all generations. (Wang, 2021)

Dayu

The rest of Emperor Gun and the flood, without waiting for the emperor's order, the emperor ordered Zhu Rong to kill Gun in Yujiao. — The Classic of Mountains and Seas – Sea Scripture

That great catastrophe of floods occurred in the days of Yao's reign. At that time there was a great flood in the Yellow River basin, and most of the people lived in the places along the Yellow River. For a time, the people fled in all directions, some building nests in the treetops like birds, and some burrowing in caves like wild animals. Their dwellings were temporary and simple, not permanent, and in the event of a storm, they were in danger of being capsized and drowned at any time. The floods were a source of great distress to the people. The floods, which did not recede for a long time, affected not only the people, but also the animals and plants on the ground. The land where the animals lived was occupied by the refugees, some moved to other places, some did not escape the catastrophe, and their numbers became more and more scarce; all kinds of crops and fruits of plants, which were the main source of food, were unable to grow, and only a large number of weeds were left. As the food was getting scarce, the weak people had to suffer from hunger, disease and cold, and also had to be careful of the wild beasts at all times. Jiu Ji was careful and smart. Jiu Ji succeeded in going to the Heavenly Court and stole the resting soil which was

hidden under the throne of the Heavenly Emperor to the earth. The miraculous hibiscus soil turned into a white dike, blocking the raging flood, the wilderness gradually appeared in front of the people, the water receded from the people's houses, yards and sheds, and the people who had been in despair came out from the hiding place, saw their original residence, and were filled with new hope. However, Jiu Ji replied that this kind of 'blocking' and 'damming' is not the way to cure the flood.

Dayu inherited his father's legacy and continued to control the flood. In the beginning, father and son learnt from his father and adopted the method of blockage, but it was still difficult to control the raging flood. So Yu took the measuring tools, crossed the mountains, waded through the rivers, and measured the topography of the mountains and rivers along the way. Using a combination of blockage and diversion, he led the people to resist the flood, opening up mountains and building embankments to rebuild their homes. Dayu then succeeded in dredging the watercourses and diverting all the floodwaters to the sea. Dayu had taken great pains to control the flood, and he was not afraid to work hard and never dared to slacken off. During the thirteen years of flood control, he had been running around all day long, digging 300 big rivers, 3,000 tributaries and countless small ditches, communicating with the four barbarians, the nine states and the five lakes and the four seas. The floods eventually subsided, and the people of the world have been living in peace and contentment ever since. Because Dayu had travelled all over the world, he knew the topography, customs and products of each place like the back of his hand. After accepting the throne from Shun, Dayu made use of his previous experience to reorganise the world into nine states. The nine states became an important geographic concept in our Chinese culture and are also known as 'Yu's traces'. (ZHI, 2021)

The Annals of the Grand Historian recorded the disastrous scene of floods in ancient times. The fate of both Gun and Yu was related to flood control. The story of

how Yu the Great passed through his house three times without entering the house to deal with floods was widely spread and is regarded as the earliest flood control activity in China, which happened about 4,000 years ago. (Wang, 2023)

The news came from the wooden rafts. Jiu Ji replied, 'Father is son, father is son, and father is son.' Because he had been treating the water for nine years, but nothing had been done, the superior was so angry that he was enlisted in the army and sent to Yu Mountain, and his successor seemed to be his son, the young master Wen Ming, whose nick name was Yu. 'The flood was great,' said Yu, 'and the people were immersed in the waters of the vast mountain of Huishan Xiangling. I travelled on the dry road in a cart, on the water road in a boat, on the muddy road in a sledge, and on the mountain road in a sedan chair. To a mountain, cut a pass tree, and benefit two to everyone have food, have meat to eat. When the water from the field is released into the river, and the water from the river is released into the sea, the two of them will give everyone something rare to eat. When there are not enough things to eat, adjust the surplus and make up for the shortage. Move. Everyone then quieted down, and the places became one.' (Lu, 2013)

Legend has it that Yu was originally a dragon. In the 'Heavenly Questions', 'What is the drawing of the dragon? What is the history of the river and the sea?' Wang's note says: 'When Yu was treating the flood, a divine dragon drew the ground with its tail and guided the water to the point where it would break, and thus he was able to treat it.' The dragon that drew the ground into a river here was actually Yu himself, and the ability to draw the ground into a river was Yu's ability to dredge the river. The dragon Yu, the totem, contradicted the human Yu, the originator, and so the dragon was sent to be Yu's teacher, saying that Yu learnt his water-control methods from the dragon. (Wen, 2023)

Yinglong: Yinglong is a legendary winged dragon covered with scales. Yinglong was once summoned by the Yellow Emperor to conquer Chi You and showed great power on the battlefield. Afterwards, it used its tail to row the ground into rivers, dredging waterways and helping Great Yu to rule the water. (Ren, 2020)

Yinglong: Yinglong was a divine dragon during the time of the Yellow Emperor and also helped Great Yu to cure the water. Yinglong and is the dragon in the most miraculous, auger millennium into a dragon, dragon five hundred years into a horned dragon, horned dragon and then a thousand years in order to become Yinglong. Yinglong killed Chi You and Kuafu, can never return to the heavenly realm, there is no Yinglong clouds in the sky to make it rain, so the lower world many times a drought. So people in the drought will imitate the appearance of Yinglong to ask for rain. According to legend, Yin early Shang Tang see fat legacy, the results incurred up to seven years of drought, and then Shang Tang will imitate the appearance of the dragon to do a dragon to ask for rain, not much longer, the sky is really cloudy, all of a sudden it will be pouring rain, thus ending the seven years of drought. (Huang, 2023)

Xiangliu: The nine-headed serpent demon Xiangliu was Gong Gong's most powerful assistant, with a human head and python body, insatiable greed, often opening its nine mouths at the same time, swallowing up all the animals in the nine mountains and gnawing all the vegetation in the nine mountains. When Dayu killed Xiangliu in a duel with Gong Gong, his blood turned into a swamp in which people and animals drowned when they touched it. (Wang, 2021)

Xiangliu: Xiangliu, or Xiangqiao, was a minister of Gong Gong in ancient fairy tales and legends. According to legend, Xiangliu had a human face and a snake's body

with nine heads. He was killed by Yu, and his blood stank so much that it stained the ground, and the ground would not produce grain. One of Gong Gong's ministers was named Xiang Liu, who had nine heads and took food from each of the nine mountains. Wherever Xiangliu touched, it turned into swamps and streams. It is said that Xiangliu aided and abetted Gong Gong when he caused a great flood, so Dayu killed Xiangliu after he calmed the flood. The blood that flowed from Xiangliu's body was so stinky that no grains could be planted in the places it flowed through. When Dayu dug up the soil to fill the polluted land, he filled it up three times but caved in three times, so Dayu built several platforms to suppress the demons. The Emperor's Terrace was to the north of the Kunlun Mountains and to the east of the country of Zuoli. (Huang, 2023)

Luwu: Luwu, with the face of a tiger and claws, and the body of a tiger with nine tails, is said to be the god of the Kunlun Mountains. It was said to be a vassal of the Yellow Emperor, in charge of the territories of the nine domains in the sky and the seasons in the garden of the Heavenly Emperor. Luwu had many friends, besides the nine sons of the dragon, Dayu was also his friend. The dragon, which was transformed into Dayu, not only inherited his father's extraordinary ability, but also volunteered to continue to complete his father's water-rule business. Perhaps the emperor repented of his practice of punishing human beings with floods, or Jiu Ji and Yu were shaken by the indomitable spirit of father and son, when Yu went to the court of heaven to ask for the resting soil, the emperor not only gave the resting soil to Dayu, but also appointed him to control the floods down below, and also sent Ying Long and Lu Wu to be his assistants. Legend has it that Lu Wu lost nine battles with Gong Gong, buying time for Dayu to cure the flood. (Huang, 2023)

Deer Shu: Deer Shu is a beast that lives in the Teng Yang Mountains and has the

appearance of a horse, with a white head, tiger-like patterns on its body, and a red tail. Its voice is like a human chanting, and wearing its fur can be a blessing to its descendants. In the Ming Dynasty vernacular historical novel 'Arisatsuki biography', a section about Dayu's treatment of water is mentioned: Dayu and his party entered the Quyang Mountain, and it seemed that they heard a woodcutter singing in the deserted mountain. Da Yu said, 'This deer is also a beast of Shu.' (Huang, 2023)

Eastern Emperor Taiyi

God in heaven, the noble one is too one. The first is said to be the five emperors.
—Han Book - Suburban Sacrifices by Ban Gu

The Eastern Emperor Taiyi, the Exalted God of Heaven, is actually the incarnation of the North Star, residing in the Violet Weeping Palace in the centre of the Northern Heaven, and is the supreme, deep, formless, and shapeless God of Origin. The Zi Wei Palace, also known as the Zi Wei Wall, was the residence of the Heavenly Emperor. Later, in order to highlight the legitimacy and supremacy of the emperor's power, and to achieve the realm of 'unity of heaven and man', the mortal emperors called their own residence, that is, the palace where the emperor lived on the ground also called Ziwei Palace. The poet Qu Yuan's 'Chu Ci' contains the 'Nine Songs'. He rewrote the fairy tales and legends, and songs of the time and compiled them into the Nine Songs for the emperors to offer sacrifices to the gods, which consisted of eleven pieces, of which 'Donghuang Taiyi' was the first one. There is no specific description of the image of Donghuang Taiyi in this piece, whereas the images of the other gods in the Nine Songs are more or less accounted for. Perhaps because Donghuang Taiyi was too noble, Qu Yuan dared not speculate on it, but only made great efforts to render the enthusiastic scenes of sacrifices to the gods, thus expressing his respect for Donghuang Taiyi. In Qu Yuan's time, in order to pay tribute to the Emperor, the people of Chu would respectfully and grandly sacrifice to the heavenly emperor at the

auspicious time. According to the rules, only after the main deity was sacrificed could the other accompanying deities be sacrificed. The ceremony of sacrificing to the Eastern Emperor Taichi was very grand. The sorcerer who presided over the sacrifice stroked over the jade pearl on his long sword and straightened his body's costume. The floor of the palace was covered with vanilla mats, which were decorated with many gorgeous jewels, and the surroundings of the palace were adorned with red and fragrant flowers. The people prepared steamed meat with cymbidium orchids and fine wine infused with fragrant peppers to offer to the honoured god of heaven, Toho Taiichi. Witches dressed in gorgeous and solemn ceremonial costumes began to dance amidst the chanting accompanied by yu se and the pounding of drums by musicians, expressing the people's delight at the coming of the honoured god. The Chu people believe in Donghuang Taiyi devoutly and are grateful to him for his blessings on earth through this grand festival, which blesses human life to flourish and crops to grow strongly. (ZHI, 2021)

Taichi, as the God of Heaven, was, in the conception of the ancient philosophers, the essence of the universe, an incredible supernatural power. He created everything and dominated everything. The Taoists called it Tao, the Book of Changes called it Taiji, and the Book of Wefts called it Yuanbao, personifying this power. Before the story of Pangu appeared, among the legendary ancient emperors, we thought that only Fuxi could afford to do so. Since 'Donghuang Taiyi' is a song of welcome to the gods, and the lyrics only say 'Mu will be pleased with the emperor' (the emperor is Donghuang Taiyi), it seems that there can be no other gods than Donghuang Taiyi to be welcomed in the lyrics. The 'Spirit of Rites' is a song for sending off the god as the spouse of 'Donghuang Taiyi' - what is being sent here should not, in theory, go beyond what has been previously welcomed. In fact, Donghuang Taiyi is God, and sacrificing to Donghuang Taiyi means sacrificing to God. Only God is worthy to be

greeted by the king of Chu, who is the officiating priest. The other nine gods were below the king in terms of status, so the ceremony was only for their enjoyment, not a welcome. In this way, in theory and principle, those who were to be welcomed were not limited to the Eastern Emperor Taichi. Since there is no welcome for the nine gods, it is no wonder that they are never mentioned in the songs used to convey the meaning of the ceremony. (Wen, 2023)

Taoist Fairy Tales and Legends

Nezha

When Dao Xuan fell down at night, a young man helped him up and asked him who he was, and the young man said, ‘I am a very human being, Nezha, son of King Vishamon of Heaven, who has been protecting the Dharma for a very long time. The reason for protecting the Dharma is to support the monk, and it has been a long time.’
— The Biography of the High Priests of Song Dynasty - Taoist Propaganda by Shi Zanning

The image of Nezha as a lively, lovable and powerful young man has long been popular, but this image of the young man did not come from the beginning, but rather from a combination of Buddhist mythologies, Taoist legends and folklore processing. The Buddhist image of Nezha, the third son of King Tota Li of Heaven, was absorbed into the Buddhist novels *Fengshen Yanyi* and the *Journey to the West*. Legend has it that Nezha was originally the third son of Li Jing, the general of the Chentang Pass in the Shang Dynasty, and his birth was filled with all sorts of psychic phenomena. It is said that Li Jing's wife was pregnant for three years and six months and did not give birth to the child. Carrying a child in October is hard enough, let alone three years. At last, Madam Li went into labour, but she gave birth to a dribbling ball of flesh. Li Jing was so shocked that he thought Madam Li had given birth to a demon. He cut open

the meatball with his sword, and a little doll came out from inside. The little doll's eyes emitted a golden light, a golden bracelet on his right hand, and a red damask around his stomach. It is said that this little doll is the next life of the Holy Spirit, the first official of Jiang Ziya, is the embodiment of the Spirit Pearl. The hand of the gold bracelet called 'Qiankun circle', the red damask called 'mixed sky damask'. Li Jing see this child's face red particularly cute, clearly a good boy ah, can not bear to see him as a demon. The next day, a Taoist man came to Li Jing's house, claiming to be Taiyi Zhenzhen from the Golden Light Cave in Qianyuan Mountain, and said he wanted to take Li Jing's third son as his disciple. When he learnt that Li Jing's eldest son was called Jin Zha and his second son was called Mu Zha, Taibei said, 'This boy is the third in line, so let's name him Nezha.' Nezha then became the disciple of Master Tai Yi. Nezha grew up to be seven years old and learnt a lot of skills from his master. But he had many character flaws. As a teenager, Nezha made many mistakes, the most important of which were three. The first occurred in the summer when, due to the heat of the day, Nezha ran away to bathe in the sea and stirred up the seabed with his magic weapon. He annoyed the Night Fork to strike and killed him again. When Ao Beng, the third prince of the Dragon Palace, heard about it, he killed the third prince again and drew the dragon's tendons. In this story, Nezha acts like a bully and a villain. The second wrongdoing was when the Dragon King of the East China Sea came to the Li family to seek justice. Instead of being able to realise his mistake, he felt that the Dragon King was being unreasonable. He ambushed the South Heavenly Gate and beat up the Dragon King, forcing him not to go to Heaven. The third wrongdoing was that when he returned home, he played with his father's bow and arrow and shot dead a disciple of the Lady Shiji. Not only did he not admit his wrongdoing, he moved his master, Tai Yi Zhen Zhen, to kill both Shiji Niang Niang. However, Nezha did grow up. When the Dragon King of the Four Seas came to cause trouble again, he realised what responsibility meant. He committed suicide in front of the Dragon King and took responsibility for his transgressions. After Nezha's death,

his master, Tai Yi Zhen Zhen moulded Nezha's body into a lotus flower to carry his soul. From then on, Nezha was the embodiment of the lotus flower, and the Master gave him the wheel of wind and fire and the secret of spiritual talismans. Not only that, but he also became an immortal with three heads and six arms. After his resurrection, Nezha and his father helped King Wu of Zhou to conquer the Zhou Dynasty. During the war, Nezha grows up to become an outstanding officer and makes a great contribution to the war effort. (ZHI, 2021)

Nezha: As one of the important deities in the 'Feudal Deities', Nezha's image is a complex mixture of ancient Persian mythology, Buddhist beliefs, orthodox Taoist deities, folk deities, and gods and goddesses from novels. But he will always be a child. The plot of Feudal Reign of the Gods combines archetypal features, including bathing and causing trouble, as well as killing the Dragon's son and beating the Dragon King. However, Nezha's beating of the Dragon King at the Heaven's Gate was only a beating, and he was not killed, and the Dragon King, who had been completely blackened, went to Chentang Pass to ask for punishment, although Nezha's temper was short, and he was so rash that he was killed twice in a row. But he was only a seven-year-old child at the time, and according to the Protection of Minors Act, he could not be held criminally liable. However, there was no such law at that time, and the Dragon King forced his guardian, Li Jing, to 'pay his father's debt'. Li Jing had been a seeker of immortality since he was a child, but his qualifications were limited, so he failed in his quest for immortality and learnt only the five elements of the art of recluse, and then went down to the mountains to assist King Zhou of Shang. His shallow knowledge of Taoism made him an obedient and unassuming person in front of the Dragon King. Nezha saw that his parents were so frightened that they 'cried loudly' and could not bear it. In order not to involve his parents and townspeople, he resolutely declared that 'one person is responsible for one person's actions', and then

lifted his sword with his right hand and chopped off his arms, then disembowelled, plucked out his intestines, cut out his bones and flesh, and returned them to his parents. He scattered seven souls and three spirits, and returned to heaven with one life, achieving a tragic saga in a strong and magnificent form. When Taoist mythology became the mainstay of Chinese mythology, Li Jing was absorbed into the Pagoda King of Heaven, and Nezha followed his father on his quest to subdue the demons of the 96 caves, capture the King of Ox Demons, and subdue the Lady of the Earth, earning the Jade Emperor's admiration, and was appointed as the Great God of the Three Altars of the Sea, the first of 36 Heavenly Generals, and the Marshal of the Middle Camp with Golden Rings, among other notable posts, to protect and protect the people. Nezha has finally evolved from a legendary figure in the Buddhist scriptures to a youthful god of war with great powers. (Wang, 2021)

Erlang God

Erlang was fond of hunting and was ordered by his father to cut down the jiao, and his friends, seven of them, actually helped him, and the story goes that he was one of the seven saints of Meishan. — Record of Writing - Li Bing's Father and Son's Rule of the Water by Luo Junsheng

According to legend, Erlang Shen was the second son of Li Bing, a water conservancy expert during the Warring States period, known as Li Erlang. Li Bing was the governor of Shu County in the State of Qin. At that time, Shu was plagued by frequent floods, and although Li Bing and his son were well versed in water management, they always had new problems over there just as they had managed this one. The floods were like a naughty child, and Li Bing and his son were fighting against each other. Faced with this situation, Li Bing decided to find the root cause of the flooding. He ordered Er Lang to search for the source of the flooding in Shu. Seven hunters followed Er Lang to pacify the flooding. The eight continued to search

for the source of the flooding. One day when they passed by the city of Irrigation County, they heard miserable cries inside a small hut. The old woman inside the house told Erlang, ‘There is a sinful dragon living in the Jiang Shen Temple in Gu Xian, which is like an infectious source of disease, and it is the cause of all the floods in Shu. The dragon eats a boy every year, and this year it's my grandson's turn.’ Erlang told the old woman to relax, he would get rid of the evil dragon and return peace to Shu. Erlang led the seven friends and reported the situation to his father. Li Bing pondered for a long time and then set up a plan to capture the dragon. On the day of the festival, Erlang took the three-pointed and two-bladed sword and ambushed with the Seven Friends in the Jiang Shen Temple. Not long after, the wind and rain broke out, and the evil dragon came to the temple to devour the boy. Erlang and his seven friends jumped out to fight against the evil dragon. At that time, Li Bing also led the people to come to support the battle, and the drums and gongs were loud and the crowd was like a tidal wave. Erlang and Qiyong fought with the evil dragon from the shore to the water, and from the water back to the shore, only to kill the sky and the earth, the sun and the moon have no light, the battle lasted for three days and three nights, and finally captured the evil dragon. By this time, everyone was already exhausted, they used the rope to bind the evil dragon and put it by the river. However, the dragon took advantage of the crowd's inattention to break free from the rope and escape from the water. Erlang put his three-pointed, two-bladed sword in the river, put his ear close to the hilt, and heard where the evil dragon had gone. He led his seven friends to the Tongzi Weir in Xinjin County to recapture the evil dragon. But what would be used to suppress the evil dragon? At that moment, the weeping old woman appeared and offered an iron chain, saying that it could trap the evil dragon permanently. Erlang and the others locked the evil dragon in the deep pool under the stone pillar of the Dragon Watch, and there was no more flooding in Shu from then on. Later, people called Erlang as Erlang Shen, and his seven friends as Meishan Seven Saints. (ZHI, 2021)

The Jade Emperor's sister, who was genuinely in love with Yang Jun, married on earth and gave birth to a son, Yang Jian (Erlang Shen). However, the Jade Emperor preferred to beat up the lovebirds and captured his sister back to Heaven and crushed her under a big mountain, and it was only thanks to Erlang Shen's magical powers when he grew up and saved his mother from being killed by splitting the Peach Mountain that the family was reunited. (Wang, 2021)

Sun Wukong

This monkey is the body of heaven and earth, the sun and the moon, he is also the top of the sky and the earth, serving the dew and eating the sun; now that he has cultivated the immortal way, he has the ability to subdue the dragons and tigers..... — The Journey to the West by Wu Cheng'en

Sun Wukong was originally a heavenly-produced stone monkey with great magical powers. Firstly, he caused havoc in the Heavenly Palace, and was brave and invincible, reflecting his rebellious character that scorned the world of heaven and gods. Afterwards, he protected the Tang Monk to fetch scriptures from the West, and went through 981 difficulties, defeating many demons along the way, full of the tenacious fighting spirit to cut down the demons and get rid of the devils. Sun Wukong is a combination of humanity, divinity and monkey nature. Although he has the impatience of a monkey's nature, he is also witty, flexible and meticulous, and shows a witty and optimistic spirit everywhere. The Jade Emperor invited Buddha to subdue Sun Wukong and pressed him under the Five Elements Mountain. Five hundred years later, the Longevity Monk, who was travelling to the West for the Buddhist scriptures, passed by this place and unveiled the talisman left on the mountain by Buddha Rulai, releasing the Monkey King and returning him to freedom. From then on, Sun Wukong worshipped the Tang Monk as his teacher, and the Tang Monk named him Sun Xing Shi. Along the way, they took in Piggy and Sha Wo

Shang, and the four masters and disciples began the fantastic journey of fighting demons and getting rid of devils. The most well-known story of the journey is ‘The Three Strikes of the White Bone Demon’. After nine hundred and eighty-one difficulties, the four masters and disciples finally succeeded in arriving at the Spirit Mountain, and Sun Wukong was appointed by Buddha to be the Buddha of Victory, and the gold band on his head naturally disappeared. (ZHI, 2021)

The Peach Banquet, as an annual super feast celebrated by all in the heavenly realm, is very particular about etiquette and rules. Unexpectedly from the grassroots of the Sun Monkey partial disobedience, some brutal stirring, hard to make the luxury feast into a buffet, so that the Queen Mother face lost face. (Wang, 2021)

The four identities of the Monkey King: The birth of the Monkey King was a shock to the heavens and the earth. A piece of heavenly spiritual stone ‘subject to the heavenly truth and the earthly beauty, the essence of the sun and the moon’ was suddenly cracked, and a stone monkey came out of the world. The Jade Emperor, who works in the Heavenly Palace in the sky, was also shaken, and sent Thousand-Light Eyes and Shunfeng Er to the South Heavenly Gate to understand the situation. However, the Jade Emperor, who had seen a lot of things, remained calm, thinking that ‘what is below is born from the essence of heaven and earth, and it is not strange’. Sun Wukong's first identity was a ‘stone monkey’, and his birthplace was in the Aorai Kingdom in the Eastern Divine Continent. Journey to the West’ novel adopted the geographical concepts of the Buddhist scriptures, the world on earth is divided into four continents: the East Sheng Divine Continent, the West Niuga Continent, South Alimony Continent and the North Club Continent. That spiritual stone is very characteristic, ‘on the nine orifices and eight holes, according to the nine palace gossip’. In the novel the third time in the Taibai Jinxing said, ‘Where there are nine

orifices, all can cultivate immortality.’ Similar words Sun Wukong later said to his master, the Tang Monk: ‘Roughly, all things in the world, where there are nine orifices, all can be cultivated into immortality.’ The second stage of the Monkey King is demonic. When the functions of the Heavenly Court were attacked, the Jade Emperor could not save face and planned to besiege the Mountain of Flowers and Fruits. But the Heavenly Court Dove sent Taibai Jinxing to convince the Jade Emperor to change the action to an invasion. When the Monkey King heard that ‘you are invited to heaven to worship the immortal talisman’, he immediately left Mount Huaguo and went up to heaven to become the Butterfly Horseman in a confused manner. In this process, Sun Wukong's ability and cultivation level did not change or upgrade because he became an immortal. After being crushed under the Five Elements Mountain for 500 years, Sun Wukong followed the Longevity Monk to fetch scriptures, converted his beliefs to Buddhism, and changed his path towards ‘becoming a Buddha’. For Monkey, his journey to the scriptures is equivalent to fighting monsters and upgrading his skills. The demonic nature gradually receded, the Buddha nature slowly generated. So much so that he was able to guide the Tang Monk to understand the Heart Sutra.

Monkey, Demon, Immortal and Buddha are the four stages in the growth of the Monkey King. The mythology of Journey to the West creates an open system in which heaven, earth, hell, the Dragon Palace and the Immortal Mountain coexist, and in which humans, demons, monsters, immortals, Taoists and Buddhists interact with each other. Sun Wukong, in turn, proves through his own experience that the demons are not impenetrable to the Immortals and Buddhas. ‘The son does not speak of monsters, power, chaos, or gods.’ After thousands of years of interruption of the mythological tradition, the gods and monsters submerged in various miscellaneous books, notes, miscellaneous dramas, religious texts, and folklore are resurrected and reorganised in the Journey to the West novels, and a structured and interesting world of gods and demons is formed. (Li, 2012)

Folk Fairy Tales and Legends

Wind / Rain / Thunder / Lightning

‘The king of Pangu, with the head of a dragon and the body of a serpent, shushes for wind and rain, and blows for thunder and lightning.’ Wind, rain, thunder and lightning as the most common phenomenon in nature for human beings to personally feel contact, since ancient times because of its mysterious and many legends. Ancient times, the Yellow Emperor's subjects that is their figure, ‘Han Fei Zi - ten over’: ‘the former Yellow Emperor together with the ghosts and gods in the west of Mount Tai on top of the Chi Yu in front of the God of Thunder to open up the road, the wind into the sweeper, the rain division sprinkler Road.’ To the Taoist genealogy, wind bo, rain division, lei gong, electric mother of the four gods and composed of a detailed division of labour in the heavenly realm, ‘Weather Bureau’, specializing in heaven and earth thousands of weather. They belong to the Xuanwu family of deities, and play an important and irreplaceable role in nurturing and moisturising all living things. (Wang, 2021)

Feilian

The former Wangshu makes the forerunner, the latter Feilian makes the runners.

— Li Sao by Qu Yuan

In ancient times, people believed that there were gods in charge of thunder, electricity and rain, and of course, Fei Lian (also known as Wind Bo), the god of the sky who specialised in controlling the wind. Fei Lian has a deer body, but the head is a bird-like appearance, the head also has a lofty weird horns, more like a peculiar bird of God. Fei Lian is Chi You's senior brother, when he was young, mainly in Qishan cultivation. Also in that time, Feilian mastered the wind and fly skills. In the period of

the Yellow Emperor, Feilian was a great general under Chi You. In the famous battle of Zhuo Lu, legend has it that Chi You invited Fei Lian and Yu Shi to help him. Fei Lian's appearance is like a hurricane crossing, the battlefield generals are blown to stand unsteady feet, dizzy. The Rain Master, on the other hand, performed magic spells and sent down torrential rain, and the Yellow Emperor's troops were at a disadvantage for a while. Later, the Yellow Emperor used the formation learned from the Xuan Nü, called his own daughter drought demon to help, and the use of the guide car made by the wind queen, to identify the direction, after a few twists and turns, before the Chi Yu defeated. After Feilian was defeated by the Yellow Emperor, he dutifully became the deity in charge of the wind. His main duty was to control the wind and transport the climate of the four seasons. As the pioneer of the Heavenly Emperor's tour, Fei Lian was responsible for removing all obstacles on the road and opening the way for the Heavenly Emperor. However, I heard that there are some people who think Fei Lian is a fierce god. Whenever he loses his temper, he loves to wreak havoc and create bad weather like typhoons. There are also legends about Fei Lian that he is the ancestor of the Qin people. During the time of King Zhou of Shang, Fei Lian was an important official of the Shang Dynasty, and both Fei Lian and Wicked Lai, father and son, were the ancestors of the later ruler of the state of Qin. Fei Lian was particularly good at walking, and he used this speciality of his to serve King Zhou. It was later known that King Wu of Zhou defeated King Zhou. Upon hearing the news, Fei Lian committed suicide as a martyrdom. The Emperor of Heaven considered his loyalty worthy of recognition, buried him in a sarcophagus and made him a god of wind. (ZHI, 2021)

Wind Bo: The Yellow Emperor fought with Chi You at Zhuo Lu. Chiyu got the help of Wind Bo and Rain Master, and the Yellow Emperor's side was routed. In the battle of Zhuo Deer, Chi You's spies worked well and stole the military secret of the

Yellow Emperor's plan of 'flooding seven armies'. Chi You will plan for a plan, invited the wind Bo Yu Shi, ready to water attack water. The wind and rain division is the yellow emperor's subordinates, the yellow emperor knows that they are good at the art of wind and rain, rain clouds, but always let the dragon on the battlefield, which makes the wind and rain division feel very talented. In order to reflect the self-worth, they simply jumped ship and defected to Chi You. When the Yinglong water storage over half, the wind and rain master show spells pre-emptive, they sacrifice a Qiankun wind bag, a sacrifice of the purple gold water bowl, the green sky and white sun suddenly turned to darkness, soaring hurricanes, pouring rain from the sky, swept the water storage dam. Dam due to the water level soaring and instantly break the dike, flood water to the momentum of the mountains, whistling avalanche, cracking rocks and cliffs, rushed straight to the yellow emperor base camp. Dark clouds, thunder and lightning, darkness, the Yellow Emperor's army can not distinguish between heaven and earth, was drowned in the rout, most of the water ghosts. Most of them became water ghosts. Yinglong also panicked and escaped from the water. (Wang, 2021)

The Great Wind: Legend has it that the Great Wind, also known as the Wind Bo, was a large and fierce bird that looked like a peacock. It flapped its wings to create violent storms, destroying people's houses and houses, and was killed by Hou Yi with his bow and arrow in the swamp of Qingqiu. (Ren, 2020)

The god with a human face and a bird's body: The Jeoksan mountain system consists of nine mountains, from Shuji-san Huizhu to Mangu-san, with a total length of 1,670 kilometres. The god of each mountain has a human face and a bird's body. Animals with hair were used to worship these mountain gods, and a piece of coloured jade was used to throw it into the mountain without using refined rice. Fei Lian,

mentioned in the Chu Ci - Li Sao, also has a human face and a bird's body. It is said that Feilian is the sky god of wind, also known as the wind uncle. Legend has it that Chi You invited Wind Bo and Rain Master to perform spells to make the Yellow Emperor's minions lose their way. The Yellow Emperor made a compass car to identify the direction of the wind, before Chiyu defeated. Wind Bo later surrendered to the Yellow Emperor. (Huang, 2023)

Chisongzi

Chisongzi was a rainmaker at the time of Shennong. He was a rainmaker at the time of Shennong. He took water jade and taught Shennong that he could burn himself in the fire. To the Kunlun Mountains, often stop the Queen Mother of the West in the stone room, with the wind and rain up and down. The maiden of Yan Di chased after him, but he was also sent away. — Biography of Immortals

Akamatsuko was an immortal who had a similar skill to another immortal, Ning Fengzi, in that he could 'burn himself in fire'. Legend has it that Chisongzi took a precious medicine called 'Water Jade' to nourish his body. Gradually, he developed a special skill, that is, he was able to jump into a blazing fire and burn himself without being hurt, and he could float up and down with the smoke. After he became an immortal, Chisongzi often went to the Kunlun Mountains, and sometimes he rested in the stone house where the Queen Mother of the West used to live. The Kunlun Mountains are often misty, when the wind and rain come, his body is very light, in the high mountain cliffs with the wind and rain up and down, so comfortable. One of Yan Di's daughters, especially envious of Chi Song Zi's immortality, followed him to learn the art of immortality, and later became an immortal, and followed Chi Song Zi to a faraway place. When Shen Nong was governing the country, there was a period of great drought. It didn't rain for a number of days in a row, causing all the rivers to dry up. The trees withered, and without trees to protect the soil, the mountains fell, the

earth crumbled, and sand and earth were strewn everywhere. At this time, the red pine tree appeared. Always living casually, Chisongzi looked like a wild man and spoke in a somewhat maniacal manner. After he became an immortal, he was appointed as a rain master, specialising in rain. When Emperor Ku Gaoxin ruled the country, Chisongzi was recalled by Emperor Ku and again became the official in charge of rain. Later, the post of rain master was set after his example. Chisongzi was considered one of the more famous immortals in folklore. In the minds of the people at that time, Chisongzi was an immortal who acted in a low-key manner and never made a fuss. Therefore, later people would use him as a metaphor for those capable people who feared that their achievements would be too great for their masters, so they bided their light and hid their traces after they had made great achievements. (ZHI, 2021)

Yu Shi: Ancient China was an agricultural society for thousands of years, and the people attached great importance to precipitation, which was essential for the growth of crops, so the rain god, who was in charge of the rain in all seasons, was the god that had the closest relationship with the people's production and life. In the early days, the worship of the rain god varied from region to region, but during the Warring States period, it became unified and was commonly known as the Rain Master. Since the beginning of the North and South Dynasties, the rain master gradually only in the official sacrificial system, folk pray for rain or seek the Dragon King, or seek the Shang Yang, the original rain master in the folk gradually disappeared. Therefore, now dedicated to the rain master of the festival is not common, only in the Taoist large-scale jiao-festival rituals, only set up the rain master of the gods, along with the gods to be worshipped. (Wang, 2021)

Rain Master: Rain Master, also known as 'Master Qinglong', is the god of rain in folk belief. During the Shennong period, the name of the Rain Master was

‘Chisongzi’. He was able to take the magic medicine ‘Bingyu San’, which enabled him to penetrate into fire without being burnt. He often travelled to the Kunlun Mountains and entered the stone chamber of the Queen Mother of the West, coming and going with the wind and rain. The youngest daughter of Yan Di followed him and also attained immortality, and both of them ascended and left the earth. When he reached Gao Xin, he was again appointed as a rainmaker and travelled the earth. (Huang, 2023)

Thunder God

In the Lei Ze there is the god of thunder, with a dragon's body but a human head, bulging his belly. It is in the west of Wu. — The Classic of Mountains and Seas - Eastern Sea Scripture

Thunder and lightning is a natural phenomenon, but the ancient people did not know much about the reason for the phenomenon of thunder, they believed that there was a god in the sky who specialised in thunder and lightning. The sound of thunder in the sky, the dragon also soared in the sky, the ancients combined the two, resulting in the earliest image of the God of Thunder — a dragon with a human head. Thunder roar, people guessed that the sound is the God of Thunder knocking his own stomach issued. Later, fearing that the God of Thunder was not powerful enough to tap his own belly, he endowed this God of Thunder with a prop — a drum. There was a drum in the waist of the God of Thunder, and the sound of thunder was emitted from the drum. Thunder God this drum with the material, there is a theory that is made of the skin and bone of kui niu. The sound of the drum was so loud that it could be heard for 500 miles. Kui cattle skin drum as an important props, had appeared in the nine heavenly basilisks to help the yellow emperor against Chi You in that war. Kui Niu is a kind of one-legged beast, long lived in the deep sea, three thousand years only one out of the world, once out of the world is the world of wind and rain, so extremely rare and rare.

In addition, the Kui Niu's body shines with light, and the roar it emits is as deafening and powerful as the sound of thunder. In addition, it has the ability to call the wind and rain and harness thunder, so it is also known as 'the mount of the God of Thunder'. In fact, there is more than one God of Thunder, they are a class with a hierarchy. The highest level of the god of thunder is the God of Thunder in the Nine Heavens, the lowest level is the God of Thunder, above the God of Thunder is the God of Thunder, and then the upper level is the King of Thunder. In the Leizhou Peninsula of Guangdong, legends about Lei Gong also circulate. According to legend, Lei Gong's name was Chen Wenyu, who later became a deity. Apart from striking thunder, what Lei Gong is best at is the identification of herbs and seeing patients. In terms of personality, Lui Gung was cynical and very violent. Whenever he heard that someone had broken an oath or done something against the law, he would be furious and strike his palm in the sky and send out thunder to kill the person. That is why the Chinese often say when they swear, 'If I tell a lie, I will be struck by five thunders in the sky.' This oath originates from this. (ZHI, 2021)

Thunder God: In both Eastern and Western mythology, the god of thunder is a powerful character, and his worship is an ancient and global cultural phenomenon. Some peoples do not even have any other word for the god than 'thunder'. This is because thunder destroys trees, kills people and animals, and reverberates through the heavens, and the disasters it may bring have the most direct emotional impact on primitive mankind, and are enough to arouse the greatest fear and terror in mankind, which in turn leads to their worship.

The five gods and generals peeled off the skin of the kui, dried it and made a triumphant victory. The Yellow Emperor ordered the Wind Empress to use the skin of the kui to make drums, and praised the five gods and generals, and ordered them to go to the Lei Ze to hunt and kill the Thunder Beast (the earliest god of thunder) with the

head of a dragon, and to pull out the bones to make drumsticks. The carefree, simple and honest Thunder Beast often patted his big belly happily for a nap after eating and drinking. Every time he patted his belly, he released a loud thunder. Once upon a time, Huaxu stepped on a huge footprint by the Lei Ze, and had a feeling of pregnancy, giving birth to Fu Xi, that footprint was left by the Thunder Beast. When the five god-generals rushed to the Lei Ze, the Thunder Beast was lying under a tree, patting its belly at ease. The divine generals gave each other a wink and encircled in all directions. When the God of Thunder realised the danger, it was too late, the five generals swung their swords together, and the God of Thunder became a ghost under the sword in a confused manner. According to the instructions of the Yellow Emperor, the generals pulled out the biggest bone from the body of the God of Thunder and used it as a drumstick. Good drum with a good mallet, the God of Thunder drumstick to beat the kui leather war drum, a knock, vibration of 500 miles, knocking a few times, can even shock 3,800 miles. The generals heard the drums, high morale, military might. So the Yellow Emperor again about the war Chi You. (Wang, 2021)

Thunder God: Thunder God has a dragon-like body and a human-like head and lives in a thunderstorm. It is said that the God of Thunder can make thunderous noise by tapping his abdomen. There was a girl named Huxu in the country of Huaxu, who went to Lei Ze one day and suddenly saw a huge footprint. She didn't know that the footprints were left by the God of Thunder in the Lei Ze. She stepped on it with her own foot and felt some discomfort in her stomach, so she became pregnant, and this pregnancy lasted twelve years, and she gave birth to a son. This son was a strange baby, with the body of a snake and the head of a man, Huaxu Shi named him Fuxi. (Huang, 2023)

Kui Long: Legend has it that on Liubo Mountain in the East China Sea, there is a

beast shaped like a bull, greenish-black in colour, with no horns on its head and only one foot, called Kui Long. Every time the Kui Long went in and out of the water, it brought wind and rain, emitted light as bright as the sun and the moon, and had a sound like thunder. The Yellow Emperor got hold of it and made a drum out of its skin and struck it with the bones of the thunder beast, and the sound of the drum could be heard 500 miles away, and shook the whole world. (Ren, 2020)

Kui Niu: The Kui Niu is similar in shape to a bull, with a pale-coloured body, no horns on its head and only one leg. When it goes in and out of the water, it must be accompanied by wind and rain. The light emitted by this beast is as bright as the sun and the moon, and the sound it makes is like the sound of thunder. (Huang, 2023)

Electrical Mother

Then the Electric Mother Thunderer was made to chisel the path towards heaven in the outer regions. — The Collection of Guiyuan Pengyong by Cui Zhiyuan

Mother Electricity, also known as the Holy Mother of Golden Light and the Lady of Lightning, is said to be the spouse of the Duke of Thunder. Thunder God and Electricity Mother were originally gods in charge of lightning, a natural phenomenon, and it is understandable that they often appeared in pairs; after all, lightning and thunder always appear together. Unlike the ugly image of Thunder God, Electric Mother is a beautiful woman. Dressed in a red blouse and snow-white trousers, she has a dignified appearance, and she holds a mirror in each hand, emitting a shining light. Because the thunder and lightning is extremely powerful and awe-inspiring, and because after thunder and lightning, the heavens will bring rain to the earth to nourish the crops, people have given Mother Electric the righteous character of punishing the evil and promoting the good. Before Thunderer punishes the evil, Mother Electric first

uses her own mirror to generate electricity to illuminate the good and evil in the world, so that Thunderer will not hurt the good people by mistake. That is why later on people see the lightning first and hear the thunder later. (ZHI, 2021)

Electrical Mother is Yin, so called mother, also known as ‘Golden Light Virgin Mother’ ‘Lightning Niangiang’, said ‘Electrical Mother show Tianjun’, for the legendary Lei Gong’s wife, mainly in charge of lightning. Her face like a woman, elegant appearance, two hands holding a mirror. Whenever the Duke of Thunder strikes, the Electrical Mother will send out a bolt of lightning to illuminate what is right and what is wrong, so as to avoid the recurrence of grievances. It is said that when the God of Thunder quarrels with the Electrical Mother, there will also be thunder and lightning in the sky. Believers generally only worship the God of Thunder and the Mother of Lightning when praying for rain or snow, and it is not common to worship them exclusively. (Wu, 2022)

Fable Stories

Yugong

In the yellow emperor era ZhuoLu that a big war, the ancient giants race ChiYu finally extinct clean. Only the Kuafu clan, still survived some time, became the later Kuafu country, also called Bo Fu country. And we also in the ‘Liezi’ this book, see a and Kwafu clan related to the story of the giants move mountains. There was an old man named ‘Yugong’ in the northern mountains, who was already 90 years old, and his family lived facing two big mountains, Taihang and Wangwu, which made it very inconvenient to go in and out of the mountains. So he called his family big and small to discuss: ‘these two mountains really hate, blocking our way in and out, let's move it elsewhere, OK?’ All of Yugong's children and grandchildren, who were a bit of a fool,

said, 'Yes, yes.' It was Yugong's wife who was more calm, and when she heard that the family was going to move the mountain, she said to Yugong, 'Forget it, old man, at your age, I'm afraid you can't even move that little slope in Kui-fu, and you still want to move the two big mountains of Taihang and Wangwu — even if you could, where would you pile up the mud and stones? Even if you could, where would you pile up the mud and stones?' Yugong's foolish children and grandchildren all said, 'If we take it to the Bohai Sea and dump it there, won't it be finished?' Since everyone was in favour of it, the project of moving the mountain was decided, and work began at once as soon as it was said to be done. So those who dug the earth dug the earth, and those who dusted the mud dusted the mud, and the mud and stones that were gathered together were indeed carried in a group towards the Bohai Sea. The widow of the neighbouring Jingcheng clan, who had a son born out of wedlock and had just reached the age of tooth replacement, saw everyone working so energetically, and also ran and jumped to come and help. These people who carried the soil to the Bohai Sea to dump, a go is half a year, take off the cotton jacket for a single shirt, only to play a round trip. When the wise man of Hequ saw them working so hard, he laughed and went to stop the Duke of Yu, saying, 'Old man, take a rest; what can a man as windy and old as you do with these two great mountains!' Yugong glared at him and replied, 'Please don't talk too much! I see that your insight is even worse than that widow and little child. Don't you know that even if I die, I still have a son, and when my son dies, I have a grandson, who will give birth to a son, and we will continue to work for generations, and we are still afraid that the mountain won't be levelled!' Hequ Zhisuo was so dumbfounded by his words that he couldn't find any words to refute him. Unexpectedly, the words were heard by a heavenly god holding a snake in his hand, and he was afraid that the two famous mountains would not be able to cope if he really worked so foolishly, so he hurriedly went to report to the Heavenly Emperor. The Heavenly Emperor was grateful for Yugong's sincerity, so he sent two sons of the Kua'e clan to carry the two mountains in front of the door on their backs for him, one

of which was moved and settled to the east of Shuodong, and the other one was moved and settled to the south of Yong. The two mountains were originally connected together, but since then they have been separated from each other. --I am afraid that the two sons of the Kwa E Clan are also the two sons of the Kwa Fu Clan, because since they are both powerful giants, 'Moth' and 'Moth' are the same as 'Moth' and 'Moth'. Since they are both powerful giants, and the sounds of 'moth' and 'father' are very similar, there is a reason to think so. The spirit and spirit of Yugong, who advocated the removal of mountains and immediately put it into practice, is also somewhat similar to that of Kuafu, who chased after the sun. (Yuan, 2015)

The two mountains in the north, Taihang and Wangwu, are 10,000 feet high and can also lead directly to Heaven, but they obstruct the way for the inhabitants of the northern mountains to enter and exit, and Yugong resolved to dig up the mountains for the benefit of future generations. Although this ideal and determination is extraordinary, but after all, manpower is poor, Yugong intended to 'children and grandchildren endless' digging down. Zhuan Xu happened to withdraw the ladder, heavy and Li also moved away from Taihang, Wangwu Mountain, the people of the northern mountains because of the convenience of transport, the quality of life improved significantly, which can not help but be attributed to Zhuan Xu's bad intentions to do good things. (Wang, 2021)

A long, long time ago, in a place called Jizhou, there lived an old man named Yugong. The old man was almost ninety years old, with a family of several dozen children and grandchildren, and lived a happy life. Every day, Yugong led his children and grandchildren to go up the mountain to fetch firewood and go down to the field to plough and hoe, going out early and coming back late, and doing his work very seriously. In front of Yugong's house, there are two big mountains, one is called

Taihang Mountain and the other is called Wangwu Mountain. These two mountains covered an area of seven hundred miles and were ten thousand feet high, south of Jizhou and north of the Yellow River. Whenever Yugong's family and many other families lived in the neighbourhood went out to go to the market or to visit their friends and relatives, they had to make a long detour, which was very inconvenient. Yugong had been looking for a way to move them away. Yugong led his children and grandchildren to dig the earth digging, chiseling stone chiseling stone, and then dug out of the rocks and earth, shoulder shoulder picking people towards the Bohai Sea. When the people in the neighbourhood heard that Old Yugong had such a great ambition, they kept joining in to help. Originally, digging mountains and chiselling rocks is a very difficult task, but to move the rocks from Taihang and Wangwu mountains to the distant Bohai Sea, it is even more difficult. But these difficulties did not overwhelm Yugong and his children and grandchildren, and they were never discouraged, and they dug and transported earth every day. At this time, an old man named Zhisuo sneered at them, 'Man, you are really stupid. At your age, how many more days can you live? I don't think you can even shovel a hill, let alone two big hills like this. It's better to quit while you're ahead!' Yugong sighed and said, 'Think about it, even if I die, there will still be my son, and if my son dies, there will still be my grandson, and there is no end to children and grandchildren. Although these two mountains are very high, they won't get any higher. We will do it for generations, digging a little and getting less, these two mountains will be finished one day, and we can move them one day!' These words refuted the wise man's speechlessness, and he had to walk away in disgrace. Yugong's words were heard by a heavenly god who lived on the mountain and held a snake in his hand, and who was the mountain god in charge of the two mountains, Taihang and Wangya. So the sky god reported this to the Heavenly Emperor. After hearing this, the Heavenly Emperor was deeply moved by this resilient spirit of Yugong, so he sent two Hercules in the sky — the two sons of the Kwa E clan - to carry the two mountains away. One was placed to the east of Shuo,

and the other to the south of Yong. From then on, there were no more high mountains blocking the way from Jizhou to the south, straight to the south of the Han River. (Ren, 2020)

Yu'er: Yu'er lived in Mount Fufu, a god with a human-like body and two snakes in his hands, who used to parade in the deep pools of the Yangtze River, emitting a glittering light as he went in and out of the pools. Legend has it that Yu'er was the god of the snakes, and when he heard that Yugong wanted to remove the Taihang Mountain and the Wangwu Mountain for generations, he went to report to the Heavenly Emperor. Touched by Yugong's sincerity, the emperor sent two sons of the Kua'e clan to carry away the two mountains, one to the east of Shuodong and the other to the south of Yong. (Huang, 2023)

Ancient Fairy Tales and Legends

Ancient Beasts

Green Dragon: the divine beast of the East, the power of wood, representing spring. White Tiger: Western divine beast, the power of gold, representing autumn. Vermilion Bird: The Southern Divine Beast, the power of fire, representing summer. Xuanwu: the divine beast of the North, the power of water, representing winter.

Jubilee bird, Xuanwu, Qinglong and Baihu, the names of the four quarters of the hosts. — Notes on the Book of Rites by Zheng Xuan, Kong Yingda

Among the Chinese magical animals, the most famous are the 'Four Elephants', i.e. the Green Dragon (Canglong) in the east, the White Tiger in the west, the Vermilion Bird in the south, and the Xuanwu in the north. These four beasts are not

only unique Chinese ‘magical animals’, but also have a close relationship with ancient astronomical observation and the culture of the five elements. Ancient people through the sky through the accumulation of observation, found that some of the celestial bodies in the sky position is constant, and some show regular movement. Constant and motionless stars are what are called stars today, and the moving celestial bodies are the planets and the sun and the moon. By default, the Earth is immobile and it is the sun, moon and stars that move. In this case it is the sun revolves around the earth once a year, and every year the sun walks through the path is unchanged, people call it the ecliptic. People also divided the twenty-eight constellations into four groups of seven each, connected by imaginary lines, which are the four great beasts, called the four elephants. They are arranged in accordance with the direction of the celestial orbit (counterclockwise, i.e., the direction of East → North → West → South), and are: the Eastern Green Dragon, the Northern Xuanwu, the Western White Tiger, and the Southern Vermilion Bird. To draw an analogy, the four elephants are equivalent to four large toys of divine beasts, and each large toy can be disassembled into seven small toys with different attributes, and each disassembled small toy is a new seven kinds of divine beasts. Or, each of the seven ‘small beasts’ (star) composed of an army of beasts, they ‘gathered is a fire, scattered is full of stars’, pull out each one is very capable of fighting, combined together into a more powerful super beasts.

The stars of the ‘Legion of Beasts’ often make cameo appearances in various stories. For example, in *Journey to the West*, the Kui Mu Wolf from the White Tiger Legion is a ‘war wolf’ who once came down to earth to become the Yellow Robe Monster, hindering the Longevity Monk from obtaining scriptures in the West, and fighting with the Monkey King in a very difficult battle. And he belongs to the same legion of the Pleiades chicken is a kind rooster, he in the Monkey King is trapped in the scorpion spirit, play the role of the beasts of God between the role of mutual restraint, appear in their true form — a two-metre-high, double-crowned rooster, and directly get rid of the poisonous scorpion spirit! There is also from the ‘Green Dragon

Army' of the Golden Dragon, in the Monkey King by the small Leiyin Temple of the Yellow Eyebrows of the old monster trapped in the golden bowl can not get out of the time, it is he made a sacrifice, use all the strength of his body to the horns into the golden bowl, to help the Monkey King get out of the trap. In ancient folklore, the four divine beasts also appear frequently. The Green Dragon is often regarded as a vicious calamity, and many villainous characters with ugly faces who rise to power are said to be the reincarnation of the Green Dragon, such as An Lushan. The White Tiger is a handsome, courageous and handsome man who is often ordered by the Jade Emperor to go down to the world to uphold justice. Famous generals such as Luo Cheng, Xue Rengui and Guo Ziyi are all seen as reincarnations of the White Tiger. Vermilion Bird, which is worshipped as the god of fire. The last one, Xuanwu, it became even more famous, it turned into the famous Zhenwu Emperor. (ZHI, 2021)

White Tiger: The White Tiger, one of the Four Spirits of Heaven, represents the western host, signifying the lesser yin of the Four Elements and the autumn of the Four Seasons. Among the Four Sacred Beasts of China, the Tiger is the eldest of all the beasts. It is very powerful and is said to have the ability to subdue ghosts and spirits, and it is a divine beast of yang, often following the Dragon. It is often followed by the dragon. 'Clouds come from the dragon, wind comes from the tiger', the green dragon and the white tiger are the best partners in subduing ghosts and creatures. The White Tiger is also the god of war and has the ability to ward off evil spirits, avoid calamities, pray for abundance, punish evil and promote good deeds, make wealth and good fortune, and tie the knot of good fortune. (Huang, 2023)

Kunlun Fairy Tale System

The Kunlun Mountain is a sacred mountain in the great wilderness in the

north-west of the country, located in the south of the Western Sea, on the shores of the Quicksand, after the Red Water and before the Black Water, and was originally the centre of the rule of the Heavenly Emperor on the earth. It is said that the Kunlun Mountain is 11,000 miles and 114 paces and 2 feet 6 inches high, surrounded by nine overlapping mountains. The mountains are surrounded by a deep abyss called 'Weak Water', which means that even a feather as light as a feather will sink in this river that cannot bear any weight. Outside the weak water was a hot volcano, and on the mountain there was an endless fire that never went out, no matter what the wind or rain did. In the fire lived a big rat, whose body was bigger than an ox and weighed a thousand pounds, and whose fur was two feet long and as fine and smooth as silk; this rat would die as soon as it left the fire and was splashed with water. This rat's hair can be used to weave cloth, with this kind of cloth made of clothes, never need to wash, wear dirty as long as a burn in the fire, it is clean as new, known as 'fire raccoon cloth'.

In the Kunlun Mountain there is a kind of Shatang tree, shaped like a begonia, with yellow flowers and red fruits, and the fruits have no kernel but taste like plums, which are very sweet. There is also a tree called Langan tree, tall and magnificent, branches, flowers and leaves are jade generated, green and lovely, the breeze blowing, the branches and leaves hit each other, the sound, fresh and pleasant to the ear. The tree is guarded by a god named Li Zhu, who has three heads and six eyes, and because the three heads sleep in turn, there is always a pair of eyes watching the movements of the tree day and night. The Langan tree grows jade, which is like a pearl, and the phoenixes and warblers in the palace feed on it. On the mountain there are also the Zhu Tree, the Jade Tree, the Swirl Tree, the Immortal Tree, the Jiang Tree, the Bijie Tree, and the Yao Tree. At the highest point of the mountain, there is a rice plant, called 'wood harvest', up to four feet long, need to be five people around. Inside the mountain, there is also a kind of creature that can never be eaten, which looks like a cow's liver, has a pair of small eyes in the middle, and has no limbs, which is called

‘visual meat’.

The topmost city had 440 gates, each gate was about four miles wide, and the largest palace in the city was 100 miles long, named ‘Tilting Palace’. There was also a room decorated with jade, extremely gorgeous, there is a mechanism can make it rotate, want it to face the east is facing east, want it to face the west is facing west, so the name is ‘spinning room’, also known as ‘whirlpool room’. Among the more than 400 city gates, there is one named ‘Yan He Gate’, that is, the western gate, within which there is a vegetable garden, which is the vegetable garden of the Heavenly Emperor, and it is immersed in yellow water on all sides, and the yellow water flows around for three weeks, and it still returns to its original place, and it has not been increased or decreased from the ancient times. This water is also known as ‘Dan Water’, mortals drink a spoonful of it, you can live forever. Queen Mother of the West's immortality medicine, is prepared with Dan water. This magnificent palace has 5 cities, 12 pavilions, surrounded by white jade railings. There are 9 wells in each direction, east, west, south, north, with luscious jade as well railings. There are also 9 gates with the main gate facing the east to welcome the glory of the rising sun every morning. This gate is guarded by the sacred beast Luwu, which is the Beast of Enlightenment. The Beast of Enlightenment has a strange body shape, like a tiger but with nine tails. Heavenly emperor's garden, field garden in the season and seasonal, also belong to it, can be called the emperor's great steward. On the west side of the palace, there were divine ‘Phoenix’ and ‘Oriole’ wearing snakes on their heads, stepping on snakes under their feet, and coiling red snakes on their chests. On the north side, there are magical plants such as the ‘Pearl Tree’, ‘Wenyu Tree’, ‘Qi Tree’ and ‘Immortality Tree’. On the east side, there is a large group of sorcerers who hope to climb the heavenly ladder and communicate with the gods, such as Wupeng, Wufeng, Wiyang, Wushu, Wufan, Wuxiang, etc. They surround each other, and each one of them holds the ‘Pill of Immortality’ in his hand, hoping to resist the death of the mortals, and praying for the resurrection of the dead. In the south, there were

six-headed ‘tree birds’, as well as dragons, snakes, leopards, and all sorts of unnamed plants and animals. The Kunlun Mountain are surrounded by tens of millions of miles, inhabited by many gods and goddesses, the Queen Mother of the West resides in the north-west corner, and the Duke of the East resides in the north-east corner, which are only part of the Kunlun Mountain. Kunlun Mountain on the strange flowers and flowers, exotic animals and rare birds, too many to count. (Fu, 2012)

Penglai Fairy Tale System

The Penglai Mountain, in the sea. There are immortals on the palace, all with gold and jade, birds and animals all white, look at the clouds, in the Bohai Sea. Yi xing case: the historical record of the book of Zen, ‘Penglai, Fangzhang, Yingzhou, the three sacred mountains, its transmission in the Bohai Sea, the immortals and immortality medicine are in the area. The animals and birds all white, and gold and silver for the palace. Not yet arrived, looking at the clouds,’ Yun Yun, is also Guo Ben. Liezi Xia Ge said Bohai east of the five mountains, there are Penglai clouds.

The Mountain of Penglai, Jade green structure forest. The golden platform and cloud pavilion, the colourful beasts and fowls. The real dimension of the spiritual mansion, the Jade Lord willing. (Hao, 2021)

2.1.3 Classification of Chinese fairy tales and legends

Mythologies mainly describe the relationship between humans and nature, animism, and ancient religions, and are set before the Qin and Han dynasties. The protagonists of mythologies are gods or demi-human deities, whose appearance, abilities, and feats are often different from those of ordinary people. Mythologies recount time and space or events beyond imagination. Legends are stories passed down by word of mouth, which may follow the migration of populations, with

legends of the same characters in places hundreds of miles apart, but deviated from each other depending on the place. The protagonists of the legends are human beings, with exaggerated but not unacceptable descriptions of appearance, abilities and feats, and with content closer to the real world. Immortalism is a variant and an end-stream of Chinese mythology, originating around the Warring States period. Combined with the Taoist idea of tranquility and inaction, the fairy tale was instigated by Taoist priests, and a variety of outlandish stories emerged, centred on alchemy and medicine, and ascension to immortality. The fairy tales and legends mainly promoted the ideas of immortals and Taoism after the Han Dynasty, and expressed people's wish to cultivate their bodies and minds, to be happy and free, and to live forever. (Wu, 2022)

Chinese mythology can be divided into two major systems, one is the Kunlun mythological system and the other is the Penglai fairy tale system. The Kunlun mythology originated in the western plateau area, and after its magnificent stories were spread to the East, they were combined with the vastness of the sea to form the Penglai fairy tale system. Penglai fairy tale system: The Eight Immortals crossing the sea, overseas fairy mountains, Emperor Qin Shi Huang's quest for the elixir of longevity, and Emperor Han Wu Di's imperial visit to the Immortals are all part of the Penglai fairy tale. Kunlun mythological system: The mythologies of Nuwa refining stones to mend the sky, Queen Mother of the West's Peach Festival, Jingwei filling up the sea, Jiang Taigong sealing the gods, and the White Snake stealing the grass, etc., all come from Kunlun. Kunlun mythologies are majestic, unique and far-reaching. Therefore, Kunlun was honoured by the ancients as 'the ancestor of all mountains', 'the ancestor of the dragon vein', and enjoys the reputation of 'the mother of all mountains'.

After the two historical stages of the ancient mythologies and the mythologies of the feudal gods, the Chinese mythological system began with the fairy tale of Penglai,

and gradually moved into the stage of 'fairy tale'. Taoism came into being, integrating the two systems of East Penglai and West Kunlun, with the aim of keeping the truth without desires, being quiet and doing nothing, and nurturing life, with the ethereal and ethereal nature of the Canghai Sea of the Taiyue Mountains, and the boldness of the majestic peaks of the Western Regions, which became a great success, and was set to be a great success. Since then, a large number of deities in Taoism have been added on the basis of the 'List of Sealed Gods'. For example, Zhao Gongming, Li Jing, Nezha, Muzha, Yang Jian, etc., were later to become the heavenly deities of Taoism. Manjushri, Pratyekabuddha, Cihang Taoist, and Burning Lamp Taoist also became Buddhists and became Manjushri, Pratyekabuddha, Goddess of Mercy, and Burning Lamp Ancient Buddha respectively. It can be seen that the mythology of 'sealing the gods' is just a transition from ancient mythologies to Taoist mythologies, but the characters in it are inextricably linked with the later Taoism and Buddhism, and it is the legend of 'sealing the gods' that formed the huge system of gods and immortals in China in the later days. It is with the legend of the 'sealing of the gods' that the huge system of Chinese immortals was formed.

Usually, people are accustomed to the word 'gods and fairies' together, in fact, there is a difference between 'gods' and 'fairies'. In fact, there is a difference between 'God' and 'Immortal'. The 'God' in mythology is born, while the 'Immortal' in fairy tale is cultivated. The so-called Penglai fairy tale refers to a series of legends about immortals centred on the Three Immortal Mountains. These legends are not only in line with the purpose of religious persuasion, but also cater to people's desire for immortality, so they have been able to adapt to historical changes for a long time, and have been passed down for thousands of years. (Wang, 2021)

Unlike the systematic nature of Western epic mythologies, Chinese mythologies, and mythological elements are refuted and scattered, and are widely penetrated in folk

beliefs, leaving fragmentary written records. The Chinese mythological system is divided into the system of ancient mythologies, the system of Taoist-Buddhist classics, the system of folkloric popular gods, and the system of divine and magical novels. Among them, the ancient mythological system is romantic and chaotic, with only scattered short stories. In the early era of Classic of Mountain and Sea, the ancient mythologies attached the factors of mountains, rivers and geography, and showed the mythological concepts of the first people in a fragmentary way. But unlike the epic mythologies, there was a lack of plot construction among the mythological elements. Subsequently, under the influence of Confucianism, these deities and monsters were scattered in various books of shiqi and folklore. With the establishment of Taoism and the introduction of Buddhism, each generated its own genealogy of gods through religious texts. Religious deities are specialised and complex, and have been transformed by Chinese culture, absorbing folk beliefs and creating a new system of gods and Buddhas. The Chinese folk gods are too messy; trees, flowers, plants, animals, fish and insects, saints and heroes can all become gods. (Li, 2012)

The Classic of Mountain and Sea, although only 31,000 words, is an ancient book with mythologies as its mainstay and a rich multidisciplinary coverage. A cursory examination, this book in addition to preserving a large number of mythological information, but also involves all aspects of the academic field: such as religion, history, geography, heaven, ethnicity, folklore, philosophy, animals, plants, minerals, medicine and health, etc., is known as the ancient people's daily life encyclopaedia. When the primitive people through the way of mythological thinking, with a curious eye to observe and explore the surrounding world, in addition to most of the things were painted with a religious atmosphere of mysterious colours, appearing deformed and twisted, there are still a small part of the correct understanding. Although the mythological factors were passed on from sorcerer to

sorcerer in the primitive society, and remained basically unchanged in the period when the records were written; however, when the records were written, it was already the early stage of the feudal society, and the time had gone through at least a thousand years, so naturally it would be added to the precipitation caused by the historical reasons, which would make the mythological factors relatively weakened, and make the realistic factors relatively increased.

In the Classic of Mountain and Sea, there is a mixture of fantastical and common things, while its overall performance is still a mythology in the chaotic form of a multidisciplinary complex. It is different from the Greek mythology, also different from the Nordic mythology, also different from the Indian or Egyptian and other countries, it is closer to the original record of the mythology, in the study gives us more can recognise the true face of the mountain of information. This is invaluable: for the Classic of Mountain and Sea shows not only its own mythological nature, but also a deeper level of mythological nature as a primitive synthesis in the period of its creation. (Yuan, 2016)

Primitive man, with his strong curiosity and primitive superstitions, initiated the impulse to create mythologies. After the creation of mythologies, they were preserved according to the religious rituals of primitive beliefs, and there were natural modifications and embellishments from time to time. At that time, writing was not yet developed, the dissemination of mythologies relied on oral recitation, and the witch priests who sacrificed to the gods were responsible for this important task. Later, as culture advanced, the poets of stringed songs took mythological materials and put them into poems (these poets of stringed songs were really private musicians, specialising in taking popular mythologies and arranging them into musical compositions, which were used to extol the virtues of the gods during sacrifices to the gods, to make rituals and urge for goblets during banquets, to express prayers and

sorrows during the rituals of good and bad fortune, and to sing songs for entertainment when individuals or the masses assembled), and the builders of the temples and the tombs of the emperors carved or drew mythological deeds on the stone walls and columns of the buildings.

The fairy tales and legends of civilised peoples nowadays have been modified once and twice by their preservers, and have then come into our hands. Mythologies are the result of primitive beliefs coupled with primitive life, and so are full of irrational qualities. There is hardly a mythology in existence that has not evolved through modification. Why do mythologies 'evolve'? Because the 'refined' descendants could not be satisfied with the primitive thoughts of their ancestors, but loved the stories that had been handed down in the folklore, and therefore, according to the popular beliefs of their time, they stripped off the primitive and rugged face and put on the beautiful clothes. This was the work of the 'curious' ancients, aiming to find a way out for the majority of the ancient legends that had been passed down in the popular vernacular, which they regarded as reasonable by the curious. At the same time, there were some 'righteous' people who endeavoured to lead these absurd ancient legends to 'righteousness', and on the other hand, to modify the mythologies negatively, so as to make them reasonable facts: this is the so-called 'interpretation' of the mythologies. This is the so-called 'interpretation' of mythologies. By the time Chinese writers began to adopt mythologies, most of them had already been completely historicised. For thousands of years, the Yellow Emperor, Shennong, Yao, Shun, Yu, Yi, and others had already become real historical figures. After the Warring States period, the 'curious' occasionally recorded some of the 'legends' about the Yellow Emperor and others that were still alive in the people's oral tradition, but later generations of 'righteous' gentry have long since denounced as Absurdity, efforts to these broken pieces of mythologies and then to explain the history.

We can also know that Chinese mythology was preserved in fragments by three

scholars. One is the ancient Chinese philosophers, who used the mythologies as part of the explanation of natural phenomena, as a citation for their cosmology; one is the literary scholars, who applied both aesthetic and explanatory mythologies to their works, and made them beautiful and fantastic; and one is the historians, who, like foreign historians, preserved a part of the mythologies as historical material. Only the Classic of Mountain and Sea is a strange book, neither philosophical, nor literary, nor historical, nor geographic (although ancient cataloguers have included the Classic of Mountain and Sea in the category of geography), but it contains a great deal of mythological material — almost all of it mythological; it was probably compiled by myth-loving literati at the end of the Qin Dynasty to create a motley collection of Chinese mythologies, but the authors only regarded these materials as ‘anecdotes’. The systematic account of Chinese mythologies is not found in ancient books; we have only a few fragments to show that Chinese mythologies are also great and beautiful.

Mythologists classify mythologies into two categories according to the reason why they are established: one is explanatory mythologies; the other is aesthetic mythologies. Explanatory mythologies are originated from primitive man's amazement of natural phenomena. When primitive man saw various phenomena in nature, such as the operation of the sun and the moon, the rain, wind, frost and snow, and the life and death of animals, he was very surprised. Where did the world come from? Where did everything come from? How was the first man born? How did all the animals come to be? How did fire come about? What is death? What happens after death? These are the questions that primitive man was most amazed by and eager to answer. Naturally, we now have science to answer these questions, but primitive man did not have science, but could only create a story to explain the mystery of the universe and the history of all things. The aesthetic mythologies, on the other hand, originated from the common desire for entertainment, and were made to save the monotony of real life. Most of the stories told in these mythologies cannot be true, but

they are all very strange and interesting. The characters and their behaviour depicted in these mythologies are far removed from our daily experience; but they are so sensible that the hearer cannot help but laugh and cry, and be moved by them; and the sentiments they contain are so universal, sincere, and rich that they are pleasant and touching to the ears of all people, men and women, young and old, wherever they may be. In a word, the beautiful mythologies first take us away from the world of dust and noise, and then show us a world of illusion, in which the characters exist for the sole purpose of entertaining us, and the reason why they are able to give us pleasure is because of their 'beauty'. (Mao, 2022)

2.1.4 Inheritance and dissemination of Chinese fairy tales and legends

The purpose of a mythology is usually to tell us who we are — who we are as a people. Fairy tales and legends validate our communities and our responsibilities and are simultaneously told as educational stories, both for children and adults. (Ursula, 2023)

In the splendid and colourful history of world culture, mythological stories are the starting point of the splendid development of modern civilization, and have had a profound and long-lasting influence on the development and prosperity of literature and culture all over the world. It shines like a pearl, and has become a rare and wonderful flower in the treasure house of world literature. Mythological stories are peculiar in conception and diverse in style, and their rich content and infinite artistic charms reveal the history and values of the nation. Mythological stories passed down by various nationalities in ancient and modern times and in other countries are the most concentrated and original flash of a nation's spirit, the longest and oldest and the most tenacious and luxuriant root of national culture, and an infinite treasure for us to understand the early spiritual world of human beings themselves. The lofty and

profound cultural and spiritual connotations it possesses should be an excellent resource for national education. (Li, 2017)

Broadly speaking, in addition to its academic value, fairy tales and legends have two major social roles: firstly, it allows mentally strained and spiritually troubled modern people to re-experience the spiritual call and the marvellous joy of flight of fancy; secondly, it provides deep deposits of cultural capital for the arrival of the era of symbolic economy. (Ye, 2023)

Mythology has an infinite field, which can satisfy the creativity of fantasy and the creativity of science at the same time. Therefore, if a child reads mythology, he may become a scientist or a literary artist in the future. Mythology is the beginning of literature, and literature is the origin of culture. A society cannot do without mythology and literature, nor can a complete spiritual life. Mythology is a very important part of literature. Whether in China or in the West, the origin of literature is very closely related to mythology. When we talk about literature, we naturally think of words, because literature has to be recorded in words. This is the first concept we have to break, because the origin of literature is much older than words. It is not the writing of words that is called literature. The earliest literature was oral, just as when we read the Christian Old Testament, much of which was oral literature that was later collated into words, and the earliest Chinese book of poetry, which was also a ballad circulated by the people, was later recorded in writing. The history of writing in the world is not more than 5,000 to 6,000 years, before writing, we call it the 'prehistoric period', there were already a large number of folk songs and ritual chants, the content and mythological stories are very related. Although there was no writing at this time, the human body, language, singing and dancing during rituals can be regarded as a kind of 'writing', which is also a kind of literary writing.

One thing that we should note is that our literature is eliminating, or fading, mythologies faster than the Hebrews, than the Indians, than the Greeks, and why? I believe that it has a lot to do with the culture of the Zhou Dynasty. Because ‘the son does not speak of strange powers and confuses the gods’, so later on, our civilisation did not like mythologies very much, and even wanted to get rid of this thing. We find that in the oracle bone culture of the Shang Dynasty, mystery and fantasy were high, but in the Zhou Dynasty, it quickly moved into rational thought, which was a step forward, a great step forward, because we established a human-centred civilisation that devalued the significance of the gods, whereas, at the same time, in other parts of the world, in areas such as India, Greece, Egypt, and so on, the gods were still very much in the foreground. The mythologies have faded so much that many scholars are now struggling to get our mythologies back, because with the lack of mythologies, you find our civilisation, less rich, less curious about the bigger picture of the universe. And this stuff is related to science again. In Greek mythology, Icarus (Icuras) wanted to fly, and his father made him a pair of feathered wings to fly, which seems like a superstitious fantasy, but then against the later Western desire to go from the desire to fly to the invention of flying machines, it becomes science again. As many have already made the point: fantasy is related to science, and without fantasy there is no science. So we can see the effect that the disappearance of mythologies had on the development of science in China; how could we want to try to fly when we were quite content with the human world? Fantasy is a very important element of mythology. Mythologies will continue to be interpreted and given new meanings throughout their long literary origins. Another kind of rewriting of mythologies is to use them as inspiration for re-creation. For example, when Lu Xun rewrote the stories of Chang'e's journey to the moon and Hou Yi's shooting at the sun, he was not translating or rationally analysing the subconscious of the nation, but rather, he re-created the mythologies as a piece of fiction from the point of view of a creator. (Jiang, 2010)

Mythology is a product of human childhood, and every nation has experienced an age of mythology. As Marx said: ‘Greek mythology is not only the arsenal of Greek art, but also its soil’, because mythology is the ‘only ideology of mankind in the ancient times when philosophy, religion and art were undivided’, it not only played an important role in the primitive artistic activities of the first people, but also played an important role in the whole Greek art, including sculpture, painting (bottle painting), theatre, poetry, music and so on. Because mythology was ‘the only ideology of mankind at a time when philosophy and religion were undivided’, it not only played an important role in the primitive artistic activities of the first people, but also had an important influence on the whole of Greek art, including sculpture, painting (bottle painting), theatre, poetry, and music. By extension, the influence of Biblical lore on the Hebrew nation and on medieval European fine art was similar, and Greek and Roman mythology was linked to Biblical lore to the extent that it became a solid tradition, continually expressed by artists. This is also true of other peoples, such as China and India, which each have their own mythological systems. Bronzes from the Shang and Zhou dynasties (such as the bronze faces excavated at the Sanxingdui in Guanghan) are in fact shrouded in mythological colours. From the opening of the sky by Pangu, the marriage of the siblings Fuxi and Nuwa, the shooting of the nine suns by Yi, to the reclamation of the sea by Jingwei, the chasing of the sun by Kuazu, and the removing of the mountain by the Duke of Foolishness, many beautiful mythological stories not only have repeatedly become the material for literature, but also appeared in a wide range of ancient paintings (frescoes, painting of elephant stones, etc.). (Wang & Yuan, 2009)

China is an ancient civilisation. Since ancient times, we have so many timeless mythological stories in our ancient books and so many folk tales passed down from mouth to mouth in our lives. All these stories are valuable cultural treasures of our

motherland. The history and humanities of ancient China can be seen in Chinese fairy tales and legends, and they are also a beautiful and moving part of ancient Chinese literature, a bright pearl in Chinese culture. Chinese fairy tales and legends show ancient Chinese people's artistic imagination of the innocence, simplicity, sincerity and beauty of all things in heaven and earth, reflecting people's aspiration and pursuit of a better life. It glorifies the hard work and wisdom of the children of China, and praises their tenacious will, unswerving faith and great self-sacrifice. Mythological stories are magical, magnificent and have eternal artistic charm. (Ren, 2020)

6000 years ago, China's prehistoric era ushered in a splendid turning period. From the West Liaohe River in the north to the Yangtze River in the south, from the hinterland of the Loess Plateau in the west to the coast in the east, the settlements and populations grew vigorously: Mangmang Chuan Valley, cooking smoke curls up everywhere; roaming the fertile fields, bursts of rice and corn fragrance. Prehistoric societies everywhere, accelerated fission, competing to complete the leapfrog development. The complex social organisations that Su Bingqi called 'ancient countries', like the stars in the sky, each presenting different colours, rendering a moving picture of the creation of 'Chinese-style' civilisation. Close exchanges led to the development of common values, cosmology and worldviews among the various cultural regions, which gradually led to the formation of a cultural whole, the prototype of the historical period of the pluralistic state, known as the 'original China'. We cannot underestimate the ability and wisdom of the social elites who were able to organise large-scale human and material resources to build complex buildings, paint vividly coloured pottery and make exquisite jade wares. It is believed that after each of their journeys, they would somehow record their experiences and draw the original 'Classic of Mountains and Seas' and the 'Map of the Nine States' to show to the local people. The geographic scope, mountain and river situation, and products and

humanities of the ‘original China’ would inevitably become an important part of advanced knowledge and a compulsory subject for the upper classes of society, and would be passed down from generation to generation. After a long period of accumulation and teaching, each region will naturally develop a common understanding of the ‘original China’, which is shared with each other and can be exchanged and the core cultural elements can be shared.

Literature records, ‘born of the gods, weak and can speak, young and favouritism, long and Dunmin, into the smart’ of the Yellow Emperor, ‘cultivate virtue and vibration of the army’, fighting in all directions, the territory of the east to the sea, the west to Pingliang of the Kongdong Mountain, the south of the Yangtze River, and the north of the steppe zone. The archaeological data show a more magnificent and moving picture of the formation of Chinese civilisation as a ‘multifaceted whole’. Each region's unique innovation and development of their own, but also through close exchange into one. The ‘ancient’ societies of the ‘original China’ shine like ‘stars in the sky’, and various types of political concepts have been widely practised and ‘bumped’ into each other in various regions. All types of political ideas were widely practised, and new sparks continued to emerge from the ‘collision’ of different regions, creating more ambitious leaders. Looking around the world, only the formation of Chinese civilisation has been so ambitious, unfolding in the form of a ‘multifaceted unity’ over an area of nearly three million square kilometres covering the Yangtze, Yellow and Liao Rivers. It is precisely because of the ‘fission’, ‘collision’ and ‘fusion’ of various regions in such a vast space that the grand political concept of completing the integration of various regions could be nurtured, and the Zhou Dynasty was able to be established more than 3,000 years ago, and the Zhou Dynasty was able to be established more than 3,000 years ago, and the Zhou Dynasty was able to be established more than 3,000 years ago. It was only by adopting the feudal system more than 3,000 years ago that Zhou was able to turn the ‘ideal China’ into the ‘real China’, creating the first multi-ethnic united polity in the history of human civilisation,

which has continued to grow and flourish ever since, and continues to this day. (Li, 2023)

As an early manifestation of human imagination, mythologies contain the codes of national spirit and are extremely important cultural resources. It is widely believed that mythologies not only belong to the category of literature, but are also the common source of literature, history, philosophy, religion, art and politics. The function of mythology, in a word, is that it is a construction and original encoding of human social reality.

The full name of mythology is ‘comparative mythology’, and it was a German-English scholar named Max Müller who first established the discipline. He published a book in 1856 entitled ‘comparative mythology’. Max Müller was the first Western scholar to introduce the ancient Eastern civilisations, religions and sacred texts to the Western world. He translated a large number of ancient Indian classics into Western languages, so he was a comparative philologist, a comparative religionist and a mythologist. Mythological studies were first introduced to Japan with the tide of Western learning, and then to China through Chinese students studying in Japan, which was the situation at the beginning of the 20th century.

Since the 21st century, there has been a fundamental shift in the scope of research in Chinese mythology, a shift that is closely related to the rise of the school of literary anthropology. The work of the school of literary anthropology is to combine the anthropological study of oral culture and written literature for research, in other words, to buttress the unwritten cultural grand tradition with the written cultural small tradition for integrated research. The oral culture we are talking about today is in fact the remnants of the great cultural tradition. The great cultural tradition includes both mythological images, archaeological data, and art historical data that preceded the Chinese characters, as well as the oral culture of many ethnic groups that

did not enter the written culture. To this day, although folk artists continue to perform works of oral culture, these works are not their own creations, but have been handed down over the centuries and have become a tradition that is closely related to the Great Cultural Tradition.

In the 21st century, cultural and creative industries have gradually become a new industry replacing the original industry in the world, and both developed and developing countries are paying more and more attention to the development of cultural and creative industries. Because the biggest feature of the cultural creative industry is that it does not consume energy and has no pollution, and it relies entirely on the human brain to lead the flow and create profits through the re-discovery, re-understanding and re-creation of cultural resources, this is also an important reason why such an ancient subject as mythologies can be highly sought after nowadays. The purpose of our re-telling of mythologies is to bring back the lost sacredness, and then we can truly understand the occurrence and development of cultural roots. Mythologies occurred in an era when man and nature lived in harmony, and there is a lot of wisdom and cultural heritage hidden in mythologies. We should not just tell and appreciate mythologies as literary stories as we did in the past, but we should discover the wisdom of the ancients contained in the ancient mythological heritage, which is of great significance for the future development of mankind. (Ye, 2024)

2.2 Knowledge about art — Medieval painting art and Application of Digital media

2.2.1 Medieval history and culture

The medieval period in Western Europe roughly refers to the period from the 5th century to the 15th century A.D. This is a period of about 1,000 years, generally starting with the collapse of the Western Roman Empire in 476 and ending with the Renaissance. The so-called ‘Middle Ages’ in the West, according to one theory, began

with the fall of the Western Roman Empire (476), and ended with the fall of Constantinople in 1453 and the complete demise of the Eastern Roman Empire; according to another theory, the end of the Middle Ages did not have a clear landmark event, but rather naturally blended into the Renaissance and the Great Geographic Discovery. If we take a closer look, we will find that the entire Middle Ages were full of changes, everything seemed turbulent but magnificent and fascinating, different elements collided and mingled during this period, bursting into amazing sparks, and when we look at them, we will feel strange and familiar at the same time, as if a lot of things can be found there in the source, but also extremely different from today.

‘You were not born to a life of beasts, but to the pursuit of virtue and knowledge.’
—Dante, ‘Divine Comedy - Inferno’ (Fan, 2021)

Medieval history

The period between the last three decades of the 5th century and the beginning of the 11th century saw the formation of European civilisation. This major historical event was accompanied by world changes: from the fall of the Western Roman Empire to the consolidation of the Byzantine Empire and the end of the Sassanid Persian Empire, with the birth of Islam and the development of trade networks across the Indian Ocean to the seas of China. One factor that was crucial in this history was the migration of other peoples into the Roman Empire - a history that cannot be summarised simply in terms of ‘barbarian invasions’. Christianity also played an important role in the construction of a network of economic, cultural and political exchanges: dioceses became the administrative districts of powerful bishops, and monasteries became centres for the preservation of classical culture, run by highly respected abbots. It is difficult to understand the societies of those times if one ignores the ‘signals’ of Christianity, which were conveyed through carols and evangelical preaching. The integration of many peoples into European civilisation began with

their conversion to Christianity: they adopted Christianity as their authentic religion and its teachings as their moral code. The history of this time is complicated by the conflicts between wars and revolts that arose either from different religious beliefs or from the political ambitions of certain leaders who coveted power in the new territories. This series of historical events changed the world and gave birth to the economic, social, cultural and political entity known as Europe.

1. The decline of the Western Roman Empire was accompanied by a period of the greatest confusion. Since the State had announced the withdrawal of the Roman legions stationed in specific locations, fierce wars had erupted. Soldiers, who remained in place and were no longer required to fulfil their military obligations to public institutions, waged war against local dignitaries who sought to control the legions.

2. The establishment of 'barbarian' kingdoms under the auspices of the Roman Church marked the beginning of the division of Europe. Latin culture prevailed in the Western Roman Empire, with subtle influences from Germanic habits. The Eastern Roman Empire was dominated by Byzantine, or Greek, culture. The Steppe People inherited and developed this culture. The Eastern and Western Roman Empires gave birth to 'Central Europe', which was to be the centre of change for centuries to come.

3. The Arab conquests throughout the world extended to Indonesia in the east and Morocco in the west. At the same time, the Slavic peoples began a great migration. Along with the military activities of steppe nomads in Europe, a new culture and language were unwittingly formed in Europe, on a par with the Latin and Germanic cultures and languages that had long existed in Europe.

4. The Carolingian Empire gained notoriety under the rule of Charles the Great (Charlemagne). He pioneered a model of territorial administration that united the kingdoms of Austrasia and Neustria around the Rhine. The border system was crucial in the new political and administrative machinery. As Emperor, Charles the Great

aspired to turn Europe into a united political entity and he left a deep mark on European history.

5. In the middle of the 9th century, Europe experienced its final test: the Normans began to flourish on the coast, plundering coastal cities and monasteries. Soon the Magyars from the East joined this nomadic people. The integration of the Normans into the European continent was an important political and religious event, of great significance for the construction of a continental identity.

6. The tenth century was not a time of golden revolution. On the contrary, Europe experienced a real renaissance based on the development of an agricultural economy and the formation of individual kingdoms. The kingdoms were counterbalanced by the growing power of the Holy Roman Empire — the latter established by Otto I after his victory over the Magyars. This cultural and political prosperity gave Europe the courage it needed to face the new millennium and the fears it might bring.

History explains our present and writes our future. History itself has no meaning; it is history that gives meaning to the times. (NGS, 2021)

Medieval culture

The entire medieval era of Europe was essentially made up of the fusion of three cultural bodies: classical Greco-Roman culture, the long-rooted barbarian traditions of the Celts and Germans, and the Judeo-Christian theological outlook imported from Western Asia, which blended with each other to produce the Kingdom of Christ, which had a profound impact on human history. (John, 2011)

From the day it was created, medieval culture, represented by religious theology, demonstrated its ignorance and backwardness, but also contained a certain degree of

rationality and inevitability. From the point of view of culture, medieval culture constitutes a relatively complete cultural system, and thus shows a rich cultural content. From the point of view of the history of civilisation, religious theological culture is also an insurmountable stage of development in the history of all peoples. Certainly, it embraces ignorance and barbarism in the form of civilisation, distorts and binds sensual life in the garb of faith, replaces the pursuit of happiness in the present world with the vain ideal of heaven, and obliterates human nature with divinity, and is mainly manifested in its essence as the culture of God.

In the late Middle Ages, culture developed more rapidly, optimism began to rise, and in all areas of culture, the factors of cultural change and leapfrogging were nurtured, paving the way for the Renaissance movement in every respect. From a cultural point of view, cultural change requires a long process of evolution and imbibition, and cannot be achieved overnight. Therefore, it can be said that the medieval culture, especially the late medieval culture of the long-term precipitation, brewing and immersion process, is the indispensable prerequisite elements of the Renaissance culture, it is through the cross-penetration of multiple historical and cultural factors, so that the Renaissance movement is ripe, the water to the drain. (Xue, 2016)

During the Middle Ages, attempts to revive ancient Greco-Roman culture had existed in Europe, gradually forming a spiritual and cultural whole that laid the foundations of the modern states; the separation of monarchical and ecclesiastical powers created civil liberties; and new frontiers were explored, from scientific research to the discovery of distant lands. The Middle Ages led Europe on the road to the modern world. The aspect of cultural evolution and its continuities and ruptures, like natural evolution, is not purposeful in its development. It is only in retrospect that the evolution of culture appears to the historian as linear, logical and directed towards

progress. The evolution of culture, which draws its impetus from interacting political, social, religious and, in the broadest sense of the word, cultural, economic, scientific and natural forces, is guided through the labyrinth of chance and necessity, plan and reaction, by the development of a rational culture in those so-called ‘middle’ centuries.

The medieval period was characterised by innovations and advances in different fields, which shook traditional knowledge and values to the core. As a result, ideas and beliefs became more vibrant, people became more adventurous, and that ‘inferior feeling’ created a new logic of thinking. The medieval wave of learning, research, observation, reflection and experimentation was far-reaching until the end of time. The guiding principles of science, the rational culture of the West, the Enlightenment and the effects of globalisation are above all due to them. In life, the medieval man endeavoured to control his emotions, to appreciate ‘chivalry’, ‘courtesy’, ‘urbanity’, and the reconciliation of sensual desires with the eternal salvation of the soul. This learning was carried through the course of medieval civilisation, and is still an integral part of all ethical concepts today. As early as the Middle Ages, the foundations were laid for the intellectual and cultural unity of Europe, the unity of kingdoms and peoples. The Middle Ages was a period of ceaseless pursuit, urgent forward movement, endeavouring expansion, and the most restless and innovative historical period in European history. The medieval people tried again and again to understand and master the knowledge left behind by their predecessors and to improve on it, to discover and create new things, to revolutionise science and the understanding of the world. The Middle Ages were thus highly creative, discovering and embarking on the path to the world; they were awakened and took steps towards the modern age. (Johannes, 2020)

For most people, the biggest confusion about the Renaissance arising in Europe

is that the Middle Ages prior to the Renaissance were the period of greatest decline in Europe. But in fact the Middle Ages were an important stage in the history of European society. It is true that the Germanic invasion of Western Europe resulted in the destruction of a great number of magnificent buildings, the loss of a great number of documents, and the permanent loss of many fine crafts. However, those barbarians, like the Germans, destroyed the great estate system of the Roman Empire, improved the living conditions of slaves, and contributed to the demise of slavery and the emergence of capitalism.

In addition, the Middle Ages inherited many civilisations from the Roman Empire, such as the Latin language of ancient Rome. To this day, languages such as Italian, Spanish, Portuguese and French belong to the Latin family and are related to the ancient Latin language, which is still used today as a scientific term. The Middle Ages also saw the inheritance of many old towns from ancient Rome, which retained many of the crafts of Roman times, the most important of which was the coinage industry. Other commercial administrations, artisanal groups and a range of public and private buildings set the stage for the rise of European cities.

The 'Roman law' system of ancient Rome was also inherited by the Middle Ages. After the rise of cities, along with the expansion of commercial activities, the 11th century to the 15th century Western European law can no longer adapt to the development of commodity economy and society, therefore, the more comprehensive and rational Roman law has been re-attached to, and a wave of study of Roman law began to appear everywhere. And this study of jurisprudence was non-religious and played an important role in the objectification and secularisation of civic thought. Thus, although medieval Europe was in decline, it was by no means in ruins. The civilisation left behind by the Roman Empire remained, and this laid the foundation for the Renaissance to emerge. (Su, 2017)

This medieval world of imagery was the living spring of all their imagination and creativity. Imagery was the multimedia of the Middle Ages. The world of imagery can be described as the totality of natural and human scenes, real and fictional images, present and past imaginings. Imagery, that is, through imitation and reproduction, creates an actual, lifelike copy of something that is not there — a passing past, a distant figure, or an imaginary content. (Jacques, 2019)

2.2.2 Early Renaissance

The term 'Renaissance' was originally coined by Jean-Jacques Ampere in the 1830s with the birth of medieval studies. The Renaissance period of the twelfth century was a time of many changes at the beginning of the Middle Ages. It included economic, social, political, ideological and cultural changes, as well as an intellectual renaissance in Europe with strong philosophical and scientific roots. These changes paved the way for the literary and artistic achievements of the late Middle Ages and early modern period, such as the literary and artistic movements of the Italian Renaissance in the 15th century and the scientific developments of the 17th century. The Renaissance not only merely broadened the themes of secular real life, but also gave new interpretations to old religious symbols and new meanings to long-established religious themes. (HISOUR website)

From the nineteenth century onwards, most medieval researchers have agreed on the eleventh century as a sort of beginning, the starting point of a great development in the medieval world of Europe. This development was all-encompassing and took a variety of forms, of which we can identify the most important components. We can understand the rise of these new figures through the emerging institutions of power in medieval society: the church, the crown, and the university. These were the three forces of the Middle Ages: the priesthood (Sacerdotium), monarchical rule (Regnum),

and scholarship (Studium). From the middle of the 15th century onwards, the withering away of a hundred trades as a result of various upheavals also meant that a hundred trades were to be rebuilt, and social reconstruction soon brought new economic growth to Christendom, with the consolidation of the power of the nations, the establishment of national armies, and the methodical creation of posts. The arts moved in the direction of elegance, heralding the coming Renaissance. Indeed, one could argue that since the term 'Renaissance' applies to the arts and literature, the 'Renaissance' applies only to the arts, taking the core elements of the Carolingian Revival and the twelfth-century revivals and building on them. The Renaissance, which applies to the arts and literature as well as to the arts alone, took the core of the Carolingian and 12th century revivals further. (Jacques, 2022)

Early Renaissance (1400-1500): the period of transition from the Middle Ages to the Renaissance in Europe. In Vasari's art-historical schema, antiquity is the zenith of development, the Middle Ages a period of hibernation, and since the 14th century a period of regeneration. Art, like humanity itself, undergoes birth, growth, aging, and death. the 14th, 15th, and 16th centuries reflect periods of birth, youth, and maturity. Renaissance art is divided into three periods: the first is the period of infancy, i.e., the 14th century, in which art progressed but was far from perfect, and there were many mistakes that do not deserve too much praise; the second is the period of youth, i.e., the 15th century, which was a period of improvement in many ways, the most important of which was that the architects began to pay attention to the laws and principles of architecture, and the artists began to realise that the ancient works of the proportions, and at the same time learnt to express by choice the forms which were recognised as the most beautiful, so that the standard of painting improved, while the deficiencies lay in an over-emphasis on the laws of natural science, an insufficient sense of free movement, a lack of richness and inventiveness, and a talent for painting

things in a natural and lovely manner; the third period was maturity, the sixteenth century, in which all the previous deficiencies were overcome, and which culminated in the art of Michelangelo, who was the first artist to free himself from the classical art of antiquity and sufficiently to take the place of the ancients. These three epochs are connected in a circular, progressive manner, culminating in the section of Michelangelo and Raphael, in whose art perfection was realised. Inherent in the very nature of these arts is a gradual progression from a simple starting point and ultimately to the pinnacle of perfection. (Giorgio, 2003)

There is a constant formula for artistic revolutions: when an art grows stagnant and rigid and can no longer express the tendencies of the times, it must go back to nature and draw inspiration from it for a new art. When an art form has produced as many masterpieces as it is capable of producing, when it has reached its full development, it will never remain in an irreplaceable norm. Artists must find another way, another outlet. It is impossible to produce a Michelangelo after Michelangelo. Some have tried, and their names have long been forgotten. On the other hand, to produce an equally strong artistic emotion, one must apply a strong method according to the general degree of education. Whereas the public, who were moved by the naivety of a painting by Giotto or Fra Angelico, must have found Michelangelo's art too strong, Michelangelo's contemporaries had to make a great effort to come round to the idea that the Filippino paintings of the fourteenth century were not without strong emotions. Thus, after Raphael and Michelangelo, the call should be made with even greater vigour. (Fu, 2010)

The whole training and education of the medieval artist was very different. He was at first apprenticed to an artisan and assisted the master, first by filling in the less important parts of the picture, as instructed, and then by learning how to represent an

apostle and how to paint the Virgin. He would learn how to copy and rearrange scenes depicted in ancient books and place them in various frames. Eventually he would become so proficient at all this that he would be able to paint scenes for which there were no ready-made drawings. But for the life of him he will never carry a sketchbook with him. Even if he had been commissioned to represent a particular person, such as a king or a bishop, he would not have made what we call a portrait. There were no portraits in the Middle Ages as we call them today. The artist merely sketched a programmed image and gave it the insignia of office — a crown and scepter for a king, a crown and scepter for a bishop — and presumably wrote a name underneath to avoid mistakes. Medieval artists were not bent on creating realistic portrayals of nature or creating something beautiful; they were trying to faithfully represent the content and gist of the religious story to the laity. Early Renaissance artists were no longer satisfied with their newly acquired skills of depicting details of nature such as flowers or animals. They wanted to explore the laws of vision and to acquire enough knowledge of the human body to compose it in sculpture and painting as the Greeks and Romans had done. Once this shift in their interests occurred, medieval art was effectively over, and we came to what is commonly known as the Renaissance. (Gombrich, 2008)

From the Middle Ages to the end of the Baroque, the history of European religious art, Catholic art to be precise, is thousands of years long. When we talk about good religious painting, we say, because of piety. That's a given, yes. But the Renaissance is not as good as the Middle Ages when it comes to piety alone. If you've seen the Byzantine mosaics, if you've seen the medieval carvings all over Europe, you'll agree: there was so much piety, all the craftsmen believed in heaven and hell one hundred per cent — in the hands of the geniuses of Florence, that unconditional piety, that naiveté, that fidelity, that quiet deterioration. It was a long metamorphosis,

with gradual, subtle qualitative changes. To put it simply, medieval art before the thirteenth century was really good, but when viewed with today's consciousness, there was too much divinity and too little humanity, and medieval art was good or good at this level; in the middle of the fifteenth century, Renaissance art was too much humanity and too little divinity, but when viewed from today's perspective, paintings at that time were everywhere sparkling with divinity. (Chen, 2015)

The meaning of early Renaissance paintings is divinely similar to Sui and Tang Dynasty, a wave of juvenile, showy, spiritual and heroic. Every civilisation has its own spring, summer, autumn, winter and young and old. Each artistic period, several hundred years long and several decades short, also has its own period of youthfulness and old age. Early works must have faced two historical tasks, in other words, and historical opportunities, the theme and the tools. The beginning of each cycle must have been the earliest to develop new themes, to find new forms, and so to be original. At the same time, it is the earliest to use new tools, such as wet mural painting, or to find the best way to use new tools. New tools and new themes are the cause and effect of each other. The early works are simple, but raw; they are childish, but naive; they are inevitably rough, but full of energy, and in the old language, they are full of energy. (Chen, 2015)

The earlier the painting, the more naive and simple it is. At that time, Jesus was the ideology, and the artist didn't have to think much about it, he just painted with gusto. (Chen, 2020)

That is why we cannot look upon the art of the Renaissance as a product of luck and chance, never as if a handful of dice had been rolled and the colour had been won,

and only then had a few uniquely gifted minds appeared on the world's stage with a group of geniuses in painting. We cannot deny that the cause of that blossoming was a general tendency of the spirit, a marvellous talent that prevailed in all classes of the nation. The appearance of that talent was temporary, and so was the appearance of art. That talent begins in a certain age and ends in a certain age, and art begins in the same age and ends in the same age. The talent develops in a certain direction, and the art develops in the same direction. Art is the shadow, talent is the body, and art always follows the birth, growth, and decline of talent in the direction. The talent takes the art out and forward, so that the art follows it, and the parts and the whole process of the art are diverted by the talent. It is the *sine qua non* of art, and with it art is born. Therefore we have to study this talent in detail in order to understand art and illustrate it. (Taine, 2018)

2.2.3 Medieval painting art

The origin, background and development of Medieval painting art

The period known as the ‘Middle Ages’ stretched over a thousand years, with a geographical influence stretching from the British Isles to Syria. Although no historical period has a precise beginning and end, the Middle Ages are usually defined as the period between the Ancient World and the Renaissance, roughly beginning in the 5th century and ending in the 15th or 16th century. This trichotomous view of history as ‘ancient, medieval, and modern’ originated in Italy in the 15th century, and the term ‘Middle Ages’ did not become widely accepted until the 17th century. However, with the legalisation of Christianity in the Roman Empire in the 4th century, the Middle Ages could have begun even earlier, with its roots going back to the earliest centuries after Christ's first year. Indeed, the more ancient Celtic and Germanic traditions also influenced the Middle Ages, as evidenced by their non-realistic, pattern-based artistic style in medieval works. (Wendy, 2020)

In European history, the thousand-year period from the fall of the Western Roman Empire in 476 to about 1450 is known as the 'Middle Ages', which translates as 'the Middle Ages', where frequent wars brought about the stagnation of technology and productivity, and people lived in hopelessness and misery. The people lived in hopelessness and misery. Therefore, scholars often use the term 'Black Age' to describe the Middle Ages, which is traditionally regarded as a period of slow development of European civilisation. At this time, religion became the source of power for the development of art, and while promoting the development of art, it also greatly confined art, which is traditionally considered to have entered the 'Black Age'.

The Middle Ages were a period of disintegration of the slave society and the laying down of the feudal system, in which the people lived a life of misery. Christianity was originally a reform of the old Hebrew religion of Judaism. Legend has it that Jesus, the founder of the religion, propagated the equality of all living beings and mutual respect and love, which undoubtedly brought a glimmer of hope to the exploited and oppressed people, and had a broad mass base. The rapid spread of Christianity and gradually strong, and later began the feudal rule of Europe, the Church will also interfere in literature and art, all see inconsistent with the doctrine of thought and action to be suppressed, so the poetry and music in this case is always full of praise for God, and all kinds of sculpture and painting certainly can not escape the scope of the story of the Bible. At this time, the main task of the artist was to narrate the Christian story through various visual forms and to visualise the teachings. In a sense, art has entered a specially limited space. (Cui, 2013) Art served religion, and religion guided the development of art, so that art throughout the Middle Ages was almost inseparable from religion. (Wang, 2015)

Religion is an extraordinarily complex phenomenon. On the one hand, it deludes

and paralyses people into illusory bliss; on the other hand, it is drunkenly consumed by vast numbers of people over a certain period of history, often as a protest against or an escape from the reality of suffering. The same is true of religious art. Generally speaking, religious art is first and foremost the religious propaganda of the class of a given age; they are objects of faith and worship, not of mere spectacle. Their ideals of beauty and aesthetic forms serve their religious content. (Li, 2009)

During the Middle Ages, which lasted a thousand years, a unique art form in the history of Western art was developed, centred on the Christian faith. In medieval art, the main theme was Christianity, and art was not the ultimate goal, but the ultimate goal was to hide the evil and promote the good, and to proclaim the teachings of the Church. The craftsmen of the time were themselves believers, and were able to embed a sense of piety and reverence in their work, making medieval art completely different from the outwardly expressive beauty of Greco-Roman art, but rather a constant demonstration of the power of inwardly humble, simple faith. (Jiang, 2011)

Medieval art was mainly characterised by a boom in architecture. With the rise of cathedrals, sculpture, mosaics, frescoes and illustrated paintings also gained different forms of development. In 313 A.D., the Roman Emperor Constantine issued the Edict of Milan, declaring Christianity, which had long been suppressed by the Roman Empire, as the state religion. Medieval art was Christian art, and the frescoes of underground chambers are the main remains of early paintings. For a long time, people did not have sufficient knowledge and understanding of medieval painting, and even called it the 'Dark Ages'. It was not until the twentieth century that medieval painting attracted the attention of art history research. (Lin, 2022)

Some people found paintings useful because they helped to remind the faithful of

the teachings they had received and ensured that the sacred deeds were remembered. This was the approach taken by Pope Gregory the Great at the end of the 6th century, and the fact that such a great authority came out in favour of paintings is extremely important in the history of art. His words had to be quoted again and again whenever there was an attack on images in the church. The type of art recognised in this way, however, is obviously a greatly restricted one. If it is to serve Gregory's purposes, the story must be told as briefly as possible, and whatever is likely to distract attention from the divine main theme should be omitted. At first, the artist used the same narrative methods that had been developed successfully in Roman art, but slowly became more and more focussed on the core essence of the matter. Since Christianity emphasised clearness and obviousness, the Egyptian idea of representing all objects with clarity in mind reared its powerful head. But instead of the simple shapes of primitive art, the artists in this new endeavour used forms developed from Greek painting. In this way the Christian art of the Middle Ages became a strange mixture of primitive and refined methods.

By 745 A.D., paintings in churches could no longer be used as mere illustrations for the illiterate. They were seen as mystical reflections of the supernatural other world, and the Eastern Church could no longer allow the artist to work according to his own imagination. Undoubtedly, not just any beautiful picture of a mother with her child could be allowed to become a true icon or 'icon' of the Mother of God, but only those types of icons which were sacred according to the ancient traditions could be recognised. Indeed, it was the artists of the time who transformed the simple illustrations of early Christian art into the large sets of solemn images that dominated the interiors of Byzantine churches. When we look at the mosaics produced by Greek artists in the Balkan countries and in Italy during the Middle Ages, we see that this Eastern empire actually succeeded in reviving the grandeur and majesty of ancient Oriental art, and succeeded in using it to glorify Christ and His majesty. (Gombrich, 2008)

The Impact and Purpose of Medieval Art: Both Judaism and Christianity are Bible-believing religions, and the telling of Biblical stories through visual means is at the heart of Jewish and Christian religious practice. Scenes and figures from the Bible are often repeated in artworks from this period, distilled into recognisable parts that can be communicated effectively. Through repetition, these motifs, poses, and iconography become a familiar form of shorthand, allowing these stories to be easily 'read' in a multitude of images. Of course, images tell stories differently from words, not only illustrating and interpreting the text, but also influencing the image in the reader's mind. The concept of interpretive art played a crucial role in the development of Christianity, and its influence lasted for centuries. Much of medieval art was produced for an educated audience, such as the clergy and the educated aristocracy. Rather than idolatrous worship, images could be important tools in religious practice. This conclusion became the basic argument for allowing images to appear in religious practice.

Much of the art of this period had a clear purpose, and was never pure art 'for art's sake', not even the secular art of the period. Each work of art had a specific function, not just as a container or vessel and an object with a specific purpose in a liturgical or other ritual setting, but for each painting and each sculpture. Objects depicting sacred scenes have an active role in religious practice and carry multiple purposes: to remind the viewer of a larger story; to provide guidance to the believer; to concretise and celebrate the sacred; to link the past to the present; and to connect worshippers to heaven. Moreover, the powerful function of art is not only present in the object, but also depends on the direct involvement of the viewer. The gaze of an icon or a sacred box in the shape of an avatar is ushered in by the passionate meditation of the worshipper. This kind of artistic production presupposes a complex relationship between the work and the viewer.

Medieval art had a specific utility: as a medium between the worshipper and the divine figure represented in the work, medieval art was thought to not only hear the prayers of the supplicant, but also to help the supplicant to win battles and heal the sick. A picture of a saint or of the Virgin, as a stand-in for his or her archetype from heaven, enjoyed the same courtesy as the archetypes themselves, being carried reverently through a town or from one altar in a church to another. For this was undoubtedly an art of power. It's hard for us to imagine today how much power was given to these works when they were created, but medieval art has a universal resonance. We don't have to be Christians to respond to images of the Madonna and Child or the Passion of the Christ. We can be moved by the sorrow and joy of a mother, and we can sympathise with the suffering of an innocent man. When we can't resist the powerful gaze of an icon, we can't help but move closer to it and feel the power those eyes held for the medieval viewer, a power that spanned time and connected you and me, connecting people to people. (Wendy, 2020)

Stylistic evolution of Medieval painting art

Art styles are successively: Byzantine, Romanesque and Gothic

Byzantine Art: 4th-15th Century

The Byzantine Empire, which was relatively stable and secularised, shone more brightly in art. Although realism and personal worship were not allowed, and the expression of the picture was dull, the expression of the spiritual world was emphasised, and mosaic mosaics as well as frescoes were used extensively in architectural decoration. Byzantine art was in fact the result of a regression backwards from the best realist style of expression in the world at the time. The Byzantine style can be summarised as extremely decorative, abstract and religiously allegorical. Byzantine architecture masterpiece: Hagia Sophia in Turkey. 1. Based on ancient

Greek and Roman art, fusion of oriental decorative arts. 2. Closely integrated with Christian culture, with official colours, opulent, complex and colourful. 3. Forming the aesthetic standard of programme and face painting in painting and sculpture after maturity.

Christianity developed a unique art form known as Byzantine, or medieval, art. Originally, Christian doctrine did not authorise the worship of idols, and naturally there were no statues or paintings of saints. Statues or paintings of idols were considered heretical. After the fall of Western Rome, Eastern Rome, with Constantinople as its capital, was known as the Byzantine Empire, which took Christianity as its state religion, built majestic churches, developed a complete Christian worship service, decorated the interior of churches with mosaics, and sketched the earliest form of iconography, which influenced the vast area ruled by Eastern Rome at that time, and also influenced the whole of Christian art in the Middle Ages, which lasted up to a millennium thereafter. Typically, art history is often referred to as Byzantine art. It was only after the rise of Byzantine art that the 'icon' found its own unique face. 'Icons' were the mainstay of Byzantine art. The purpose of the icon is not to evoke visual beauty, but to recall in the hearts of believers the memory of the saints, what they said and what they did, and therefore the icon has gradually been unified into a fixed symbol.

Romanesque Art: 11th-12th Century

It was the first style of art that could be called the European medieval style, and church architecture was the main art form of the period, featuring ancient Roman architecture and developing other stylistic features. In addition, Romanesque art made achievements in codex painting and stone sculpture. Romanesque architecture masterpiece: Pisa Cathedral in Italy. The characteristics of the Romanesque style can be summarised as follows: 1. Emphasis on the whole, attention to detail, exaggerated

generalisation. 2. A combination of exaggeration and distortion, focusing on the sublimity and mystery of religious spirituality. 3. Rounded vaults, thick stone walls, thick corner pillars, narrow windows.

Churches were stacked one on top of the other by the concept of 'arches', and the original huge and complete dome of the Roman Empire was divided into smaller domes with different structures going upwards. The history of art specifically refers to the church architecture of this period as Romanesque, which means that it still continues to be in the Romanesque style. In addition to arches, spires began to develop, symbolising the spiritual quest of the secular world for the Kingdom of Heaven. In addition to churches, Romanesque art also saw the emergence of monasteries for monks to practice their faith. In addition to the formal design of church buildings, Romanesque art also developed relief sculptures to match the architectural space.

Gothic Art: 12th-15th Century

Another peak point was the Gothic art of the late Middle Ages, mainly in architectural style. Again it was in the service of religion, but at this time the position of the powerful was weakened and society became more secular, colourful, decorative and emotionally exaggerated. At this time, cultural movements began to raise their heads and became a prelude to the Renaissance. Gothic architecture masterpiece: Notre Dame Cathedral in France. The characteristics of the Gothic style can be summarised as: 1. Complex imagery: horror, darkness, despair, loneliness, etc. 2. The original Gothic symbolised majesty, splendour, sanctity and sublimity. 3. Soaring, pinnacles, pointed arches, cross-ribbed arches, flying buttresses.

Christian faith continues to pursue upward spiritual sublimation, the form of the church from the Romanesque upward development of the steeple, and gradually

formed more and more towering dome, tower. 12 century after the emergence of the Gothic architecture, competing with upward development of the structure, the formation of cathedrals in the vast areas of Europe's characteristics. Pointed arches, cross-ribbed arches, and flying buttresses are three typical features of Gothic architecture, which have made cathedrals stand up one after another all over Europe. Into the Gothic church interior, the visual one hand by the pointed arch, cross-ribbed arches lead to the height of the God; on the other hand, the glass windows of the confused colouring through the sunlight, resulting in mysterious images and light wandering, the formation of a very surreal illusion of religious art. When viewed from the outside of the building, the windows are often in the form of flower petals. From the inside, through the sunlight, you can see the stained glass inlaid with aluminium bars, forming different Christian Bible stories and images of saints. Gothic churches became the supreme symbol of Christian art, solemn and magnificent, virtual heavenly sanctity and sublimity on earth. (Jiang, 2011)

In the Middle Ages it was barbarian invasions, political oppression, plundering by feudal lords, and fanatical Christianity. In the Middle Ages it was overactive and unrestrained fantasies, with senses as keen as those of women. Misanthropy, a tendency to fancy, frequent despair, a hunger for warmth, naturally led men to believe in a religion in which the world was a sea of misery, life was a trial, intoxication with God was the supreme happiness, and conversion to God was the first duty. Infinite horrors and infinite hopes, depictions of fiery flights of fire and of an everlasting hell, ideas of a bright heaven and a world of bliss, are excellent sustenance for the suffering or trembling mind. On such a basis Christianity ruled the hearts and minds, inspired the arts, and utilised the artists. A man of the time said: 'The world takes off its old rags and puts on white robes for the churches', and so the Gothic architecture appeared.

Gothic art: first started in France in the 12th century, and popular in Europe in the 13th and 14th centuries, a new type of architectural structure-based art, which includes sculpture, painting, arts and crafts. Gothic Architecture: The architectural style popular in the 12th-15th centuries during the heyday of feudal society in Europe, centred in France and Germany, with the Christ Church being the most representative. Gothic architecture developed during the period when the feudal system was formally established. Gothic era: weird, changing, infinite, marvellous and so on. The word 'Gothic' was originally derived from the Goths. This kind of architecture since the 12th century in France, gradually spread to Britain, Germany and central Europe and northern Europe, to the Renaissance to the end. Gothic architecture lasted four hundred years, neither limited to a country, nor limited to a building. It spread throughout Europe from Scotland to Sicily. All civil and religious, public and private buildings were in this style. It was not only churches large and small that were affected, but also fortresses and palaces and castles, the dwellings and dress of citizens, tables and chairs and armour. From the general point of view of its development, Gothic architecture does indeed express and confirm the great spiritual anguish, the unsoundness on the one hand and the waves of anguish on the other, which agitated and disturbed men throughout the Middle Ages. (Taine, 2018)

The characteristics, styles and techniques of expression of Medieval painting art

Medieval art was the art of storytelling. Most of the stories depicted in the works are taken from the Bible and other religiously related literature, stories that were well known in the Middle Ages, but most of which have become obscure by now. (Wendy, 2020)

Medieval painting art can be generally called Christian art, which is a special

form of Western culture in a specific period of time, its ideological content is to promote the concept of theological thought, for the consolidation of aristocracy and the Church's rule services. Medieval painting art not only changed the traditional style of ancient Greek painting art and ancient Roman painting art, fused with the exotic civilisation from the East, but also slowly formed its own unique form and content in the process of historical development of a huge and complete system, which became a special manifestation of people's spiritual and material life in a specific period of time, and had a deep imprint of the times. As the most important visual expression of religious beliefs and ancient theology, the art style of painting in the medieval period did not focus on the objective expression of realism, the depiction of real space and real colour relationships, but rather emphasized the sublime reproduction of the religious existence of the people's spiritual world, and paid more attention to the symbolic significance of the paintings to express the people's devotion to their religion. For this reason, it often uses various techniques such as exaggeration, distortion and spatial dislocation to achieve the purpose of strong expression. The art is stylistically decorative, lyrical, symbolic and conceptual. The rulers used church carvings, paintings and mosaics to create a mystical and solemn religious atmosphere, with a solemn and rational formal sublimity. Under such an overall artistic outlook, there are great differences between the various periods, categories and styles of medieval art, which occupy an important historical position in their respective fields, enriching our aesthetic perception, and still have a great deal of room for excavation and research. Medieval art has a high aesthetic value and is also endowed with strong spiritual connotations, becoming the brightest pearl in the whole European art civilisation. (Zhang, 2019) The Middle Ages was an era full of religious symbols, and medieval art was the art of symbolic representation. It did not seek to be authentic, but only to convey; it did not seek to be pretentious, but only to take in emotion. (Wang, 2015)

The achievements of medieval art were mainly religious architecture, mosaic art, stained-glass window mosaics and religious frescoes (and to a lesser extent sculpture, book illustration, and sumptuous art). The Byzantine and Romanesque styles are reflected in mosaic art, and the Gothic style is mainly reflected in stained glass paintings and architecture. Medieval art was theological, apotheosophical, and supernatural (theologising). 1. The outer form and inner meaning of medieval artworks were isolated, emphasising the expression of religious meaning and ignoring the independence and individuality of the form of expression itself. 2. Medieval artworks embodied the tendency to abstract emotions (mainly religious emotions) into symbols and metaphors. 3. The aesthetic significance of medieval art was in the service of religious significance. 4. Medieval art emphasised the expression of religious emotions and almost completely neglected the reproduction of reality. (Li, 2012)

The medieval pictures are an accessible story of human history, the darkest period of 'God's' rule over mankind, when the struggle between humanity and divinity gave birth to the most fascinating art. This is in accordance with the objective law, which is why it became the dawn of the Renaissance and an important link in the history of European art. Medieval art, which is often regarded as 'impersonal and unnatural', in fact created many touching images that had never been seen before, especially for the uneducated populace of that time, and enabled them to understand the spiritual significance of art through its contagion. Although naked women (ancient Greek goddesses) were transformed into 'nuns' or even 'witches', in their artistic approach, the artists still honoured the beauty of nature, natural simplicity and imagination.

The 'Middle Ages' are not too far away from the present culture, and they are not too far away, but real and tangible. In the time when the saints walked the skies,

almost every region had a collision between the native and the foreign, and its holistic knowledge and beliefs created a long and persistent spiritual will. Art in particular, whether religious or secular, seems to have been subjected to many strict and even harsh restrictions. At the same time, however, because of the mixture of different beliefs, works of art have been imaginatively escaped and constructed, creating a diversity of civilisational interest and a simple and touching power through heritage. The process by which works of art are produced can similarly illustrate that what makes art fascinating is not so much the problems it focuses on and solves, but rather the reaction between the skills of the different artists it presents. Whether it is the age of the artisan or the age of the artist, the creator is in the process of expanding from traditional thinking to new experiences, constantly receiving stimuli from the outside world, from humanism, to skill, and developing his own unique expression. Thus, through art, we see the humanistic world that is completely different from the natural existence. (Luo, 2021)

2.2.4 Analysis of artists and works of Medieval painting art

Aims and requirements of a painter: a painter must be knowledgeable in the field of humanities, in the company of poets and intellectuals; he must be of good character if he wants to be successful and to avoid the sinking of his fortunes; but he must also create works of value, always with nature as his guide. (Alberti, 2012)

In the middle of the Middle Ages, art was still struggling to carve out its own territory, and the designers of Romanesque and later Gothic churches were often anonymous. Painters, however, rose in prominence and gradually came to be regarded as artists rather than craftsmen. (Jacques, 2022) The artists of the past cannot be compared to those of today in terms of status. The concept of 'artist' only appeared in European culture in the fifteenth century. Before that, those who painted, sculpted, wove carpets, made jewellery and utensils were mainly artisans, and in the Middle

Ages they might even have been monks. They received commissions for their work, and although they were engaged in work that required creativity, they were rarely free to express their individual will. From the beginning, painting was at the service of religion and those in power, and the masters of the time were like craftsmen and hard workers. The Florentine painter Giotto opened a new chapter in the history of art. From his time onwards, first in Italy and later in other countries, the history of art became the history of great artists. The Renaissance gave impetus to the improvement of the status of the artist, and the awakening of the artist's sense of individuality gave rise to many artists like Gozzoli who proclaimed their independent existence in a high profile. And the self-portrait, then, became their manifesto of introspection. (Ernst & Norbert, 2017)

Medieval artists, at least in the 13th century, were very aware of things like proportions. If they often ignored them, it was not out of ignorance, but precisely because they considered them irrelevant. Towards the end of the 13th century, it was thanks to the Byzantine tradition as a firm foundation that Italian art was able not only to catch up with the artistic achievements of the sculptors of the northern cathedrals, but also to reform the whole art of painting. For we remember that northern painting was no longer openly concerned with creating realism, and that its principles of layout and story-telling were governed by very different aims.

It was only in the 14th century that the two elements of art, elegant narration and truthful observation, gradually merged. Without the influence of Italian art, this probably would not have happened so soon. In Europe, at least in that part of the Latin Church, there was still one great whole. Artists moved from one centre to another, ideas were passed on from one centre to another, and no one objected to an achievement just because it was 'foreign'. The style that emerged at the end of the 14th century through the exchange of ideas from different parts of the world has been

called by scholars of history the ‘International Style’.

The new discoveries made by Italian and Flemish artists at the beginning of the 15th century shook all of Europe. Painters and patrons alike were fascinated by the new idea that art could be used not only to tell religious stories in a moving way, but also to reflect a facet of the real world. Probably the most immediate consequence of this great artistic revolution was that artists everywhere began to experiment and pursue novel and striking effects. The spirit of exploration that dominated the art of the fifteenth century marked a real break with medieval art. (Gombrich, 2008) The magic of time in ancient paintings. During the Renaissance, when there were no other media of communication, some of the visual effects of modern cinema and television had to be performed as much as possible in a single frame. At this time, painters were by no means only dealing with space, but also acting as scriptwriters and directors, allowing paintings to function as narratives in both long and split shots. In other words, the audience in the 15th century was equivalent to watching a film in a church. (Chen, 2020)

Artworks: Late Middle Ages + Early Renaissance

1. Giotto di Bondone (1265-1337)

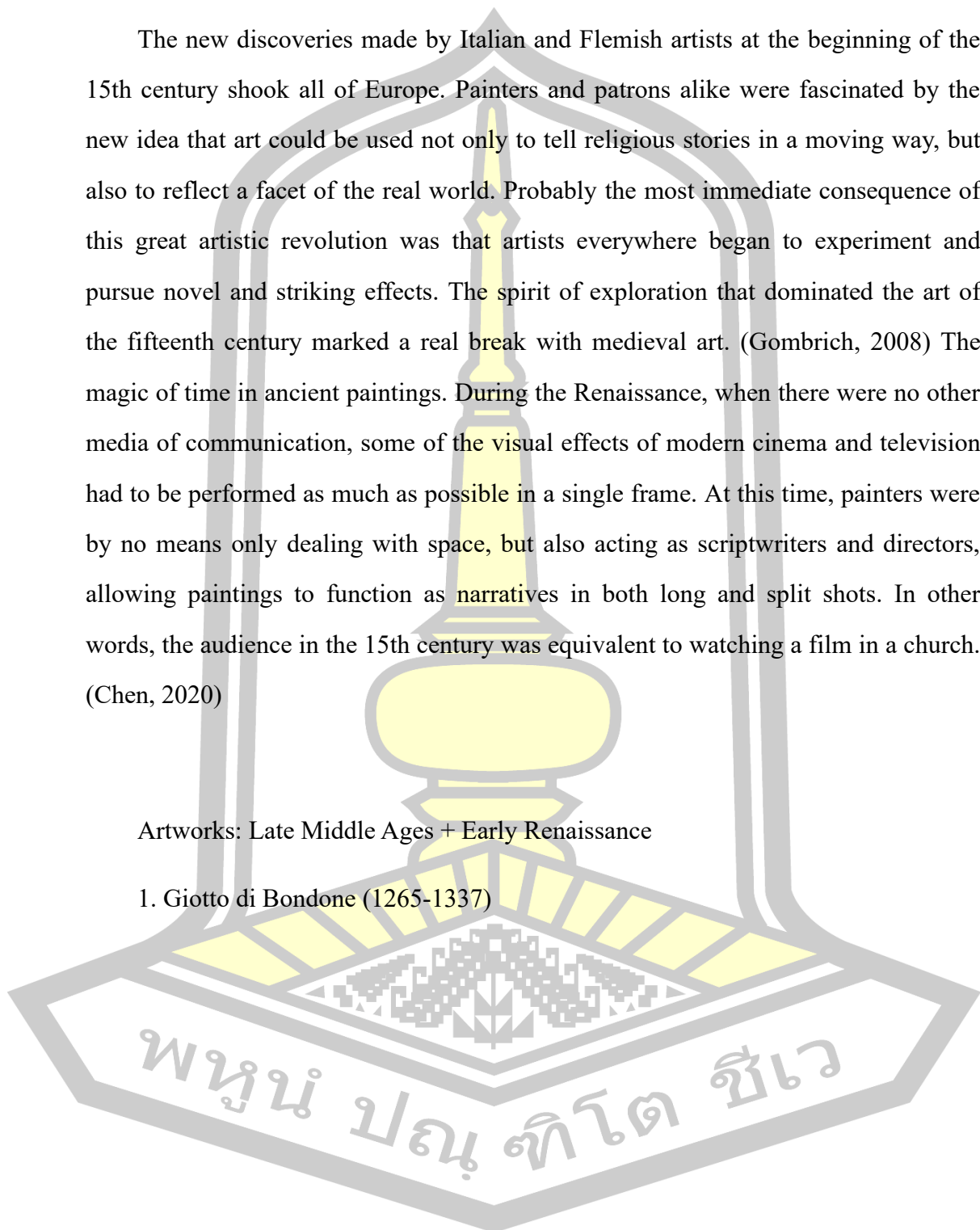




Figure 2 Giotto di Bondone
Source Baidu Baike

Born in a village in Florence, Italy, Giotto studied under Cimabue, a famous painter at that time, and when he came into contact with painting, he deliberately emphasised the texture and sense of shadow in figure painting, and painted most religious, mythological and historical subjects as flesh and blood people. As a result, his paintings have a certain sense of perspective and hierarchy, which greatly influenced Italian Renaissance painting. At the age of 36, Giotto moved to the city of Padua, where he created the famous frescoes of the story of Jesus in the Church of Arena. The innovative significance of Giotto's paintings lies in the invention of a set of experimental methods of painting that directly observe nature in order to reproduce the objective reality, which opened up the early scientific era of painting.

He changed the art of Greek painting into Latin painting and then modernised it. He combined classical art, naturalism, and realism. Not only because he spent his whole life painting religious pictures, but also because his Madonna and Jesus had begun to escape from the clichés of the Middle Ages and to present a sense of flesh and blood 'reality'.

During the European Middle Ages, the art of painting in Byzantine art continued for about 11 centuries. Short shrunken method, emphasis on line, flatness of paintings, symmetry of composition, and the pursuit of richness of light and colour. The emergence of Giotto changed the programmatic style of Byzantine art, incorporating humanism and realism into his own creations and initiating the development of Renaissance art. As a result, Giotto is considered ‘the last painter of the Middle Ages and the first of the Renaissance’.

Chimabue thought he had a sure victory in painting, but now that everyone was calling for Giotto, the former's reputation was eclipsed. (Dante, 2022)

Italian early Renaissance famous painter, sculptor and architect, the founder of Renaissance painting, known as ‘the father of European painting’, representative works are ‘Judas Kiss’, ‘Escape from Egypt’. (Taine, 2018)

Giotto used light and shadow methods to give the human body a contrast of light and darkness, as well as a sense of volume and weight. Most of his frescoes were painted with water-based pigments mixed with mineral pigments, resulting in warm and rich colours. He was one of the first Renaissance painters to use perspective to create the effect of distance and proximity in his paintings. (Jiang, 2011)

The whole of Giotto's work is characterised by a simple and serious beauty. This beauty, like all others, is a harmony: a harmony between the content of the art and the form; a harmony between the innocence and loveliness of the legend, and the unsuspecting and simplicity of the painter; a harmony between sentimentality and

posture and action; a harmony between the work of art and truth; a harmony between the composition, the sketches, and the broadness of the technique and the seriousness of the material taken in conformity with the frescoes. (Fu, 2019)

Berenson, a modern art historian, once said, ‘The passionate outpouring of painting, the confession of life, and the conversion of the gods began with Giotto.’ Indeed, this passionate outpouring, confession of life, and conversion to the divine are the spirit shared by Renaissance paintings. Then, Giotto's being regarded as the pioneer of the Renaissance and the originator of the Filippo School is an appropriate comment, both in terms of spirit and form. (Fu, 2010)

As is customary, the history of art opened a new chapter with Giotto, and the Italians believed that a new era of art began with the emergence of this great painter. From his time onwards, first in Italy and later in other countries, the history of art became the history of great artists. (Gombrich, 2008)

St Francis of Assisi Speaks to the Birds 1295-1300



Figure 3 St Francis of Assisi Speaks to the Birds, Giotto di Bondone
Source Baidu Baike

Wet Fresco, Basilica of St Francis, Assisi, Italy, this wet fresco is the 15th of 28 narrative frescoes in the chapel. St Francis is preaching to the birds, and Giotto di Bondona depicts the sermon rather sensuously. He was one of the first artists to use nature as a template, and he showed great skill in painting the different birds he depicted. The Sermon of St Francis to the Birds is a landmark Renaissance masterpiece, and Giotto's frescoes in the Church of San Francesco in Assisi are a national treasure among national treasures.

St Francis of Assisi's sermon to the birds is one of the most popular events in the saint's life. This is one of the key reasons why St Francis was named patron saint of animals and conservationist by Pope John Paul II, and his fast day, 4 October, was named World Animal Day. It is thought that the sermon to the birds took place near Bevania in southern Umbria, an area still known for its abundance of wild fowl. According to legend, the birds were waiting for him, when he joyfully delivered the Gospel of God: 'Birds, my brother! Praise highly and love always your Creator, for He has given you feathers to keep you warm, wings to fly in the sky and whatever else you need. For you neither sow nor reap, yet He protects you and guides you and makes you live in abundance.' This saint's sermon on birds can be understood as a tribute to the Creator and an example of his spiritual view of nature. Giotto di Bondona described the sermon rather emotionally. He was one of the first artists to use nature as a template, and he showed great skill in painting in his depictions of different birds. (Erich & Vincent, 2015)

St Francis left his companions and went to the side of the road, with his head bent slightly and his hands raised, and he was exhorting the birds to 'praise the Creator, who has given them such warm garments that they may be protected from the cold of winter, and a large tree with many branches and leaves, so that they may be

sheltered from the rains, and may build their nests'. The birds flew down from the trees, and squatted before him in rows, as if they were a flock of children listening to the lessons of 'Christian doctrine'. Some of them, with extraordinary obedience, leaned close to him; others, more carelessly, crouched at a distance. Everything is depicted after careful observation, with objective realism and fresh fantasy hidden in the clumsy sketches. (Fu, 2010)

Fresco:

Wet fresco painting is different from the oil painting medium developed in the Netherland, and is far more difficult to create because of the different methods and materials used. Wet frescoes were painted on the walls of buildings (mainly churches and monasteries), whereas oil paintings were mostly painted on wood or canvas. In the 14th and early 15th centuries, the range of colours available for wet fresco was extremely limited, unlike oil paintings, which could be manipulated to produce a wide range of brilliant effects. Early Renaissance artists were therefore forced to accept these natural 'limitations', although freedom can sometimes be found in constraints. (Zhang, 2023)

Wet fresco [fresco] is an Italian word meaning 'fresh'. With a kind of paint similar to watercolour on the stucco is called fresco; which is painted on the dry stucco is called 'dry fresco' [fresco secco, or secco for short], and the general effect of the gelatinous fresco is almost the same, and at the same time have the disadvantage that the pigment is easy to flake off; the real wet fresco (also known as buon fresco or The real wet fresco (also called buon fresco or fresco buono) emerged in the thirteenth century in Italy. The method of production is to smear a layer of rougher plaster on the wall, then apply a second layer of finer plaster [arriccato], followed by a sketch of the

entire composition of the fresco [cartoon] through the drawing, and then apply a third layer of finer plaster (i.e., the surface of the fresco [intonaco]), the area of the painting is based on the workload of the day. On this 'surface', together with the other unpainted parts (which were originally traced with an underdrawing), the underdrawing was traced again, and then pigments dissolved in water or limewater were applied to the wet plaster of the surface layer. It is important to consider the consistency of the colours when painting. Mineral pigments are used for the colours, which change on the wet plaster and bond with the wall so that they do not flake off easily. (Fan, 2021)

As the name suggests, oil paintings are oil-based, using linseed oil to mix the colours, and are painted on canvas or linen. Wet fresco is water-based, mixing pigments with water and painting on a damp, undried wall, so the original Italian meaning of 'wet fresco' is 'fresh painting'. The working procedure of wet fresco is: first, the craftsman will wipe out a piece of wet plaster wall, put on the charcoal draft while it is wet, and then immediately put on the colours and paint, and the wall must be finished before it dries out, and then another piece of wet wall will be painted tomorrow. Of course, the craftsmen and painters had to rule on the size of the wall to be painted that day, depending on the workload, and once it dried, it was very difficult to alter it, somewhat similar to Chinese painting. This kind of trouble to bring the benefits, it is said to make the Italian fresco artists pay extra attention to prior conception, graphics, practice a set of design and production of the unity of the ability. According to the Chinese saying, it is to have a clear idea of what is going to happen.

1. most museums do not have wet frescoes. 2. wet frescoes are not single paintings. 3. wet frescoes are not paintings. (Chen, 2020)

2. Limbourg brothers (1385/1386/1388-1416)



Figure 4 Limbourg brothers
Source Baidu Baike

The Limbourg brothers were Herman de Limbourg (born c. 1385), Jean de Limbourg (born c. 1386 or 1387) and Paul de Limbourg (born c. 1388), all three died in 1416. Of Netherlandish ancestry, born in Nijmegen, and active in Burgundy and France, they were renowned French painters of decorative manuscripts in clay and gold in the late 14th and early 15th centuries, who ranked among the most gifted artists of their time. Their illustrated manuscripts marked the highest achievement of late Gothic miniatures, and the few manuscript paintings that can be identified as coming from their hands to date represent the finest moments of French illustrated manuscripts. They were active advocates and practitioners of the international Gothic style, and they were the next Gothic artists besides Ambrogio Lorenzetti who were interested in the city, worldly customs and earthly life. (Jiang, 2023)

Fourteenth-century painters loved elegant, subtle details, as can be seen in some of the famous illustrated writing books. The Limburg brothers, like other Gothic artisans of their time, were happy to fill their pictures with the subtle, delightful details they observed. They proudly displayed their skill in depicting flowers and

animals, buildings, ornate costumes and jewellery, and painted things of great beauty to delight the eye. They were not overly concerned with the actual appearance of figures and landscapes, so that their sketches and perspectives do not look very realistic. The trees of the Limburg brothers are rather schematic and formulaic. Their landscapes looked like painted curtains or carpets of flowers, not like actual scenery. The white horses on the Limburg Brothers' miniatures are somewhat like toy wooden horses, looking almost flat. In the Middle Ages, it was customary to illustrate calendars, depicting the changing work of the months, the sowing of seeds, the hunting, the reaping of the harvest. The fact that a wealthy Burgundian duke ordered a customised prayer book from the Limbourg brothers' workshop with an almanac shows how far these real-life drawings had progressed in terms of vividness and observation compared with the past. (Gombrich, 2008)

Duke of Berry Deluxe Prayer Book 1410/1412



Figure 5 Duke of Berry Deluxe Prayer Book, Limbourg brothers
Source Baidu Baike

The late Middle Ages saw the gradual development of the International Gothic style, a decorative style with elegant figures, bright colours, light lines and details. The Duke of Berry's Deluxe Prayer Book is a masterpiece of the International Gothic style in the Flemish region.

The Duke of Berry's Deluxe Prayer Book is a medieval French International Gothic clay and gilt decorated codex containing a collection of prayers made at prayer moments. It is a prayer book for believers that appeared in Europe in the late Middle Ages, containing a calendar of festivals as well as a series of prayers that speak directly to God and the saints. The craftsmanship of the prayer book, which uses blue and red ink for writing and drawing, gold for emphasis, colourful drawings and a high-quality Roman alphabet. These prayer books, often exclusive to the individual believer, are likewise a symbol of intellectual monopoly.

The Duke of Berry's Deluxe Prayer Book, as an example of 14th-century book illustration, the most prominent illustrations in this French Gothic gilded codex are the twelve calendars, which depict the simple state of man's coexistence with nature, with the figures shown labouring in different seasons. These labours were already a well-established tradition in mediaeval art, and the Limbourg brothers brought these details together in vivid detail, embodying a new spirit that epitomised man's life in nature, and heralded the beginning of the Netherlandish Renaissance in the 15th century.

Each of the twelve illustrations of the Labour Months at the beginning of the book has a semicircular upper half, which corresponds to the theme of the month's constellations and the gods and goddesses represented in Roman mythology, and a rectangular lower half, which depicts the month's most representative activities in the foreground, and most of the king's or duke's castles in the background, with the sky above the picture stretching upwards to merge with the background of the planets,

presenting A kind of celestial authority hangs over the land, as if a god had given the castle the right to make rules and regulations. In the semicircle at the top, a coachman driving a stagecoach carrying the sun represents Fayden, the son of the sun god, and above the stagecoach are the phases of the heavens and the constellations. The reason for this composition, in which the astrological charts are placed above the calendar, is that these constellations were not only closely related to the agricultural calendar, but also, in the opinion of physicians of the time, to people's health.

The calendars in the Duke of Berry's Deluxe Prayer Book are not difficult for the modern viewer to understand, and although they ostensibly adopt the design concept of the December Orders, they depict mostly familiar, ordinary life and the relative seasons. There is no so-called attempt to analyse 'history', nor is there any convoluted iconography, but rather a focus on real life and the representation of people from different perspectives. It seems that we can see in these individual pictures the delicate style of Northern Netherlandish art - fine workmanship, rich details of life, and vibrant colours, which are of course characteristic of all miniatures, and which testify to the artist's interest in specific matters such as natural scenery, worldly customs, and art forms. But if the historical circumstances of the time are taken into account, the Limburg brothers not only came into contact with artists from all over Europe, but were also offered by the Duke of Berry the opportunity to give them direct access to works of art from different periods, i.e. to display the patron's own aristocratic collection. Therefore, it can be said that the great skill of the painters themselves and a number of painters, the artistic taste of the Duke of Berry, and the artistic fashion of the time contributed to the high degree of integration of the figures, the architecture, and the natural landscapes in the Duke of Berry's Deluxe Prayer Book. (Yong, 2020)

In January, the joy of celebrating the New Year is on everyone's face, as the

visiting guests present themselves to the Duke, and the focus of attention in the picture is basically on the Duke of Berry. The Duke of Berry, dressed in a striking blue costume, sits with a dignified expression and a robust posture. February is symbolised by the constellation of Pisces, and the scene of sitting by the fire on a snowy winter's day is a typical seasonal scene for February. May, this fine painting shows the annual spring festival of the courtiers. November, Sagittarius is the symbol of November, and the scene of farmers gathering acorns in the forest to feed their pigs is a seasonal work of the month. March, the ox is inextricably linked to mankind, especially as he provides the labour needed in agricultural societies. The picture shows medieval farmers using oxen for ploughing. (Wang, 2015)

Miniature:

Miniatures: 1. Refers to illustrations in gilded clay tablets, from the Latin *minium*, meaning vermilion, which was often used for the opening letters of chapters in medieval tablets. From the seventeenth century onwards, the word was used to refer to all types of gilt-book illustrations, because of an etymological error in associating it with minute. What we call miniature today was called *historia* in the Middle Ages. 2. It also referred to small paintings, especially those of Hilliard and others. In Elizabethan times, such paintings were called 'limnings' or 'pictures in little', often on parchment and occasionally on ivory or cardboard. (Fan, 2021)

Handwritten Copy:

The so-called 'codex', as the name suggests, is 'something copied by hand'. In Europe, printing was not introduced until the middle of the 15th century, and until then, all books had to be copied by hand. Nearly all medieval codices were decorated, at the very least with coloured initials on the pages, and often gilded and illustrated.

Most codices are not dated and do not have title pages. Medieval volumes were also rarely paginated. Another characteristic of codices: while printed books were produced in a single printing process, codices were polished over time. Some codices were even made in a certain era, and then had to be worn up for several generations before they were finally completed. (Christopher, 2020)

3. Fra Angelico (1387-1455)



Figure 6 Fra Angelico
Source Baidu Baike

Formerly Guido di Pietro, also known as Saint Angelico, was a Florentine, early Italian Renaissance painter and fifteenth-century Florentine monk. Born in Vecchio, near Florence, Angelico entered the Dominicanist monastery of Fiasole in 1420, taking the name Fra Giovanni da Fialeso. Because of his humble piety and excellent painting skills, he was known as the ‘Angelic Painter’, and was called ‘Angelico’, the Italian translation of ‘Angel’, after his death.

His use of clear, bright and muted colours, his skillful composition of the figure's layout and his mastery of expression, movement and gesture. His style is solemn and reverent, blending the elegance and decorative elements of post-Gothic art with the

perspective and realism of the Renaissance, deconstructing the staleness of the medieval religious style of painting, and is the inheritor of the reproduction of Masaccio's technique.

He painted only for churches and only on religious subjects. He devoted his life to religious art, as he considered it to be part of his religious beliefs. When depicting nature, objects and people, he paid special attention to the quality and detail of his work. Angelico's works, such as the Madonna and Child with Angels, Saints and Donors, combine the elegance and ornamentation of late Gothic art with Renaissance techniques of light and spatial rendering. One manifestation of this is the spatial depth of its composition, which, in addition to following Brunelleschi's suggestion of focusing the painting on the centre of the frame and the starkness of the scene, also shows some of the lapses that occur in Angelico's earlier work.

The works were influenced by the Middle Ages, and later developed the tradition of Giotto in terms of perspective and anatomy, with a style that tended to be realistic and directly expressive of real life, represented by the Madonna Crowned and the Annunciation of the Angels. (Taine, 2018)

In the few light primary colours, Angelico brings out the beauty of monochrome and pale colours. The images are akin to the aesthetics of Northern Song paintings, elegant and elegant, with a natural transcendence that adds to the contemporary 'avant-garde' of Angelico's frescoes. In a meditation room a few metres square, Angelico's masterpieces blend in with the architectural space, complementing the sense of ritual and spirituality. (Zhang, 2023)

Angelico aimed to use Masaccio's new methods to express the traditional ideas

of religious art, and there is little movement in his paintings, nor any suggestion of real three-dimensional bodies. But his pictures are all the more moving because of modesty, the modesty of a great artist who deliberately refrained from flaunting any modernity, even though he was well aware of the problems that Brunelleschi and Masaccio brought to art. (Gombrich, 2008)

Angelico paints with simplicity and rigidity, and his flat wet murals are like his nature. Angelico had an innate understanding of the beauty of light natural colours and never used several primary colours for too much effect. Only in the second half of the thirteenth century, in the whole fourteenth century, and in the first half of the fifteenth century, things got interesting: in the religious paintings of those two centuries, you didn't have to distinguish between the human and the divine, and you didn't have to. You see the divinity, you see the humanity, you are touched by the humanity, found that it is the divinity - look at Angelico, the medieval trembling loyalty, is the tone of the picture, the human joy and confidence, is the picture of the mood. It is said that the Renaissance is the dawn of humanism in Europe. In Florence, on the first floor of St Mark's Church, by the window of a small Zen room, in Angelico's lonely little paintings, you will see what is called the dawn of the dawn. (Chen, 2015)

Story of St Nicholas 1437



Figure 7 Story of St Nicholas, Fra Angelico

Source Baidu Baike

Painted for the Auditorium of San Niccolò in the Church of Santo Domingo de Palucha, the altarpiece is made up of three parts: on the left, the saint is depicted receiving the royal historian - he receives a shipment of grain and performs a miracle to make it increase so that it can be used to save from famine. This scene takes up two-thirds of the whole picture, and then a natural bay spread in a circle is painted, with the square castle on the left and the two seas separated by boulders on the right. The other story takes place beyond the boulders on the right, where the saint is rescuing a ship caught in a storm, with the figure of St Nicholas in the sky and the terrified people on board pleading with him for salvation. The composition is strongly dynamic and dramatic, with three central figures: the saint, who can be seen only in profile, the man in the red cloak with his back to the viewer, and the royal messenger, who can be seen only in profile. The composition as a whole is clearly no longer so strongly influenced by Renaissance Masaccio and a number of artists, as the figures do not occupy the foreground completely, in the same way, nor is there the feeling of sacrosanctness or the strong three-dimensionality and quadrangularity that characterise some of the early works of the Angelico friars. Nor is the perspective he uses consistently accurate, especially on the right, where the ship in danger is out of all proportion to the landscape beside it. The sailing ship that was coming into the harbour on the left seemed to be lurching and struggling as if something was about to happen as well. Friar Angelico's apparent fondness for highlighting the gold leaf and other decorations on the clothing of the principal figures, together with his certain disregard for perspective, suggests that there may have been something of the medieval art still in his artistic style. Indeed, until his death, these medieval qualities coexisted with the Renaissance characteristics he displayed. (ss.net.tw)

Scenes from the Lives of the Desert Fathers 1420



Figure 8 Scenes from the Lives of the Desert Fathers, Fra Angelico
Source Baidu Baike

Angelico's early works best represent his meditation practice. The style of the painting is extremely unique, with the feeling of a delicate scroll slowly unfolding like the painting of the river at the top of the Qingming River. There is no delicacy or complexity in the style, but only a simplicity and sincerity. The painting depicts the story of the first generation of Christians who practised in the desert 1700 years ago. At that time, due to the religious persecution of the Roman Empire, many people were forced to leave their homes and come to the desert to start a new kind of life journey. Full of detail, a casual look could unfold hundreds of stories. The green gargoyle by the stream / the centaur by the woods / shaking hands with the bear / home in the trees / daily conversations with angels The monks banished their physical bodies to the harshest of conditions to be able to exist in a purely spiritual way of life. It is not religion that is depicted, but the ultimate peace within each of us.

There is a power of modernity embedded in the artefacts of the past that can make an impression on people. Surrealism advocates the exploration of people's subconscious psyche, breaking away from the logical and practical concept of reality,

abandoning the image of reality based on logic and orderly empirical memories, and blending the concept of reality with instincts, subconsciousness, and the experience of dreaming to reveal the world of images in the deeper psyche of human beings. In Angelico's paintings, he boldly draws a single head or a single hand around Christ, which is similar to the surrealist elements that appeared only a few centuries later. It is surprising to see the avant-garde nature of his work, and the reason for this is probably the power of Angelico's veneration and devotion to Christ, God, which is reflected in his images. (Zhang, 2023)

4. Paolo Uccello (1397-1475)



Figure 9 Paolo Uccello

Source Baidu Baike

His work uniquely reconciles two distinct artistic styles - the decorative Late Gothic style and the new Early Renaissance style. The best-looking war paintings of the Renaissance are three of Uccello's great masterpieces, the most famous painting being the triptych <The Battle of San Romano>. Uccello is considered to be most likely associated with the development of art in the northern Alps, and is therefore

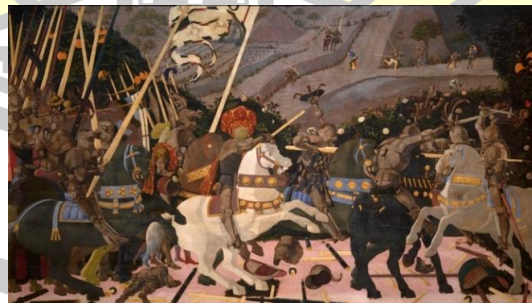
also regarded as a representative of the 'International Gothic style'.

Uccello, Italian painter, one of the important representatives of the Florentine school of painting at the beginning of the Renaissance. (Taine, 2018)

Paolo Uccello's real name was Paoio Doni, and because of his interest in animals, especially birds, he was known as Uccello, Italian for bird or fowl. (Fan, 2021)

The local schools in different parts of Italy, the influence of Gothic art from the north and Byzantine art from the east, and the large number of painters who did not follow perspective, which was the other great Italy besides the Three Masters and Titian, accounted for a large part of Renaissance paintings, and countless small towns and churches were covered with such tapestries and dreamscapes. So, there are many other means of painting outside of perspective, another ancient beauty, such as flatness, decorative, the beauty of pattern division, the naivety and simplicity of modelling. (Chen, 2020)

Battle of San Romano 1438-1440



1-dawn



2-midday



3-dusk

Figure 10 Battle of San Romano, Paolo Uccello
Source Baidu Baike

Commissioned by a local Florentine family to commemorate Florence's victory over Siena in 1432, Uccello imaginatively created each of the three pieces for a different time of day: dawn, midday and dusk.

Uccello painted a total of three, which are now in the Uffizi Gallery in Florence, Italy, the Louvre in Paris, France, and the National Gallery in London, England. Taking war between city-states as his theme, Uccello had to have a relatively open view with many figures, so on the one hand, he had to highlight the main figures in the foreground and depict the commander on his horse in a heroic manner, on the other hand, he also had to take care of the spatial hierarchy of the battlefield as a whole. Uccello therefore used a complex proportion of distance and proximity,

constituting a tight perspective, so that the near, middle and far views, the level of order, even the painting of the spears, weapons, military flags, are formed to divide the point of view, so that the development of perspective as a mature composition, but also on the Renaissance paintings of the heyday of far-reaching impact. (Jiang, 2011)

The Renaissance saw an increasing number of paintings depicting war, not only in beautiful gestures but also in mathematically balanced structures. Uccello's war paintings are beautiful, with armour, banners, spears and mounts divided into various geometric shapes. The colours are also beautiful, the ground is actually pink, the flag is noble grey-blue, goose-yellow, the texture of the steel helmets is even more delicate painting. The whole painting is flat, like a gorgeous tapestry, completely free of blood. What attracted the painter at that time was not the cruelty of war, but its magnificence. (Chen, 2020) No one has surpassed Uccello's war paintings of the 16th and 19th centuries. The geometric, mathematical, tapestry-like splendour of the Battle of San Romano, with its metallic, precious texture, is unprecedented. Theorists always talk about Uccello's use of perspective, but that's a poorly-worded, insular opinion. Perspective is only one of the laws of painting, and no amount of manipulation can create another Uccello. (Chen, 2020)

Uccello marks the orthogonal lines on the battlefield of his picture with scattered spears, just as he does with the roads in his cityscape paintings. In the background of the painting, however, he abandons the use of perspective in favour of the depiction of space more commonly seen in tapestries. Parallel lines do not exist in natural landscapes and unplanned spaces and therefore cannot be shown in perspective, as is evident in Uccello's Battle of San Romano. (Scott, 2023)

Uccello has clearly worked hard to depict the various pieces of armour scattered on the ground in the correct shortened form. Perhaps his greatest triumph is the warrior falling from his horse to the ground, which must have been extremely difficult to depict in miniature, having never painted such a figure before, and although the warrior appears slightly smaller than the other figures, it is easy to imagine the sensation it must have caused. There are signs to be found all over the picture of Uccello's interest in perspective and the fascination with which it dominated his mind. Even the broken spears on the ground are arranged in such a way as to point towards their common 'vanishing point'. The artificiality of the stage, where the battle seems to be taking place, is partly due to the neat mathematical layout. Uccello, on the other hand, chooses the relative route and, through his passion for perspective, tries to compose a real stage on which his characters have a three-dimensionality and a sense of reality. Of course, there is no doubt that they have three-dimensionality, but the effect is somewhat similar to that of a diorama that one sees through a lens. Uccello had not yet learnt how to use light, chiaroscuro and atmosphere to moisten the harsh outlines of a strictly perspective drawing. However, if we stand in front of the original painting at the National Gallery of Art, we cannot feel that there is anything inappropriate about it, because, although Uccello was absorbed in applied geometry, he was, after all, a true artist. (Gombrich, 2008)

Of the three large paintings, only the main figure in the foreground was painted by Uccello, and the main figure is followed by a dense mass of horse legs, soldiers and mounted rifles, which can't help but conjure up images of the turmoil and violence that war brings. It is thought that the artist used wooden models to help him capture the gestures of the horses in full kinetic illusion. Uccello demonstrates a mastery of perspective in arranging the chaos of the scene, where the seemingly intertwined mix of mounted guns and soldiers is staggered and orderly. (Erich &

Vincent, 2015)

5. Piero della Francesca (1416-1492)



Figure 11 Piero della Francesca
Source Baidu Baike

Francesca had a unique style of painting and was the most individual Italian painter of the early Renaissance. Unknown for a long time, he is now arguably one of the greatest painters of the Renaissance. The abstract order in his work, this order comes from the use of mathematical logic. His work exudes the abstract beauty of reason is very moving, Francesca was a mathematician herself. His work is a fascinating interpretation of art, geometry and a high level of cultural complexity — theological, philosophical and social reality. Both in his life and in his work, the intellectual and spiritual values of his time are evident, and they all coalesce to reflect the influence of tradition and modernity, religion and humanism, rationality and aesthetics, and many other factors.

Pierrot set himself the task of rethinking how to reproduce the world in painting from the perspective of geometric perspective. The challenge was similar to that of the Impressionists who sought to transform painting in the face of photography,

except that Pierrot was working alone. Pierrot's task was already quite difficult, and he added to his own difficulties by considering an attempt to explore in his paintings a philosophical question: how to reflect the increasingly self-centred outlook on life in society. In order to realise these missions in his own creations, Pierrot needed to succeed not only in presenting three-dimensional space, but also in reflecting the human experience in its three dimensions. Unlike his other medieval predecessors, Piero's paintings were to depict mundane beings rather than a vision of heaven. (Will, 2019)

The architectural backdrops in many of his paintings demonstrate very clearly how he used mathematical theory to guide his brush. The relevance of Piero's advanced study of polygonal solids to his painting is not so evident; in the end, art cannot be reduced to a set of mathematical formulae. However, his use of regular shapes and of blocks of colour perhaps helps to explain the often monumental, still quality of his figures, their draperies almost frozen in position. (Michael, 2021)

Francesca, gives the landscape its vastness, its divine beauty. There's also a great sense of order, a mastery of the grand scale. Every Renaissance muralist must solve two difficult problems, one is the layout, the other is to tell a story. Layout, in order to tell a good story; tell a good story, but also depends on how to layout. Frescoes follow a variety of wall shape, the wall is the story, the story is the wall, which paintings adjacent, which paintings apart, a great deal of care, a great deal of trouble. The early rule was to paint from top to bottom, left to right, next to each other in order, next to each other in order, as was the case with Masolino's Group on the Life of St Catherine. By Francesca, the painter's consciousness raised its head. He abandons order and breaks up the story on the wall. But the wall was too big for the composition to work and look good, and it was impossible to get on the wall and fiddle with it directly. In

order to test the results in advance, he is said to have pioneered the ‘model method’, which is similar to today's computerised 3D drawings and real estate miniatures, and which, 500 years ago, was not only pragmatic, but also avant-garde. Unfortunately, his models did not survive. Francesca is well aware that it is not possible, nor is it necessary, to read these stories sequentially, as they run through more than a thousand years. Since they are incoherent, it's a good idea to break the old rules. In the Renaissance, nature was merely a decorative backdrop for frescoes; landscapes had not yet stood on their own. But Francesca was the pre-eminent observer of the landscape, and he depicted the natural realm in a way that was unique and has not been seen in European landscapes since. (Chen, 2020)

Heraclius defeats Kuslau + Constantine defeats Maxentius 1452-1466



Figure 12 Heraclius defeats Kuslau, Piero della Francesca
Source Baidu Baike

พหุ ประถมศึกษา



Figure 13 Constantine defeats Maxentius, Piero della Francesca
Source Baidu Baike

In 615 AD, the Persian king Chosroes stole the wood and made it an object of worship. Heraclius, the emperor of the East, waged war against the Persian king and, after defeating him, returned to Jerusalem with the sacred wood. Soldiers dressed in the Roman style, with brand new armour, pass through enemies who are dressed in ordinary civilian clothes and look invincible in battle. Obviously this painting is different from Uccello's showmanship of that war.

On the far right, in front of the great dome above the throne of the blasphemous Chosroes, the last act of the story begins, when the king of Persia is condemned to death. The defeated king wears a crown and kneels on the ground, old and grey-haired, wrapped in a cloak which has been restored to render its colour a very bright blue. Next to him stands the Emperor Heraclius, who held command at his condemnation, and behind him a series of figures in fancy dress and high hats are thought to be Piero's contemporaries in the portrait of the Bacci family, who commissioned the artist to paint in the church. (jianshu website)

The military nature of Christianity prevailed in the 15th century, with the

Crusades, and one of the forces mobilising the various city-states to crusade eastwards was the Church of St Francis of Assisi. Francesca thus imbued his war paintings with a sense of grandeur and ceremony, and even with a military temperament: stalwart, upright, decisive, and merciless. His layout, his shapes and lines, with a strict sense of equilibrium, order and mathematical nature, which was hot and fashionable in Renaissance painting in the 15th century, are in line with his temperament. Francesca like a battlefield over, everywhere to capture the details of the battle: pointing straight ahead of the general, soldiers and lances of the formation, the fight to cross the river horses and warriors, the whole picture of a knife and soldiers air, murderous. Francesca was well versed in perspective, and in his later years he wrote a monograph.

In the huge scene of Heraclio's Victory over Kuthrau, he eschews perspective to create a sense of flatness, stuffing the figures to emphasise the density of the two armies swarming and fighting. The colours are brighter than in Uccello's Battle of San Romano, and the fighting is more realistic and brutal. This is the enigma of the Renaissance. They painted killings, executions, tragedies, always as if they were celebrations, amazingly flamboyant. In addition to the great layouts, Francesca carefully distributed the different time periods in the paintings. The east wall's 'Heraclio's Victory over Kuthrau' shows, from left to right, the entire process of the opening fight, the fight, the victory, and the surrender. On the west wall, Constantine's Victory over Maxentius shows, from left to right, the process of formation, deployment, departure, and advancement. Behind Constantine's army, unfolding the river and its banks, clear and magnificent, with the army pressing in and its reflection in the river, is the most beautiful contrast I have ever seen. The same is true of the temporal settings of the rest of the picture. When Francesca painted these two large frescoes of majesty and grandeur with a single stroke, the breath in his chest was even more grand and majestic than his paintings. (Chen, 2020)

6. Benozzo Gozzoli (1421-1497)



Figure 14 Benozzo Gozzoli
Source Baidu Baike

Born in Florence in 1420, he is best known for his starkly decorative tapestry-style frescoes depicting life in the 10th century, and at the age of 27, he apprenticed to Angelico, following his teacher during his apprenticeship and participating in the decoration of the meditation room at the Monastery of San Marco in Florence. Whereas Angelico's work is monastic and simple, Gozzoli's is worldly and busy. Angelico's quiet, deep and emotionally restrained works are simple and unadorned, while Gozzoli's works are the opposite, very elaborate and colourful, and it is hard to imagine that this is a master and disciple who have a relationship of inheritance just by looking at the works.

Benozzo Gozzoli was not one of the leading Italian painters of the early Renaissance, but his reliability and diplomatic skills brought him into close contact with the great and powerful of the age. In a letter that has survived to this day, he boldly called the honourable Giovanni de'Medici 'my dearest friend'. When, in 1459, Gozzoli was commissioned by the Medici banking family to decorate their private chapel in Florence's Palazzo dell'Arte, he perfectly demonstrated how the artist of his

time could combine the modesty he demanded with the self-portrayal that the artist himself wished. (Ernst & Norbert, 2017)

Pilgrimage to Bethlehem 1459-1463



Figure 15 Pilgrimage to Bethlehem, Benozzo Gozzoli
Source Baidu Baike

The fresco 'Pilgrimage to Bethlehem', commissioned by Benozzo Gozzoli from the Medici family for the chapel of the Palazzo Medici Riccardi in 1459, is a variation on the theme 'The Doctor Comes to Worship'. This magnificent work of art was created to emphasise the supremacy of the Medici family in Florence. The 'Visitation of the Doctors' is a Christian story and a common theme in paintings. With the rise of the Renaissance merchants, they gradually became the powerful class of the city, in view of the 'doctor' has a combination of wise men, the king and rich merchants of multiple identities, not only can show the worship of religion, but also to meet the merchants to show the dignity of the rich identity purposes, so the 'Doctor come to worship' 'became an important option for the city elites to patronise the arts at that time.

For the first time, the artist broke with the tradition of this subject, which emphasised only scenes of pilgrimage to the Holy Child, by focusing on the depiction of the pilgrimage to Bethlehem. Adopting the International Gothic style, which was popular at European courts at the time, the colours are brilliant and brilliant, and the emphasis is more on lavish, grandiose journeys than on pilgrimage rituals. In this group of wet frescoes, hoards of people come from the east, with ponderous figures and rich spatial layers. The composition of this large scene is Gozzoli's speciality, and there are only a handful of painters who could manage such a large scene in their contemporaries, so compositions of this scale were very rare at the time. This work can therefore be regarded as the culmination of the Medici family's patronage of paintings on the subject of 'The Doctor Comes to Worship'.

Gozzoli literally painted an entire zoo, and with such a huge variety of animals, it is unlikely that Gozzoli sketched each one of them from the painting during the fresco cycle. The animal images are said to have been taken from the model books of Gothic artists, and it was the norm for early Renaissance artists to use model books in their paintings. Details, full of details. Throughout, Gozzoli manages a huge sense of

wholeness and countless details, between grandeur and meticulousness. Gozzoli originally worked as a goldsmith, and it is truly bizarre that a painter of this craft mastery has such an eye for detail.

The Renaissance man dealt with religious themes with boldness, caprice, and naked utilitarianism. To celebrate the Medici family and the Renaissance in all its splendour, Gozzoli painted a parade that was the equivalent of a superb fashion show in 15th-century Florence. Living in such a time of extravagance, Gozzoli painted without having to imagine it. The legend of 'The Doctor Comes to Worship' was completely forgotten when he was so excited to depict a piece of beautiful clothes. His pictures were always like the sun in late spring and early summer. The Coming of the Doctors is not only his masterpiece, but also one of the most magnificent pictures in the history of the Renaissance, with all its splendour. Legend has it that the Three Doctors travelled to Bethlehem, relying on the stars to guide them, and Gozzoli may have been the first Italian painter to attempt to depict a nocturnal scene. He used high contrast colours to echo the walls, which were then illuminated by candlelight, and the TV series *The Medicis* filmed the painting to recreate the reflection of the firelight against the frescoes.

He was simply too busy. He wanted to form a polyphonic chorus with the crowd and the mountains, with gold, green and fuchsia as the super-treble passages. In his mind, Florence was paradise, alive with birds and animals. He believed that his paintings of the sunset were really swarms of angels swooping down through the clouds, like the fighter jets of the 20th century. He saw with his own eyes the costumed blacks and Arabs leading the way with horses. He was overjoyed to get his hands on these walls, sure that he could paint all the dazzlingly rich details and stuff every corner. Look at the flowers, the water pools, the rock formations, the kingfishers, they actually have the richness of the Northern Song people. Of course,

he was still a bloodthirsty European who had to paint a hare torn apart by the trampling of an eagle and an aristocratic silent leopard. The main figure of a masterpiece would be too solemn for the artist, while when it comes to painting the secondary corners, Gozzorico endlessly shows off his skills and marvels at his talent. (Chen, 2020)

Gozzoli purposely mixes his face with the crowd in the picture of *The Doctor Comes to Worship*, and puts up four fingers, meaning that he gets four hundred florins commission. (Chen, 2015) The picture contains many characters. One man stands out - he looks out sharply and wears a hat with the words 'Benozzo's work' written on it. The position he has chosen for himself is also well thought out - to the left of the picture in the crowd, not too far in front but still making sure he is noticed. For us who look at the painting, he is both part of the picture and the artist's 'declaration' of his existence. (Ernst & Norbert, 2017)

7. Sandro Botticelli (1445-1510)



Figure 16 Sandro Botticelli

Source Baidu Baike

Originally known as Alessandro Felipe, Botticelli was his nickname and stage

name, a famous painter in Florence at the end of the 15th century, the last painter of the Florentine School of the early Renaissance in Europe. Influenced by Netherlandish portraiture, Botticelli was also a pioneer of Italian portraiture, famous for his masterpieces 'Spring' and 'The Birth of Venus'. As the first medieval artist to take mythology as the subject of his paintings, his works are regarded as the embodiment of beauty, full of tenderness and poetry, symbols of strength and hope, and the beauty of highly dynamic lines.

Botticelli's later paintings are mostly dominated by classical mythological themes, and the images of Venus and others are mostly adopted from the mythological themes of the ancient Greek and Roman periods. Compared with the earlier period, the decorative feeling in the picture gradually faded, and the attitude towards religion became much more pious. The overall style is delicate, beautiful, elegant, yet light and soft, and the image of Venus has been further embellished, with a sense of mystery mixed with charm, a feeling later named 'Botticelli's charm'. The beauty of Venus in 'The Birth of Venus' and the smile of the figure in Leonardo da Vinci's 'Mona Lisa' are a feeling that transcends the ages and has a strong paradigmatic significance. Botticelli may have innovated on the style of his master, giving it a distinctly contemporary and Florentine form.

The painters of the 15th century can be divided into two groups: those, led by Masaccio, who were keen to explore the laws of perspective and for whom the expression of human beauty in an almost scientific form was more important than colour. The other group of painters were happy to reconcile the Gothic tradition with the new forms, and this group, led by Botticelli, is known for the decorative lines and romantic mood of their works. (Wang & Yuan, 2009)

The so-called flirtation is not an appearance of the mind, but a feeling of form. Flirtation is the beauty produced by the harmony of lines, stimulating the eye with three-dimensionality and movement. Botticelli's flirtation is already a symphonic mood composed entirely of the architecture of sound, a tactile, kinetic art, which arouses in our minds an intoxicating pleasure. In the lecture on Botticelli's charm, Botticelli's goddesses of spring, flowers, Venus, the Madonna, and angels are physically charming, but spiritually covered with a layer of perplexed sadness. At the same time, it is also pointed out that the beauty of this charm belongs to the sense of touch, which relies on the three-dimensional sense of round flavour and movement to stimulate our vision, just as music relies on the melody to stimulate our sense of hearing. Therefore, flirtation becomes an art in itself, which can be unrelated to the subject matter, just as music is independent of speech. Personally, I think Botticelli's work is like a beautiful orchid in the garden of fine arts, and it is because of his work that I began to pay attention to the decorative aspect of paintings. (Fu, 2010)

Botticelli's work is exquisitely clear, blending Gothic and classical styles. The curves are smooth and graceful, the compositions are clear and ornate, with a focus on flatness and a touch of mystery. His figures are often characterised by confusion, sadness and longing. The famous painting known as the embodiment of beauty, *The Birth of Venus*, is known and appreciated by no one today. However, at that time, Botticelli was criticised by the friars as extravagant and shameless because of the magnificent style of the painting, and was highly criticised, and finally died of depression. (Xu, 2008)

Spring 1481-1482



Figure 17 Spring, Sandro Botticelli
Source Baidu Baike

In Botticelli's work, there is a greater emphasis on the spiritual refraction of humanism in the artistic tradition of Giotto and Masaccio. The idea of humanism is unusually evident in his works, with a strong sense of worldliness implied in divinity. Spring, one of Botticelli's most iconic works, is an eternal springtime, revealing the role of human nature and its connotations, light and soft. Botticelli was in the prime of his creative life when he created this painting, which is why, despite its profound meaning, the colours and lines are crisp and clear and pleasing to the eye.

Botticelli's unspeakably beautiful Spring: herbs, angels, beautiful trees, and beautiful women, all in harmony. (Chen, 2015)

As the fifteenth century progressed, esoteric and mythological themes became more common in aristocratic households, and with them came new expectations of

such open and discursive imagery. The stylistic shift brought with it a shift in the perception of artistic presentation. The subject matter of this painting cannot be explained, nor has any such textual material been found. The painting is best understood as a visual poem whose content is pieced together from many texts as well as a variety of old and new visual sources. Lucretius's famous poem, *On the Nature of Things*, 'Venus came down with the spring, and the winged messengers of Venus opened the way before them, followed by the west wind and the god of flowers, sprinkling the path before them with beautiful colours, and adding fragrant fragrances.' The viewer needs to understand the visual connection between the god of the west wind and the god of flowers in terms of Ovid's *Book of Ages*. Botticelli even shows Ovid's description of Cloris' lips "breathing out the fragrance of spring roses" in the painting. The left-hand side of the image is reminiscent of Horace's ode, which also incorporates references to the Triple Goddess of Mercy in flowing robes and Mercury from Seneca's *On Grace*. The image of *Spring* contains a variety of textual as well as visual elements, but none of them explains the painting. If it is to be understood as a poem on the theme of spring, the viewer needs to use the cues seen in the painting to create the poem, just as the artist did in assembling similar subject matter (known or from learned men) in the picture. The meaning of the painting is not set in stone; those who see the painting are able to unfold its meaning an infinite number of times, so to speak, and they create or even invent the meaning of the work. *Spring* places the responsibility for generating meaning in the hands of the viewer. (Scott, 2023)

The story of the picture takes place in a citrus grove with a hundred flowers. It is said that there are more than 500 flowers in this painting, belonging to 170 varieties. At the same time, there are numerous figures in this painting, and by interpreting them, one will find that the gestures of these figures in the picture are full of hints. On the far right of the picture, the god of the winds, Oblique Ferus, is pursuing the goddess

of the forest, Cloris, with his cheeks puffed out. Cloris, with a bouquet of flowers in her mouth, is desperately trying to get away from the wind god's pursuit. The female figure to the left of Cloris is Flora, the goddess of flowers. In fact, this is a goddess imagined by Cloris herself, the future version of herself. If you look closely, you'll see that Flora has a bulging belly, and it's clear that she's pregnant at this point - suggesting that Cloris ultimately failed to break free of the wind god's pursuit, and that the two were united. Looking again at the left side of the picture, the young man at the far side, dressed in red robes and a hat, is the god-envoy Mercury. He is looking up at the cane above him and appears to be picking fruit. But in reality, he is using the god's staff to lift the clouds of winter and herald the coming of spring. The three female characters beside Mercury, dressed in identical costumes, dance entwined hand in hand. These are the three goddesses of Mei-Hui, representing femininity, grace and beauty. Standing in the centre of the painting is Venus, who is the very owner of this garden. Venus is positioned slightly above the others, suggesting that she is playing an impartial role - to her left are Mercury and the Three Goddesses of Mercy, who have yet to meet love; while to her right a battle for love and desire is being waged. Above Venus is Cupid, the little god of love. He is waving his wings and holding a bow and arrow, and is shooting at one of the Triple Goddesses of Mihui.

It is possible that the painting *Spring* was created to celebrate the wedding of a political union. Since it is a commissioned painting for a new marriage, why is there a reference to the right side of the picture about love and lust grabbing? It could be a moral: maybe two people are not happy together at first, but as long as they cherish the person in front of them, there will be a happy ending in the end. An arranged political marriage, perhaps the man and woman are not in love at the beginning, and Botticelli is using this kind of representation to comfort the apprehensive young bride, wishing that their marriage can be happy and fulfilling in the end. (Zhao, 2020)

The inhabitants of 15th-century Florence could clearly feel that a new world was being reborn beneath their own feet. The study of the illustrated books of the ancient Greeks, their translation and the resulting rediscovery of classical art allowed the Florentines of the time to penetrate the mysteries of a culture whose grandeur they had previously been unable to appreciate. It was as if the winter, which had turned the sky a light grey in the past, had finally grown tired and could now caress the perfectly proportioned classical sculptures and rediscover the warmth and voluptuousness of the human body. Finally, order, moderation and balance return to govern the feelings and thoughts that have been reconciled. Clearly, this was the Renaissance, a time of great joy and blessing. (Francoise, 2014)

Egg tempera on wood:

In the late Middle Ages, the Low Countries, namely the Netherlands and Belgium, invented 'Tempera', commonly known as 'egg tempera'. All altarpieces are tempera paintings, the main ingredient is egg white, mixed with a little honey and wax, blended with pigment powder and painted on wooden panels. You could say that Tempera was a precursor and transition to oil on canvas. (Chen, 2020)

Egg tempera was originally called tempera, which meant a binder that 'blends' [temper] colours for use; but in practice it was limited to egg tempera, which was the most common technique used in easel pictures before the end of the fifteenth century. This is the most common technique for easel pictures before the end of the fifteenth century. This method involves mixing vinegar and water evenly with fresh egg yolks (the purpose of adding vinegar to egg yolks is to prevent corrosion), mixing colour powders, and painting on a piece of gesso, which produces a film of quick-drying paint (the surface of the paint dries quickly, so it is difficult to make changes), which

is tough and durable. When the paint is completely dry, it is much brighter than before. The above is the basic method of mixing tempera, but there are many other different methods. After the advent of oil painting, egg tempera was replaced by oil painting, and now egg tempera is having a renaissance. (Fan, 2021)

8. Hieronymus Bosch (1450-1516)



Figure 18 Hieronymus Bosch
Source Baidu Baike

The outstanding representative of the European Renaissance, bridging the Middle Ages and the Renaissance — Bosch. Known as the ‘great traveller’, he lived at the end of the 15th century, but is considered one of the inspirers of 20th century ‘surrealism’ five hundred years later. One of the most unusual painters in the history of art, Bosch's style is very different from the dignified elegance of Leonardo da Vinci, the softness and luminosity of Raphael, the power and sublimity of Michelangelo, and the light and darkness of Caravaggio.

Born into a Dutch artistic family, he has been skilled in depicting things of folklore with his paintbrush since childhood. His artistic images not only inherited the fun and humour of Netherlandish folk art, but also mixed and absorbed the essence of traditional Gothic sculpture, medieval animal illustration codices, precious stones and

ancient coins, and even astrology, to form puzzles that are generally inexplicable. These bizarre and intriguing elements form a surreal social scene.

He cleverly and comically combined the realistic and romantic expression to create images rich in fantasy and a sense of reality, using fantasy images to praise the beautiful people and things in life, exposing and satirising the ugly phenomena in life, which became his unique artistic language. The artistic images he created inherited the humorous and funny elements of Netherlandish folk art, and also absorbed the essence of Italian and German art. (wenku.baidu.com)

A fervent believer, Bose's paintings are predominantly religious, containing a strong moral persuasion and a distinctive free spirit. His paintings of half-human, half-animal demons and curling, tumbling poisonous plants are both rich and powerful and full of glamour, demonstrating his passion and fascination with pagan culture. (Xu, 2008)

Within the tradition of late medieval painting and the conception of art, two terms are key to understanding the uniqueness of Beaux's art: the grotesque and the burlesque. The grotesque as a vehicle for moral irony was a distinctive form of artistic expression that developed strongly in the visual arts and poetry, and in the course of the sixteenth century Beaux made it not only his personal trademark, but also played a decisive role in making it an enduring stylistic trend and genre. (Stefan, 2013)

The medieval legends and fables circulating in the folklore of the northern region, with their praise and blame for the good and evil in the world, and their analyses and

observations of the many facets of human nature, seem to be particularly capable of treating the phenomena of life with calmness, and of exposing and dissecting the absurd, despicable, and inexplicable contradictions and ludicrous realities that are latent in the human nature. If Leonardo da Vinci and Michelangelo endeavoured to develop the sublime values of human nature, the painters of the Northern School, on the other hand, overthrew the illusion of the sublime, and with a more realistic exposé they enabled us to see that human nature could be extremely despicable and absurd. While the Italian Renaissance celebrated the sublimity of human nature, Beaux exposes the anxiety and turmoil of the underbelly of human nature in the cold and quiet north. He made painting in the north develop a deep meaning of criticising and exposing human nature. Painting is not only pleasing to the eye; painting may also make people see the essence of life, and may make people stir and fear. (Jiang, 2011)

The Garden of Earthly Delights 1490-1510



Figure 19 The Garden of Earthly Delights, Hieronymus Bosch

Source Baidu Baike

<The Garden of Earthly Delights> depicts scenes from Genesis, Eden, Paradise on Earth, and Purgatory, and the sheer volume of information is staggering. The

screen opens to reveal a triptych, left to right, of the Garden of Eden, the Garden of Earthly Delights, and Hell. It shows Bosch at the height of his powers; the complexity of the meaning and the vividness of the imagery are unrivalled in any of his other works.

The oiled oak triptych is made up of a square middle panel flanked by two other oak rectangular wings that close the shutters in the centre. The outer wings, when folded, show grisaille paintings of the earthy biblical narrative of the compositional process of the three scenes within the triptych panels which may (but not necessarily) have to be read in chronological order from left to right. The left panel depicts God presenting Eve as Adam; in the centre of the panel is a panorama of nude figures, fantastic animals, oversized fruits and mixed stone formations with extensive social participation. The right panel is a hellscape depicting the torment of the curse.

Art historians and critics have often interpreted paintings as a didactic warning of the dangers of the lure of life. However, the intricacies of its symbolism, especially of the central control panel, have led to a wide range of scholarly interpretations over the past few centuries. Twentieth-century art historians have been divided as to whether the triptych central panel is a moral warning or a panorama of lost paradise. The American writer Peter S. Beigel described it as ‘an erotic disorder that takes us all voyeuristically, a place pervaded by the intoxicating air of total freedom.’ During his lifetime, Boas painted three large can be read from left to right triptychs in which the meaning of each panel as a whole is essential. These three works present unique and connected themes that address history and faith. Triptychs from this period are generally intended to be read sequentially, with the left and right panels often depicting the Garden of Eden and the Last Judgement, while the main subject contains the central piece. It is not known whether the ‘garden’ was intended as an altar, but the prevailing view is that the extremes of subject matter within the centre and right panels make it unlikely that it was intended to operate in a church or monastery, but

was instead commissioned by a layman.

Hieronymus Bosch's painting style has the commonality of the realistic features of the Renaissance, but it is obviously different from the rationality and objectivity of the Italian masters such as Leonardo da Vinci and Michelangelo, whose images are exaggerated and deformed, grotesque and bizarre, and do not resemble the realistic representations, but they have the external similarity with the surrealism of the twentieth century. In *The Earthly Paradise*, both characters, animals, flowers, fruits and artefacts are full of grotesque meanings.

At the content level, the scenes, animals and plants in Bosch's '*Earthly Paradise*' are full of metaphors, generally originated from religion, some from folk secular culture, like dreams and fantasies, which are intrinsically similar to surrealism's metaphors originated from unconscious mental hallucinations and fantasies. Metaphors are derived from human fantasy and social conventions, with this object indicating other objects, as stated in the Surrealist Manifesto of 1924: 'All illusions, all fantasies are sources of pleasure that cannot be ignored.' It can be seen that 'illusion' and 'fantasy' are the spiritual core of Surrealism, and it is even the same as Bose's, who drew his inspiration from the 'fantasy of the gods' of religion. On this level, Bose's paintings share similar dream-like metaphors, creative techniques and spiritual frameworks with Surrealism.

Taking '*Earthly Paradise*' as an example, it can be found that Bose's paintings have grotesque images and are full of metaphors, which are all coincident with the surrealism of the 20th century. The formation of his painting style and concept was influenced by Netherland's religious beliefs, cultural environment, and also could not be separated from his personal life and psychology. Compared with the surrealist paintings, Bose's '*Earthly Paradise*' has more scenes and details, which may be called 'grand surrealism'. However, it would be paradoxical to say that Beaux is the

originator of Surrealist paintings; however, it must still be acknowledged that there is an inextricable similarity between the two. (Li & Li, 2023)

9. Vittore Carpaccio (1472-1525)



Figure 20 Vittore Carpaccio
Source Baidu Baike

Early Renaissance Italian Venetian School painters, Venice native, born in Venice, died in Venice, with paintings to record the fifteenth century Venice's unprecedented prosperity, known for its large-scale spectacular narrative paintings to bring sacred history into life, is recognised as the Venetian painters in the most storytelling people. He is considered a predecessor of the Venetian school of painting, leaving traces of medieval Gothic, with the secularity of the Flemish school in the north and the humanistic tradition of the Florentine school in the south. In addition to painting religious stories, he also depicts various feasts in the water city, cityscape, citizens' life, dressing and so on. There is no protagonist, no C position, the ordinary people in the streets and lanes, crowded with images, a strong cast of group actors, a brocade prosperity.

Calpacho's panorama, a masterpiece, the eyes do not stop, infinite depth, close-up, medium, distant, scene scheduling, character arrangement, painting tired, tired to see. Have to approach and retreat far, east and west, where the eyes are busy, but enduring, and have a look.

The eyes are restless and love to capture secondary information. Everything under the daylight is still alive and happening. It is not the story that matters, but the scene, and it is not the plot that tantalises, but the viewing itself. He uses perspective in the exact sense of the word; he always assumes that you are present, and from your position, looking out, there is someone loitering in the distance. (Chen, 2015)

Carpaccio's works are light and occasionally playful, implicitly suggesting that the world he depicts belongs to a fairy tale or a mythological story. Such works are not simple, but rather mysterious, which gives the artist the freedom to enjoy the unique flavour of these episodic events. In this sense, Carpaccio's vision was ahead of its time, not behind it. The special charm of Carpaccio's work lies in the painter's great attention to an intimate and familiar scene, despite the fact that no laudable event has taken place. By capturing the dull moments of ordinary life, Calpacchio introduced a more recognisable social reality of stark modernity into Venetian art. Calpacchio's apparent dislike of depicting events in an overly abrupt and dramatic manner is a true representation of the ideal state of public life at the end of the 15th century, where unchanging ceremonial rituals dominated the scene. His work still expresses the possibly more progressive values of the time. (Tom, 2023)

The Dream of Saint Ursula (1497-1498) counts as a classic depiction of a Renaissance bedroom. Ursula's bedroom is decorated with flowers, a prayer book and,

of course, a luxurious red bed. However, lying on the red bed, Ursula experiences the call of death in her dreams. The bed can also be a place of danger.

Young Rider in the Landscape 1510



Figure 21 Young Rider in the Landscape, Vittore Carpaccio
Source Baidu Baike

Considered by Western scholars to be 'the earliest full-length portrait in the history of art', this work is a masterful demonstration of Carpaccio's mastery of detail. In this landmark work, Carpaccio depicts a large number of flora and fauna, and through careful observation and comparison with his earlier works, it can be seen that most of these details did not appear for the first time in Carpaccio's works, but have been repeatedly depicted throughout his long artistic career. The flora and fauna of Renaissance paintings usually carry certain symbolic meanings, such as herons,

falcons, peacocks, chamomile, oaks, and other seemingly insignificant objects, which already had multiple symbolic meanings in early religious art. Later in his career, Calpacchio focused on the fruits of his long period of 'reenactment' in *Young Knights in the Landscape*.

Starting from Calpacchio's *Young Knights in the Landscape*, we can see that the creation of 'reproduction' has been rooted in the course of Calpacchio's artistic creation from point to line and from line to surface. Calpacchio's creation of 'reproduction' can be regarded as a mirror, mapping out the Venetian School, Renaissance art and even the development of a clue in the history of Western art. In this sense, 'reproduction' is not a shackle to artistic creation, but a ladder for the development of art over time. (Guo, 2022)

This is an accessible and mythically gifted oil on canvas with a great sense of humour. A closer look at the animals, plants and other details adds more clues about the young knight. In the upper left corner of the oil painting are falcons and herons, birds that fight high in the air referring to war. In the back of the oil painting is a peacock, which is balanced on the top edge of the wall, possibly representing immortality or pride. Look for other birds throughout the painting as they swoop across the sky, perch on rooftops, and wade toward the water's edge. The tall oak trees in the oil painting indicate the moral and physical strength of the knight. The figure on the black horse in the oil painting wears a helmet, gloves and a spear. This is the knight's servant, or his squire. White sable, which is a symbol of moral purity, and white lilies growing near the knight's left leg. A piece of paper seems to be stuck in the grass in the lower left corner of the painting, which reads, 'Death not shame.' The protagonist knight in the painting has shining armour, and Vittore Carpaccio has painted over the shining armour in enough detail that it could be real, and a real knight might possess it and sharpen it for battle. (National Gallery of Art website)

10. Unicorn Tapestry 1495-1505



Figure 22 The Unicorn Purifies the Water
Source Baidu Baike



Figure 23 The Unicorn in Captivity
Source Baidu Baike

Southern Netherland, wool warp, silk, silver and appliquéd weft. The mythological beast with only one horn, known as the unicorn, appears in the ancient literature of many cultures, but was particularly favoured by Europeans in the late Middle Ages. As portrayed in these two remarkable tapestries, it is usually shown as a beautiful white horse, but with even hooves, a beard, and a long, spirally twisted horn. The Monastery Museum's unicorn tapestry has six complete and two fragmentary pieces; the tapestries were not originally a set, but were assembled later. Most of the scenes on the tapestries involve the pursuit of unicorns, showing exciting chases and captures, similar to the sport of deer hunting, which was a fervent favourite of the medieval nobility. Each tapestry is full of fascinating detail and the plants and animals in the background come to life.

In the scene titled 'The Unicorn Purifies the Water' the unicorn kneels down in front of the fountain and magically purifies the fountain's water supply by nudging the stream with its unicorn horn. Other animals, including carnivorous lions and timid rabbits, gather peacefully as the purification ritual takes place. The hunters stared at the unicorn, some pointing at it, but they did not launch an attack. Their attire and hunting paraphernalia are meticulously portrayed, including a variety of hats, vests, horns, spears, and hunting dogs wearing collars. These details reflect the hunting style of the nobility at that time. The hunt unfolds in the next tapestry.

'The Unicorn in Captivity' tapestry is not from the Hunting Tales grouping and was probably made as a single tapestry. However, as with the other tapestries, the letters 'AE' are prominently displayed in the lower right corner of the tapestry, referring to the anonymous owner who originally took possession of the piece. The unicorn is wearing a collar and is lying under a tree in the middle of flowers, surrounded by a fence. The tapestry's motif, known as millefleurs (literally 'thousand flowers'), was an important decorative motif in the late Middle Ages, characterised by precise botanical imagery. The tapestry can be interpreted as the resurrection of a

unicorn after an agonising death, a reading that is consistent with the gentle animal representing Jesus. But another interpretation comes from secular love poetry, in which the unicorn represents the ‘tamed lover’. The fence in the tapestry is not high enough to prevent the unicorn from escaping, but the lover is willingly imprisoned by his beloved. In this reading, the red droplet-like substance on the unicorn's back should not be understood as blood, but as juice bursting from the pomegranate fruit above the unicorn's head. The pomegranate, a densely seeded fruit, symbolises fertility and marriage. Recent research has suggested another interpretation, that the unicorn may represent one side in a political dispute or war of the period. (Wendy, 2020)

The Noblewoman and the Unicorn + To My Only Desire 16th Century

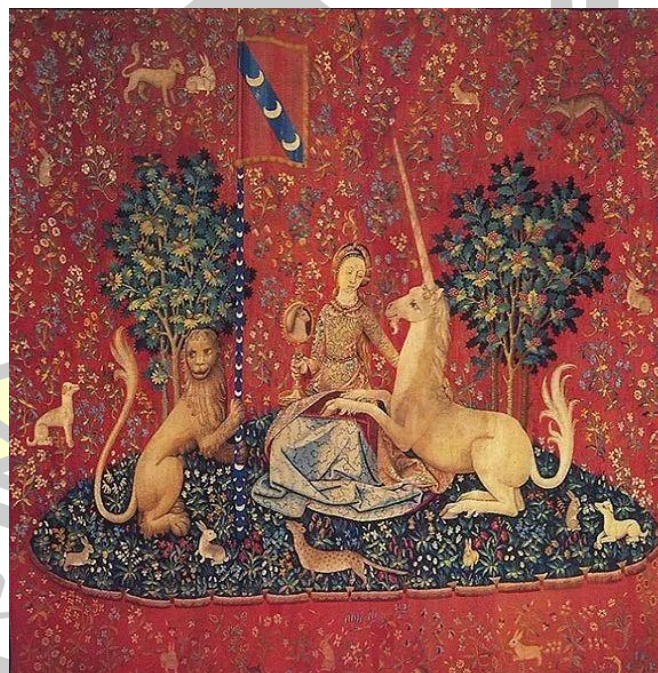


Figure 24 The Noblewoman and the Unicorn
Source Baidu Baike



Figure 25 To My Only Desire
Source Baidu Baike

It is made up of six tapestries made around the 16th century. Because of the complexity of their images, a number of hypotheses have emerged in an attempt to interpret them, each with its own rationale. One of these hypotheses suggests that the six tapestries are in fact the six steps to the conquest of a beloved, and that the anthropomorphic images associated with elegant love in *The Legend of the Rose* are seen in them. On the basis of this hypothesis, the figure depicted in this painting is considered to be the anthropomorphic figure of 'vision' (signified by holding a mirror and, at the same time, caressing a unicorn, a symbol of eroticism), who is the seducer, 'Idleness'.

The mirror symbolised both female seductiveness and, in the Middle Ages, served as a sign of knowledge. The mirror had a complex meaning in the Middle Ages: it was both faithful and deceptive; it referred to the body and desire, but also to God, as our created world was a reflection of God. (Nathalie, 2023)

The late 15th and early 16th centuries saw a boom in tapestry in Flanders, and around 1500 a tapestry of a noblewoman with a unicorn appeared. The tapestry

consists of six panels, the first five representing the senses and the last one inscribed with the words 'To My Only Desire'. Usually, the tapestries are displayed in the order of touch, taste, smell, hearing, sight and the one with the inscription.

The Noblewoman and Unicorn series of tapestries is both a typical example of the art of European medieval tapestry and an exemplary example of allegorical paintings of the five senses. Obviously, this is a group of works that cleverly combines the above three types of image configuration schemes. It subtly associates several thematic meanings in the narrative of the image, embedding a certain 'allegory' of love or desire by reference to its categorical 'grammar'. Its representational nature is twofold: firstly, it is originally a set of allegorical paintings of the senses, a symbolic act and process, an activity of encoding reality (the five senses) and constructing meanings, and a practice of representation; secondly, it is a complete narrative image due to the complementary statement of the sixth work, 'To My Only Desire,' which is a representation of love and desire, and a code replacement, in which a call for individual socialisation and a reconstruction of the cultural order is accomplished.

The last painting, to the extent that it is the only one I desire, is of a noblewoman holding jewellery in her hand and dragging it through a veil, ready to put it in a box (or ready to take it out). In addition to the programmatic symbolic presentation and meaning of the previously existing allegorical paintings of the senses, it is the significance of the existence of the last tapestry that is to be addressed. What this 'sixth sense' allegorical painting actually means becomes the key to tracing the meaning of the previous five sensory allegorical paintings. Therefore, some scholars believe that it is because of this that the 'only desire' is to resist the temptation of the world through the free will of the mind. Alternatively, it is this tapestry that points out the virtue of the noblewoman in it, for by placing the jewels, which represent the worldly senses, into the jewellery box, she represents her renunciation of the five

worldly senses. In this textual context, the ‘only desire’ is actually ‘my own will’. Thus, the whole organised carpet is a ‘visual statement’ about love and desire: compared to the sensual pleasures pursued by people in the worldly life, learning to control one's own uncontrolled passions, learning the techniques of self-control in love and desire are what the carpet really wants to present. (Li, 2019)

2.2.5 Digital illustration design application

The wide application of illustration:

Firstly, book-type illustration: as we all know, the wide spread of illustration was firstly dependent on books, and the language of pictures undoubtedly played a good role in explaining and illustrating for the society at that time when words failed to be popularised. Since then, until the emergence of new media, books have played an important role in the dissemination of illustration, and the emergence of comic books in China in the 20th century can be considered a shining page in the history of book illustration, where large-format drawings and a small amount of explanatory text together constitute a commonplace art. Illustration and text are complementary visual elements on the page, they work closely together and depend on each other, which can make the information conveyed vividly and accurately, and also make the page produce rich visual effects. Nowadays, the book illustration mainly refers to the artistic illustration of literary works, and the illustrator conceives and creates on the basis of faithfulness to the ideological connotation of the works, so the literary illustration also has independent artistic value.

Second, poster advertising illustration: posters, also known as posters, posters, not only can be posted on outdoor billboards, light boxes, walls and other physical media, but also through newspapers, magazines, books and other publications and online media. For a long time, print poster advertising has been the main form of commercial advertising. Poster advertisements are generally composed of two parts:

copy and illustration. In the process of information dissemination, illustration has the superiority that text can not be compared, so the proportion of illustration in poster advertisements is getting bigger and bigger. Illustration has the characteristics of freedom and fun in image shaping, which is easy to form a strong visual stimulus, attracting the attention of the viewer and appreciation of interest. The image language of illustration is simple and intuitive, and it can visualise the advertisement theme in the form of art, which can intuitively and vividly convey the information content of commercial advertisement quickly and effectively, and become an important form of information dissemination for poster advertisement. Compared with photographic images, illustration is more flexible and free, with more space for creative expression, richer imagination and expressive power, which can induce consumers to have the desire to understand the details of commodity objects.

Third, product packaging illustration: packaging involved in the product is extremely broad, encompassing people's entire social life. Packaging is an important part of the product to the market, commercial illustration in the application of packaging design is of great significance. Illustration in packaging from the functional level of its product sales, first of all, to ensure the accuracy of the information conveyed, it and text, colour and logo and other visual elements associated with each other, together constitute the overall image of the packaging, to consumers to convey the product's commercial information. The use of illustration is an important element in packaging design. The visual impact caused by the illustrations with hidden cultural connotations on the commodity packaging can stimulate consumers and trigger the desire to buy. Commercial illustration in packaging can cultivate consumers' goodwill towards the product, enhance the emotional contact between enterprises and consumers, make consumers produce stronger consumer demand, and greatly improve the level of consumer awareness. Therefore, illustration is beneficial to product sales and brand promotion.

Fourth, clothing and fashion illustration: the history of clothing and fashion illustration is accompanied by the process of clothing development together. Most of the earliest illustrations appeared in fashion pictorials. In 1672, the earliest fashion publication 'Le Mercure Galant' was born, when the way French women dressed began to influence the whole of Europe. At that time, fashion photography had not yet been invented, and the newest and most sought-after garments were shared with a wider audience through illustrations, which took on the heavy responsibility of reproducing and spreading fashion. Today, with the rapid development of the fashion industry, illustration has been given a new meaning. Through the special medium of illustration, fashion continues the history, present and future of its brand development, creating a new value for fashion brands.

Fifth, modern wall painting art: from the primitive society, human beings have been accustomed to record their own world on the wall, which can be said to be the earliest form of mural painting. With the development of productivity, a large number of wall paintings were created in a steady stream. 14th century to the beginning of the 15th century, with the widespread dissemination of religious culture, fresco creation also entered a new flourishing period. The earliest subjects of frescoes are centred around the plot of many religious texts, its scale is grand, and more for the church, the church and other religious places and create, until after the Renaissance, only gradually transformed into the care of people themselves. Nowadays, people's artistic requirements for social life continue to improve, many people hope that personal space can be unique, innovative, in order to meet their own personality preferences at the same time can play a good decorative role, so, wall art came into being. Wall art is not a single wall decoration, it runs through a humanistic care and aesthetic needs.

Sixth, modern graffiti art: Graffiti first appeared in the United States in the 1960s. After so many years of development, street graffiti culture has spread to many countries around the world. Graffiti refers to 'scribbling' images or paintings on the

wall, which is a behaviour close to writing, with a large proportion of text, and the image of symbols, signs or graphics is also a common content, but the image is mostly similar to the way of writing, which briefly indicates the intention, without deliberately depicting the depiction of the system. But later in graffiti art, pictures, symbols and signs in turn overwhelmed words and became dominant in graffiti art.

Seven, animation illustration: animation film and television media contains sound, text and all kinds of dynamic images and other factors, entertaining, audio-visual effect is outstanding, can make the viewer produce a sense of immersion, for stimulating people's senses play a very important role. Coupled with the incomparable picture advantage of network advertisement, therefore, animation film and television media have an extremely wide influence on the social mass groups. Many film and television works are based on commercial illustration, on the one hand, it is manifested as the creation of some static illustration images or animation in the film and television commercials, on the other hand, it is manifested as the grasp of film and television commercials and advertising scripts. People with good quality of illustration art can play a more important role in the creation of film and television works. The mass shooting of modern science fiction films makes many scenes detached from the real society, which require illustrators to play more imagination and creativity.

Eight, game illustration: video game design is a commercial creation as the origin of the development of another emerging field of application, engaged in game art design work is called game artist. The design and production of a game is mainly divided into three parts: game planning, game art, game programme. As a game artist, his task is very heavy, from character modelling and scene design to skill icons, item logos, and overlay interfaces. After all, the game is a replica of a historical era, and the illustrator should have a corresponding understanding of the era in which the game took place, so that the characters created can be integrated into the era and the

plot of the story. (Yu, 2020)

The development trend of digital illustration: 1. Interactivity: Interactivity, i.e., communication and interaction, is through a certain Internet platform with interactive functions, so that users can not only obtain relevant information, messages or services on it, but also allow users to communicate and interact with each other or between users and the platform. Digital illustration is not only a simple author sends out information, the receiver passively receives the information, now the receiver can also edit the information according to their own preferences, for example, the author will be some elements edited on the Internet, the audience can be based on their own preferred colours, compositions and combinations of a 'their' works, and then posted on the network, then the receiver can also become a disseminator. 2. Immediacy: Due to the development of new media, information sharing and communication has the characteristic of immediacy, no longer today's news, tomorrow will appear in the newspaper, it will be this minute's news, the next second may appear in the network, the sharing of the global network, there will be forwarding, liking and so on. Digital illustration will also keep up with the times, closer to the public life, according to the hot spot to paint, the new crown epidemic, a large number of digital illustrations appeared on the network, these paintings are not only the witness of that time, but also inspiring witness. 3. Technology of unlimited exploration: who would know when drawing on paper can be one day in the future in the computer to draw, in the computer to draw who would know that one day We can draw on space, that now we can draw on space who knows what kind of novelty the development of technology will bring to us, this is our infinite exploration of unknown technology. But no matter what, our roots are from traditional illustration, as to how long and how far we can go, it is all about the progress and development of mankind to make the combination of art and technology closer. (Wang, 2020)

2.2.6 Digital media art application

The application of digital media art in cultural communication:

Digital media art is a form of art created using computer technology and digital technology, and this form of art can play a great role in cultural communication. In cultural communication, digital media art can be used to create a wide variety of content, such as videos, animations, and games. These contents can be disseminated all over the world through the Internet, bringing people fresh views and enjoyment. Digital media art can also be used to create a variety of digital products, such as mobile phone applications, e-books, intelligent hardware and so on. These products can meet people's needs for cultural content and can be easily distributed and consumed online. In addition, digital media art can also be used to create various virtual reality experiences, such as virtual tours and virtual exhibitions. These virtual experiences allow people to enjoy colourful cultural content at home, and can create a realistic sensory experience through computer simulation and other technologies. In conclusion, digital media art plays an important role in cultural communication, which can bring people fresh view and enjoyment, and can be conveniently disseminated and consumed online. (wenku.baidu.com)

The role of digital media art in cultural communication:

1. Enhance communication effect and attraction: digital media art enhances the expressiveness and infectiousness of communication content through technical means such as multimedia, animation and virtual reality, making cultural information more vivid, rich and attractive, and enhancing communication effect and attraction.
2. Promote cultural exchange and dialogue: digital media art provides new platforms and ways for communication and understanding between different cultures. Through the expression and presentation of digital media art, audiences of different cultures can interact and dialogue in an intuitive and rich way, which promotes multicultural

mingling and sharing. 3. Redefining audience participation and interaction: digital media art transforms audiences from traditional passive viewers to active participants. The audience can interact with digital media art works and participate in the creation and presentation process of the works, and the individualised viewing experience also creates a brand new art experience and participation mode for the audience. Digital media art has a broad and far-reaching impact on cultural communication. It promotes the development and innovation of cultural communication by providing global communication channels, breaking down time and space constraints, encouraging audience participation and interaction, diversifying forms of expression and content, and facilitating cross-cultural exchange and understanding. Digital media arts not only enrich the form and content of cultural communication, but also promote cultural diversity, inclusiveness and global identity. With the promotion of digital media art, we can have wider access to and appreciation of art works of various cultures, and promote cultural exchange and dialogue, thus bringing richer and more diversified possibilities for our cultural communication. (Lu, 2023)

2.3 Related Policies

2.3.1 Policies related to the digital creative industry at the national level

According to the <In-depth Analysis of the Current Situation of China's Digital Creative Industry and Investment Trend Research Report (2022-2029)> released by GuanReport.com, in recent years, in order to promote the development of the digital creative industry, China has enacted a number of policies related to supporting, encouraging, and regulating the digital creative industry, such as <Opinions on Promoting the High Quality Development of the National Cultural Industry Parks> issued by the Ministry of Culture and Tourism of the People's Republic of China to promote the optimisation and upgrading of the industrial structure. Opinions on Promoting High-Quality Development of National Cultural Industry Parks' promotes

the optimisation and upgrading of industrial structure. Cultivate and grow digital cultural enterprise clusters, and accelerate the development of new industries such as online acting, digital creativity, digital art, digital entertainment and immersive experience.

The <China Digital Creative Industry Status Quo In-depth Analysis and Investment Trend Research Report (2022-2029)> published by GuanReport.com covers the latest industry data, market hotspots, policy planning, competitive intelligence, market outlook forecast, investment strategy and so on. What's more, it is supplemented with a large number of intuitive charts and graphs to help enterprises in this industry accurately grasp the development trend of the industry, market business opportunities, and correctly formulate corporate competitive strategies and investment strategies. This report is based on authoritative data released by the National Bureau of Statistics, the General Administration of Customs and the National Information Centre and other channels, combined with the environment in which the industry is located, from theory to practice, from macro to micro and other perspectives of the market research and analysis. (Observatory Report Network)

According to the <2022 China Digital Creative Industry Analysis Report - Industry Panoramic Survey and Investment Strategy Planning> released by GuanReport.com, the main authorities related to the digital creative industry are the Ministry of Culture and Tourism, the Ministry of Industry and Information Technology, and the National Development and Reform Commission (NDRC). The main management responsibilities of the National Development and Reform Commission are to formulate strategic planning and policies for the development of the industry, and carry out macro-regulation and control of the development of the industry; to review major construction projects according to the prescribed authority; and to promote the industrial development projects, the construction of industrial

bases and other related work. The digital creative industry is a highly market-oriented industry, and the government departments only carry out macro management of the industry, and the enterprises in the industry operate in a completely market-oriented way. (Observatory Report Network)

2.4 Related Research area

Modern artists use the style of Medieval painting art and their works show colourful and detailed scenes reflecting mythological and classical themes. They create works in the style of Medieval painting art with mystical colours. They are characterised by mythological style paintings with strong colour schemes, interesting combinations of figures, simple shapes, rich in symbolism.

2.4.1 About Medieval painting art style

1. Andrey Remnev





Figure 26 Andrey Remnev's works
Source Weibo

Russian painter, born in 1962, born and raised in Yakhroma, near Moscow, graduated from the Moscow Art Academy in 1983. He is the artistic director and member of the jury of the international youth festivals 'Russian Spring' (Bavaria 2012, Barcelona 2013, Paris 2014) and teaches at the Moscow State Academy of Fine Arts in Surikov. Inspired and influenced by the Russian art movement of the 15th-18th centuries as well as by medieval icon painting, his paintings are unique, dreamy, exaggerated and surreal, like a fairy tale. Surrealist medieval style paintings with subtle modernity. (Art and Design 2021)

2. Nikola Saric



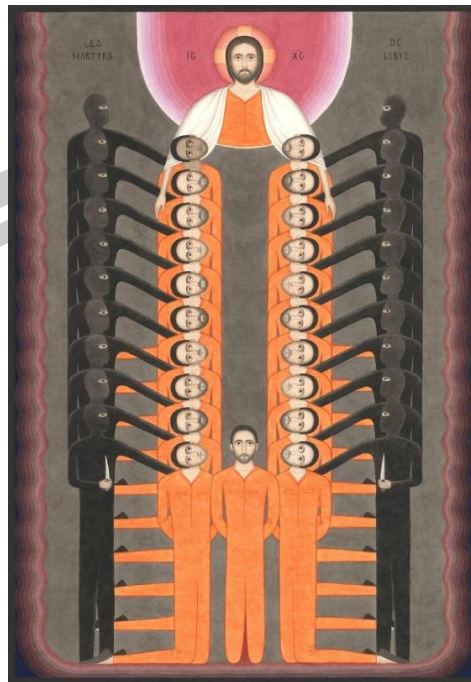


Figure 27 Nikola Sarić's works
Source Weibo

Serbian artist, born in 1985, who developed a strong interest in religion while studying at school, and whose Byzantine frescoes greatly influenced his painting style, is now creating contemporary religious paintings in the visual language of the Middle Ages. 'An artist with a theological theme will be criticised by a large number of believers and atheists no matter what he creates, for me only constructive comments matter, which are unfortunately rare'.

3. Anindya Anugrah

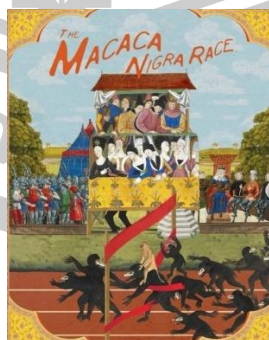




Figure 28 Anindya Anugrah's works
Source Weibo

Indonesian illustrator Anindya Anugrah, whose work is full of medieval and modern elements. Repurposing historical images and using modern digital collage techniques, Anindya Anugrah's illustrations are crammed with a wide variety of graphics, characters and more, often dressed in ringed white collars and red hats, these medieval-coloured characters live in the present day. They are placid and harmless, some wearing sunglasses, others hanging out in rooms, studying large eyeballs and savouring Hawaiian pastrami. They seem to travel around the contemporary world, and Anindya's characters seem to pop out of children's picture books and go out into the world in search of new gadgets and gizmos. Often using childhood memories to construct scenes, she also tries to subvert stereotypes - such as dark religiously coloured glass, drab knight's armour and the endless violence and conflict between warring nations.

Anindya Anugrah is particularly fond of the medieval and Renaissance styles. 'When I was a child, I thought that all fairy tales took place in the Middle Ages'; 'I wanted to paint the opposite picture of what people think of the Middle Ages', and

this is the part of her work that leaves the deepest impression. One can't help but wonder what the Middle Ages would have been like if it had been a happy and colourful time. Perhaps a courtly icebreaker recital? Perhaps a rainforest elephant safari? Or perhaps a scientific conversation that spanned the ages? Whatever it is, Anindya's illustrations bring to life medieval characters that seem a bit boring. (Neocha website)

4. Roberts Rurans



Figure 29 Roberts Rurans's works

Source Weibo

Roberts Rurans is a freelance illustrator from Riga, Latvia. He likes to work on paper and then digitally paint for post-production and adjustments. He believes that the quality of the craftsmanship and the imperfections of a few accidents add a human touch and bring extra artistic value. His style is a blend of visually minimalist modern aesthetics and traditional techniques, influenced by early modernist painters, his work is artistic and approachable without losing the potential for commercial use.

The illustration style has evolved from an initial influence of contemporary minimalism to the formal exaggeration of modern art, where intricate details and complex compositions meet in images that are full of meaning and beauty. Roberts's work likes to be layered with big, bright colours, and his delicate brushwork has the ability to warm the heart of the viewer to the mercurial qualities of the natural landscape. Roberts has been working on the 14th-century Roberts has been studying the 14th century 'Dante's Paradise' and 'The Alchemist's Guide', thus creating medieval illustrations with mystical colours. Mythological style paintings with a rich colour palette, interesting combinations of characters and simple shapes. (Robertsrurans.com)

What artists or art forms have helped you build your personal artistic language? 'I've always loved Western classical and modern art, but recently I've started looking at medieval clay and gold decorative manuscripts and Byzantine period religious art, all of which are sources of inspiration for my artistic language. I love the innocent but extremely rich compositions made by medieval artists, and what I want to learn from them is that they broke the constraints of proportion and perspective to focus on the meaning of their work.' (Nicole, 2020)

5. Wang Xueyi

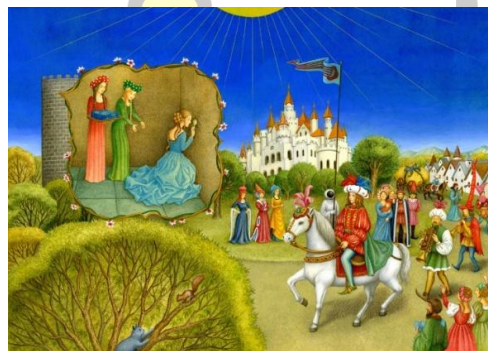


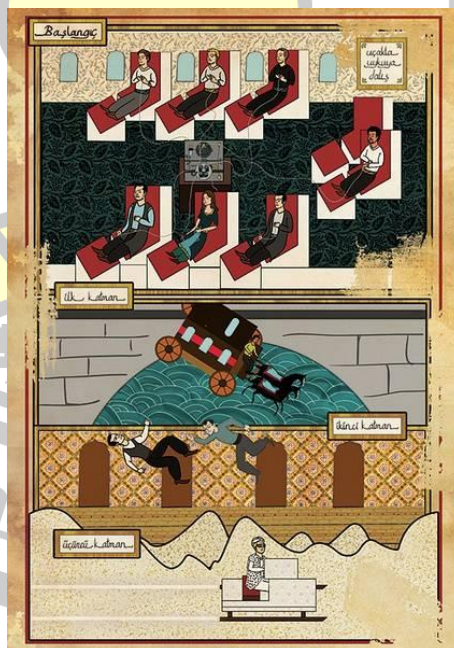
Figure 30 Wang Xueyi's works
Source Weibo

Chinese independent illustrator and artist who paints different stories in traditional media, with a particular love for the ancient traditions of medieval manuscripts and miniatures. His works include easel paintings, prints, artist books, picture books, comics, book illustrations, and independent games. She has won the Hiii Illustration Best of Show Award and the JIA Japan Illustration Silver Award. The illustrator's experimentation with different traditional media and the use of different storytelling techniques have led her to perceive the subtle tension and disconnect between images and words. She uses paintings to tell a part of the story other than words, and organises the images in a way that is temporal and similar to the reading of words. It is worth mentioning that this approach is not uncommon in ancient paintings from both the East and the West. The illustrator hopes to evoke an ancient tradition in

this way, so that people can find a connection to the past and to each other in a world that is falling apart.

The Princess of the May flower is a fairy tale written in 1695 by the French author Madame d'Aulnoy. Apart from the fact that the main character is a woman, the structure of this story is more like a traditional medieval chivalric adventure tale, where the main character must come out of her closed tower and experience adventures in the forest, love and betrayal, hurt and forgiveness, in order to complete this heroic journey of growth and transformation. This is both a practical insight into life as one slowly grows up, as well as the power and inspiration that traditional stories bring to contemporary people. Using watercolour, gouache and coloured pencils as her tools, over a period of 365 days, she borrows the style of medieval tempera painting and incorporates a nod to earlier Flemish art styles in her style, recreating this fantastical tale in a set of detailed illustrations.

6. Murat Palta



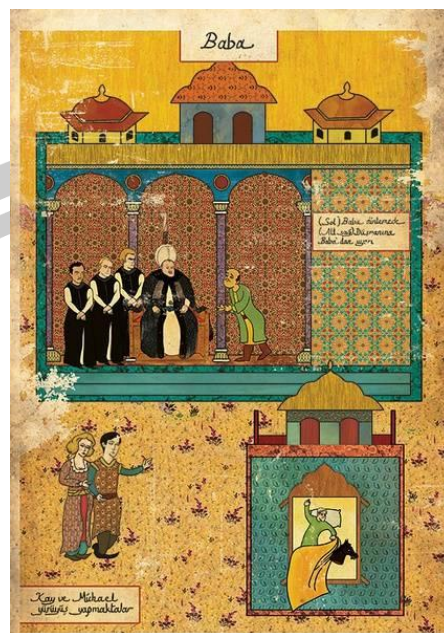


Figure 31 Murat Palta's works

Source Weibo

Murat Palta, an Istanbul-based artist, has reinterpreted eleven world classic films in the visual style of miniaturisation, which is quite creative. Moreover, he does not simply use the traditional fine-art treatment to interpret the classic scenes of each film, but also uses a very fashionable and trendy illustration visual style in the lines and shapes, which is a perfect combination of the author's in-depth knowledge of fine-art and his ability to use it with ease.

These illustrations are part of a portfolio created by the author for his thesis. It all started two years ago as an experiment in blending traditional 'Eastern' (Ottoman) themes with contemporary 'Western' cinema. After the positive reaction to 'Ottoman Star Wars', the author decided to take the theme further and develop more film posters using the same technique. Combining the global with the local, the traditional with the modern, and a bit of humour, it was an interesting and rewarding experience for the author. (Antonis, 2014)

Turkish miniatures flourished in the Ottoman Empire in the 16th century, inherited from Persian miniatures, and, according to Wikipedia, were also influenced by Chinese paintings. During the Ottoman era, miniatures were mainly used for book covers and illustrations, both decorative and narrative, and were small, delicate and colourful paintings. As today, these works of art were mainly playthings collected and exchanged by the aristocracy. (Young Writer 2017)

7. James Jean



Figure 32 James Jean's works
Source Weibo

In the field of contemporary art, Chinese-American visual artist James Jean stands alone, conquering art lovers around the globe with his profound creative style and unique visual language. He creates mesmerising art worlds with his superb painting skills and unique imagination. He specialises in combining surreal elements with realism to create mysterious and enticing images. His lines are smooth and fine, and his colours are richly layered, creating a visual impact. He expresses human emotions and the meaning of existence through his paintings so that the viewer can find resonance in his works. His creations often have a dreamy atmosphere, making people feel as if they have entered a fantasy world beyond reality. He cleverly uses contrasts of light and dark and layers of colours to create a rich visual effect. This

richness and variation of colours gives life to his works and immerses the viewer in them. At the same time, he is also adept at using textures and lines to create a unique sense of texture and dynamism.

The Fragments series presents the artist's 'mythological characters' distilled from his imagination and rendered entirely by hand, each with a distinctive role in the pentagonal frame of his signature psychedelic palette. The full series incorporates visual elements that have appeared throughout the artist's career, including his interest in the European, Chinese and Japanese Old Master painting traditions, thus providing a retrospective exploration of his artistic practice. All works will be metamorphosed in the second chapter. James Jean is known for his painterly aesthetics ranging from expressionism to precise rendering and incorporating techniques from art historical traditions including Baroque painting, Japanese woodblock prints, and Chinese silk scroll paintings. In terms of James Jean's personal level of painting and artistic attainments, his art is of international calibre and has an international reach. (2022 U Design Week More Than Design 2022.08.12-08.15)

2.4.2 About Chinese fairy tales and legends

1. Ni Chuanjing (Victo Ngai)





Figure 33 Ni Chuanjing's works
Source Weibo

China Hong Kong illustrator / Chinese style fantasy illustration / national tide style.

Her work is very stylised and symbolic, with a unique fantasy and storytelling. The images are very linear, with gorgeous colours and carefully composed visual elements that make each illustration feel like a three-dimensional story. Rich spatial imagination, surrealism, the treatment of giant animals, the visual tension of overhead composition. Rich texture effect, smooth and slim line decoration, very good at creating scene and character design. She reinterpreted Chinese historical and cultural legends and allusions such as Hou Yi shooting the sun, the frog at the bottom of the well, and the monkey fishing for the moon through illustration. For the special stamp 'Ancient Chinese Mythologies' drawn for China Post, these six mythological stories were created in the form of illustrations. (Joshua, 2021)

2. Xue Yu

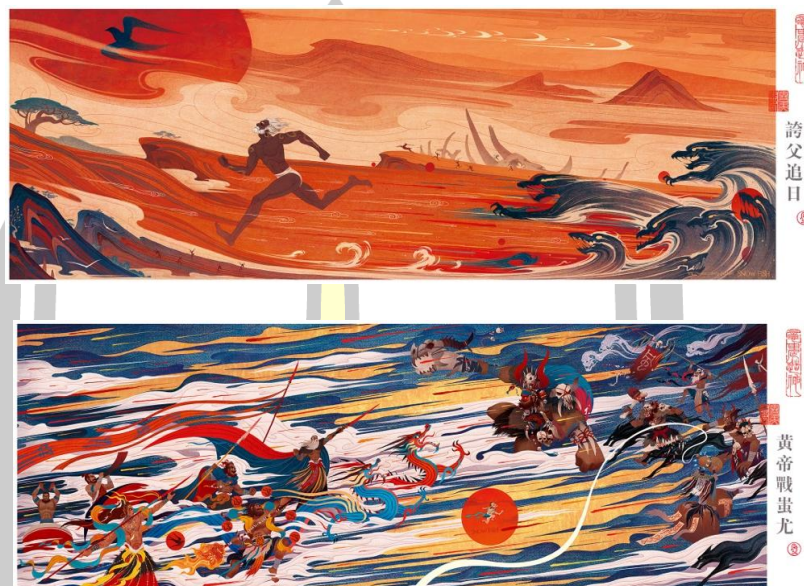


Figure 34 Xue Yu's works
Source Weibo

Chinese style / national trend style. Flat decorative style, works with smooth lines and eye-catching, bright colours.

A group of works related to Chinese fairy tales and legends by young illustrator Xue Yu, featuring familiar Chinese fairy tales and legends, such as 'Nuwa creates man', 'Pangu opens the sky', 'Dayu cures the water' and so on. Some of them are illustrations of well-known minority mythological themes. Illustrations based on mythological stories are able to fit in with the author's creative style of gorgeous colours and bold compositions, and show the unique mystery of ancient Chinese mythologies, which is very appealing to the eye. (Yang, 2023)

2.5 Relevant Theories and Concepts

Relevant Theories

2.5.1 Functional Structure Theory

The so-called structuralism can be traced back to the concept of an organic system of co-temporal nature of language introduced by Saussure in linguistics at the beginning of this century and the concept of perceptual field started by the completist school in psychology. Since then structuralism has been talked about in various disciplinary fields such as sociology, mathematics, economics, biology, physics and logic. After Piaget's comprehensive study, he pointed out that there are two common features of structuralism: firstly, it is believed that a field of study should be able to find out the laws that can be explained without seeking explanations from the outside, and should be able to establish its own structure to explain itself; secondly, the structure that is actually found should be able to be formalised as a formula for the application of deduction method. There are three elements of structure: holeness, transformational laws or laws, and self-adjustment; therefore, structure is a system of patterns composed of a number of transformational laws with wholeness and self-adjustment. Such a concept is abstract; the modes of existence of structure can only be precisely described in various fields of study. A structure is also called a whole, a system, a collection. The boundaries of a structure are determined by those laws of transformation that make up the structure. And what is called transformation, which in some disciplines translates as transformation, is the law that represents change, usually expressed in more than one mathematical and logical formula. The application of formulas in concrete life is concrete arithmetic. And such formulas turn out to be abstractions from concrete operations. So arithmetic is the basis for the formation of structures. In all kinds of scientific understanding, the first nature of arithmetic is the key to structuralism.

Structuralism is really a method rather than a doctrine, or if it were to become a doctrine, then structuralism would have to lead to a large number of doctrines. As a method, structuralism can only be limited in its application, that is to say, if structuralism, because it is to be richly fruitful, is led into contact with all other

methods, it assumes the existence of other methods and does not in any way exclude the study of processes of occurrence or of functional roles; on the contrary, structuralism reinforces these by its powerful means in all the marginal fields in which the contact must take place. research. On the other hand, as a methodology, structuralism is open, that is to say, in these exchanges of contacts, perhaps it does not receive as much as it gives, because structuralism is a recent product, still full of rich unforeseen things, but it has a great deal of information to consolidate, and all sorts of new problems to solve.

The key to structuralism lies in the firstness of arithmetic, and in all the implications of this firstness in the epistemology of the mathematical or physical sciences, in the psychology of the intellect, and in the relationship between practice and theory in society. It is only when structures are cut off from their sources that one can treat them as formal essences; when structures are not literal, that is, when they are put back into their sources, that one can re-establish the inextricable and close relation between structures and the tectonics of occurrence, that is, the tectonics of history, and between structures and the activities of the subject. (Jean, 2022)

2.5.2 Cultural Diffusion Theory

Communication, in short, is the transmission of information from a source to a receiver. This idea, written by the political scientist Harold Lasswell, has been recognised for sixty years. Lasswell noted that a convenient way to describe communication is to answer the following questions: Who? Through what channel? To whom? What was said? What is the impact? Therefore, a more precise definition of communication would be: the process of creating shared meaning. Communication is an ongoing, interactive process in which all participants, or interpreters, endeavour to encode and decode information in order to create meaning. Information is first encoded, that is, it is transformed into an understandable system of signs and symbols.

Speaking is encoded, as is writing, printing and recording television programmes. Once the message is received, it is decoded, i.e. the signs and symbols are interpreted. The process of decoding is listening to, reading or watching a television programme.

When a medium is a technical means of transmitting information to a large number of recipients (e.g., newspapers use printed words to transmit, radio uses sound to transmit music and news), we call it a mass medium. Some of the most commonly used mass media are radio, television, books, magazines, newspapers, films, sound recordings, mobile phones and computer networks. Each of these media is the basis of a large industry, but other related and complementary industries also serve the media and us, such as advertising and public relations. When our culture refers to the media or mass media, we mean the communications industry itself, for example, we often say, 'The media entertains the masses' or 'The media is too conservative (or too liberal)'.

Mass communication is the process of creating shared meaning between a mass medium and that audience. Culture and communication are inextricably linked, and mass communication, as we have seen, is a complex form of communication that is highly influential and pervasive. Therefore, it is our skill level that matters most in the process of mass communication. This skill may not be easy to acquire (it's not just about booting up the computer, turning on the TV, or flipping through your favourite magazine), but it is an acquired skill that can be mastered through practice. This skill, media literacy, is the ability to learn and use any form of media communication very effectively and efficiently. Culture can limit and divide us as well as liberate and bind us, so it can always provide us with opportunities to communicate if we want to. 1. There is more than one theory of mass communication. Mass communication theory produces a series of middle-range theories that describe and predict specific, limited aspects of the mass communication process. 2. Mass communication theory often draws on other fields of science. Scholars of mass communication theory use the

theories they draw on to explain problems and controversies in communication. 3. Mass communication theories are human creations; people create mass communication theories, and therefore their creation must be influenced by people's own biases. 4. Theories are human creations, and the contexts in which theories are generated are constantly changing; therefore, mass communication theories are dynamic, and they are continually being reinvented, accepted, and rejected. (Stanley, 2016)

The reason why symbols are created is to convey some meaning to people. Thus, representation is fundamentally concerned with the complex relationship between the sign itself and the intention and object being represented, on the one hand, and communication, dissemination, understanding and interpretation in a given context, on the other. In this way, the so-called culture is essentially a human behaviour that conveys meaning through symbols. Therefore, some cultural scientists insist that the core of culture is the creation, interaction, understanding and interpretation of meaning. Media culture is irrevocably pluralistic. (Nick, 2013)

In the social life of mankind, various phenomena are invariably associated with culture. From food, clothing, housing and transport to human interaction, from customs to social systems, from science and technology to literature and art, everything created by human beings can be regarded as a cultural phenomenon. From the etymological point of view, the word culture in the West is derived from the Latin word *cultura*, which originally means the cultivation of land and plants, and later extended to the cultivation of the human heart and body. This links culture with the transformation of nature and the cultivation of man himself, aptly reflecting the essential content and characteristics of human social practice and labour. By coincidence, the word culture is also found in ancient Chinese literature, and its oldest

meaning is 'culture and education'. In the Book of Changes, there is the phrase 'Observe the astronomy to observe the changes of the times, and observe the humanities to transform the world'. This is the origin of the word 'culture'. All this shows that the term culture is at root linked to the practice of human life. Culture is essentially 'humanisation', and culture is the product of human practice. The secret of the preservation and accumulation of culture and its transmission from one generation to the next lies in the instrumental structure of human practice. Culture embodies the fruits and processes of self-creation and self-realisation of man as the subject of historical activity. Every advance in culture contributes to human development. The ideal and ultimate value of culture lies in the realm of freedom in which people seek to unite truth, goodness and beauty.

Cultural diffusion is the distribution and enjoyment of culture by people in their social activities. Without human social relations and human interaction, there can be no transmission of culture. Culture is the sum of all human symbolic systems, and cultural transmission is the means by which the collective experience of human beings is accumulated and their modes of behaviour are transmitted. Communication science is the study of the process of transmission and diffusion of human information, and semiotics is subordinate to communication science. Cultural communication is much more complex than general information dissemination because it is realised through interaction between people, each of whom has different living conditions and experiences, different values and mental states, and different understandings of cultural information, and so cultural communication is realised through the mutual conflict of the wills of many individual people. It is in the transmission of culture that the relations of human society exist and develop.

Four conditions are necessary for cultural transmission to take place: firstly, the culture being transmitted must be shared; it can only be effective if people have a certain degree of recognition or understanding of the object of transmission. The

second is the establishment of a communication relationship. Any communication is done between the sender and the receiver, so that channels linking the two sides need to be established, and communication in general is not confined to two people, but tends to form a network of social relations. The third is the application of communication media, which is the carrier used to transmit information, and which is a very broad concept denoting the sum of various means of communication. Historically, beacons, drums, semaphores and carrier pigeons have been used, and in modern times the press, radio and television constitute the mass media. The medium is an extension of the human body, which not only disseminates information, but also participates in various social changes as soon as it is created. The fourth is the choice of the mode of communication. Different communication processes have different modes, such as broadcasting is one-way, telephony is two-way, advertising is horizontal, and document delivery is top-down vertical. By choosing a good mode of communication, you can achieve a better effect of cultural communication. (Xu, 2016)

Aristotle's classic definition of 'man as the animal of the logos' can be interpreted in the following way: man is the animal of symbols and culture. Man creates culture and is created by culture. Thus, man is the subject of culture and at the same time the object of culture. Man's existence in the world also means that man is in culture. This complex dependence can perhaps be expressed by a slight modification of Kant's famous formula, 'I am in culture and culture is in me.' Culture is always embodied in a variety of symbols, and all human implements, behaviours, and even ideas are symbols or texts of culture. The creation of culture is, to some extent, the creation of symbols. From the point of view of symbols, its basic function lies in representation. The reason why symbols are created is to convey a certain meaning to people. Therefore, fundamentally speaking, representation involves a

complex relationship between the sign itself and its intention and the thing being represented on the one hand, and is closely related to communication, dissemination, understanding and interpretation in a particular context on the other. In this way, the so-called culture is essentially a human behaviour that conveys meaning through the use of symbols. That is why some cultural scientists insist that the core of culture is the creation, interaction, understanding and interpretation of meaning.

Cultural historians have exquisitely staged the long history of cultural transmission. It can be roughly divided into three distinct phases: the oral culture phase, the print culture phase and the electronic culture phase. Diffusion is necessary for cultural innovation. And cultural innovation is necessary for human survival. Through communication we create culture, and when we communicate we are communicating culture: 'Culture can be understood as the order of life in which human beings construct meaning through the practice of symbolic representation, and through communication with others.' In today's complex social interactions, interpersonal relationships and technological innovations, political-economic motives and socio-cultural ambitions, light-hearted entertainment and serious information, local contexts and global influences, form and content, substance and appearance, all depend on, interact with, and influence each other.

Culture is a proven and powerful way through which we organise ourselves as individuals or as members of a group in order to create meaning, order and security. Culture 'works on many levels and through many forms, giving a predictable structure to the practice of community life.' In a society of expanding individualism and hedonism, culture remains essentially relational. The relational, communal quality of culture is where stability arises. Culture is the framework through which we interpret ourselves and others. Culture provides the matrix through which interpersonal meanings are generated, giving coherence and consistency to our meaning systems and inspiring a sense of superiority. Culture shapes the way we

distinguish between the known and the unknown, between friend and foe, between the boring and the intriguing. It guides people's relationships with family and with nature. Culture provides the basis for our individual and collective identities and reinforces a sense of belonging to a wider social group. Built on the premise of the social nature of human appeals, culture also gives us the opportunity to express our individual and personal style. (James, 2012)

Globalization is currently defined in a number of ways, usually in the sense that it refers to the increasing global connectivity and the development of human life on a global scale. For companies, globalisation is a business strategy for market expansion. Internationalisation usually refers to designing and manufacturing a product in such a way that it is universally applicable to the requirements of different regions. In the Internet industry it is the use of the same system to display the corresponding language and other related elements in different regions, abbreviated as i18n. Correspondingly, localisation is the way in which the production and operation of a product is organised and adapted to the needs of the individual local market, abbreviated as L10n. From this, it can be seen that globalisation is a market concept, and that both internationalisation i18n and localisation, L10n, are the paths to globalisation for Internet products.

The research concluded that different cultures are influencing users' perceptions and needs. Culture here is a broad cultural environment, including nature, economy, society and humanities. All the factors in the environment combine to contribute to our cognitive system, and then we live in our own way of understanding and cognition, from which various needs arise. Therefore, culture-cognition-needs is a progressive relationship. (Hu, 2020)

It is difficult to give a precise definition of the term ‘cultural industries’, and many researchers have expressed themselves in a confusing manner. The key step is to take the concept of ‘culture’ seriously. In its broadest anthropological sense, ‘culture’ is the ‘totality of life’ of a ‘distinct population or social group’ (Williams, 1981: 11). From this definition the following argument is likely to follow: all industries are cultural industries because all industries are related to the production and consumption of culture. Indeed, if we define culture as ‘a necessary (though not exclusive) signifying system by which the social order is transmitted, recreated, experienced and explored’ (Williams, 1981: 13), the term ‘culture industry’ is not the same as the term ‘cultural industry’. The term ‘cultural industries’ is used in a much more rigorous way than described above. In short, the cultural industries usually refer to the institutions (mainly for-profit companies, but also state and non-profit organisations) that are most directly related to the production of social meaning. Thus, almost any definition of cultural industries should include television, radio broadcasting, film, book and newspaper publishing, the music recording and publishing industry, advertising, and the performing arts. The primary goal of all these cultural activities is to communicate with audiences and create texts. In the broadest sense, all cultural products are texts because they are open to interpretation.

The importance of the cultural industries in modern societies relies on three related factors: the ability of the cultural industries to create and circulate the products (texts) that shape our knowledge, understanding and experience, the role of the cultural industries as managers of creative and knowledge systems, and the role of the cultural industries as mechanisms for economic, social and cultural change. The cultural industries approach is good at dealing with contradictions because of another important advantage: it is not only able to discuss the stakes between the economy as a whole and the cultural industries at the macro level (which is of great interest to the Schiller-McChesney theory), but it is also able to ‘distinguish industrialised forms of production of culture from other forms of industrialised production’

(Schiller-McChesney). ‘ (not a concern of Schiller-McChesney theory). The cultural industries approach provides a nuanced categorisation of the distinctive conditions of cultural production. (David, 2016)

2.5.3 Symbolic Interactionism Theory

Symbols: A pictorial element that expresses a concept, idea, or thing. **Semiotics:** The study of symbols. Semiotics provides an explanation of how people analyse meaning from words, sounds and images. Semiotics has three different levels of categories: symbol, system, and context. Symbols give us information by their meanings, symbols operate in systems (e.g., a system of road signs), and context is the environment in which the symbols are placed (like an approaching power system). Many works of art and design have symbols that have symbolic connotations or express multiple layers of information. Semiotics is culture-dependent, as different cultures give different connotations to images, words and colours of design. (Gavin & Paul, 2009)

The aim of semiotic research is to establish the functional role of a system of meanings different from the structure of language, in accordance with the programme of all structuralist activity (which aims at establishing a simulacrum of the object of study). In order to carry out such a study, a limiting principle must be openly accepted at the outset (and especially at the beginning). This principle, the principle of appropriateness, is also borrowed from linguistics. We describe the collected data only from a certain point of view, so that in this diversity we pay attention only to those features which are important from this point of view, to the exclusion of all other features (these important features are the pertinents). For example, phoneticians study sound only in terms of the meaning it produces, and are not concerned with the physical and articulatory properties of sound. The pertinents used in semiotic studies

are, by definition, concerned with the meaningfulness of the object of study. One studies the object only in terms of the meaning relations it has, without involving, at least prematurely (i.e., before the system has been built up as fully as possible), other determinants of the object (e.g., psychological, sociological, physical, etc.). We naturally cannot deny these other determinants, each of which can be another apt term, but we should study them semiotically, that is to say, place their position and function within the system of meaning. Fashion, for example, clearly has economic and sociological meanings, but semiotics will study neither the economics nor the sociology of fashion; it will study only at which level of the semantic system of fashion economics is associated with sociology and semiotics. For example, at the level of the formation of clothing marks, at the level of associative constraints (taboos), or at the level of connotative discourse, and so on. (Roland, 2008)

To give a clear definition of symbols: symbols are perceptions that are thought to carry meaning. The purpose of semiotics, as a contemplation of the universal laws of thought, is to sort out the ways in which man expresses and recognises meaning. 1. Meaning must be expressed in symbols; the use of symbols is to express meaning. Conversely, there is no meaning that can be expressed without symbols, and there are no symbols that do not express meaning. 2. Meaning is the potential for one symbol to be interpreted by another, and interpretation is the realisation of meaning. 3. Meaning must be interpreted with symbols, and symbols are used to interpret meaning. Conversely, there is no meaning that can be explained without symbols, and there are no symbols that do not explain meaning. Therefore, symbol is meaning, no symbol means no meaning, and semiotics is semiotics. In order to affirm their existence, human beings must search for the meaning of their existence, so symbols are the essential condition of human existence. Culture is indeed the largest field of semiotic study, but semiotics also studies individualised cognitive activities, psychic activities,

all activities related to meaning, including even the cognitive and psychic activities of all spiritual beings.

Symbolisation, the meaningful interpretation of perception, is the basic way in which man deals with experience. Meaningless experience is frightening, and symbolisation can give meaning to the perceptions the world gives us. With symbolisation, even what seems completely meaningless may be interpreted as meaningful. The process of symbolisation, the process of giving meaning to perception, is often called 'representation'. Symbolisation is the giving of meaning to a vehicle. There are many kinds of meaning, which can basically be divided into two main categories: one is 'pragmatic symbolic meaning', meaning that can achieve a concrete effect; the other is 'non-pragmatic symbolic meaning', meaning that has no practical purpose, i.e., artistic meaning, or 'poetic meaning'. The other is 'non-practical symbolic meaning', meaning without practical purpose, i.e. artistic meaning, or 'poetic meaning'. These two kinds of meanings are not the dividing line between art and non-art. A so-called non-artwork can have an artistic meaning in certain contexts of use, whereas a so-called artwork often has a practical meaning, such as being able to fetch a high price. There are many examples of pragmatic symbolism, such as rituals that uplift the soul but can also become a selling point for tourism; clothing that adds beauty but can serve the practical purpose of 'raising social status'; love is a spiritual necessity, but one must consider whether the marriage is suitable for the family and what benefits it will bring to oneself.

Art is the most incredible category of symbols created by mankind. The technological and material progress of mankind is there for all to see. But it is the enormous accumulation of artistic symbols (including the artistic component of architecture) that is the most astonishing, and this is one of the major features of human culture. Art is a useless thing 'symbols for the sake of symbols', but it is the most 'human' symbols, and it has become the most striking activity of human culture.

It has become the most striking activity of human culture. The definitions of art by scholars throughout the ages can be grouped into four categories: functional, expressive, formal, and institutional-historical. An artwork is a symbolic text. In any symbol, the use function of the object and the pragmatic-epistemic function of the symbol are mixed together to form a dichotomy. If it acquires the artistic representational function of the symbol, it constitutes a triad of 'object-practical representational symbol-artistic representational symbol'. (Zhao, 2016)

Symbolic Interaction Theory: It is believed that when people are communicating or interacting with each other, there is a lot of information that is not expressed through speech or words. For example, a person's image, temperament, and behaviour are because there are many subtle symbols in which meaning is expressed outwardly. Symbolic interaction is also known as symbolic interaction. Interaction between people takes place through symbols as a medium through which interaction takes place. It is considered that a certain posture it has a common meaning for the person doing it and the person looking at it. In addition to its function of use, posture has a function as meaning, a symbolic function. One big difference between humans and animals is that animals do not have the means to use meaningful postures. People salute, animals only apply direct force, stimuli and react to stimuli. Animals will only use marks and signals, while humans will use symbols.

Both humans and animals have minds, but the human mind is unique in its ability to: 1. symbolically represent objects in the environment; 2. rehearse alternative courses of action with respect to the objects; 3. inhibit inappropriate courses of action and choose publicly adoptable paths of action. The human being can control the activities specific to a situation by the power of reactive reason, and react based on old experiences. He believed that the mind is the product of social processes and that the mind is social in its occurrence and function. (George, 2018)

Art is symbolic phenomenon. American aesthetician Susan K. Langer (S.K. Langer 1895-1985) proposed a symbolism of art. According to her, 'Art, is the creation of symbolic forms of human emotions.' Art as a kind of representational symbols: firstly, the discourse system formed by art has the characteristic of varying from person to person, and different art disciplines or different artists can form their own unique art language. Secondly, the language of art has the characteristic of being untranslatable, and the discourse in art symbols cannot be clearly explained by other discourses, so it is impossible to edit a dictionary of art symbols; furthermore, the artistic expression has the nature of uniqueness, and its significance is inseparable from the unique form it has. Therefore, the meaning of art is always implicit and cannot be externalised by any interpretation, that is to say, art symbols have an undefinable nature, its meaning comes from the structure of the whole work of art, and art symbols have a holistic character. (Xu, 2016)

Referent and denotation are a set of basic relationships in art symbols. In medieval art symbols the referent was greater than the signifier, and the signifier served the referent. A work of art is regarded by modern semiotics as a sign or a group of signs. As the most basic set of relations between art symbols is the signifier and the signified. The 'representation' here also refers to allusion, symbol, metaphor and so on. In the Middle Ages, Dante pointed out in 'On Irony' that any work can be understood in four senses. The first is the literal sense, which cannot go beyond what the words can express; the second is the ironic sense, which is hidden underneath a beautiful lie; the third is the moral sense, which should be found by the reader; and the fourth is the allegorical and mystical sense (anagogical), which overrides the other senses, and makes the literal sense point to a supernatural existence, and because of which, we are able to interpret the Kingdom of Heaven in a spiritual sense as well.

Because of this, we can also interpret the Kingdom of Heaven in a spiritual sense. Most art conveys the Christian spirit (including doctrine) in violation of the symbolic laws of art: abstinence, devotion, suffering, salvation. (Li, 2012)

Medieval aesthetics based standards of beauty on form. Starting from a rational approach, medieval people tended to categorise a large number of different phenomena as different kinds of symbols. This is because the extreme importance and emphasis that medieval people placed on linguistic symbols led them to notice the connection between linguistic symbols and other symbol systems. As a result, medieval people believed that 'perception of the world was a perception of symbols, even though it was realised through the eye'. In the case of the visual arts, there is clearly a direct connection to the medieval artist's view of the image as a complement and illustration of the word. Visual images were often organised and arranged in a syntactic structure similar to hieroglyphic, graphic or textual symbols. Medieval artists often intentionally deformed images to emphasise their intended meaning. Figures in medieval paintings were not subject to the rules of proportion and perspective, or, more correctly, they obeyed not the visual rules of proportion and perspective, but a syntactic rule of writing. In this sense, therefore, medieval art was fundamentally a kind of sacred writing, whose discourse every artist was expected to know. Medieval art was a reflective art, a constant reminder of the status and beliefs of the viewer, and it was the most humbling art ever created. At the same time, because the purpose of medieval art was not to truly reflect the face of nature and the reality of life, and artwork became a kind of intermediary between man and God, its spirituality was more emphasised conceptually. For an image, as long as the substance that carries it has not been destroyed, it will remain. The image that survives is a solid piece of evidence and, at every possible moment, can evoke the memory of words that have been proclaimed in the past. Art does not seek realism. In a deeper sense, the eye

should not be allowed to dwell on the artwork itself, which consists of shapes and colours, but should experience a deeper, more spiritual meaning through the hints, metaphors and symbols in the artwork, i.e. the object being represented. Figures and objects should have the capacity to invite the viewer into a deeper reality than the general, a spiritual, unrealistic, imagined vehicle for images that transcend these vehicles and express a much richer content than the perceived matter. It is beyond the image, hidden behind the image, and the image thus acquires its symbolic value. (Chen, 2019)

From the very beginning, human beings have been aware of the understanding and use of 'symbols'. We live in a world of visual symbols, and visual symbols fill our visual perception. At the same time, all kinds of visual symbols have become the language tools for many artists, who use them to present their works and explain their ideas. However, in this era of proliferation of symbols, it is not enough to understand 'visual symbols' only from the conceptual level, and we cannot equate visual symbols, especially those in painting art, with general pictorial symbols. The spiritual communication and emotional expression behind the visual symbols are the real reflection of the art symbols. In the art of painting, the manifestation of a work mainly comes from the impact of visual symbols, which can be different basic elements of painting, or a kind of illustration made from the combination of these basic elements, or even the form of the whole work can be a visual symbol. Indeed, visual symbols mainly play the role of connection and communication, and we can feel some information and instructions it conveys through the impact of the symbols. At the same time, we can also regard visual symbols as marks that reproduce and replace things.

Painting belongs to the category of art, and its presentation must resort to the language of painting, and different forms of painting language create different visual

symbols. Unlike verbal symbols, visual symbols are a kind of non-inferential 'emotional imagery'. Verbal symbols convey ideas and information through clear words, which are highly logical and clear. Therefore, verbal symbols are often able to express intentions and ideas very clearly. However, for visual symbols, especially in the art of painting, there are often unspeakable ideas or unclear concepts, but they can be seen and touched, and we call this state of affairs emotional expression. For forms that are concerned with mood and emotion, such as the art of painting, emotional expression should be resorted to the presentation of visual symbolic language. This also proves what Susan Lange said, 'Art is a symbol of emotion'. Therefore, for an excellent work, what can present it must be the painting language symbols with expressive form, when this visual symbols have expressiveness, the work can reflect a certain vitality, or it has the author's emotion. Visual symbols in painting are a form of symbols with a different nature from general pictorial symbols, which have some basic functions of special and general pictorial symbols, but not all of them. (Wen, 2019)

2.5.4 Aesthetic Theory

We have called beauty the idea of beauty, meaning that beauty itself should be understood as an idea, and that it should be understood as an idea in a definite form, i.e., as an ideal. Generally speaking, the idea is no other than the concept, the reality which the concept represents, and the unity of these two. The concept in its objective existence is in fact in unity with itself, and this unity of the concept with the real is the abstract definition of the idea. Beauty can thus be defined as the sensual manifestation of the idea. The perceptual objective element does not retain its independent existence in beauty, but rather the immediacy of its existence is cancelled out (or negated), because in beauty this perceptual existence is seen only as the objective existence of the concept and the object-phase, as a reality which embodies the concept in this

objective existence as being in unity with its object-phase, so that the only aspect of its objective existence which is the expression of the idea itself is the aspect which brings the idea to expression. the aspect of the idea itself that brings it to expression is the manifestation of the concept. The concept of beauty carries with it this freedom and infinity, both with regard to the objective existence of beauty and with regard to the appreciation of the subject; and it is thanks to this freedom and infinity that the realm of beauty is freed from the relativity of finite things and rises to the absolute realm of the Idea and the Real. (Georg, 2019)

The form of design art is the aesthetic problem, and the form of design is of essential significance to design art. Art is the aesthetic reflection and spiritual construction of people's social life, which materialises and objectifies people's feelings, aesthetic experiences and life ideals in a specific material medium, and expresses them in the form of art works. Therefore, we say that art is a kind of spiritual production, art is a kind of product of conceptual form, which has to act on social life through human spiritual activities. Art is a way of man's spiritual mastery of the world, and the object it reflects and expresses is man's social life. The social man and his inner world become the centre of artistic reflection. When an artist depicts a natural scene, he or she also starts from human feelings and emotional experiences and expresses the natural scene as an environment for human activities. Art is the expression of the truth of life implied in the external objective reality in a specific subjective form through the emotional experience of the creative subject; while revealing the objective truth, it also becomes the expression of the artist's subjective emotional meaning and ideals. This expression is a constructive process using the homogeneous medium of art. It has to objectify what is expressed through the medium of sensibility and make it something that can be communicated to others. Thus, the essence of art is not in the imitation of reality, but in an aesthetic discovery

of reality.

Aesthetics is the qualitative characteristic of art, and the performance of various social functions of art should be completed through aesthetic communication and image expression. Losing the aesthetic value of the artwork will not become a work of art, so the artistic beauty is the concentrated expression of the aesthetic value of artwork. Of course, artistic beauty also exists in material products, but it is not the centre of the aesthetic value of material products. Art as the aesthetic reflection and spiritual construction of human beings, it is through artistic images to mould and express the social life of human beings. No matter what the subject matter of the artwork is, it always starts from the aesthetic feeling of human beings and takes human beings as the centre to express its content. Art materials come from people's real life, and react to real life, influence people's thoughts and feelings, deepen people's feelings and understanding of reality, and further promote the development of social reality. Therefore, from this perspective, art beauty can be said to be a concentrated summary of the beauty of reality, which helps to promote the development of the beauty of reality. (Xu, 2016)

The aesthetic consciousness of the Middle Ages was constrained by religious beliefs, and sensual aesthetic experience was abstracted, making the focus on spiritual beauty an important feature of Western aesthetic consciousness. The aesthetic consciousness determines the form of painting art, and the aesthetic consciousness is determined by the aesthetic experience and the view on the nature of man and beauty. Attention to spiritual beauty is a prominent feature of the Western attitude towards life and its aesthetic consciousness, which was mainly brought about by the Middle Ages, and morality is one of the important dimensions. The Middle Ages developed a strong spirit of faith and transcendence in the opposing concepts of God and man, heaven and earth, and established an aesthetic culture and aesthetic consciousness centred on

religious consciousness and entangled with art and morality. Medieval aesthetics was a continuation of the ancient Greek epistemological tradition, which constantly realised the abstraction of sensual aesthetic experience. God became the origin of beauty and goodness, so the Middle Ages gave a higher status to aesthetics, looked to the heavenly world on the other side, combined beauty with the sublime value of life, and laid more emphasis on the sublimity of beauty, which is the basic feature of medieval aesthetic consciousness. At the same time, as the subject of aesthetic experience, the status of human beings was reduced to the lowest, and almost no aesthetics of any age could be as far away from concrete creative practice as in the Middle Ages; almost no rational thinking of any age could be as submerged in the self-pitying of the thinker and the enthusiastic praise of the object of thought as in the Middle Ages. It is the scepticism and denial of the existence of the present world that leads to the impulse to transcend oneself and attain freedom. Sin, repentance, redemption, and freedom eventually forged the structure of the Western mind and accumulated as an important aspect of the shallow consciousness of Western aesthetics, which has been continuously presented in various guises in the painting art and aesthetic theories of the later generations, and liberation and freedom through aesthetics has also become an important thread in the thought of Western aesthetics. (Xu & Dai, 2017)

Among the various symbolic rhetorical patterns, the most difficult to explain is the symbol. “The term “sign” should be much wider than “symbol”, which is a special kind of sign. Symbol is a twofold rhetorical device, the result of a certain degree of justification of a metaphor, which can be based on any kind of metaphor (explicit, metaphorical, referential, metonymic, subliminal). Symbols are metaphors that have been used repeatedly in cultural communities and have undergone a symbolic transformation as a result of the accumulation of meanings. (Zhao, 2016)

Symbols in art: The correct interpretation of such symbolic works of art requires an understanding of certain customs or conventions. Customs determine what standardised images should be used to reproduce certain ideas. For example, in Western Christian culture, the lily symbolises Mary's virginity, the lamb symbolises the believer, and the two deer drinking from a pond symbolises the restoration of faith.

Reproduction concepts: We can express the same facts in a more explicit way, and any kind of image creation requires reproduction concepts. The concept of reproduction provides the equivalent of the visual concept to be depicted in a special medium. The concept of reproduction finds its external expression in works done with pencils, brushes and carving knives. In those great classics, the profound implications revealed are transmitted directly to the eye by the perceptual characteristics of the work itself. (Rudolf, 2019)

A symbol is first and foremost a sign. In the mere symbol, however, the connection between meaning and its manifestation is a patchwork of entirely arbitrary composition. Here the representation, i.e., the sensuous thing or image, is seldom viewed only in its own right, but more often recalls the meaning of a content which is otherwise external to it. This is the case, for example, in languages where certain sounds represent certain thoughts and emotions. The great majority of the sounds in a language and the ideas they represent are arbitrarily combined in meaning, although the history of the development of language shows that the connection of speech with semantics was not the same at the time of its origin as it is now; and that the difference between languages consists, above all, in the fact that the same idea is represented by different sounds. Other examples of symbols are the colours used on a badge or flag to mark the nationality of a person or ship. The colour in itself is of no nature to connect it with the meaning it represents, namely, nationality. Symbols as we

understand them in art should not be so irrelevant to meaning, for the essence of art generally lies in the connection and close coincidence of meaning and image. (Georg, 2019)

Since the dawn of civilisation, symbols have been an important part of human culture throughout the world, through symbols, sculpture, architecture or sacred objects that express important life experiences, such as masculinity, fertility, death, religious beliefs and love, as well as people's understanding and imagination of everything in the universe. Through mythologies, legends, art, architecture, and belief systems, humans have always aspired to express the core experiences of life, such as childhood, masculinity, fertility, death, sacrifice, and love. The world's cultures have used common symbols to express these experiences, regardless of place or age, and beyond the boundaries of language. The word symbol comes from the Greek word *Symballein*, which means to bring together, representing several things happening at the same time. The use of easy-to-understand symbols to link strange and mysterious phenomena with everyday things can quickly clarify the truth and make it clear to people. 'Symbols do indeed capture a certain essence that is difficult to see with the naked eye, and are like a beacon that lights the spiritual flame.' — Ye Zhi

William Blake, in his poem 'The Prophecy of Innocence' (c. 1803), wrote: 'A sand a world, a flower a paradise; Infinity in both hands, and the moment an eternity.' These lines sum up the power of symbols, showing that symbols not only inspire the emotions and inspirations in every human heart, but also appeal to the divine, as well as to the experiences and memories that are common to all human beings. (Sarah, 2016)

To understand symbols in painting, you have to get rid of the misconception that

objects that look simple carry simple meanings. The precise function of symbols is to raise the mind from the material to the spiritual level, to transcend the limitations of the everyday world, and thus to catch a glimpse of an unknown truth. The meaning of a symbol is difficult to see at first sight, but as you approach it, it reveals itself and the previously hidden meaning becomes clearer. Of course, we must be aware that the meanings of symbols are often reversed, like a glove; their double meanings are like two sides of the same coin: depending on the circumstances, an object can mean exactly the opposite of what it is supposed to mean. All civilisations regard nature as sacred, as a heavenly puzzle to be solved by man. Man, perplexed by the world around him, seeks the meaning of everything in his eyes, trying to find coherence and harmony in it in order to be at peace with himself. Thus, the ancient world kept their gods on adventures as a way of explaining the change of seasons, the alternation of day and night: everything in nature proved that the unseen gods were thinking and moving. Animals were both admired and feared, and they became characters in this mysterious show. Such performances are interpreted as the will of some omniscient God. (Francoise, 2015)

2.5.5 Mythology Theory

What is mythology today? It coincides with the etymological meaning: mythology is a way of speaking (diction, verbal expression). Of course, it is not any one (specific) way of speaking: language requires special conditions to become a mythology. But what must be firmly established at the outset is that mythology is a system of communication, it is a message. A mythology cannot be an object, a concept, or an imagination; it is a style of meaning, a form. Since mythology is a kind of wording, everything that is attributed to a verbal expression is a mythology. Mythology is not defined by virtue of the medium through which its message is conveyed, but by the manner in which that message is expressed: there are formal

boundaries of mythology, but no physical boundaries. But can everything be a mythology? Yes, I think so, because the universe is infinitely suggestive. Everything in the world can be transformed from a closed and silent existence into a state of speech suitable for free social use, because no law prohibits talking about things, whether sensible or not.

In fact, mythology belongs to the field of general science that has been extended to linguistics, and this general science is semiotics. There is a three-dimensional pattern in mythologies: denotation, reference and signification. Mythology is a special system because it is based on a semiotic chain that existed before it: it is a secondary semiotic system. In the primary system it is the sign (i.e., the linked totality of concepts and impressions), and in the secondary system it becomes a single energetic reference. Mythology does not hide anything, nor does it show anything, mythology is just distortion; mythology is not a lie, nor is it a confession of truth, it is an alteration. If mythology cannot resist either of the two previous forms of attention, it is in danger of disappearing, so it resorts to a compromise to get out of its predicament, and mythology is this compromise: mythology is responsible for the 'smooth passage' of intended concepts, and it only encounters misinterpretation in language, because if mythology hides concepts, then language only eliminates them, and if it does so, then language will not be able to understand them. If mythologies conceal concepts, language only eliminates them, and if they represent concepts, language only reveals them. The success of the transformation of the secondary semiotic system frees mythology from its dilemma: mythology is forced into the desperate situation of either revealing or eliminating concepts, and mythology will naturalise concepts. It is the principle of mythology that we are touching upon here: the transformation of history into nature. (Roland, 2016)

For hundreds of thousands of years before, the number of human beings on Earth

had been small; many small groups had lived alone in isolation from each other, and so they had naturally developed their own individual characteristics and become different from each other. This was never intentional, but purely the result of environmental conditions over a long period of time. In fact, differences are dynamic, and it is only through differences that progress can be made. The real threat at the moment may be what we might call over-communication — the tendency to stand at one point in the world and know exactly what is going on all over the world. For a culture to be able to live its true self and create something, the culture and its members must believe in their own originality, and even, to a certain extent, in their own superiority to the rest of mankind; it is only under-communication that it can create something. We are now threatened by a foreseeable situation: we are becoming just a group of consumers, able to consume anything produced by any culture, anywhere in the world, and losing all originality.

There is no real break between mythology and science, but it is only the present state of progress of scientific thought that gives us the ability to understand the moral of the mythology, which, until we become familiar with the idea of the operation of the binary cut and turn, we can only respond to it with bewilderment. The greatness and superiority of scientific explanation lies not only in the practical and intellectual achievements of science, but in the fact, to which we shall be witnessed more and more, that science is becoming capable not only of explaining its own validity, but also of explaining that which exists in mythological thinking with a certain degree of truth.

The simple opposition between what we are accustomed to moulding as 'mythology' and 'history' is by no means a clear-cut one, and there is in fact a level of mediation between the two. Mythology is static, and we can find the same mythic elements mixed again and again, but they are all still within a closed system. Let's put it this way: it constitutes a reciprocal contrast with history, which is rightfully an open

system. The open character of history is ensured by the infinite number of ways in which the mythical cell, or the originally mythical interpretative cell, can be combined and reorganised. It shows us that although the same material is used — because it is a certain heritage shared by all groups, clans or tribes — it is possible to successfully construct an original set of descriptions for each group, clan or tribe separately. In our own society, history has replaced mythology and performs the same function. For unwritten, unhistorical societies, the purpose of mythology is to keep the future as much as possible the same as the past and the present (of course, 100 per cent identity is impossible), whereas for us, the future is necessarily different from the present, and the magnitude of the change is increasing (of course, some aspects of the difference depend on our political preferences). Nonetheless, the gap between ‘mythology’ and ‘history’ that haunts our minds may be bridged if, in studying history, we conceive of it as a continuation of mythology rather than as a history entirely separate from mythology. (Claude, 2021)

Here we find the intellectual and cultural foundations of the occurrence and development of mythologies, thus establishing a new principle of mythology interpretation: to place each mythology as a whole as a ‘referent’ in the cultural and semantic context from which it originated, and to interpret it in terms of its connection with the ideology of that culture. According to this way of research, the study of Chinese mythologies, Chinese philosophy, and the cultural and psychological characteristics of Chinese people will be truly integrated into one.

Levi-Strauss has repeatedly affirmed that the true meaning of a mythology cannot be interpreted literally, but must be compared to the mythological series to which it belongs (either within the same cultural area or in a different one) in order to find the meaning behind the words. (Ye, 2020)

In philosophical matters, Westerners have always inquired into the relationship between 'thinking' and 'being' and between 'man' and 'God'. 'Their premise and starting point is the immortality of the soul. China, on the other hand, has always explored the relationship between 'man' and 'man', focusing on human behaviour, and holding a respectful attitude towards the gods themselves; in the early 19th century, the German philosopher Schopenhauer began to accept the 'liberation theory' of Zen. In the early 19th century, the German philosopher Schopenhauer began to embrace the Zen idea of 'liberationism'. In elaborating his philosophy of voluntarism, which states that 'the world is my appearance, and the world is my will', he put forward the pessimistic view that 'the world is only a "Moyer's curtain"'. From a pessimistic point of view, he puts forward the idea that 'the world is only a "curtain of moya"', that is, only by seeing through the world and entering into nothingness can one achieve liberation. As for the way to enter into nothingness, Schopenhauer classified it as self-desire dissolution. The starting point and destination of Schopenhauer's pessimistic philosophy is very similar to the idea of Zen, and the oriental literature he came into contact with in his philosophical studies was precisely the Vedas, an early Buddhist text with a Zen-like meaning. Schopenhauer set the precedent of incorporating ancient Indian Buddhism and Zen into the Western system of thought in a modern form, and this was also the first attempt by Western philosophers to find a cure for the ills of Western culture from Eastern cultures.

Heidegger, the founder of existentialist philosophy in the 20th century, also believed that his philosophy had something in common with Zen. For the first time, Heidegger systematically broke with traditional Western thought and described the image of human beings as a finite 'existence' subject to time constraints, with the future in the eyes of human beings being 'yet to come' and the past being 'no longer to come'. The future is 'yet to come' and the past is 'no longer to come' in the eyes of human beings, and this 'not yet to come' and 'no longer to come' constitute the existence of human beings and also the finiteness of human beings. Thus Heidegger

interprets the problem of ‘emptiness’, which has always been taboo for Western philosophy, in his unique way. For Western philosophy, ‘nothingness’ means ‘non-existence’ and refers to the loss of existence. Heidegger, on the other hand, draws on the idea of Zen and points out, from the opposite perspective, that although human beings are surrounded by external things in general, that is to say, by ‘being’, which results in the absence of ‘emptiness’, ‘emptiness’ has always existed in reality. ‘is something that has always existed within human beings. The implication is that ‘something’ must be manifested through ‘emptiness’, and that ‘emptiness’ is not absent, but exists as well. From this point of view, it can be seen that Zen has had an enormous influence on 20th century Western philosophy, especially existentialist philosophy. (Lowell, 2017)

Relevant Concepts

2.5.6 Digital Illustration Design

Illustration Design

Illustration is derived from the Latin word *illustratio*, which means to illuminate. Illustration is the process of arranging content through imagination and colourful graphics to make information and concepts clearer and stronger, thus ‘illuminating’ and inspiring the public. From this point of view, illustration and design are similar in nature, both are a visual language centred on the expression of content and the layout of information. Traditionally, illustration refers to the pictures added to the text in newspapers, magazines and books. Nowadays, illustration is no longer just a foil to the text, it can highlight the main idea of the article and publication, enhance the infectious force, and even if the text is left aside, it can also become an independent existence with multiple forms. As an important visual communication method in modern design, illustration has a significant position in modern design with its intuitive image, real sense of life and beauty. Illustration broadens the horizons,

enlightens the intellect, and gives readers unlimited space for imagination. (Joshua, 2019)

The art of illustration has a long history of development. For a long period of history, illustrations were paintings or other forms of visual images attached to books, playing the role of illustrating the contents of the text. Therefore, the history of illustration is also the history of books and the development of culture. By understanding the history of illustration, we can understand the intrinsic connection between painting and culture, and also understand the important role of illustration in spreading civilisation and economic prosperity.

1. History of illustration in the West. Ancient books were produced with very poor technology; text was written on the leather or bark of animals, illustrations were rare and hand-drawn, making them inconvenient to produce and preserve, a situation that lasted until the Chinese invented paper and the printing press. Modern Western illustration began in the 15th century, a time when printing began to flourish in the West. Ever since Gutenberg of Germany invented movable metal type printing and adopted the movable type technique for the printing of the Bible in 1445, illustration came into being. 1461 Albrecht Pfister, the former secretary of the Patriarch of the Bavarian region of Bamberg, Germany, inserted woodcuts into the book *Gemstones* by Bona, which is considered to be the earliest publication in the West to be accompanied by a printed illustration of a book. Illustration added a new layer and method of expression to books, a method of supplementing the textual content of a book by means of drawings that made the book richer and more forthrightly persuasive and appealing.

2. The history of illustration in China. China is the earliest country to use printing and papermaking, and also the earliest country to have book illustrations. Chinese ancient book illustrations, as far as their presentation is concerned, can be

roughly divided into two categories: hand-copied books and printed books. Before the invention of papermaking and printing, the ancients wrote and drew on materials such as bamboo tubes and wooden documents, and the text and illustrations could only be completed by hand. According to the historical remains of cultural relics and canonical books to test, before the Eastern Han Dynasty, there should be a rich collection of text and illustrations of historical information. For example, the Classic of Mountains and Seas in the pre-Qin period was accompanied by a large number of illustrations. According to the literature and physical evidence, China's earliest prints left to date is the title page illustration of the Tang Xiantong nine years of Vajra Prajna Sutra 'Shakyamuni Buddha said Figure'. (Hou, 2015)

The development of illustration has always been synchronised with the development pulse of the times, mainly in the following two aspects:

1. Expressed in the realisation technology of illustration. Throughout the history of the development of illustration, we find that the earliest illustrations were completed by hand-drawing; after that, people invented paper and appeared the way of woodblock printing, which made the dissemination of illustration more extensive; later, people invented printing technology such as copper printing and lithography, which made the large-scale dissemination of illustration possible. The art of illustration reflected an era of brand-new development and prosperity. As an easy-to-replicate, economical and convenient form of illustration, printmaking has been an important form of production for illustration works for a long time, both in China and in other countries of the world, thus producing a large number of classic works. French artist Gustave Doré's woodcut works, delicate and rigorous, once published in that year, the public scrambled to buy, and for a time 'Luoyang paper expensive', highly respected. After entering the 20th century, with the development of computer technology, digital illustration has entered a stage of rapid and

comprehensive development. The style of digital illustration, creativity, production, and media of dissemination all bear the distinctive imprints of the times, and with the development of technology and process to present a prosperous scene. For example, the children's illustrations of Colombian freelance illustrator Lorena Alvarez create a relaxed, happy and imaginative picture of childhood; and then the illustrations of Australian illustrator Yelena James use streamlines to express the beautiful melody of the picture, and their abstract pictures use a variety of watercolour colours to form a variety of shades and shades, and use strange shapes to form an unusually charming, serene and elegant picture, looking very warm and peaceful. The effect is very warm and peaceful. The shapes and colours of the illustration design with nature as the element bring a certain unique beauty and give people a warm and delicate feeling.

2. It is manifested in the content and aesthetic value reflected in the illustrations. People's appreciation of beauty and their understanding and recognition of beauty develop with the progress of the times, and likewise, the art of illustration always develops with the progress of the times, and illustrations reflect the aesthetic contents and aesthetic concepts of different ages and cultural backgrounds. For example, traditional Chinese illustrations reflect the living conditions and aesthetic standards of the society at that time, such as some scenes in literary works, and the characters are portrayed more realistically. Modern illustration is more diversified, especially the works of some new illustration designers, more often using graffiti illustration. Illustration design uses drawings, a common way of expression for human beings, to illustrate themes, concepts or stories, to convey information and to express emotions, so it is easier to be accepted by people of different ages, different cultures, different countries and different languages. Especially in the era of reading pictures, dynamic and non-dynamic images such as film and television, advertisement, network, design, books, comics and so on are constantly impacting us, and illustration has penetrated into all aspects of social life. For example, a series of illustration advertisements made by Uni-President for its instant noodle products have a refreshing feeling compared

with common film and television advertisements. The pace of people's life is constantly accelerating, and illustration itself can entertain the mood and release the pressure of work. For example, in the Internet chat page, rich and funny emoticon graphics are popular all over the country and even the world. These emoticon graphics are concise and clear, and the meaning of the message is clear at a glance. (Bo, 2022)

Digital Illustration Design

Digital Illustration Design is a visual art form, a visual modelling expression to achieve a certain purpose, and is an emerging discipline that integrates design and programming. It adds life to commercial, cultural and educational products by processing digital images and transforming them into expressive design elements. Digital illustration design has a wide range of applications and can be used for a variety of occasions such as websites, advertisements, book covers, e-magazines, e-books, film credits, TV programmes, games and so on. Digital illustration design is a very special way of designing, which is characterised by converting an image into a digital signal and generating a new image through the processing of the digital signal. This processing makes digital illustration have unique colours and lines, as well as unique visual effects.

As a kind of visual expressive art, digital illustration has important artistic value in terms of its artistic characteristics, which can convey the subjective ideas of illustration designers, satisfy the aesthetic demands of the public and, to a certain extent, promote the development of related industries. Although digital illustration has various forms of expression, wide range of application, rich content and different classifications, such as commercial digital illustration and non-commercial digital illustration from the point of view of the market; from the content of illustration, there are various forms such as digital illustration of characters, digital illustration of landscapes, digital illustration of animals, etc. However, no matter what kind of

digital illustration expresses what kind of content, no matter what kind of digital illustration expresses, it has important artistic value, which can convey the subjective ideas of the illustration designers to meet the aesthetic demands of the society and promote the development of related industries to a certain extent. However, no matter which content digital illustration and no matter which form of digital illustration, it is the product of digital technology and has some common artistic characteristics.

First of all, digital illustration shows the characteristics of virtual reality. In today's digital era, as long as people can think of scenes, they can be created through digital technology. Digital illustration is the use of digital technology to virtualise scenes that do not exist in real life, thus completing the recreation of art. The feature of virtual reality is one of the most prominent manifestations of the artistic characteristics of digital illustration, and the so-called 'virtual' here mainly has two forms of manifestation: one refers to the reality as the basis, and highly sublimates the existence of the reality, so as to carry out the artistic recreation; the other virtual refers to the creation of things that do not exist in real life, which is completely based on the imagination of the subjectivity. things that do not exist in real life. Although in essence, art itself is virtual, through virtual scenes or abstract objects to convey a certain aesthetic consciousness, only the virtual nature of digital illustration is more pure, because digital illustration even relies on the medium are virtual, not the real drawing board or paper, but with the help of digital conversion technology and created. For example, the character illustration in the film 'Avatar', the image of Avatar is the performance of virtual reality, through the use of digital illustration, not only to make Avatar this real life impossible to exist in the performance of the character image of lifelike, and the visual impact effect it produces, it is to satisfy the viewer's aesthetic needs.

Secondly, digital illustration shows the artistic characteristic of interactivity. With the development of society and the improvement of people's ideology, it is especially

important to pay attention to the interactivity between art works and the public in order to follow the trend of the times and satisfy people's increasing aesthetic demand for all kinds of art forms, including illustration art. The so-called interactivity is interaction, a term used in the field of art to mean that there should be certain communication between the art creator and the viewer. Traditional illustration can only disseminate information in a one-way way, and cannot interact and communicate with the viewers, which can't satisfy the public's demand for participation. Digital illustration, with the advantage of digital technology, gets rid of the defects of traditional illustration that lacks interactivity and shows interactive artistic characteristics. On the one hand, with the use of digital technology, the illustration screen is transformed from a flat static image into a three-dimensional dynamic image, which enables the viewer to feel the idea that the illustration designer wants to express in an immersive way, and it is a kind of performance of interactivity. On the other hand, digital illustration is put on the Internet, so that viewers can express their ideas and opinions as long as they have access to the Internet, and the illustration designers can get the corresponding feedback so as to improve their works, which is an interactive process in itself. (Wang, 2016)

With the rapid development of science and technology, the application of digital technology is everywhere. As a traditional design application technique, illustration design has also absorbed the essence of modern technology, thus renewing its vitality. Digital equipment in illustration design began to be widely used and promoted, this modern tool allows designers to get rid of the traditional manual expression of the constraints of the method, for the design concept of updating, design creativity to explore a broad new world. Illustration designers have begun to use computer graphic design software to create illustrations, and their creative tools are constantly changing from brushes to digital tools such as mice and digital boards. Although many

designers still use hand-drawn methods to complete most of their work, they often combine the advantages of digital technology in their work, and the creation of illustration design combines traditional painting techniques with digital technology. Many illustration designers are fully engaged in the field of digital design, and their familiarity and proficiency with software allows them to create all kinds of illustrations as they wish, regardless of whether the work is simple or complex, and regardless of whether the traditional media effects are oil paintings, watercolours, printmaking styles, or digital graphics, with endless new variations and new interests, ranging from fully emulated hand-drawn styles to the newer, more up-to-date digital styles. For them, a variety of computer graphic software's enable them to make greater use of their creative talents. Digital technology offers more convenient tools, but also unlimited possibilities.

Since the 21st century, software technology has become more and more mature, with more and more powerful functions, more and more humanised interfaces and easier operations. The rapid popularisation and pragmatism of network technology and electronic media have provided a broad distribution platform for the commercial application of illustration, and the advantages of illustration have been re-confirmed. Especially in recent years, the function and artistic expression of visual communication and information dissemination of illustration have been greatly expanded, thus accelerating the industry culture of illustration and transforming illustration from the traditional way to multi-functional commercial illustration, which has been widely applied in various fields of graphic design, animation design and web design. (Hou, 2015)

With the popularisation and development of the Internet, digital media illustration has gradually come into the public's view. As a new creation integrating information technology and illustration art, this creation method effectively realises

the cross-border integration between the two, which further enriches the aesthetic demand of the public and has deep artistic value and development potential. In the specific design, its advantage lies in the reasonable use of information technology, which can effectively achieve the effective implantation of illustration creators' ideas and concepts in the works, thus further improving the enhancement and optimisation of the visual effect of illustration design. At present, the style of digital media illustration has diverse characteristics, so the systematic analysis and research of different types of artistic style characteristics is conducive to the benign development of digital media illustration art to provide a better external environment conditions. In the process of development, in order to further improve the technical level of digital media illustration, relevant creators should focus on strengthening the practical application of advanced digital media technology when designing works, and continue to carry out the fusion of new concepts and new technologies to create new concepts of practical activities needed for the development of the times. (Zhuang, 2022)

The fast-paced life makes everyone more inclined to transmit and receive information by means of images, and the importance of image communication is reflected in the background of the development of digital image technology and the rise of diversified communication platforms on the Internet. It brings people closer to each other, breaks down the barriers of communication between different cultures, time and space, and becomes a popular world language. Undoubtedly, reading images is an indispensable part of today's information age. Image information in the background of this 'map-reading' era began to mass-produce, information needs to spread faster, illustration in order to adapt to the needs of the times, has begun to start from the beginning of the traditional painting methods gradually replaced by digital illustration, which not only speeds up the speed of drawing works, but also improves

the quality of the works, people have a new way of image production. It can be said that digital illustration is gradually replacing the traditional hand-drawn illustration in the commercial field by virtue of technological means and advantages. Therefore, under the background of ‘reading pictures’, digital illustration, with its own advantages, brings the public a new visual feeling and meets the higher requirements for information.

In the trend of continuous development of digital science and technology, digital illustration, with its constantly changing artistic expression, has led us into a unique visual era under the creative work of illustration artists. Although the domestic digital art started a little bit later compared with foreign countries, but in the ups and downs of the past thirty years, it has gradually come to the right track and started to develop in a fast and furious manner. Wave after wave of new-age illustration artists have appeared, using high-tech means to create all kinds of illustrations, creating a huge wave in painting, games, advertisements and other fields. Their works are more in line with the aesthetics of the public and the needs of information dissemination in the era of ‘reading pictures’, which has pushed the commercial illustration to the peak. Digital art is the requirement of the development of the times and an inevitable trend, which can make up for the shortcomings and defects in addition to the functions of traditional art forms. It not only realises the reproduction of the ontology, but also completes the expansion of its connotative semantics in specific carriers and spaces. This multidimensional feature makes Chinese digital illustration a more flexible and avant-garde pioneer among various contemporary visual art forms.

Under the cultural background of ‘reading pictures’, the aesthetic trend presented to the public by digital illustration art signifies that the formalised style of visual symbols has been adapted to the aesthetic characteristics of modern culture. The rise of digital illustration in China can not only bring unprecedented visual feast to the public, but also gain benefits in the commercial market. These cultural landscapes

precisely accompany the rapid economic development and rise of China, in which it breaks the shackles of people's original concepts. Therefore, in order to develop better, Chinese digital illustration needs to make use of its own informational medium and popular characteristics to penetrate into popular culture in a fast-changing virtual form, and create more digital illustration artworks with representative digital characteristics. Of course, as digital illustration creators, they should not aim to satisfy the public's taste and neglect the real value and meaning of art creation. They should lead the public's aesthetic tendency and taste through positive means, so as to improve and enhance the formal language and content emotion of digital illustration art itself. Illustrators should know that only by understanding the artistic value and social significance behind the art of digital illustration can they better promote and facilitate the comprehensive development of digital illustration in China. (Ren & Chen, 2022)

Digital Illustrator

The use of digital technologies has increased dramatically in almost all areas of everyday life over the past two decades, leading to speculation that all forms of artistic media will eventually be incorporated into the digital medium, either through digitisation or through the use of computers in a particular aspect of processing or fabrication. Indeed, more and more artists are working with different forms of media — from painting, drawing and sculpture to photography and video — and they are using digital technology as a creative tool in the service of all aspects of their art. In some cases, their work demonstrates the distinctive characteristics of the digital medium and reflects on its language and aesthetics. In other cases, their use of technology is so subtle that it is difficult to determine whether their art has been created through a digital or analogue process. A work that appears to have been created through digital manipulation may in fact have been created using entirely traditional techniques, while a work that appears to have been entirely handmade may

in fact have been digitally manipulated. However, in any case both types of work owe a great deal to the history of photography, sculpture, painting and video and the use of digital technology. (Christiane, 2021)

Nowadays, digital illustration design, as an art form, has long broken the single pattern of applying to the publishing medium, and has been widely used in different media, covering a variety of fields of business, and different types of digital illustration have gradually come into the public's view. Digital illustrator is both a profession and a career. Regardless of what they have been through, digital illustrators use their own stylistic language and continue to create, which is a vocation, pleasure or hobby, and such a career has gradually become popular in various cities around the world. Although we are always attracted to digital illustration, there is still a lack of illustration that tells a story in many areas of digital graphic design, and the task of the digital illustrator remains daunting. Is illustration style important? While style is influenced by the aesthetics of the times, the digital illustrator's passion for creation is even more important; draw relentlessly, and when you reach a certain number, your style will flow naturally. (Nicole, 2020)

Independent illustrators may need to emphasise their independence of spirit and style, and they need a visual language system that can clearly differentiate them from others, as well as an independent creative philosophy behind them. Having their own brand of independence and voice in creation, rather than just catering to and conforming to the requirements of their clients, may be a more valued trait of independent illustrators. (Joshua, 2021)

In addition to good art skills, discursive and critical creative thinking,

self-awakening and expression are also important components of digital illustration. Illustration narrators have self-contained working methods and philosophies, and their works escape all shackles to draw what they love in their hearts. They are always able to dig into the details of life and reproduce them with unique colours and clever compositions, conveying the essence of the story in a way that surprises the reader. Whether it's the routine of daily life, the design of characters with blurred features, or the emotion of a battlefield, all come to life in their carefully crafted worlds. With the development of digital creation and the change of modern communication methods, the art form and language of illustration have also changed, and the creative thinking of designers and the artistic aesthetics of the public have become more and more diversified. Therefore, illustration and design language are becoming more and more diversified and personalised. Illustration and design creation refer to each other, and the thinking of the picture, the layout of the elements, and the overall sense of rhythm all require the creators to have a high level of shaping ability, so as to form a coordinated and complete work. Illustration maintains the delicate relationship between art and design with its unique way of expression. (Joshua, 2019)

Illustrators are often asked, 'How do you want your work to make the viewer feel?' For illustrators, there is always a theme that allows them to think outside the box and experiment creatively to their heart's content. For illustrators, the most important part of creating is observation and communication. Observing things around us, other people's work, and our own hearts, all three of which are fused together to create a work with a 'unique DNA'. When the creation is finished, the work is delivered to the public. The audience is the mirror, giving the work a variety of stories with different interpretations, and these stories inspire and reflect the creator. In a way, we can say that the meaning of a painting lies in the multitude of people. Finding the theme that best expresses oneself and stimulates the desire to create is the

ultimate challenge for every illustrator. A piece of work that moves the viewer begins as a few pencil marks on a white sheet of paper, the scribbling of the illustrator's hand. The idea in the mind is not fully defined before the pen is put to paper, but rather, it is thought out as it is drawn, and gradually refined through repeated revisions. From draft to finished product is a process from 0 to 1, in which countless deep thoughts and observations of the creator are condensed.

The world of flowers is full of colours, and we coexist with colours. According to scientific research, the human visual nerve is most sensitive to colour compared to other elements, followed by shape and then texture. This means that in visual art, colour is the decisive factor that influences a work of art. The viewer's perception of colour is not only visual, but also cognitive and processed by the brain and the nervous system, which is born from the heart and is different for everyone. Therefore, the most in-depth and real mystery of colour is sometimes difficult to experience even with the naked eye. For artists and illustrators, how to create their own 'colour palette' is one of the ultimate propositions of creation. The colour scheme of a piece of artwork not only sets the emotional tone and conveys an effective message, but also enriches the layers of the work, creates a special emotional atmosphere and sublimates the theme of the work. Illustrators believe that the form of creation is only a tool used to express the inner world, helping creators to ground their nebulous thoughts into a physical form that people can connect with and feel. (Lu, 2023)

If an applicable digital technology is developed, then new visual styles will emerge as a result, where the importance of an accomplished interpreter of the programme is, to a certain extent, comparable to the status of the creator of the work. In this sense, digital visual art would be more similar to the case of musical performances, in that here the work is not simply a stand-alone (viewed-only) piece of visual art in its own right, but rather presents itself as a visual vehicle that is

constantly being elaborated and interpreted. In the paradigm of what constitutes visual art, this situation will gradually change and reconfigure our original understanding in the future. (Paul, 2021)

2.5.7 Digital Art

Digital art has been around since the dawn of computing, but has always been a niche art category. With NFT 2021 spreading all over the world, the concept of 'digital art' has been repeatedly mentioned in the public's view. Digital art is an art form with independent aesthetic value based on digital technology. Digital art is the art of integrating human rational thinking and artistic feeling, so it often explores human-computer interaction, as well as the emotional relationship between humans and computers. Digital art is based on computer-generated art forms, the core of which is human-computer interaction, and the essence of art is the subtle emotional relationship between humans and computers. The computer is a thinking carrier, as 'she' and exists in the process of art creation, people and computers are 'human-computer complicity' synergistic co-operation relationship. The art form based on computer generation is a description of the concept, technology and media in creation. Based on computer generation is to show that computer technology as the underlying technology exists, digital art works such as computer technology, computer language, computer hardware structure will not be able to constitute the possibility of such creations. Computer generation is the characteristic of computer technology and its language, which is the key to the corresponding connection with the philosophy of technology and computer philosophy. The concept of digital art arises from the process of computer generation, and the importance of computer generation stems from the characteristics of the digital era, where generation as a way of existence of digital technology is a unique way of writing for human beings. Art form is a variety of presentations from visual and auditory to somatic and spatial, and the focus of art form is about the way human beings receive information and the optional way of carrying information, i.e., the medium.

Digital art can be presented as a variety of art forms, such as digital painting, digital sculpture, digital music, digital interaction, digital installation and so on. Taking digital painting as an example, digital painting is usually divided into two types, one is that people use computer as a tool for operation, and the works are completed by people's subjective consciousness; the second is that people interact and communicate with the computer, and the works are realised by generating the language of the computer. The first type is to borrow a new tool for a new interpretation of existing artistic concepts, or the medium as a new performance, and painting art and video art is not too much difference in nature, are through the image to convey the meaning, and is not a real digital painting. The digital painting we are going to explore is the second type, a computer-generated form based on algorithms, an art form related to the concept of digitalisation in terms of artistic concepts, creative themes, artistic techniques and other ideas. Digital painting is not essentially a type of painting art, but merely a type of digital art with the visual form of painting or with graphic and pictorial qualities. From the point of view of medium and technical characteristics, digital painting is related to painting, but the prerequisite for determining the type of art is the artistic context constituted by the concepts, themes, and technical characteristics of art. The art form of painting conveys meaning through images, which are composed of colours and the shapes and positions of the colours that together form the artistic style. The artist's ability to perceive the composition of colours and shapes is continuously improved through the training of painting. In the process of developing the ability to paint, a constraint is placed on the combination of colours and shapes. The constraints are wide, but they are reduced considerably from the inherent range of colours and shapes. Are there other possibilities within the original range of colour and figure?

Looking back at the history of the development of painting, the graphic features and colour features of various different styles, such as classical expressionism, modernism, abstractionism and other different periods, we can see that the changes in

graphics are related to human perception, and the changes in colours are related to the characteristics of the times, and that the styles of paintings change when we recombine these basic elements. We can also remove the meaning conveyed by the painting and look only at the material material of the painting itself. The images used in paintings are material forms, ways in which material forms are combined on a flat surface. Digital artworks can be presented in a variety of ways, and using digital paintings as an example, digital paintings are easier to present in a visual way. Art work is a kind of information flow, and screen is a way of displaying works with the characteristics of the current era. The screen can not only meet the digital art in the form of digital needs, when the screen can be customised for digital art works, as a piece of art with the exclusive properties of the carrier, the screen's own commodity properties will be replaced by artistic attributes, with the presentation of other graphic, graphic works do not have the meaning of the work, to become a part of the externalisation of the work of art. (Jia, 2022)

Nowadays, we usually use the term digital art to refer to visual forms and styles that are based on computer technology. Digital art is based on electronic technology, which utilises mathematical algorithms for the acquisition, preservation, manipulation and presentation of information. The information we are referring to here is usually in visual form (and not just through text and numbers alone) and can be composed of generative material (based on mathematical formulas or 'drawings' using tools and specialised hardware operated directly by the body) or from scans of existing information (including those that already existing photographs, converted into a file format that can be read using appropriate software). Discrete and distributed digital images have played an important role in enabling the computer-based art forms that have emerged since the 1960s. The digital process has the ability to define external forms with high clarity; it can break down previously well-defined forms into

paintings in which the forms are fused with each other with unparalleled smoothness, with minimal differences between them, and this fusion is in the sense of the most extreme visual complexity. Digital creativity is characterised by extreme accuracy and complexity.

Structurally relevant visual attributes include variations in light and dark, as well as the interrelationship of line, block and detail in the portrayal of form. In painting, of course, these elements must also be interrelated with colour. Exploring the role of these structural elements is unavoidable if we are to try to explain the importance of a specific artist or the role of a new movement or stylistic trend in expanding the boundaries of the visual arts. Artists and artistic trends improve and innovate themselves by changing the main structural features in order to open up new possibilities for new artists. The nature of the picture is such that it is made of lines or drawings, or a combination of them. Because the structure of this dichotomous category is insurmountable, it is easy to imagine that many artistic innovations are confined to this pair of categories. One artist acquires the reality of things — or other structural properties and programmatic conventions — by doing so, while at the same time he opens up new possibilities for other artists to relate to each other. Of course, it is still possible for artists to create styles that are distinctly personal. It is also possible for them to use pre-existing styles and forms in new and interesting ways — often by combining what already exists or by associating them with critical ideas about the nature and function of art. However, this type of innovation is based on how the medium is already used, rather than on some completely new development that really goes to the heart of expanding the essential structure of painting, sculpture or abstract art as different modes of reproduction. Not only does digital art allow for the further refinement and optimisation of some of the very basic structural visual attributes that are fundamental to graphic art, but in its own unique existential sense it also steers visual representation into new territories and new directions.

Works created by digital processes are created by the artist as physical objects through hand-drawing or some other hands-on method; or, works of art that are presented as traditional forms of physicality are in fact created and exported in a completely digital way. This is because they give the final image a unique characterisation that sets it apart from other works. Of course, some artists can hand-draw very clear outlines, or extraordinarily complex nuances and transitions between forms, but digital technology can achieve a much higher and more stable level. Indeed, these are some of the most common attributes of digital technology as a medium, and we see them in many of the works that digital technology has enabled to be rendered on the computer screen, but which have not been translated into the traditional hand-drawn style. Functionally, the role of digital imaging technology has been largely positive for existing styles of art. The intervention of digital technology has expanded the range of possibilities for creating art using traditional styles, and it has allowed the basic structure of these art forms to be pushed to the extreme, greatly surpassing those artistic practices that would not have been supported and assisted by digital technology. Digital art also has more autonomous aesthetic functions that are based on the unique characteristics of discrete digital imaging with its logical uniqueness. In terms of their extreme clarity and complexity, digital images present the high-tech and informational character of the postmodern period. Specifically, the postmodern period is shaped by the way in which it is rendered with great precision and made accessible to a wider range of users in terms of its breadth, coupled with the depth and intensity demonstrated by the informational dimension of the digital media itself. (Paul, 2021)

From the 1990s to the beginning of the 21st century, the digital medium underwent an unprecedented technological evolution, from the ‘digital revolution’ into the age of social media. Although the foundations of many digital technologies were laid six decades ago, in the last decade of the 20th century they became seemingly ubiquitous: hardware and software became more sophisticated and cheaper,

and the emergence of the World Wide Web in the mid-1990s added a new level of ‘global connectivity’. The World Wide Web in the mid-1990s added a level of ‘global connectivity’. Artists have always been among the first to reflect on the culture and technology of their time, experimenting with digital media for decades before the digital revolution was officially announced. Initially, the fruits of their labours were mainly exhibited at formal conferences, festivals and symposia related to technology or electronic media and were considered on the fringes of these events, and at best on the fringes of the mainstream art world. By the end of the 20th century, however, ‘digital art’ had become a term of art, and museums and galleries around the world had begun to collect and organise major exhibitions of digital artworks.

The terminology of technological art is constantly changing, and the digital art with which we are now familiar has gone through several name changes since it first appeared: it was called ‘computer art’, then multimedia art and cyber art (from the 1960s to the 1990s), and now digital art is often used interchangeably with ‘new media art’, which at the end of the 20th century mainly referred to film and video, as well as sound art and other hybrid forms. The term ‘new media art’ is often used interchangeably, with new media art at the end of the 20th century referring mainly to film and video as well as sound art and other hybrid forms. The qualifier chosen here — ‘new’ — refers to the fleeting nature of the term. But this novelty also begs the question of what is ‘new’ about the digital medium? Some of the concepts explored in digital art date back almost a century, and many others have been discussed in various ‘traditional’ arts. In fact, the newness of digital technology is that it has now reached a stage of development that opens up entirely new possibilities for the creation and experience of art.

The term ‘digital art’ itself has become an amalgamation of a wide range of artworks and artistic practices that defy description of its unifying aesthetic. There is art that uses digital technology as a tool to create more traditional works of art — such

as photography, print or sculpture — and digitally native, computable art that is created, stored and distributed through digital technology and uses its properties as its own medium. The latter is often considered ‘new media art’. These two broad categories of digital art are distinctly different in their expression and aesthetics, and these differences are only a preliminary distinction in a field that is by nature extremely hybrid. Definitions and categorisations can be dangerous in the process of preconceiving an art form for the purpose of approaching and understanding it, especially when it is still evolving, as is the case with digital art. Many artists, curators and theorists have already proclaimed the arrival of the post-media and post-internet era, an era in which the artistic expression of a work is profoundly influenced and shaped by digital technologies, but in which the final form crosses the boundaries between media.

The use of digital technology as an artistic medium means that the work uses the digital platform exclusively from its manufacture to its presentation and demonstrates and explores the possibilities inherent in this platform. The distinctive features of the digital medium are of course considered to be a unique form of aesthetics: it is interactive, participatory, dynamic and customisable, to name just a few of its key characteristics. However, art itself is multifaceted and extremely hybrid. It can manifest itself in any form: interactive installations with or without network components, virtual reality, artist-written software, purely Internet-based art, or any combination thereof. The possibilities for complex interactions in digital art go far beyond the simple ‘click’ that merely provides a complex form of viewing a work or an interaction in which the user's behaviour triggers a particular response. Virtual artworks have changed more fundamentally; they are open ‘information narratives’, where the structure, logic, and endings ebb and flow, and where control over content, context, and time is transferred to the respective recipients through interaction. These types of works can take a variety of different forms, with varying degrees of control over their visual appearance by the artist or the viewer. The original intent of digital

art is not always collaborative but often participatory, which relies on multi-user input. In some artworks, the viewer interacts within parameters set by the artist; in others, the viewer sets their own parameters or becomes a remote participant in a time-based live performance. In some cases, the visual representation of the artwork is ultimately created by the viewer: without input, a work of art may literally just be a blank screen.

Digital art has grown tremendously since the early 1990s and there is no doubt that it will continue to exist. The expansion of digital technology and its impact on our lives and culture will give rise to more artworks that reflectively and critically engage with this cultural phenomenon. It remains to be seen whether digital art will find a permanent home in museums and art institutions in the future, or whether it will exist in different contexts — supported and presented by a growing number of art and technology centres and research and development laboratories. (Christiane, 2021)

2.5.8 Digital Media Art

Science is a manifestation of the mind's enquiry into the laws of nature, while art is a manifestation of the mind's feeling and touching of natural entities. Art is a manifestation of life, which enriches it and makes it more beautiful; science is a product of the activities of the mind, which aims at satisfying intellectual desires and results in the creation of material civilisation. In modern civilisation, art and science must work hand in hand to make life complete. (Jiang, 2008)

If digital illustration is growing in popularity, it's probably because people nowadays are exposed to a lot of images on a daily basis, mainly through digital screens. As digital screens gradually fill every aspect of modern life, these new areas will need to be filled with content and images, and digital illustration as a tool for retouching and communication is one of the mediums used to fill these areas. There is

also a clear need for digital illustration in physical books, print and so on, which may develop alongside the needs of the digital screen. (Nicole, 2020)

Underpinned by the concept of ‘digital fusion’, the designers continue to merge the boundaries between physical reality and digital experience to portray a new future. Here, the playful, bold, and playful visual language is amplified, whether it is an outpouring of real emotion or a product of digital fabrication. (Nicole, 2022)

Paintings for Digital Distribution

Paintings don't move or speak, but paintings last longer. A good painting not only holds time, but also creates it, and when it is painted, it is owned by time and follows it. (David & Martin, 2017)

Drawing is the most basic tool of the visual artist, it is an act of transformation, connecting the conscious and physical worlds, a cycle of replies that blends the hands, the mind and the eyes. Whether the individual is outspoken or a more perceptive creator, drawing helps them to realise their vision or, alternatively, drawing enables their ideas to unfold, unfolding like a journey without a map, suggesting potential forms and meanings for further exploration. Drawing is a way of making connections, of linking carefully conceived ideas to related things that might appear to the designer as he or she becomes comfortable working on a picture. Drawing is a way of bringing the unseen and desired into reality, and its ability to allow the designer to recognise what will be useful and to integrate or edit what is found is a crucial part of the process. One of the main reasons why designers use drawing is that it can adequately confront the difficulties of communication early in the process. Drawing facilitates the development of a central visual trajectory, and such visual development relies on the

creator's thorough understanding of all the elements that are required to construct a distinct visual language that can be used to convey the message that is intended to be communicated. Drawing is precisely a valuable method of distilling the language of a larger field of thought to arrive at solid visual material that speaks to the possible successes or failures of a project. Whether well thought out, goal driven, or somewhat aimless, designers want to filter and condense the multitude of task-appropriate ideas at hand through the avenue of drawing. (Nancy & Thomas, 2015)

Painting is one of the most important art forms in the fine arts, and is one of the earlier types of art that appeared in human life. In Europe, has found a few tens of thousands of years ago, the late paleolithic primitive cave wall paintings; in China's neolithic yangshao wendai and majiayao culture of coloured pottery has also appeared on the quite rich and exquisite decorative patterns. Like many kinds of art, painting is also from practical to aesthetic and gradually independent, in its generation, development of the long history, with the development of society, scientific and technological progress, human aesthetic requirements continue to improve as well as the artist to explore the increasingly deep, the art of painting presents a colourful scene.

Aesthetic characteristics of painting: Painting is a visual art that relies on visual feeling and appreciation, which uses shape, light, colour, points, lines, surfaces and other modelling means to shape specific and personalized visual images in two-dimensional space to reflect life, and to express the creative subject's aesthetic perceptions and aesthetic ideals. Painting is a visual art of two-dimensional space, with its unique artistic language, whose main components are lines, colours, composition, etc. Different treatments of lines, colours, etc., result in a rich and diverse connotation of visual language. Painting is an aesthetic materialisation of the inner mind of human beings through line, colour, composition and other factors. In

addition, different kinds of paintings produce their own unique aesthetic meanings due to the different material materials, tools and expression techniques used, such as the texture aesthetics of oil paintings, the fun of knife techniques in prints, the interest of ink and brushwork in Chinese paintings and so on, which together construct the essence of the beauty of paintings. (Wang & Yuan, 2009)

Painting is an art of layout, so it is only natural that there should be some rules of order in the layout. In a painting, every connection between forms exists to some extent to suit the painter's purpose. The power of painting lies in its intrinsic references, its references to the natural world beyond the limits of the surface of the painting, which are never direct, but relate to equivalents. Or, in other words: painting interprets the world, translating it into its own language. (John, 2018)

The beauty of painting lies in the fact that the viewer resonates with the vivid, vibrant emotions of the painter at the time of creation. 'Emotions can only be truly preserved in images' and 'the kingdom of art is the kingdom of images, and to preserve emotions with art is to preserve them with images.' (Wang, 2018)

Socrates believed that art was an imitation of 'life', while Gombrich pointed out from the perspective of 'form' that painting was an imitation of existing forms. (Mo, 2018)

Creative Design of Artworks

Today, art has two general meanings: 1. when we say 'children's art' or 'madman's art', art does not mean a great work of art, but a painting or an image; 2.

but if we say ‘this is a work of art’, or ‘Leonardo is a great artist’, we are expressing a value judgement. But if we say, ‘This is a work of art,’ or ‘Leonardo is a great artist,’ we are expressing a value judgement. These are two different kinds of ‘art’, but they are sometimes confused because our categories are always a bit adrift. Because definitions are artificial, art has no essence. We can define what we call art and non-art. (Fan, 2021)

There are three broad theories about art history in the West:

The first theory can be called the perceptual theory of artistic change, and their view of artistic change is founded on the psychology of perception. Franz Wickhoff and A. Riegl, representatives of the Viennese School, believed that each painter depicts the world as he sees it, but, since human perception is diverse and each painter sees his own world, he paints differently. In this way, it explains why there are stylistic differences in art. It does not, however, explain how art has a coherent history.

There is another theory which is even older and can be called the technological theory of artistic change. This theory is represented by Pliny and Vasari. They believed that the course of art followed the history of technology in the technique of reproduction, and that special inventions and discoveries helped painters to surpass their predecessors in the effect of realistic realism. According to this theory, Egyptian art was naive because that was all they were capable of. This explains the history of art, but it does not explain why we still appreciate ancient works of art.

The third theory is the ‘seeing and knowing’ theory. Although ‘seeing and knowing’ is the name of a book by Berenson, Gombrich points out that it originated with Raskin and Roger Fry. The idea is that artists through the ages have relentlessly fought against the knowledge that prevented them from accurately depicting the

visual world. Knowledge of how things actually are, for example that the human face is symmetrical on both sides with the nose as a central axis, prevents one from depicting side views, and that pure visual art requires seeing the world without preconceptions, restoring the innocent eye contaminated by knowledge, and it is precisely this determination that has led the arts to move from Egyptian art, which was entirely ‘conceptual’ to impressionistic art, which was entirely ‘perceptual’. (Fan, 2021)

Artworks

‘A work of art is the unique result of a unique temperament.’ — Oscar Wilde (Will, 2019)

As the fruit of the artist's spiritual labour, the work of art has a physical way of existence, which marks the completion of the artist's creative activity and is also the basis for the acceptance and consumption of fine art. The work of art is an independent and self-contained whole, containing rich content, which means that theoretically, people can interpret and study it from different angles and aspects. The form and content of a work of art are an organic whole that is mutually constraining, interpenetrating and inseparable. (Wang & Yuan, 2009)

In the face of a wide variety of cultural and social phenomena, artistic creation has always persevered and evolved into appropriate new media, creating completely original pictorial expressions. (Erich & Vincent, 2015)

2.5.9 Social Media

The concept of social media has a broad and a narrow meaning. In a broad sense, social media is a platform for human social interaction based on online social networks, on which social media can be used as a social tool for individual-to-individual and individual-to-community exchanges, as well as a platform for individuals to deliver information to groups. In a narrower sense, social media is an Internet application that allows users to produce and distribute content based on online social networks.

At present, there are two kinds of translations of social media in China, one is social media, the other is called social media, no matter which kind of translation, in fact, what is expressed is the meaning of social media. The so-called ‘communication’ is the behaviour and process of human beings (themselves and each other) to transmit and receive information, and all information exchanges need to comply with a certain mode of communication, and the communication of social media is also the same. Social media information dissemination is different from mass media, but it does not change the basic process of communication, but only changes some basic elements of the communication process. Social media can be divided into three categories, namely, comprehensive social media platforms, vertical social media platforms and social function modules, according to the scale and level of social networks, inclusiveness and coverage areas.

New technological forms have shaped new behaviours, meaning systems, symbol systems, etc., and formed different levels of user behavioural characteristics, including the following three aspects: First, social media have continued to progress, improving the fluency, authenticity, and sense of presence of interactions between people. From the black and white BBS to the page message, and then later instant messaging tools and mobile applications. In the future, the presentation form of social media will gradually expand from a single plane to a multi-dimensional space. Second,

the community reconstructs the cultural symbol system and gives meaning to it. In the era of social media, the community gives symbols ‘able to refer’ and ‘referential’ meanings, which is a supplement and expansion of the original meaning-giving system. Thirdly, social media culture is more diversified. Mainstream and other cultural forms can be seen on social media, and different cultural types have room to survive and maintain a certain degree of vitality.

Attributes and characteristics of social media culture: 1. Social media culture has platform attributes. The proliferation of an emerging social culture can rely on a single social platform, or across multiple platforms, and form the behaviour of extensive user participation. 2. The dynamic change of social culture. Social media produce new cultural forms every day, from content to services, from creation to games, from business to education, etc. Users of social media platforms are constantly exploring the possibilities of social media platforms in cultural production and innovation, and this dynamic change is sometimes expected and sometimes unanticipated, as illustrated by the big change of social media buzzwords in each year. 3. The community attributes of social culture. The preferences of the community may influence the direction of social media culture, and the power of community collaboration is also an important factor in promoting the development of social media culture, and the common behaviours of the community will affect the behaviours of individual users. 4. Barriers to social media culture. Because of the influence of age, gender, race, social class and other factors, social media culture also forms barriers. Of course, the commonality of the community may also form barriers, and the culture of one part of the community may be a source of anger for another part of the community, ‘honey for A, arsenic for B’. (Yu, 2020)

In the digital age, innovations in social media technologies have influenced interpersonal communication patterns and relationships, and shaped the form and

structure of society. Social media platforms have created a shared information and interaction space, reshaped people's cognitive, interaction and action frameworks, and demonstrated a powerful power to transform society — connecting time and space at the individual level, connecting content at the platform level, and connecting relationships at the organisational level. However, the unlimited connectivity of social media has also brought about a series of problems such as information overload, social burnout and privacy leakage. Therefore, we need to establish a subtractive mindset, call for the ‘right to be forgotten’ of data, develop simplified social products, and give individuals the initiative to disconnect from the network, so that social media connectivity can develop towards a humane trend. (Zhao, 2022)

2.6 Related Research

2.6.1 Related Domestic Literature

Wang & Wang (2021) Analysing the Innovative Application of the Gods and Monsters Images of the Classic of Mountains and Seas in the Design of Digital Illustration

The Classic of Mountains and Seas is a great work of traditional culture in China, which not only embodies the understanding of the world by our forefathers, but is also a traditional and classic art symbol with extremely important aesthetic value. Since ancient times, many scholars have studied the things, gods and monsters recorded in the Classic of Mountains and Seas. Since modern times, especially after the reform and opening up, western culture and art ideas have entered China, which has brought considerable impact on the development of traditional culture and ideas in China, but also brought new opportunities for the development of culture and art ideas in China. This paper aims at the innovative application of the images of gods and monsters in the Classic of Mountain and Sea in modern digital illustration, combining the relevant concepts of digital illustration design and the characteristics of modern illustration,

and creatively designing a new illustration image style.

Yang (2023) Exploration on the application of Chinese minority mythology in CG illustration creation

China is a vast country, and apart from the Han Chinese, there are 55 ethnic minorities, each with its own special characteristics. Among them, the Tibetan, Miao, Qiang and Yi are well known. The Nu, Yugu, Gelao, She and other minorities are less well known, but they also have their own distinctive costumes, different customs and their own unique fairy tales and legends, and their ethnic cultural content has great value for research and development. Based on this, this paper studies the application of Chinese minority mythological stories in CG illustration creation. This paper describes the development history of illustration, explores the characteristics and development of minority mythologies, and analyses some current illustrations with mythological themes, hoping to bring some inspiration for CG illustration creation.

Ni (2023) Research on the application of Chinese elements in digital media art design

In the age of information technology, technology and art have merged with each other to form a unique modern art form. Art designers should comprehensively cognize and analyse Chinese elements, adopt ways of enriching design content, meeting aesthetic demands, focusing on the characteristics of the times, making use of different elements, and integrating national styles, etc., to create modern digital media art works and form a unique national art style. Due to the progress of modern information technology, digital media art has gradually received more attention, and its artistic design form is novel and has strong aesthetic value. The use of Chinese elements in digital media art works can add the humanistic heritage and historical

culture of the art works, give the design soul of the art works, and widely disseminate traditional culture. Based on this, exploring the in-depth application of Chinese elements is the key to reflecting the historical connotation of traditional culture, and can also highlight the aesthetic connotation of China's art design, which is worthy of in-depth consideration by a wide range of art designers.

Sun (2024) Venus and Mythology, Neoplatonism: The Oriental Picture in Botticelli's Spring

‘Venus’ was the conceptual archetype for the intellectual reconstruction of the ancient spiritual order in the age of Sandro Botticelli, and this series of drawings was understood by Pannowsky and Gombrich as a philosophical paradigm of Neo-Platonism. The paper argues that in the ancient mythological ritual of Spring, the artist presents a classical philosophical field through the tradition of the cult of Venus and its gestural face, the linear metaphor of androgyny and the cycle of death and rebirth, and the overflowing light of the pyramid, i.e. Botticelli's spontaneous fusion of ancient Greco-Roman and Oriental art to set up a model of the national ideal of beauty, which is also in line with the pattern of the ‘Platonic Academy’ of the fifteenth-century in Florence.

Su (2022) An overview of Umberto Eco's research on the aesthetics of Medieval art: A review based on <The Beauty of the Middle Ages>

In his most important work on aesthetics, *The Beauty of the Middle Ages*, Umberto Eco, a famous Italian aesthetician and novelist, departs from the traditional paradigm of medieval aesthetics, which is dominated by the categories of scriptural aesthetics, and takes the development of art theory from the 6th to the 15th centuries as the object of his research, presenting a history of the aesthetics of medieval art in

which individuality and communality, and qualitative and quantitative aesthetics are intertwined and integrated and proposing a unique argument of the 'beauty of the organism' in the Middle Ages. The unique thesis that medieval art possesses the 'beauty of the organism' echoes the Viennese school of art history's analyses of the spiritual movement behind the construction of medieval art.

Wang (2020) Research on the application of traditional Chinese painting art in the digital illustration creation of the Book of Mountains and Seas

The art of illustration is not only an art form, but also a form of visual expression of culture. Excellent illustration works can integrate and inherit culture and make illustration more localised. Nowadays, China's economy is developing rapidly, and all industries are showing prosperous scenes, and traditional culture is also gradually moving towards revival from depression. Digital illustration, as a form of visual culture and art, initially illustrators imitated and pursued fashionable and fresh foreign illustration styles, which made foreign styles become the mainstream of the illustration market. However, with the development of domestic science and technology and economy, as well as the advocacy of the society, more and more illustrators in China began to gradually realise that the art of painting with Chinese local characteristics should be re-recognised, inherited and innovated. This paper mainly focuses on the research and analysis of the problems encountered in the development of digital illustration in China at the present stage, and explores the way of development of illustration art with Chinese localised characteristics through the creative practice of digital illustration. In today's Chinese digital illustration industry, which is being impacted by foreign cultures and styles, it will be a useful exploration to make use of China's long history and culture and excellent traditional painting art for the localisation of illustration. The traditional Chinese ancient book the Classic of Mountains and Seas not only has high value in literature, geography and folk culture,

but also has artistic value in illustration creation, however, the society still lacks of illustration creation and research on the Classic of Mountains and Seas. In line with the purpose of promoting Chinese traditional culture, this paper takes the use of traditional painting art in digital illustration as the starting point, and extracts ‘auspicious birds, beasts and gods’ and other subjects with good meaning from ‘The Classic of Mountains and Seas’ for illustration creation in order to meet the needs of today's times, and combines the current development of China's digital illustration industry to provide new ideas and new research for the development of the illustration industry in the future. It also provides new ideas and methods for the future development of the illustration industry in China.

2.6.2 Related Foreign Literature

Chidi. O. Onwuekwe (2017) Problems and prospects of exploring Draw and Paint technique for digital illustration on Adobe Photoshop CS4 application

Photoshop, a program powered by Adobe incorporated, made its debut in 1990, is used for Photo editing, digital drawing and painting, the newer versions of the software were released into the market subsequently as years went by. Awareness and use Photoshop among many Nigerian artists, photographers and advertising designers came in view in the early 21st century. In art schools and corporate graphic and advertising firm, few professional artists explore all the creative possibilities of Photoshop. In local printing and publishing firm, designers with no formal art training make use of it to edit photographs only. However, Photoshop, not only for photo editing, is also a paint program which can be used to create bitmap or raster illustrations for printing, publishing and wall art. This area has not been properly harnessed by aforementioned users of the software. The production processes for applying digital colours and rendering of line drawings scanned onto Adobe Photoshop CS4 Layout will be explored in this study. Problems and limitations

revolving round traditional to digital illustration will be discussed in this study. The research will provide basic information towards traditional to digital bitmap illustration with Photoshop CS4.

Dapeng Ning & Zhiqing Fu (2024) A Study on the Application of Chinese Elements in Digital Media Art and Design

Chinese element is a kind of art element unique to the development of Chinese culture in China so far. It is not only the epitome of China's historical and cultural changes, but also the embodiment of China's unique oriental aesthetics and national spirit. Applying Chinese elements to digital media art design can not only improve the level of artistic expression, but also enrich the cultural heritage of art works and promote them to diversification. The article firstly interprets the Chinese elements in digital media art design, so as to pave the way for people to better understand the development of digital media; secondly, starting from the importance of applying Chinese elements in digital media art design, it analyzes the current situation of the application of Chinese elements in digital media art design, and analyzes the application of Chinese elements in digital media art design from the five aspects of painted ceramics, shadow, paper-cutting, ink and mural, and so on. The application of Chinese elements in digital media art design is explored in five aspects, such as painted ceramics, paper-cutting, ink painting and mural painting.

Sascha Kraus & Paul Jones (2021) Digital Transformation: An Overview of the Current State of the Art of Research

The increasing digitalization of economies has highlighted the importance of digital transformation and how it can help businesses stay competitive in the market. However, disruptive changes not only occur at the company level; they also have

environmental, societal, and institutional implications. This is the reason why during the past two decades the research on digital transformation has received growing attention, with a wide range of topics investigated in the literature. The following aims to provide insight regarding the current state of the literature on digital transformation (DT) by conducting a systematic literature review. An analysis of co-occurrence using the software VOSviewer was conducted to graphically visualize the literature's node network. Approached this way, the systematic literature review displays major research avenues of digital transformation that consider technology as the main driver of these changes. This paper qualitatively classifies the literature on digital business transformation into three different clusters based on technological, business, and societal impacts. Several research gaps identified in the literature on DT are proposed as futures lines of research which could provide useful insights to the government and private sectors in order to adapt to the disruptive changes found in business as a result of this phenomenon, as well as to reduce its negative impacts on society and the environment.

Bekele et al. (2018) A Survey of Augmented, Virtual, and Mixed Reality for Cultural Heritage

A multimedia approach to the diffusion, communication, and exploitation of Cultural Heritage (CH) is a well-established trend worldwide. Several studies demonstrate that the use of new and combined media enhances how culture is experienced. The benefit is in terms of both number of people who can have access to knowledge and the quality of the diffusion of the knowledge itself. In this regard, CH uses augmented, virtual, and mixed-reality technologies for different purposes, including education, exhibition enhancement, exploration, reconstruction, and virtual museums. These technologies enable user-centred presentation and make cultural heritage digitally accessible, especially when physical access is constrained. A number

of surveys of these emerging technologies have been conducted; however, they are either not domain specific or lack a holistic perspective in that they do not cover all the aspects of the technology. A review of these technologies from a cultural heritage perspective is therefore warranted. Accordingly, our article surveys the state-of-the-art in augmented, virtual, and mixed-reality systems as a whole and from a cultural heritage perspective. In addition, we identify specific application areas in digital cultural heritage and make suggestions as to which technology is most appropriate in each case. Finally, the article predicts future research directions for augmented and virtual reality, with a particular focus on interaction interfaces and explores the implications for the cultural heritage domain.

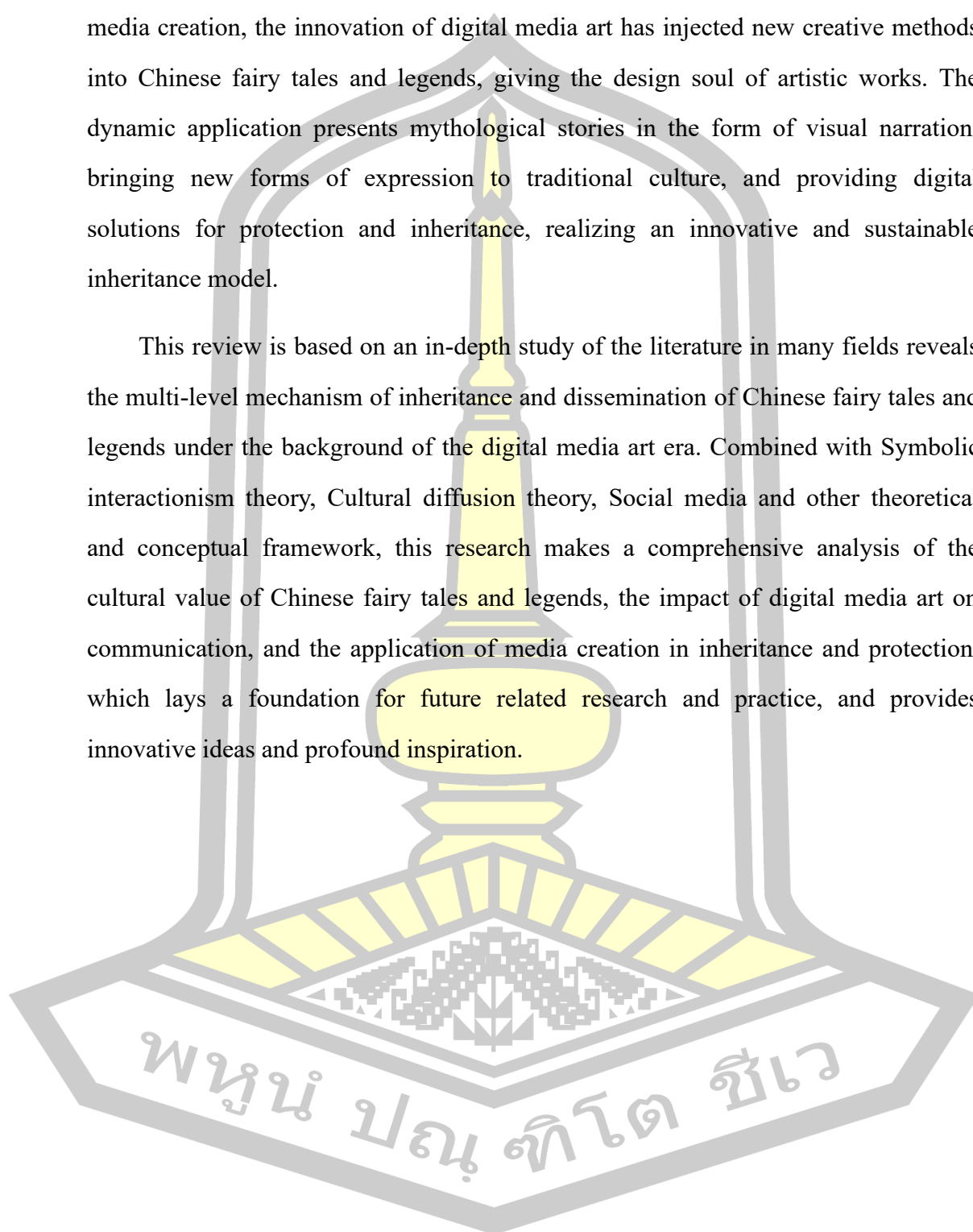
To sum up, this research review has conducted an in-depth investigation and research on Digital media art, Symbolic interactionism theory, Cultural diffusion theory, Aesthetic theory, Social media and the background of Chinese fairy tales and legends.

First of all, the research in the field of digital media art shows that the rapid development of digital media technology and art provides a new opportunity for the inheritance and dissemination of Chinese fairy tales and legends. Digital media art has injected the possibility of contemporary inheritance into Chinese traditional culture and promoted its better dissemination and protection in the digital age. The unique perspective of symbolic interactionism theory helps us to have a deeper understanding of the sign and symbol in Chinese fairy tales and legends. It conveys cultural meaning and social value through the symbol system, deepening the understanding of cultural connotation and the deep meaning behind it.

Secondly, cultural diffusion theory points out that digital media art plays an important role in the inheritance and dissemination of Chinese fairy tales and legends. Through social media and online platforms, traditional Chinese culture has spread

globally, providing a new way to convey cultural connotations and values. In terms of media creation, the innovation of digital media art has injected new creative methods into Chinese fairy tales and legends, giving the design soul of artistic works. The dynamic application presents mythological stories in the form of visual narration, bringing new forms of expression to traditional culture, and providing digital solutions for protection and inheritance, realizing an innovative and sustainable inheritance model.

This review is based on an in-depth study of the literature in many fields reveals the multi-level mechanism of inheritance and dissemination of Chinese fairy tales and legends under the background of the digital media art era. Combined with Symbolic interactionism theory, Cultural diffusion theory, Social media and other theoretical and conceptual framework, this research makes a comprehensive analysis of the cultural value of Chinese fairy tales and legends, the impact of digital media art on communication, and the application of media creation in inheritance and protection, which lays a foundation for future related research and practice, and provides innovative ideas and profound inspiration.



CHAPTER III

RESEARCH METHODOLOGY

This chapter adopts a qualitative research methodology in which the researcher chooses to study multiple areas in the Chinese region, such as museums. Therefore, the specific approach of this study is as follows.

3.1 The Scope of Reaearch

3.1.1 Research Content

3.1.2 Research Period

3.1.3 Research Methods

3.1.4 Research Area

3.1.5 Population and Sample

3.2 Reaearch Administration

3.2.1 Research Tools

3.2.2 Data Collection

3.2.3 Data Process and Analysis

3.2.4 Research Result and Presentation

3.1 The Scope of Research

3.1.1 Research Content

1. Content about: Objective 1

To study the images, events of fairy tales and legends.

2. Content about: Objective 2

To study creative design of artworks from fairy tales.

3. Content about: Objective 3

To present paintings for digital distribution.

3.1.2 Research Period

The time period planned to be used for the study. It will start in August 2022 and end in December 2024.

Research time: August 2022 to December 2024

Table 1 Timetable for the Research

No.	Activities	Period
1	Gather general information of the research	2022.8-2023.1
2	Plan for field research	2023.2-2024.1
3	Field research and data collection	2024.2-2024.8
4	Data analysis	2024.9-2024.10
5	Conclusion and submit the result	2024.11-2024.12

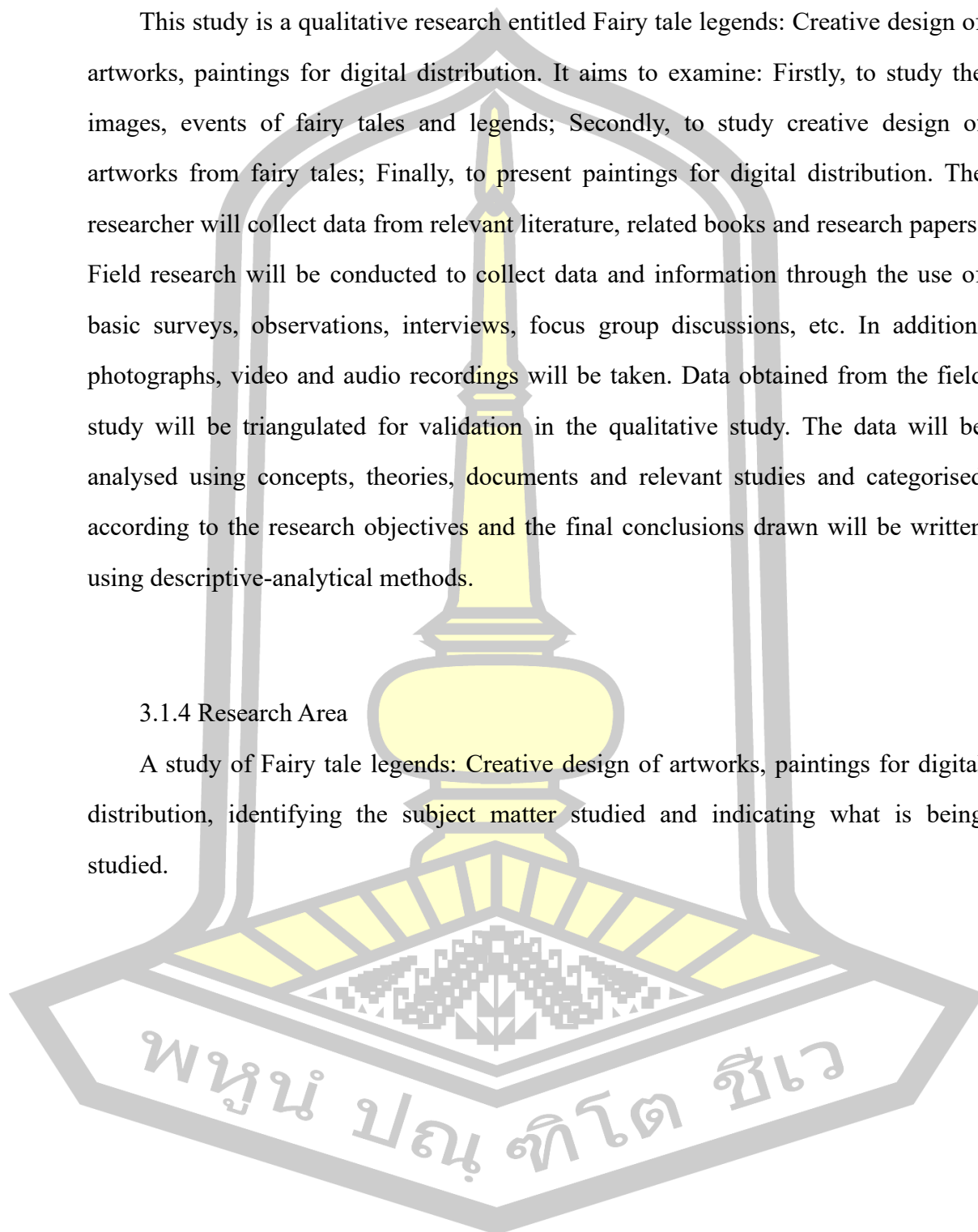
Source Zhen Li (2022 - 2024)

3.1.3 Research Methods

This study is a qualitative research entitled Fairy tale legends: Creative design of artworks, paintings for digital distribution. It aims to examine: Firstly, to study the images, events of fairy tales and legends; Secondly, to study creative design of artworks from fairy tales; Finally, to present paintings for digital distribution. The researcher will collect data from relevant literature, related books and research papers. Field research will be conducted to collect data and information through the use of basic surveys, observations, interviews, focus group discussions, etc. In addition, photographs, video and audio recordings will be taken. Data obtained from the field study will be triangulated for validation in the qualitative study. The data will be analysed using concepts, theories, documents and relevant studies and categorised according to the research objectives and the final conclusions drawn will be written using descriptive-analytical methods.

3.1.4 Research Area

A study of Fairy tale legends: Creative design of artworks, paintings for digital distribution, identifying the subject matter studied and indicating what is being studied.



Field: Multi-Regional Study of the China Region — 7 areas and 7 museums.



Figure 35 Regional distribution position

Source Zhen Li (2024)

Source <https://www.google.com/maps/>

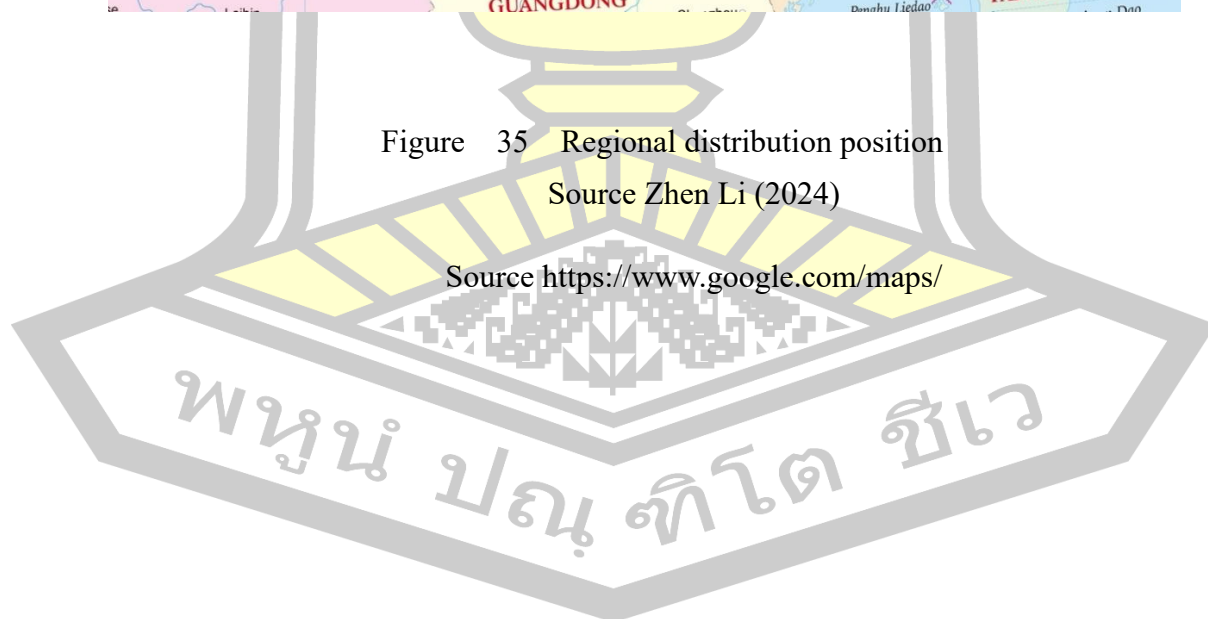




Figure 36 Museum distribution position

Source Zhen Li (2024)

Source <https://www.google.com/maps/>

This study adopts a qualitative research methodology, and the researcher chooses multiple regions in China, such as several museums in China, as the study area. A study of the origin, background and development of Chinese fairy tales and legends; images, events and incidents; inheritance and dissemination. Conducts on-site research and selects key informants as research leaders. Analyse the characteristics, styles, and techniques of expression of Medieval painting art; artists and works of Medieval painting art, applying them to Chinese fairy tales and legends. These stories are told through digital illustration design for the dissemination of innovative

paintings on electronic media.

3.1.5 Population and Sample

Based on the research objectives, used purposive sampling the researcher selected three groups of people as the interviewees in the field research. They are key informants, casual informants and general informants. The following selected criteria and selected personnel will be presented.

1. Key Informants: 10 persons

1.1 Government scholars — 3 persons

1.1.1 Director of Liaoning Provincial Museum

1.1.2 Docent of Liaoning Provincial Museum

1.2 Educators — 5 persons

1.2.1 Professor and Doctoral Supervisor, Luxun Academy of Fine Arts

1.2.2 Professor, Liaoning University of Engineering and Technology

1.3 Institutional association organisers — 2 persons

1.3.1 President, Shenzhen Illustration Association

2. Casual Informants: 20 persons

2.1 Digital illustration designers — 5 persons

2.1.1 Freelance Worker / Digital Illustration Designer

2.2 Graphic designers for publishing group — 5 persons

2.2.1 Graphic Designer, Liaoning Dingji Cultural and Creative Creation

2.2.2 Graphic Designer, Liaoning Newspaper and Media Group

2.3 Artistic directors — 3 persons

2.3.1 Manager, Unknown Space Gallery

2.3.2 Artistic Director, Cultural and Creative Park

2.4 Students of related disciplines — 7 persons

2.4.1 Digital Media Art College of Luxun Academy of Fine Arts, Digital Media Art Students

2.4.2 Foreign Art History of Luxun Academy of Fine Arts, Students

3. General Informants: 10 persons

3.1 Businessmen, Tourists, Students

3.2 Viewers, Purchasers, Art enthusiasts

3.2 Research Administration

3.2.1 Research Tools

The research tools used in this dissertation are mainly interview and observation on the basis of data collection and fact observation, the method focuses on process and structure analysis, strives to obtain target field survey data, and conducts qualitative research and interpretation on the research object. In order to obtain the research data, the researcher designed the questionnaire and designed the corresponding interview form and observation form according to different research objects. This thesis mainly adopts the following research method:

1. Basic survey method

Basic surveys are used to investigate the areas and content of research studies. Going to articles and literature to gather information. Literature analysis: gathering

information from the literature and then going to work in the field. Collects literature on Chinese fairy tales and legends, Medieval painting art, and Digital media art.

The literature of this paper mainly comes from the following sources.

1.1 CNKI

CNKI, founded in June 1999, is an academic platform owned by Tongfang Co., Ltd. controlled by China National Nuclear Corporation Capital Holdings Co., Ltd. HowNet is the concept of National Knowledge Infrastructure (NKI), proposed by the World Bank in 1998. The CNKI project is an information construction project aimed at realizing the dissemination, sharing and value-added utilization of knowledge resources throughout society.

1.2 Mahasarakham University Library website

The Academic Resource Center (AREC) is a government agency established under the Mahasarakham University Act. It was established on March 27, 1968 along with Mahasarakham College of Education and started operations on July 16, 1969 as Mahasarakham College of Education Library. The Office of Academic Resources whose primary mission is to support teaching and research. To develop and promote graduates, research and academic services of Mahasarakham University.

1.3 Google Scholar

Google Scholar is an academic search engine provided by Google Inc. for searching academic articles, theses, patents and scholarly publications. It has a huge academic database covering academic resources in almost all disciplines, providing great convenience for academic research and paper writing.

1.4 Official website of various museums in China

Depending on the specifics of Chinese fairy tales and legends, go to different museums and search for relevant content.

2. Observation method

I am directly involved in trying it out. Both participatory and non-participatory. Observations and analyses of groups such as museum personnel, cultural researchers, cultural scholars, and reading audiences related to Chinese fairy tales and legends.

Depending on the degree to which the observer is integrated into the field work, observation methods can be divided into participant observation and non-participant observation. Participant observation refers to the in-depth study of the subject's living conditions, weakening personal identification and willingness to participate, and conducting implicit observations during the actual participation process. In this study, the researcher observed the research object from a third-party perspective to collect relevant data and form rich data for subsequent research.

Researchers use an objective perspective to observe phenomena, record them, and analyze them. Observation records: including taking relevant photos and videos.

3. Interview method

The interview guide is used to interview knowledge groups, practitioners, and general information groups. This tool includes both structured and unstructured interviews. The researcher constructed the interview guide based on the conceptual framework and objectives of the study. Structured interviews: in-depth interviews. Ask the same group of people, the same set of questions, the same way of asking. Unstructured interviews: use topics to guide content.

Interviews with museum personnel, cultural researchers, and cultural scholars related to Chinese fairy tales and legends. Interviews with art researchers, educators related to the Medieval painting art. Interviews with experts in the fields of digital media art and digital illustration design.

According to the specific arrangements and settings in different situations, interviews can be divided into structured interviews and unstructured interviews. Process of making the questionnaire (based on research objective).

3.1 Submit the questionnaire with relevant interview questions to the instructor for review.

3.2 Revisions are made based on feedback and suggestions from the instructor.

3.3 Invite research experts in the relevant field to check before use.

3.4 Modifications are made based on suggestions from relevant research experts and then used for interviews.

3.5 Use modified questions for interviews.

Interview records: Make a table listing the date, location and main information of the interviewees, such as name, age, gender, occupation, etc. Ask questions based on the designed questionnaire and focus on key topics in the theme design of this interview.

4. Focus group discussion

A group discussion guide is a tool used to guide the practice of group discussion or focus groups, often used to collect data in qualitative research.

Focus group discussion is a discussion group composed of digital media art designers, design teams, educators, scholars of related fairy tales and legends, painting art enthusiasts and art purchasers. The collection of Chinese fairy tales and legends and the role of digital media art in cultural heritage and preservation. Suggestions on the application practice of emerging digital media, summary and analysis of the discussion results, and timely adjustment and optimisation.

3.2.2 Data Collection

The researcher used data obtained from research related papers and field data collection. The data was collected in various ways including surveys, observations, interviews and group discussions while studying data from documentary sources used for data analysis.

The data for this study was analysed and organised by combining theoretical knowledge and practice through relevant literature, related books and research papers with basic surveys, observations, interviews and focus group discussions to collect data and information.

In this study, the data will be collected through the following research tools.

Table 2 Data Collection

Objective	Content	Information	Research Tool
images, events of fairy tales and legends	1. origin, background and development 2. images, events 3. classification 4. inheritance and dissemination	1. Key Informants	1. Basic Survey 2. Observation 3. Interview
creative design of artworks from fairy tales	1. origin, background and development 2. characteristics, styles and techniques of expression 3. artists and works	1. Key Informants 2. Casual Informants	1. Observation 2. Interview

paintings for digital distribution	1. dissemination of innovative paintings on electronic media	1. Casual Informants 2. General Informants	1. Focus Group Discussion

Source Zhen Li (2024)

1. Basic survey

The basic survey of this study mainly adopts the literature research method and field investigation method. Through online and offline searches, searched for domestic and international literature related to Chinese fairy tales and legends, Medieval painting art , and digital media art, and retrieve and analyse relevant research results. In order to provide valuable reference data and basic theoretical information for the subsequent research.

Collected documentary materials and fieldwork contents:

- The origin, background and development of Chinese fairy tales and legends; Images, Events and Styles of Chinese fairy tales and legends; Incidents of Chinese fairy tales and legends; Inheritance and dissemination of Chinese fairy tales and legends.
- Medieval history and culture; Early Renaissance; Stylistic evolution of Medieval painting art; The characteristics, styles and techniques of expression of Medieval painting art; Analysis of artists and works of Medieval painting art.
- Application of digital systems in the communication arts; Dissemination of innovative paintings on electronic media; Policies related to the digital creative industry at the national level.

2. Observation

On the basis of participatory and non-participant observation, the observation materials mainly include the cultural background, characterisation, events, flavors, etc. of a number of Chinese museums on fairy tales and legends. From the perspective of digital technology, we looked at the artistic language, expression, and interaction of digital media. The methods of observation and recording are videotaping and note-taking. Observe and collect the required mythological images and elements in the field by taking notes from several museums in China. Researching Chinese museums and related mythological places can help us to understand the current main ways of transmission and protection, what are the shortcomings of the ways, and summarise and refine the shortcomings. Through this method, more and richer data information can be recorded to provide reference for subsequent data collection and practical creation.

3. Interview

Interview data will be collected in the form of audio recordings and transcripts. The interview method is one of the most direct data collection methods. Before the interview, the questions, time and interview links should be set. After the interview, the interview records of different people should be summarized and recorded. This study obtained valuable data information and research materials through dialogue with relevant information providers.

The main interviewees of this study mainly include government scholars; educators; digital illustration designers; artistic directors; students of related disciplines; purchasers and art enthusiasts, etc. Main interview questions: information, location, interviewee (including name, nationality, gender, age, occupation, position), and then ask questions related to the research.

3.1 After the interview, organize and classify the relevant interview data content, and organize and classify the data information of each interview by date for subsequent data synthesis.

3.2 The interview data needs to be recorded in writing to facilitate integration and analysis and provide a basis for the argument of this study. After collecting the data, it needs to be reviewed in conjunction with other relevant studies so that data selection and analysis research can be conducted from an objective perspective.

4. Focus group discussion

Define research objectives and research questions:

Clarify the research objectives and research questions. In line with the three research objectives of this study, the following steps for focus group discussions were conducted.

- Select focus group panelists:

Identify participants in the focus group discussion who should represent the research topic relevant and target audience. Participants include government scholars who study fairy tales and legends, digital media educators, art enthusiasts, and students of related disciplines, etc.

- Develop focus group discussion guide:

Include open-ended questions that can guide the discussion. Questions were aligned with what was relevant to the research objectives, while being provocative and open-ended so that participants could freely express their opinions and experiences.

- Arrange focus group discussion sessions:

Choose the right place and time. Make sure the meeting can accommodate participants and provide a comfortable environment.

- Conduct focus group discussions:

During the focus group sessions, the researcher formulated and asked relevant questions, and participants were guided to discuss the research questions. The discussion process is open and participants are free to express their views and ideas. The researcher listens and takes notes during this process, and will also participate in discussions during the process.

In the field of qualitative research, focus group discussions are the most effective method of data collection and provide an in-depth understanding of participants' perspectives and experiences.

3.2.3 Data Process and Analysis

The data obtained from the study were categorised according to the predefined research objectives and checked for completeness, adequacy and appropriateness of the analysis and conclusions. The researcher used double-blind checking. Methodological triangulation was used to obtain reliable and accurate information.

1. According to the first research objective, the researcher study the origin, background and development of Chinese fairy tales and legends; images, events of Chinese fairy tales and legends; classification, inheritance and dissemination are analyzed and sorted out in detail. Interpret the images, events of fairy tales and legends.

Summarising 52 images of Chinese fairy tales and legends. Among them: 28 Figures and 24 Divine Beasts.

2. For the second research objective, the researcher study the stylistic evolution of Medieval painting art; the characteristics, styles and techniques of expression of Medieval painting art; analysis of artists and works of Medieval painting art, which is used to study creative design of artworks from fairy tales.

Analysing and summarizing 9 artists of Medieval painting art.

3. For the third research objective, the researcher use relevant concepts and theories, dissemination of innovative paintings on electronic media. The creative path of using Digital media art, Digital illustration design, mid-production, post-synthesis, evaluation and feedback.

The practical creation process is as follows:

1. The background of fairy tales and legends
2. Inheritance and dissemination of fairy tales and legends
3. A study of artistic forms and styles in the paintings art
4. Creative design of artworks — pre-design (mythological images, events keyword extraction, concepts design)
5. Creative design of artworks — mid-production (monomer design, element combination, digital rendering generation)
6. Creative design of artworks — post-synthesis (digital technology processing, digital distribution)
7. Assessment and feedback

8. Application of practical results

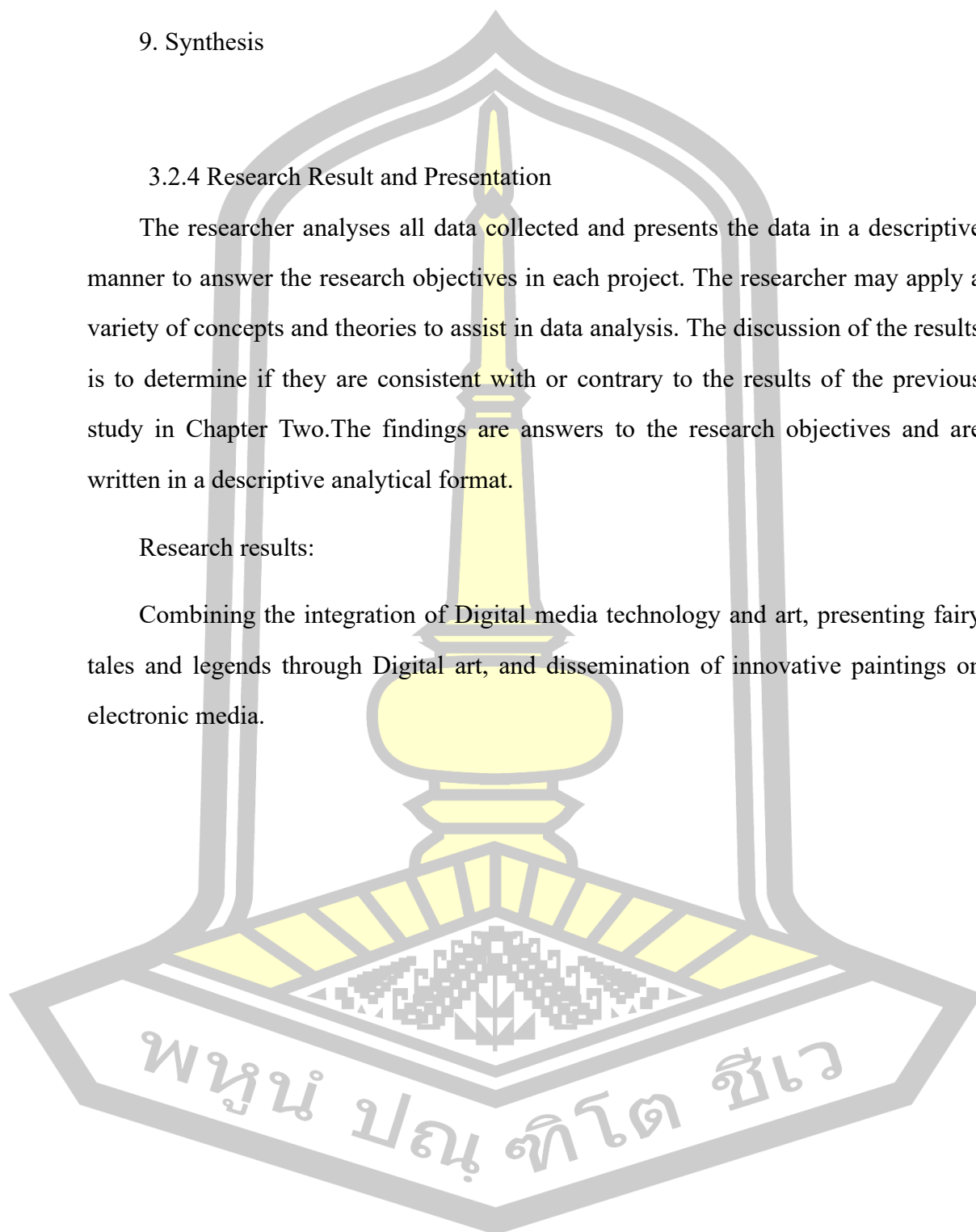
9. Synthesis

3.2.4 Research Result and Presentation

The researcher analyses all data collected and presents the data in a descriptive manner to answer the research objectives in each project. The researcher may apply a variety of concepts and theories to assist in data analysis. The discussion of the results is to determine if they are consistent with or contrary to the results of the previous study in Chapter Two. The findings are answers to the research objectives and are written in a descriptive analytical format.

Research results:

Combining the integration of Digital media technology and art, presenting fairy tales and legends through Digital art, and dissemination of innovative paintings on electronic media.



CHAPTER IV

RESEARCH RESULTS

This chapter will describe the origin, background and development of Chinese fairy tales and legends; images, events; and inheritance and dissemination. Study and analyse the characteristics, styles and techniques of expression of Medieval painting art; artists and works of Medieval painting art. Research and summary Digital media art, Digital illustration design, and use it paintings for digital distribution; and the dissemination of innovative paintings on electronic media.

Data were derived from literature reviews, surveys, observations, interviews and focus group discussions. The creative path was divided into: pre-design; mid-production; post-synthesis; assessment and feedback; and application of practical results.

This chapter is divided into three parts. The first part introduces the background, images, events of Chinese fairy tales and legends. The second part introduces the characteristics, styles and techniques of expression of Medieval painting art, which are used in the creative design of artworks. The third part is the application of Digital media art and Digital illustration design in Chinese fairy tales and legends.

The research results are presented through descriptive analysis.

The results of the study are as follows:

- 4.1 To study the images, events of fairy tales and legends.
- 4.2 To study creative design of artworks from fairy tales.
- 4.3 To present paintings for digital distribution.

4.1 To study the images, events of fairy tales and legends

Through CNKI, Google Scholar and related books and documents, a large number of related historical documents, historical materials and books about Chinese fairy tales and legends were collected. Meanwhile, through fieldwork and communication with interviewees, museum government scholars and related mythological and cultural experts, further information about Chinese fairy tales and legends was obtained. The origin, background and development of Chinese fairy tales and legends have been introduced in the literature review in Chapter 2 and will not be repeated here. In this chapter, a qualitative research method will be used to focus on the images, events of Chinese fairy tales and legends.

Chinese fairy tales and legends are mainly based on literature, supplemented by regions and museums.

The region part involves: Biyang Pangu Mountain, Quanzhou Nuwa Temple Festival, Xinmi Fuxi Mountain, Lingbao Kuafu Mountain, Lieshan Shennong's Former Residence, Shaoxing Dayu Temple, Jiyuan Wangwu Mountain 7 areas.

The museum part involves: Liaoning Provincial Museum, Henan Museum, Shanxi Museum, National Museum of China, Sanxingdui Museum, Shaanxi History Museum, Yunnan Provincial Museum 7 museums.

Table 3 Regions and Museums involved in Mythological Figures and Events, involved in Divine Beasts

No.	The Region Part	involved in Mythological Figures and Events
1	Biyang Pangu Mountain	Pangu / Open up the sky and the earth
2	Quanzhou Nuwa Temple Festival	Nuwa / Mend the sky and level the land; Roll up the earth and build the man
3	Xinmi Fuxi Mountain	Fuxi / Hetu Bagua
4	Lingbao Kuafu Mountain	Kuafu / Kuafu pursues the sun
5	Lieshan Shennong's Former Residence	Shennongshi / Shennong tastes all kinds of herbs
6	Shaoxing Dayu Temple	Dayu / Dayu combats the flood
7	Jiyuan Wangwu Mountain	Yugong / Yugong moves mountains

No.	The Museum Part	Artifact	involved in Mythological Figures	involved in Divine Beasts
1	Liaoning Provincial Museum	Nymph of the Luo River	Goddess of the Luo River	
2	Henan Museum	Sishen Cloud Chart		Green Dragon, White Tiger, Vermilion Bird, Xuanwu
		Four Gods Tile		Green Dragon, White Tiger, Vermilion Bird, Xuanwu

		White Tiger Constellation Iconostasis		White Tiger
		Xuanwu Picture Brick		Xuanwu
		Fuxi and Nuwa Painted Brick	Fuxi, Nuwa	Xuanwu, White Tiger, Poor Ki
		Five Phoenixes Bronze Smoker		Phoenix
3	Shanxi Museum	Northern Dynasty Tomb Mural Art Exhibition	Wind Bo, Rain Master, Thunder God	
		Bird-shaped Vessel		
		Four Gods Dyeing Furnace		Green Dragon, White Tiger, Vermilion Bird, Xuanwu
		Four Gods Diagram		Green Dragon, White Tiger, Vermilion Bird, Xuanwu, Golden Crow, Moon
4	National Museum of China	Double Kui Long Shaped Pendant		Kui Long
		Kui Long Shaped Pendant		Kui Long
		Phoenix Shaped Pendant		Phoenix
5	Sanxingdui Museum	I Large Copper God Tree	Dijun, Xihe	Golden Crow
		Bronze Crowned Vertical Eye Mask		Canle Yin

		Bronze Vertical Eye Mask	Erlang God	
6	Shaanxi History Museum	Gilt Feilian Pattern Six-curve Silver Dish	Feilian	
7	Yunnan Provincial Museum	Garuda	Sun Wukong	Garuda

Source Zhen Li (2024)

The region part:



Figure 37 Regional distribution position

Source Zhen Li (2024)

Source <https://www.google.com/maps/>

1 Biyang Pangu Mountain — Pangu

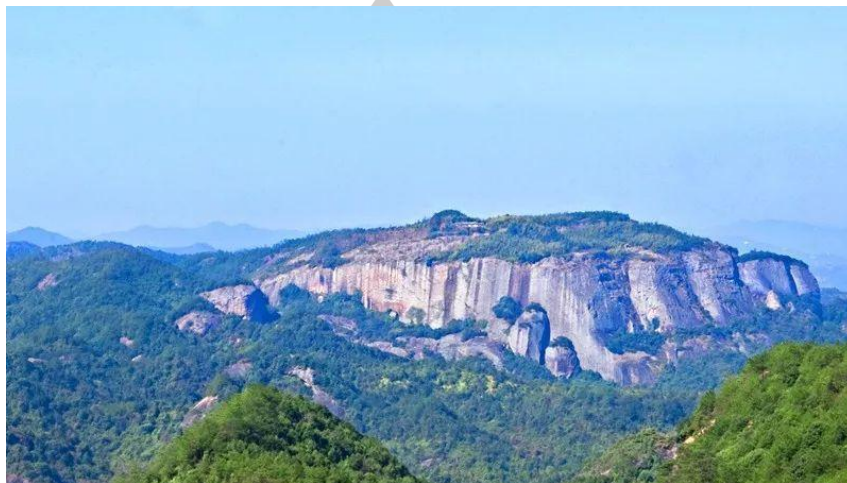


Figure 38 Biyang Pangu Mountain

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

Biyang Pangu Mountain, located in Henan Province, 30 miles south of Biyang County, legend has it that this mountain is the year when Pangu opened up the sky and earth, reproduction of mankind, the creation of all things. Pangu Mountain is lofty, towering into the clouds, forests and trees, ancient temples and quiet, pleasant scenery. Milky-white clouds drift between the mountains, a layer of veil covered with a distant fairy tales and legends. This place is even more famous for the Pangu Temple and the Pangu Temple Fair. Within the 31.5 square kilometres around the mountain, there are also many humanistic and historical landscapes related to Pangu widely distributed.

Pangu Mountain, located in the Tongbai Mountains, the northern border, the eastern edge of the Nanyang Basin, Henan Province, Biyang County, southern Pangu Township territory. The main peak is 459 metres above sea level, surrounded by mountains and hills, like the stars arching the moon. According to the ancient County Records of Biyang, ‘Pangu Mountain, 30 miles south of the county, Cai water out of the country. The original name of the dish gourd, after the evolution of Pangu,

because of the establishment of Pangu Temple on the'. As the saying goes, 'March 3, Pangu Mountain', so the third day of the third month of the lunar calendar is the day of pilgrimage to Pangu Mountain. In China, 'Pangu Holy Land' is not a few, but in Henan Province, only Biyang County Pangu Mountain is known as the 'Central Plains Pangu Holy Land'. This Pangu Mountain is not known for its height, because the main peak of Pangu Mountain is only 459 metres above sea level, in the mountains can be said to be 'small', but she is in the Central Plains, many famous mountain peaks in the 'Pangu Sacred Land' of the beauty of the name, since it has its own extraordinary place.

This scenic spot includes Pangu Mountain, Pangu Temple, Pangu Divine Mill and other attractions. Pangu Mountain is not only a natural scenic spot, but also carries a rich cultural significance. 4 December 2005, Biyang County was officially named 'China's Pangu Sacred Ground', and the Pangu Mythology has become a national intangible cultural heritage and a folk cultural heritage salvage project in Henan Province.

The history of this area can be traced back to the period of the North and South Dynasties, when the territory of Biyang County had the East Jingzhou. In the Records of Biyang County in the eighth year of the Qing Daoguang period, there is a record of Pangu Mountain, which mentions that Pangu Mountain was originally named Pangu, which evolved into Pangu, and a Pangu Temple was built on the mountain.

The natural scenery of Pangu Mountain Scenic Area is also very charming. There are dense pine forests on the mountain, and when the wind rises, the pine waves gust, giving people a feeling of being in the sea. The foot of the mountain is planted with peach and pear forests and chestnut trees, which are very colourful and beautiful in spring. In addition, Pangu Mountain has a clear, sweet spring called the Sweet Water River, which is the source of the Cai Shui River.

The government has an irreplaceable role in protecting Chinese fairy tales and legends. Legislative protection: important fairy tales and legends are incorporated into the intangible cultural heritage through legislation for protection at the legal level. Policy support: Introduce relevant policies to encourage and support the research, education and dissemination activities of fairy tales and legends. Financial input: The government can set up special funds for the collection, collation, research and dissemination of fairy tales and legends. Educational promotion: Incorporate fairy tales and legends into school education curricula, and pass on and popularise fairy tales and legends through the education system. Cultural exchanges: Introduce Chinese fairy tales and legends to the world through international cultural exchange programmes to enhance their international influence. Media cooperation: Cooperate with the media to produce films, TV dramas and animations based on fairy tales and legends to expand their influence among the public. Through these measures, regions and the government working together can effectively preserve and pass on China's rich mythology and traditional culture. (Wang Mianhou, 2023: Interview)

2 Quanzhou Nuwa Temple Festival — Nuwa





Figure 39 Quanzhou Nuwa Temple

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

The descendants built the 'Nuwa Tomb' in the west of Quanzhou City in Fujian Province and the 'Nuwa Temple' in the city. The temple is divided into two levels, the lower level is dedicated to the statue of Fuxi and the upper level is dedicated to the statue of Nuwa. The statue of Nuwa, clad in leaves, with bare feet, left foot on a turtle and right hand on a snake, is very impressive and lifelike. Every year in spring and autumn, after the harvest, the people would come one after another to worship and celebrate. Based on this, Quanzhou was already a prosperous city with a magnificent population, especially during the Spring and Autumn Period and the Warring States Period, when Nuwa enjoyed a high reputation among the people and left behind a large number of fairy tales and legends. To this day, on the first and fifteenth days of the lunar calendar, people from all directions come to the city to worship Nuwa in front of the mound and the pavilion, thus forming a colourful countryside temple fair.

The construction of the Nuwa Palace reflects the ingenuity of Quan's artisans. On the four stone pillars at the entrance, four stone dragons are circling down from the beams; on the gilded wooden windows, the dragon and phoenix motifs are brilliant; and the allusion to Nuwa's creation of man was left on the main door of the palace by

the craftsmen in the same way as the carvings.

The Nuwa Temple Festival in Quanzhou is an event closely related to Nuwa culture. Nuwa, as the goddess of creation in Chinese mythology, is widely worshipped and commemorated. The Nuwa Festival is listed as a national intangible cultural heritage, and this celebration encompasses various forms of folk rituals, prayers for the return of wishes, and pilgrimages of incense. According to legend, Nuwa's birthday is the 15th day of the 3rd month of the lunar calendar, so every year from the 1st to the 15th day of the 3rd month of the lunar calendar, people make a pilgrimage to the Nuwa Palace to pay homage to Nuwa. This temple fair has a long history, starting in the Northern Qi Dynasty and expanding year by year through many dynasties.

During the temple fair, people from all over the country will participate, including believers from Zhangzhou and Quanzhou in Fujian. They will organise ritual teams and perform a series of ritual activities such as music, dance and costume display, which are rich in cultural connotations. The impact of Chinese fairy tales and legends on modern society. Cultural heritage — Mythologies are an important part of culture, carrying the history and traditions of human culture and demonstrating the beautiful vision and humanistic spirit of mankind. Mythologies are an important source of artistic expression and have had a profound impact on painting, sculpture, music, dance, theatre and other arts. Artists show their understanding and perception of mythologies through their interpretation and expression of mythologies. Fairy tales and legends are an important part of culture, and they continue to play an important role in modern society, influencing people's thoughts, behaviours and lifestyles. The art forms of different periods in the representation of mythological stories not only reflect the social culture and aesthetic concepts of the time, but also the characteristics of the times in terms of technology and materials. (Tang Dong, 2023: Interview)

3 Xinmi Fuxi Mountain — Fuxi



Figure 40 Xinmi Fuxi Mountain

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

Fuxi Mountain is located in Xinmi City, Henan Province, is the remnant of Songshan Mountain to the northeast, formerly known as ‘floating theatre mountain’, commonly known as the old temple mountain, is a national AAAA level tourist attractions. Fuxi Mountain spans across Xinmi, Dengfeng, Gongyi, Xingyang and the former Bishui, stretching more than 50 kilometres from east to west, with the main peak located in Xinmi City, the highest elevation of 1108.5 metres, and the scenic spot has a planned area of about 6 square kilometres. The average annual temperature here is 11.6°C, which is 2.7°C lower than the city.

In the Fuxi Mountain area of Xinmi, with Fuxi Mountain as the centre, a large number of relics and legends about Fuxi Nuwa are scattered. There are the ancient flood, refining stone to mend the sky, rolling mill to become a parent, rolling earth to make man, raising silkworms and weaving cloth and so on. And there are more than 10 place names related to the legend. In Xinmi locality, there is a wide range of belief shrines and temples about Fuxi Nuwa circulating in the folklore. There are temples of the first ancestor, temples of the ancestor of man, and shrines of Fuxi and Nuwa in Fuxi Mountain, Fushan Mountain, Kaiyang Mountain, Lingyashan Mountain, and Qingshihe River, and so on.

According to local people, as early as 8,000 years ago, the Yellow River Basin, with its excellent geomorphological environment, was suitable for human habitation, and became one of the birthplaces of Chinese civilisation, while Xinmi (formerly Mixian County) was the hinterland of the 'Heluo Civilisation'. According to legend, it was here that Fu Xi realised the Eight Trigrams, which opened the way to human wisdom, and it was here that Nuwa made man out of clay, giving life to the world. Nowadays, the local people have built the Fuxi Mountain Tourism Zone, which integrates the Fuxi culture into the landscape and attracts countless tourists to visit and spend their holidays here.

Fuxi Mountain is famous for its unique Roach Rock landforms, which are characterised by dan cliffs, blue ridges, strange peaks and secluded valleys. Fuxi Mountain is not only a treasure trove of natural landscapes, but also an important birthplace of Chinese civilisation. It is said that Fuxi and Nuwa, the founders of the humanities, once operated in this area, and had a profound influence on later generations.

Fuxi Culture: Fuxi Mountain is closely connected with Fuxi culture. Fuxi is an ancient Chinese mythological figure, regarded as one of the founding fathers of humanity. According to legend, Fuxi started the Chinese civilisation in the Fuxi

Mountain area by correcting the family name, performing the bagua, and arranging marriages. Therefore, Fuxi Mountain has become one of the important birthplaces of Chinese civilisation.

4 Lingbao Kuafu Mountain — Kuafu



Figure 41 Lingbao Kuafu Mountain

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

Southeast of the city of Lingbao, on the border of Henan and Shaanxi provinces, there is a mountain of Kuafu, which is said to be a relic left on earth by Kuafu. On the back of the mountain, there is a peach grove several hundred miles wide. The Kuafu Mausoleum, located in Kuafu Ying Village, Jiangou Village, Yangping Town, 20 kilometres west of Lingbao City, Henan Province, is a giant mound in the village, which is said to be the resting place of Kuafu, a mythological figure of the ancient times.

Kuafu was a giant who was famous for chasing the sun. During his pursuit of the sun, Kuafu eventually died of thirst. It is said that the walking stick he threw down when he died turned into a peach forest like a colourful cloud, while his body was

transformed into a mountain, which is today known as Kuafu Mountain.

The Kuafu Mausoleum is located in Kuafu Ying Village, Jiangou Village, Yangping Town, Lingbao City, and is a site that honours Kuafu. This giant mound is believed to be the resting place of Kuafu. Kuafu Mountain is not only a place full of fairy tales and legends, but also a tourist attraction with beautiful natural scenery. The Peach Forest Sei here is a place with dangerous terrain, closely related to the legend of Kuafu. The legends of Kuafu Mountain and Peach Forest Sei reflect the ancient people's reverence for nature and their worship of heroic figures. These places carry rich history, culture and fairy tales and legends, and are one of the important cultural heritages in Henan Province.

5 Lieshan Shennong's Former Residence — Shennongshi



Figure 42 Lieshan Shennong's Former Residence

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

According to legend, Shennong was born in Lieshan, and some people built Shennong's former residence in Shennong Cave, Lieshan Town, Lieshan, Hubei, 40 kilometres north of Suizhou. Shennong's former residence has two places of Shennong Cave (one for grain and medicine storage, and one for living), and there are Shennong Pavilion, Shennong Pagoda, Shennong Temple, the south of the mountain to build the Shennong Tea Room, Shennong Flowers, Nine Dragons Pavilion, and the north of the mountain, Shennong Mother Anden Bath, the Garden of Hundred Herbs, and so on. The western mountainous area of Hubei, there is a place called 'Shennongjia', also related to Shennong's, from the legend that Shennong's had been to this place to set up a frame to collect medicine. Lieshan also Shennong well, Shennong house, Shennong view, Yandi Temple and other ancient buildings. Lieshan town north of the 'Yandi Shennong' a monument, preserved to this day.

From the Spring and Autumn Period to the present day, historians and historical documents have definitely recorded that Shennong, the Emperor of Yan Di, was born in 'Lieshan, Suizhou, Hubei Province'. Shennong's hometown is located in Suizhou Lieshan Town, which is situated at the south-eastern foot of Lieshan Mountain. Lieshan has undulating mountains, lush trees, craggy rocks and valleys, clear springs and ancient caves, constituting a picture of beautiful scenery and majestic landscape scrolls. Lie Mountain has nine ridges, nine ridges arch into Lie Mountain. Nine Lie Mountain Ridge from south to north in order: drill broken mountain, ploughing mountain, hundred grass mountain, five emperor mountain, three emperor mountain, gourd mountain, cave mountain, Dengtian mountain, Shouxing mountain. They are lined up along the Dragon Vein River, like nine dragons holding the holy, serving the hometown of Shennong.

This area is known as Lie Mountain, which contains many monumental buildings and attractions related to Shennong. In the Yandi Shennong Lie Mountain Scenic Spot, there are Yandi Shennong Cave, Yandi Shennong Monument, Yandi Shennong Memorial Square, Yandi Shennong Memorial Hall, and Yandi Shennong Pai Fang.

Every year, on the birthday of Yandi Shennong, thousands of people from home and abroad will come to Lieshan to worship Yandi Shennong and remember the founder of China. This tradition has continued for thousands of years, making Lie Shan a holy place to search for one's roots.

6 Shaoxing Dayu Temple — Dayu



Figure 43 Shaoxing Dayu Temple

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

Shaoxing Dayu Temple, formally known as Yu Temple, is located at the foot of Huiji Mountain in the southeastern suburbs of Shaoxing, Zhejiang Province. It is an important historical site, not only a sacred place of Dayu culture, but also one of the largest Dayu Tomb ceremonial complexes in southeastern China.

Yu Temple is a temple dedicated to the Xia King Dayu, built in the eleventh year of Liang Datong, 6 kilometres south-east of Shaoxing City and to the right of Yu Ling. Dayu Ling Temple is a temple dedicated to Yu, and was first built more than 1,400 years ago in the Liang Dynasty. From south to north, the temple is built on the mountain with a magnificent view, including the Zhao-wall, Hunan Mountain

Monument, the Noon Gate, the Worship Hall, and the Main Hall. ‘According to Yang Shen, a Ming Dynasty scholar, the inscription consists of 77 characters and describes the process of Great Yu's water treatment. The Noon Gate is a wooden structure building with a history of more than 200 years. The Hall of Worship, also known as the Hall of Sacrifice, is the place where emperors and civil and military officials worshiped Dayu. The hall was rebuilt in 1933 and still maintains the pattern of the Ming and Qing Dynasties. The statue of Dayu in the centre is solemn and dignified, with the nine battle-axes as the background, which has a profound meaning.

Gun and Yu's spirit of fighting against each other and the mythology of water treatment has been passed down and sung by the descendants. In the southern suburb of Shaoxing, Zhejiang Province, there is a temple of Dayu, which is built to commemorate his achievements. Dayu Temple is not only a witness to history, but also a display of ancient architectural art, attracting many tourists and history lovers to visit. Here, visitors can gain a deeper understanding of Dayu's cultural heritage and feel the charm of ancient civilisation.

7 Jiyuan Wangwu Mountain — Yugong





Figure 44 Jiyuan Wangwu Mountain

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

Wangwu Mountain, one said, 'There is a hole in the mountain, deep and inaccessible, the hole, such as the king's palace, so the name is Wangwu also', one said, 'The mountain has a three-fold, the shape of which is like a house, so the name'. Wangwu Mountain is located in the northwest of Henan Province, Jiyuan City, east of Taihang, west of Zhongtiao, north of Taiyue, south of the Yellow River, is one of China's nine ancient mountains, is the first of the ten Taoist holes in the sky, but also the hometown of Yugong. The main peak of Wangwu Mountain is 1715.7 metres above sea level, and there is a stone altar at the top of the main peak, which is said to be the place where Emperor Xuanyuan offered sacrifices to heaven. 'Huang Di in this sue the sky, then feel the nine heavenly maidens, Queen Mother of the West descended to teach the Nine Cauldrons of God Dan scriptures, Yin Fu Ce, and so is the KV Chi party, since the beginning of this altar of heaven also.' Therefore, also known as 'Tiantan Mountain'.

Wangwu Mountain is named after the king's house (or the king's car cover). The most important peaks of Wangwushan are Tiantan, Lingshan and Wudou, especially Tiantan Peak, which is the most prominent, known as 'the mainstay of the world', and honoured by Taoism as 'the ultimate Taoist realm'. It has built Ziwei Palace, Yangtai

Palace, General Immortal Palace, Qingxu Palace, Shifangyuan, Lingduguan and other large-scale Taoist buildings, which can be said to be a palace in three miles and a hall in five miles, and has become the centre of Taoist activities in China.

Famous for its unique mountain shape and rich cultural heritage, Wangwu Mountain is the holy land of the mainstream Quanzhen School of Taoism. In addition to its natural beauty, Wangwu Mountain also has a deep cultural history. It is not only an important birthplace of Taoist culture, but also a household name for the story of ‘Yugong Yishan’, which preserves a number of precious historical relics. Wangwu Mountain not only attracts countless believers and tourists to pray for blessings, but has also become a place for many literati to search for seclusion and exploration. The Tang Dynasty poets Li Bai, Du Fu and Bai Juyi all visited the mountain and left many popular masterpieces.

The museum part:



Figure 45 Museum distribution position

Source Zhen Li (2024)

Source <https://www.google.com/maps/>

1.Liaoning Provincial Museum



Figure 46 Liaoning Provincial Museum
Source Zhen Li (2024)

Nymph of the Luo River



Figure 47 Nymph of the Luo River (partial)
Source Zhen Li (2024)



Figure 48 Nymph of the Luo River volume
Source Zhen Li (2024)

The Collection of Fine Paintings through the Ages: Luoshen Fu, copying Gu Kaizhi's Luoshen Fu scroll.

It was probably the first painting in ancient China to be adapted from a literary work. During the Three Kingdoms period, the great scholar Cao Zhi wrote the Luoshen Fu, which tells the sad story of his love with the goddess of the Luo River and their hopeless separation. We are familiar with such words as 'like a stunning goose', 'a slight step' and 'like an orchid', all of which come from here.

The original has been lost, and nine copies exist. The one in the Liaoning Provincial Museum is of a slightly higher standard, reproducing Gu Kaizhi's style quite faithfully. (Wang, 2023)

The use of the brush like a silk worm spitting out silk, and the ‘God-like’ depiction that accurately captures the spiritual qualities of the characters are precisely the embodiment of Gu Kaizhi's characteristic of ‘writing God in form’ in his paintings. The Song copy of this scroll retains the artistic characteristics of Gu Kaizhi's paintings to a large extent. The scroll represents the content of Cao Zhi's Luoshen Fu from the Three Kingdoms period in a more complete manner, creating a rich mythological atmosphere with vividly modelled figures and flowing lines. The scroll depicts figures, landscapes, dragons and fish, horses and chariots, gods and objects, etc., and is a complete representation of Cao Zhi's Luoshen Fu from the Three Kingdoms period. The characters in the picture are detailed and vividly drawn, the clothes are elegant, the mountains and rocks are mainly painted with hooks and dyes, without the method of chapping and rubbing, and the trees are more folder leaves with a little bit of dots and dyes, which is consistent with the style of painting of the Wei and Jin Dynasties as discussed in the Record of Famous Paintings Throughout the Ages by Zhang Yanyuan, and preserves to a large extent the artistic characteristics of the paintings of Gu Kaizhi. Scrolls in small regular script sub-title in the painting of the blanks, high and low staggered, the layout is not fixed, should be the painting in the first, the book after the fugue. At present, there are six volumes of Song copy of the Luoshen Fu picture, the composition is basically the same, should come from the same mother, and this volume is the only one in the picture written in the fugue of Song copy. This volume in the Southern Song Dynasty in the early hidden in the inner palace, and then scattered. Before and after the Ming Jiaping for Ye Colin, and then by Yuan Shu, Xiang Dushou, Xiang Yuanbian and other Tibetan. At the beginning of the Qing Dynasty, it was successively in the hands of Wang Duo and Liang Qingbiao, and then in the Qing Dynasty, recorded in the Shiqu Baoji Renewal Catalogue. (Liaoning Provincial Museum & Dingji Cultural Creation)

The continuity of the Luoshen Fu is very strong, and the landscape plays a very important role in the relationship between the movement of the figures. Cao Zhi and

the goddess of the underworld are looking at each other, separated by a large section of landscape, which is in proportion to the previous set of figures in contrast to the entity of the ‘virtual’, and the dragon and birds in the background are unfolding the vastness of the third dimension of space. If this Song copy faithfully preserves the compositional layout of the original, then Gu Kaizhi should have been an important key to the transformation of the scroll from a continuous pictorial scroll to a truly connected and echoing scroll during the Jin dynasty. (Jiang, 2014)

The Luoshen Fugu is on display in the Liaoning Provincial Museum's ‘Fengshen Youyi — Ancient Chinese Figure Paintings in the Liaoning Provincial Museum Collection’. The exhibition displayed 30 pieces (sets) of precious paintings in the collection, including ‘Luoshen Fu’ and other national treasures. The exhibition is categorised according to the content of the subject matter, with five units, namely, the real, the high priests, the ladies, the portrait and the Buddhism and Taoism, showing the various appearances and rich connotation of the ancient Chinese figure paintings.

According to the Liaoning Provincial Museum deputy director Dong Baohou introduction, the exhibition of the ‘Luoshen Fu’ Song copy to a large extent retained the artistic characteristics of Gu Kaizhi paintings, with vivid modelling, flowing lines of the figures to create a strong mythological atmosphere. This copy has the Lo Shen Fu fuge written on the scroll, a form of illustration that was already common in the Wei and Jin dynasties. Due to the protection of heirloom paintings and calligraphy, a town treasure such as the Luoshen Fu painting can only be exhibited at least once every three years, and each exhibition lasts no more than three months. Therefore, this exhibition is a rare opportunity for art lovers. (From the Liaoning Provincial Museum Textual Introduction)

2.Henan Museum



Figure 49 Henan Museum
Source Zhen Li (2024)

Sishen Cloud Chart



Figure 50 Sishen Cloud Chart
Source Zhen Li (2024)

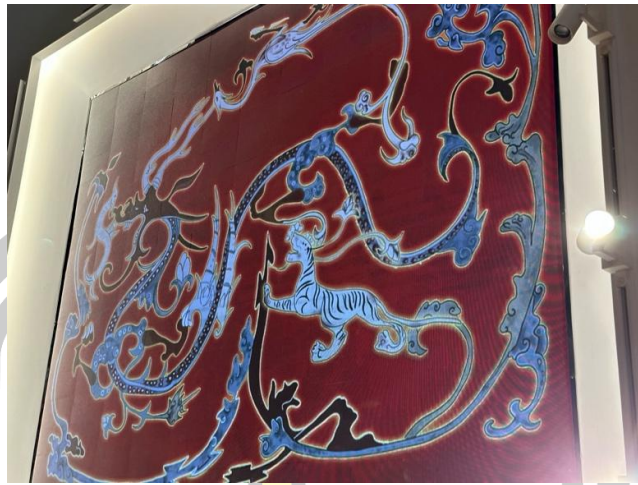


Figure 51 Digita Sishen Cloud Chart

Source Zhen Li (2024)

This mural is from the tomb of Liu Mai, the communist king of Liang in the early Western Han Dynasty, painted on the top of the wall of the main chamber 3 metres from the ground at that time. The mural is painted with smooth lines, red, white, green and black colours of the four deities, as well as flowers, ganoderma lucidum, sacred mountains, clouds and so on, which show the scenes of the immortal world that people in the Han Dynasty aspired to. This is the earliest, best-preserved and highest-grade tomb mural in China.

I. Middle Theme:

1) Green Dragon: The Green Dragon occupies the centre of the picture with its huge 'S' shaped body, with a pair of huge horns on its head, its mouth wide open, spitting out its tongue and curling around the tail of a divine beast, and its wings and four feet, one of which is connected to the tail of the Vermilion Bird.

2) White Tiger: The White Tiger is below the belly of the Green Dragon, with a branch of flowers in its mouth, and its claws are climbing on the sacred mountain, and it is opening its mouth to devour the ganoderma lucidum on the sacred mountain.

3) Vermilion Bird: The Vermilion Bird is above the belly of the Green Dragon, its long beak pecking at one of the long horns of the dragon's head.

4) Divine Beast: The Divine Beast is coiled by the long tongue of the Green Dragon, has a duck's beak and a fish's body, and has fish scales and dorsal fins on its body. This Divine Beast may be the legendary 'Fish Woman'.

5) With the exception of the eastern Green Dragon, the southern Vermilion Bird, the western White Tiger, and the northern Xuanwu (which is replaced by a Fish Woman), which symbolise the direction of the sky, the rest of the picture is filled with a variety of long-branched flowers and cloud and air motifs.

II. Surrounding Border:

6) The border is of a decorative pattern, with an ink-coloured base line and a white connecting line cross-strung with a yubi and cloudy air motif. (Wang, 2023)

Western Han Dynasty (206 BC - 25 AD), excavated from the tomb of King Liang Gong of Baoan Mountain, Yongcheng City.

The main body of the picture for a head of the flying Green Dragon, surrounded by the Vermilion Bird, White Tiger and Fish-like Monster, constituting the four gods of Cloud Chart. The picture is brightly coloured, smooth lines, vivid, is China's current discovery of the era of the earliest and well-preserved murals.

The mural of the four gods and the clouds, also known as the 'Persimmon Garden Han Tomb Mural', was unveiled in 1987 from the Persimmon Garden Han Tomb in Dangdang Mountain, Yongcheng, Shangqiu City, Henan Province, where the owner was a vassal king of the state of Liang in the early Western Han Dynasty. The mural is 5.14 metres long and 3.27 metres wide, with an overall area of about 16.8 square metres. The mural is painted in cinnabar red, with four mythical beasts,

including the Green Dragon, White Tiger, Vermilion Bird and Monster, decorated with auspicious motifs such as gaudieria lucidum, flowers and cloud patterns. In particular, the Green Dragon is the most eye-catching, occupying the centre of the whole picture, with its tongue curled around the tail of a monster. The White Tiger at the bottom has its front paws on an immortal mountain, and its mouth is holding a long branch of flowers. The Vermilion Bird on the top has a long beak pecking at one of the long horns of the dragon's head, and the tail of the bird is floating upwards. The whole mural expresses the ideological belief that people seek good fortune and long for immortality. (From the Henan Museum Textual Introduction)

Four Gods Tile



Figure 52 Four Gods Tile

Source Zhen Li (2024)

Han Dynasty (206 BC - 220 AD).

Eaves-tile were moulded on the Green Dragon, White Tiger, Vermilion Bird, Xuanwu 'four gods' pattern, respectively, on behalf of the sky east, west, south and north of the four directions of the stars.

Eaves-tile, as an important part of the ancient architecture, usually carved with

exquisite patterns, not only has a decorative role, but also contains a deep cultural connotation. The Han Dynasty Four Gods Tile is not only a building component, but also an indispensable part of ancient Chinese culture, which witnesses the ancient people's deep understanding of astronomy and unique creativity. (From the Henan Museum Textual Introduction)

White Tiger Constellation Iconostasis

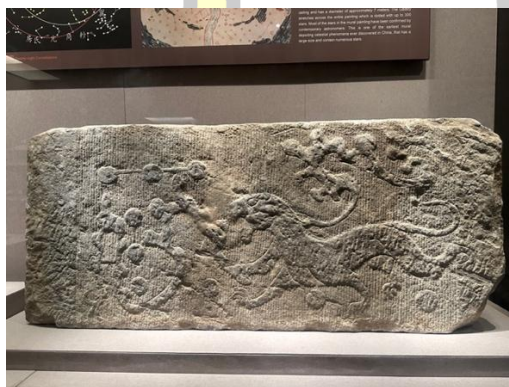


Figure 53 White Tiger Constellation Iconostasis
Source Zhen Li (2024)

Eastern Han Dynasty (25 - 220), unearthed in Nanyang City.

Ancient people put the twenty-eight stars into four major star areas, and named: the Eastern Green Dragon, the Northern Xuanwu, the Western White Tiger, the Southern Vermilion Bird, the seven constellations in each direction. Western seven hosts, including Kui, Lou, Wei, Mao, Bi, Can, Zi, a total of 54 constellations, more than 700 stars, they form the White Tiger pattern, so it is also known as the 'White Tiger seven hosts'.

White Tiger constellation portrait stone, Eastern Han Dynasty cultural relics, unearthed in Nanyang County, 60cm high, 138cm long, 40cm thick, carved in the painting of a white tiger, head cocked tail, walking in the clouds, six stars in front of

the tiger, divided into two groups, horizontal and vertical three, the tiger's body under the arrangement of the three stars, constituting the Western Palace of the White Tiger constellation image. Astronomers in the Han Dynasty, the stars are divided into twenty-eight stars to the east, west, south and north of the four sides for the 'four palaces', and to 'Green Dragon', 'White Tiger', 'Vermilion Bird', 'Xuanwu' God of the four directions named, each of which is divided into seven hosts. One of the 'Three Stars' is the main star in the constellation of the White Tiger, this portrait stone is the evidence of the developed astronomy in China during the Han Dynasty. (From the Henan Museum Textual Introduction)

Xuanwu Picture Brick

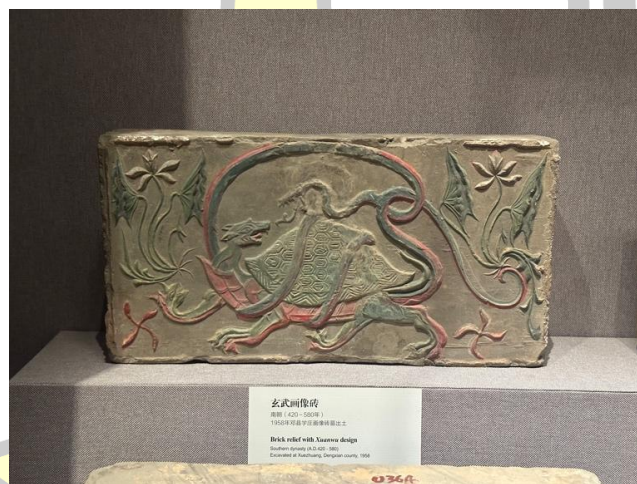


Figure 54 Xuanwu Picture Brick
Source Zhen Li (2024)

Southern Dynasty (420 - 580), unearthed in 1958 from a portrait-brick tomb in Xuezhuang, Deng County.

Deng County Xuezhuang out of the portrait brick subject matter is very rich, artistic expression of a change in the Han painting of the ancient style, show bone

clear like, vivid and smooth lines, presenting a kind of elegant mood. Celestial subjects are also one of the prevalent subjects in the Six Dynasties period, such as the four gods, the golden crow, the moon rabbit and so on. The four gods were first recorded in the Historical Records - Book of Heavenly Officials, which called them Black Dragon in the East Palace, Scarlet Bird in the South Palace, Salty Pond in the West Palace, and Xuanwu in the North Palace. The Xuanwu portrait bricks reflect the ideology and culture of the Six Dynasties period and the art of portraiture. (From the Henan Museum Textual Introduction)

Fuxi and Nuwa Painted Brick



Figure 55 Fuxi and Nuwa Painted Brick
Source Zhen Li (2024)

Eastern Han Dynasty (25 - 220), unearthed in Nanyang City.

Fuxi and Nuwa are the mythical ancestors of mankind. According to legend, Fuxi invented fishing and hunting and created the eight trigrams; Nuwa made stones to

mend the heavens and rolled clay into a human being. The images of Fuxi and Nuwa in the Han Dynasty are often human-headed and snake-bodied, with a conjoined body and tail, holding the sun, moon, ganoderma lucidum or rules, reflecting the Han Dynasty's understanding of the creation of mankind and the origins of civilisation.

The image unit on this image tile is divided into two parts, the upper and lower parts, with a prominent horizontal line separating the two image units. The upper image unit is a bird shot. In the centre of the image is a large tree with a curved trunk, on which there are birds perched on the branches or flying between the branches, and a monkey climbing along the branches. At the foot of the tree, a man on the right bends his bow and shoots at the birds and monkeys. On the left, a man points his left arm upwards towards a bird in a tree; his right arm hangs down and he carries a bird in his hand. Next to him sits a squatting dog with its head raised, barking at the tree. The lower section is an image unit with Fuxi and Nuwa as the subject image. The images in this unit, from top to bottom, are a bear in the upper part, with a convex eye, an open mouth and a tongue, two paws raised, and a twisting body. Next to the bear is a toad. In the centre is the human-headed, snake-bodied Fuxi and Nuwa, with Nuwa on the left in a bun and Fuxi on the right in a crown and hat. Both of them are wearing short jackets with cross-necked upper bodies, with their hands folded inside their sleeves and raised in front of their chests, each holding an object above their heads. The lower body is in the shape of a beast, with feet in the shape of animal claws, and two snake tails hanging down and intersecting, entwining the turtle and snake Xuanwu tightly together. The Xuanwu has its head held high and its neck stretched out, and its body is covered with tortoise armour motifs. The lower and middle layers of the image of the Goddess of Mercy (Yubi) holding a tiger. The god (Yubi) wears a crown and holds a rope tied around the neck of a White Tiger. The White Tiger is crouching on the ground, looking back at the god (Yubi). The bottom image is a bull-shaped beast covered with hedgehog hair. The beast has a low head, two horns on its head, front hooves in the air, a bowed body, and a raised tail, which is supposed to

be the divine beast Poor Ki.

Fuxi and Nuwa are cultural heroes of ancient history and legends, originally belonging to different mythological systems. During the Warring States, Qin and Han Dynasties, especially the Han Dynasty, Fuxi and Nuwa gradually became fixed as dyadic deities and were revered by all levels of society, appearing widely in tomb murals and portrait bricks. The portraits of Fuxi and Nuwa in the Nanyang area of Henan Province are concentrated in the Eastern Han Dynasty. Fuxi and Nuwa are holding the sun and the moon, or are holding chi grass, a Chinese lid, or a rule, which became an important manifestation of the funeral rites and customs of the Eastern Han Dynasty. (From the Henan Museum Textual Introduction)

Five Phoenixes Bronze Smoker



Figure 56 Five Phoenixes Bronze Smoker
Source Zhen Li (2024)

Unearthed in 1989 from the Jiahetun cellar in Jiaozuo, Henan Province. This five-phoenix copper smoker is a Han Dynasty artefact, with a height of 20cm and a diameter of 21.5cm at the base, and was used for incense and warmth. The chest, wings and tail are each decorated with a young phoenix, plus the main body of the phoenix bird image a total of five phoenix, hence the name.

The body is the image of the phoenix, head and neck, wings and chest, the back of the arc-shaped holes, after lighting the spices, the incense curls up. Smoking stove to the phoenix claws as a support point, riveted on a disc, both stable smoker and can hold the spice ash. The whole piece of artefacts set practical and ornamental in one, is the Han Dynasty bronze of the best works. (From the Henan Museum Textual Introduction)

3. Shanxi Museum



Figure 57 Shanxi Museum

Source Zhen Li (2024)

Northern Dynasty Tomb Mural Art Exhibition



Figure 58 Jiuyuan Gang Northern Dynasty Tomb Mural (partial)
Source Zhen Li (2024)

Since the Northern Wei capital of Pingcheng to Sui unified China, nearly 200 years, in the baptism of blood and fire, the completion of an unprecedented scale of national integration. Between Hu and Han, between North and South, extensive exchanges, the Northern Dynasties culture, mixed and inclusive, the sea. During the Northern Dynasties, Shanxi is the Northern Wei and Eastern Wei and Northern Qi's core ruling region, is the melting pot of national integration, cultural convergence stage. Pingcheng and Jinyang area a large number of cultural relics of the Northern Dynasties, more than a thousand years and glittering, of which the tomb murals are quite notable. North Dynasty mural paintings in the early grassland style, and later draw on the strengths of the South Dynasty, fusion of Western painting style, eclectic, forming a distinctive feature. Bearing the Han and Jin dynasties, the Sui and Tang dynasties, leaving a glorious chapter in the history of Chinese painting. Tomb murals is a special collection of Shanxi Museum, which the Northern Dynasties mural works, is rich and wonderful, fascinating. This exhibition specially selected Lou Rui tomb murals, Jiuyuan Gang tomb murals, Shuiquanliang tomb murals, presenting 1500 years ago painting chapter.



Figure 59 Ascension Diagram
Source Zhen Li (2024)

Jiuyuan Gang ‘ascension map’ of the gods and monsters in the fairy spirit, imagination, colourful: holding a stag flying in the clouds of the feather man; its shape like a horse mouth to eat tigers and leopards of the barge; harnessed to the dragon and walking immortal, riding a crane galloping female immortal, should be ascended to heaven in the tomb of the husband and wife; long hair fluttering dashing, holding a bag of wind wildly running between the clouds of the Wind Bo; bare-body riding a dragon, pouring the water flooding the Rain Master; Nu eyes and teeth, holding a hammer to hit the drum, Lei Gong, and so on, depicting a ‘strange things,

mountain gods and sea spirits' magnificent spectacle, showing the colourful spiritual world of the people of the Northern Dynasties.



Figure 60 Lei Gong
Source Zhen Li (2024)

Ground floor of the west wall of a tomb passage, late Northern Dynasty, 185cm longitudinal, 514cm horizontal.

Lei Gong: A deity from the Classic of Mountains and Seas, with ringed eyes and fangs, flames on his shoulders, and a mallet in his left hand in the posture of beating a drum. The ancients believed that the sound of thunder was his doing.



Figure 61 Rain Master
Source Zhen Li (2024)

One layer of the west wall of a tomb passage, late Northern Dynasty, 161.5cm longitudinal, 431cm horizontal.

Rain Master: The Classic of Mountains and Seas gods and monsters, squatting on the back of a strange dragon with a flaming pearl on its hip, its upper body naked, its face like a ghost, its hands holding a bottle of water above the dragon's head, the bottle of water flooded and sprinkled. Ancient people believe that the sky rain, should be for its work. Above the painting of a radiant sun. 'Rain Master' and the east wall of the 'Wind Bo' about symmetry, there is a pioneer in the meaning of the road.



Figure 62 Wind Bo

Source Zhen Li (2024)

Ground floor of the east wall of a tomb passage, late Northern Dynasty, 172.5cm longitudinally, 493cm horizontally.

Wind Bo: The Classic of Mountains and Seas gods and monsters, nude trousers, long hair back, right hand clutching a wind bag, running wildly forward. The Great Desert North Scripture said, Chi You made soldiers to attack the Yellow Emperor, please Wind Bo and Rain Master, vertical storm. Good at running away to open the way 'Wind Bo', to the North and South Dynasties has become one of the main gods of Chinese mythology. (From the Northern Dynasty Tomb Mural Art Exhibition

Textual Introduction)

Bird-shaped Vessel



Figure 63 Bird-shaped Vessel
Source Zhen Li (2024)

The Jin Hou Bird Zun is a very precious bronze vessel from the Western Zhou Dynasty, known as the ‘treasure of the town’ of Shanxi Museum. It was unearthed in the tomb of Marquis of Jin at the Tianma — Qucun Jin cultural site at the junction of Quwo County and Yicheng County in Linfen City, Shanxi Province, and belongs to the middle to early Western Zhou Dynasty cultural relics.

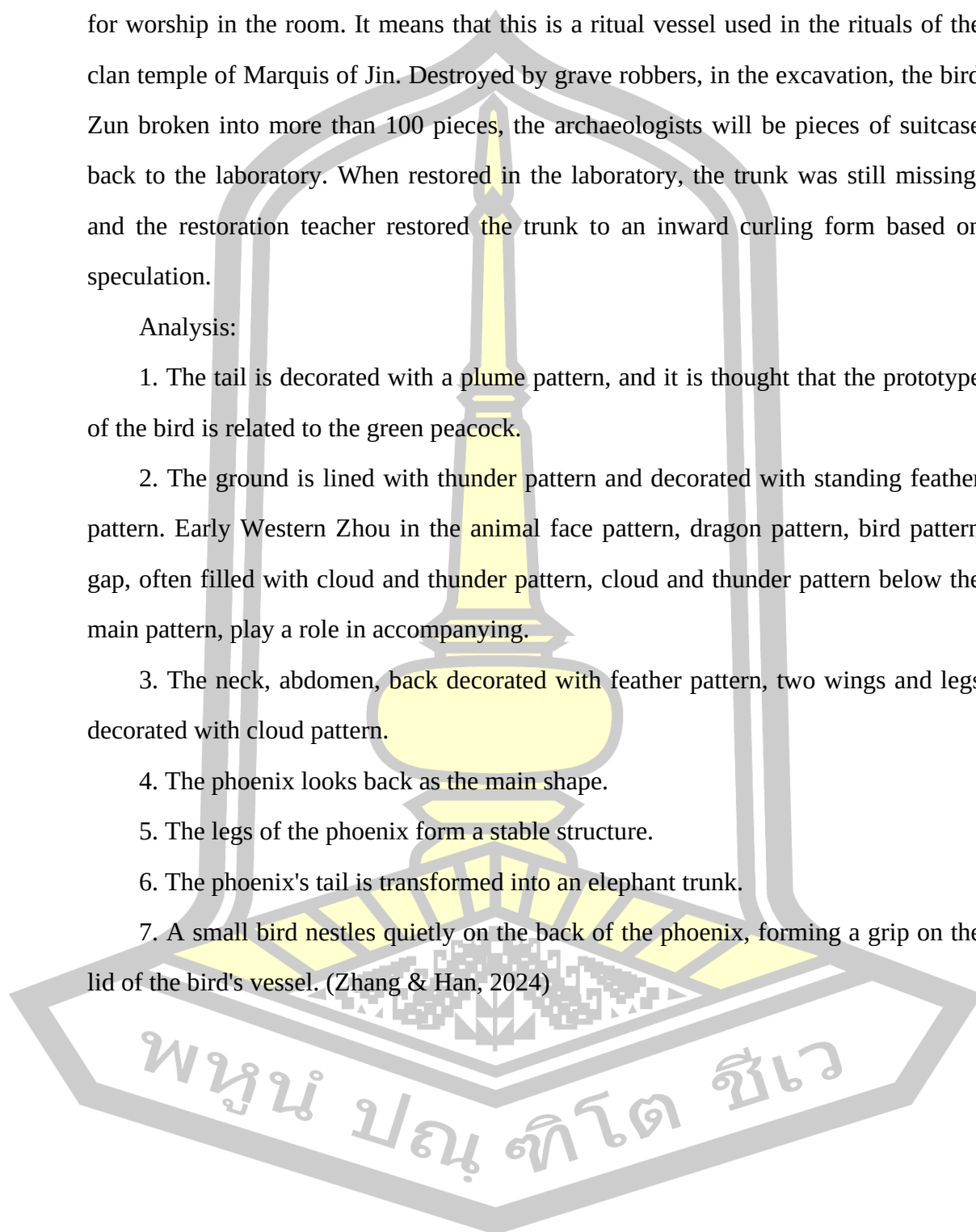
The Sacrificial Vessel of the First Marquis of Jin / A phoenix comes with grace to rest

The overall shape of the bird is based on the phoenix bird looking back, with the small bird quietly nestled on the back of the phoenix bird, forming the grip on the lid of the bird. The tail of the phoenix is transformed into an elephant's trunk, forming a stable structure with the phoenix's feet. The surface of the vessel is decorated with various patterns such as cloud pattern, feather pattern, thunder pattern and feather plume pattern, which is worthy of being a rare treasure in the treasure house of bronze art. Bird Zun cover and the inner abdomen are cast with the inscription ‘Jinhou Zha

(made) facing the throne room Bozun Yi', meaning that the Jin Hou made this bronze for worship in the room. It means that this is a ritual vessel used in the rituals of the clan temple of Marquis of Jin. Destroyed by grave robbers, in the excavation, the bird Zun broken into more than 100 pieces, the archaeologists will be pieces of suitcase back to the laboratory. When restored in the laboratory, the trunk was still missing, and the restoration teacher restored the trunk to an inward curling form based on speculation.

Analysis:

1. The tail is decorated with a plume pattern, and it is thought that the prototype of the bird is related to the green peacock.
2. The ground is lined with thunder pattern and decorated with standing feather pattern. Early Western Zhou in the animal face pattern, dragon pattern, bird pattern gap, often filled with cloud and thunder pattern, cloud and thunder pattern below the main pattern, play a role in accompanying.
3. The neck, abdomen, back decorated with feather pattern, two wings and legs decorated with cloud pattern.
4. The phoenix looks back as the main shape.
5. The legs of the phoenix form a stable structure.
6. The phoenix's tail is transformed into an elephant trunk.
7. A small bird nestles quietly on the back of the phoenix, forming a grip on the lid of the bird's vessel. (Zhang & Han, 2024)



Four Gods Dyeing Furnace



Figure 64 Four Gods Dyeing Furnace
Source Zhen Li (2024)

Western Han Dynasty (206 BC - 8 AD), unearthed in Shuozhou City, Shanxi Province.

Bronzes of the Han Dynasty became more practical as they shifted from ceremonial vessels of the Shang and Zhou Dynasties to household utensils. The area around Pinglu and Shuozhou in today's Shanxi Province used to be a crossroads between the Han Dynasty and the Xiongnu and other nomadic peoples in the north during the Han Dynasty. A number of tombs featuring the Xiongnu and Xianbei ethnic groups have been found in the Pingshuo Han tombs, and nearly 100 cultural relics featuring the northern grassland peoples have been unearthed.

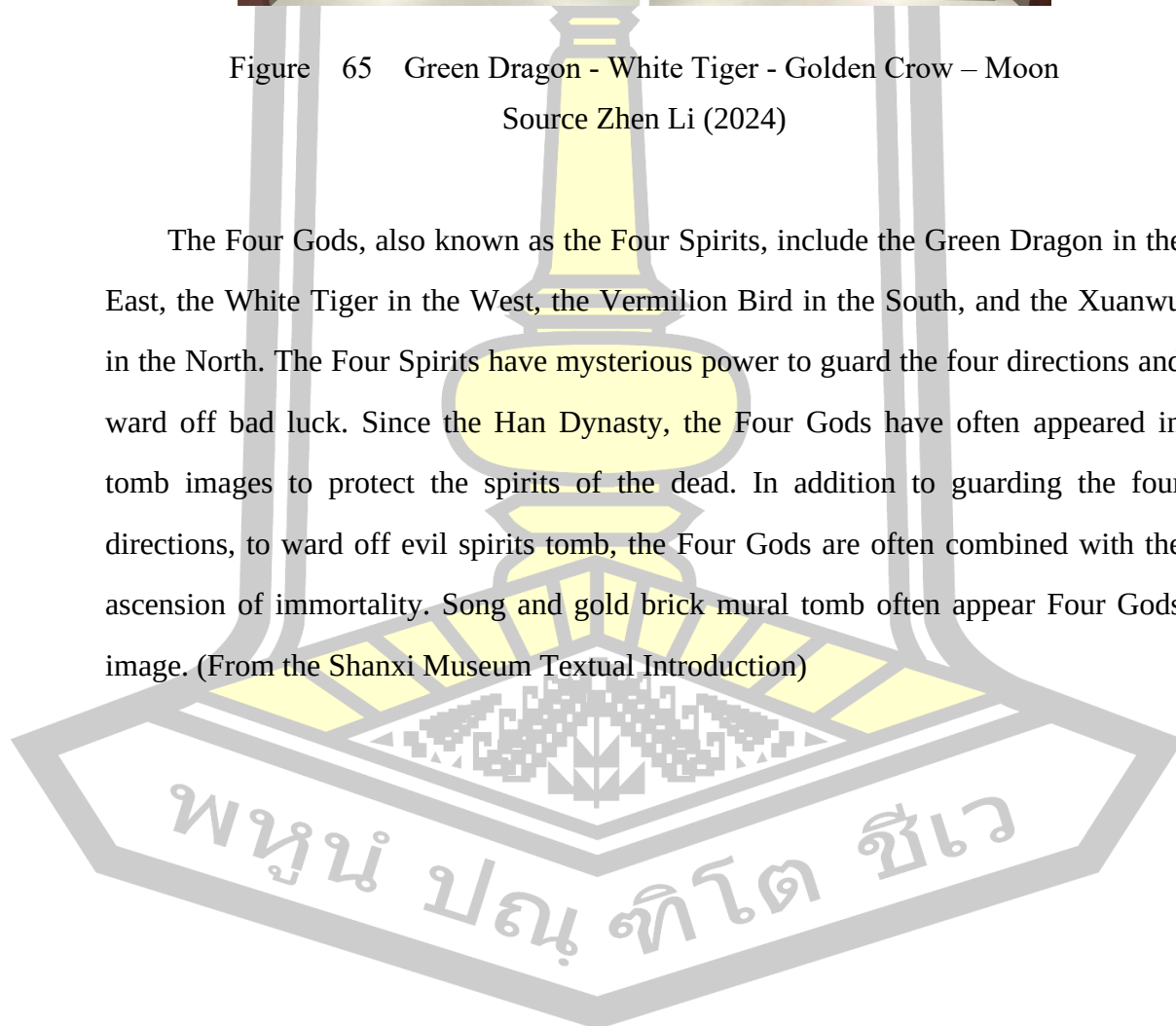
Western Han Dynasty bronze 'four gods dyeing furnace' unearthed in Shuozhou, Shanxi Province, the four gods refers to the Green Dragon, White Tiger, Vermilion Bird, Xuanwu, the four direction gods, they are very common in the Han Dynasty decorative patterns. (From the Shanxi Museum Textual Introduction)

Four Gods Diagram



Figure 65 Green Dragon - White Tiger - Golden Crow – Moon
Source Zhen Li (2024)

The Four Gods, also known as the Four Spirits, include the Green Dragon in the East, the White Tiger in the West, the Vermilion Bird in the South, and the Xuanwu in the North. The Four Spirits have mysterious power to guard the four directions and ward off bad luck. Since the Han Dynasty, the Four Gods have often appeared in tomb images to protect the spirits of the dead. In addition to guarding the four directions, to ward off evil spirits tomb, the Four Gods are often combined with the ascension of immortality. Song and gold brick mural tomb often appear Four Gods image. (From the Shanxi Museum Textual Introduction)



4. National Museum of China



Figure 66 National Museum of China
Source Zhen Li (2024)

Double Kui Long Shaped Pendant



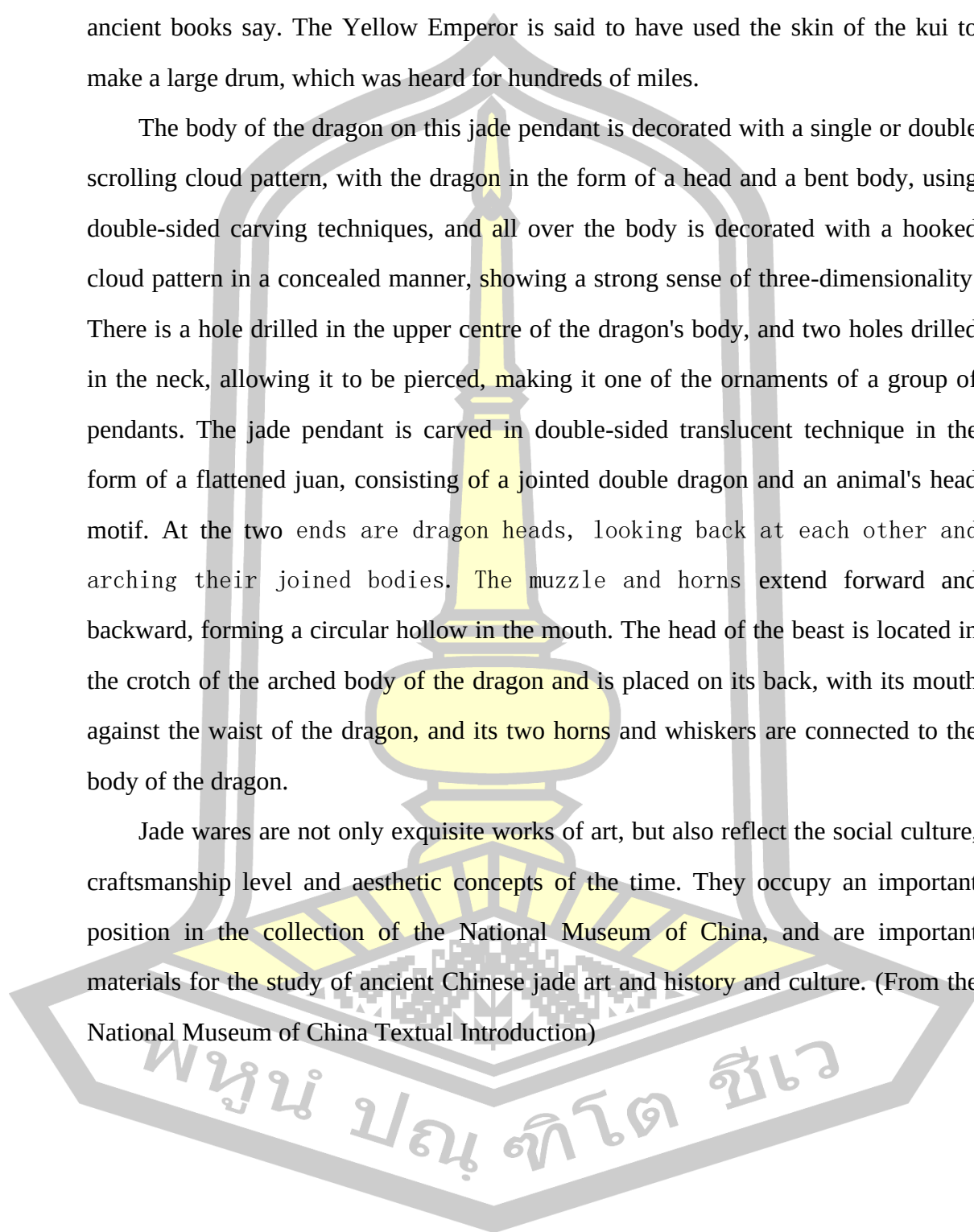
Figure 67 Double Kui Long Shaped Pendant
Source Zhen Li (2024)

Warring States period (475 - 221 BC), unearthed at Changtaiguan, Xinyang, Henan Province in 1957.

The kui is a dragon-like creature with one leg, or ‘kui with one foot’ as the ancient books say. The Yellow Emperor is said to have used the skin of the kui to make a large drum, which was heard for hundreds of miles.

The body of the dragon on this jade pendant is decorated with a single or double scrolling cloud pattern, with the dragon in the form of a head and a bent body, using double-sided carving techniques, and all over the body is decorated with a hooked cloud pattern in a concealed manner, showing a strong sense of three-dimensionality. There is a hole drilled in the upper centre of the dragon's body, and two holes drilled in the neck, allowing it to be pierced, making it one of the ornaments of a group of pendants. The jade pendant is carved in double-sided translucent technique in the form of a flattened juan, consisting of a jointed double dragon and an animal's head motif. At the two ends are dragon heads, looking back at each other and arching their joined bodies. The muzzle and horns extend forward and backward, forming a circular hollow in the mouth. The head of the beast is located in the crotch of the arched body of the dragon and is placed on its back, with its mouth against the waist of the dragon, and its two horns and whiskers are connected to the body of the dragon.

Jade wares are not only exquisite works of art, but also reflect the social culture, craftsmanship level and aesthetic concepts of the time. They occupy an important position in the collection of the National Museum of China, and are important materials for the study of ancient Chinese jade art and history and culture. (From the National Museum of China Textual Introduction)



Kui Long Shaped Pendant



Figure 68 Kui Long Shaped Pendant
Source Zhen Li (2024)

Warring States (475 - 221 BC).

Different periods of dragon jade with obvious characteristics of the times, before the Eastern Zhou, the dragon body more inward roll, most do not show the limbs and claws; the Warring States period, the dragon body appeared in the S-shaped curved turn, often with flying wings, apricot kernel eyes, below the carving out of a foot for the kui dragons; after the Qin and Han dynasties, the dragon is mostly animal-shaped, limbs and claws complete, for walking. (From the National Museum of China Textual Introduction)

พหุ ประถมศึกษา

Phoenix Shaped Pendant



Figure 69 Phoenix Shaped Pendant
Source Zhen Li (2024)

Neolithic Era, Xiaojia Roofing Culture (ca. 2200 - 1900 BC), unearthed in 1955 at Luojia Berling, Tianmen, Hubei.

Birds fly in the air, can travel between heaven and earth, can emit a variety of pleasant chirping sounds, and some can also crow to announce the dawn, these phenomena are very easy for ancient people to realise that birds are the messengers of heaven, thus giving rise to the worship of the god bird, and many Neolithic cultural sites are found in jade birds and bird-shaped ornaments. The phoenix bird, with its long tail feathers, may have originated as a prototype from the peacock or pheasant. This phoenix pendant represents the highest level of jade carving of the Xiaojia Roofing Culture, and is known as the 'First Phoenix of China'. The jade phoenix in the tomb of Muhao in the late Shang dynasty is very close to this pendant in shape, style, and carving method of decoration, and should be a fine jade product of the same period. (From the National Museum of China Textual Introduction)

5 Sanxingdui Museum

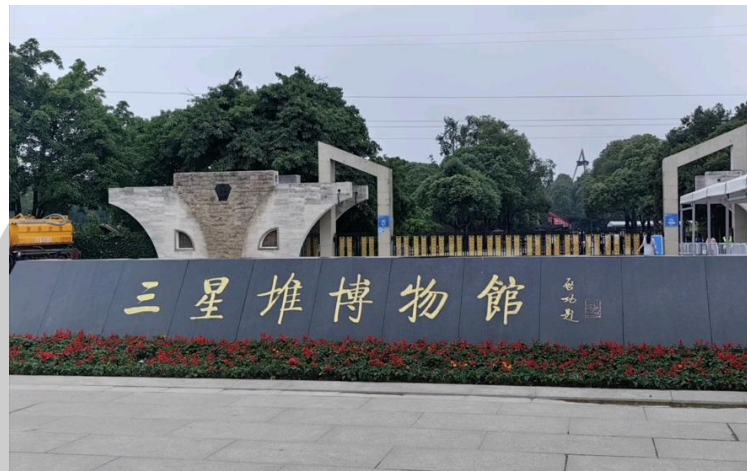


Figure 70 Sanxingdui Museum
Source Zhen Li (2024)

I Large Copper God Tree





Figure 71 I Large Copper God Tree
Source Zhen Li (2024)

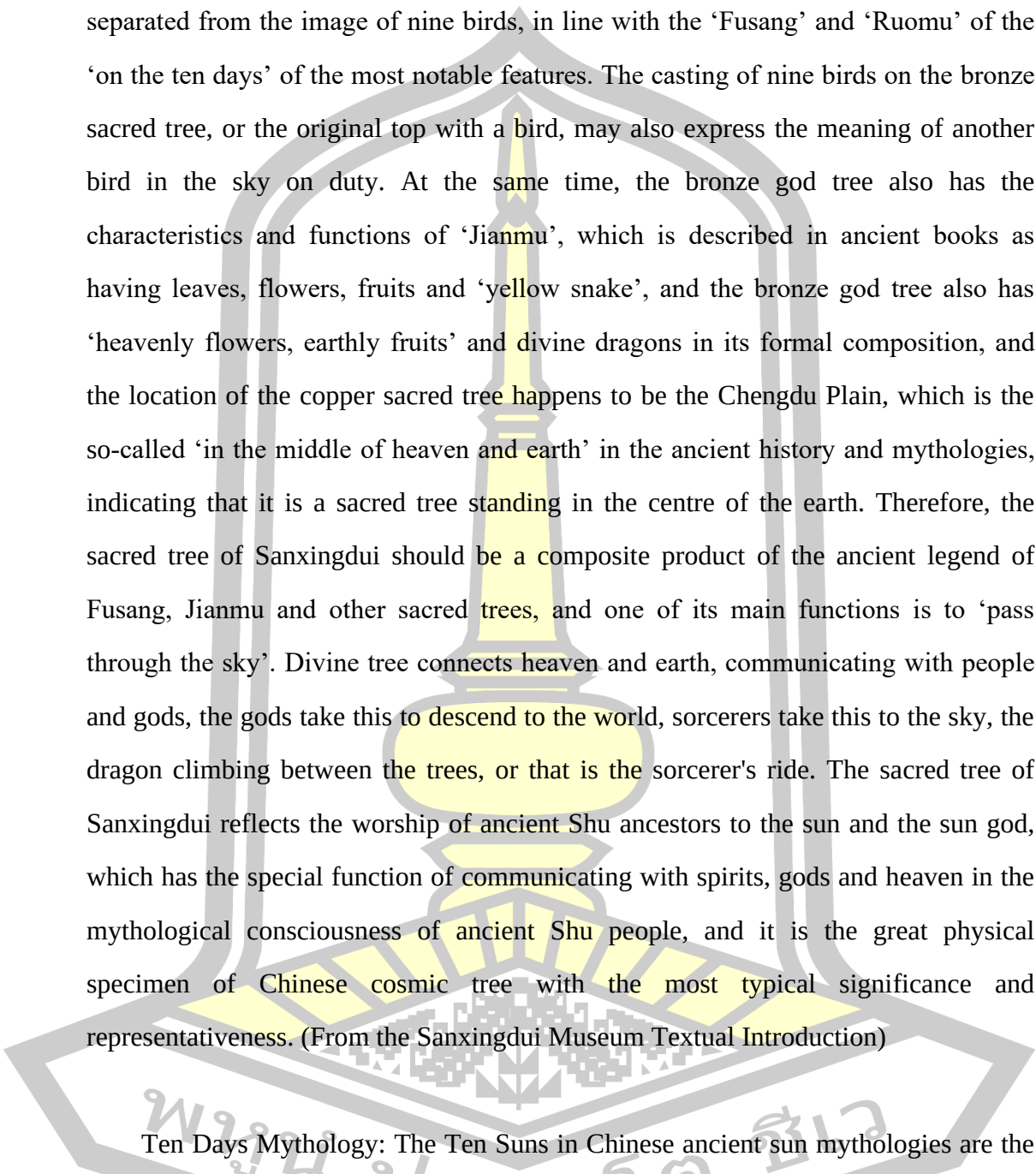
Affiliated Era: Shang (1600 - 1046 BC).

I Large Copper God Tree by the base, tree and dragon three parts, using segmental casting method casting, the use of sets of casting, riveting casting, embedded casting and other processes, the height of 396cm, the top of the trunk and the dragon behind the section of the slightly mutilated. In our country so far seen in all the bronze cultural relics, this tree is the largest one. The base of the bronze tree is vaulted, under which is a circular seat, the base is composed of three sides of the arc edge triangular hollow block surface, three sides of the three feet between the downward force of the three feet connected to the genus, the composition of the three mountains are connected to the 'sacred mountain' imagery, the casting of the seat decorated with symbols of the sun's '☉' pattern and the clouds and gas pattern. The tree is cast in the middle of the 'top of the sacred mountain', and its potential is connected to the sky. The tree is divided into three layers, three branches on each layer, totalling nine branches; on each branch there are two fruiting branches, one leaning and one hanging, and on the fruiting branch there is a sacred bird. Dragons

and branches from the four sides embedded in the casting of the trunk, the trunk side embedded in the casting of strange and treacherous copper dragon.

Sanxingdui I Large Copper God Tree and the Chinese classical mythology of which god tree related? At present, the academic community for the connotation of the copper tree there are different views, but the copper tree is defined as a 'sacred tree', is the consensus: some people believe that the shape and connotation of the copper tree with the Classic of Mountains and Seas recorded in the 'Jianmu' related to the copper tree is the ancient Shu people communicate with people and gods, up and down heaven and earth, reflecting that the theocratic political group of ancient Shu monopolised the special religious power of communication between heaven and man. In contrast, the bronze sacred tree's configuration is more similar to that of the 'Ruomu' described in the Classic of Mountains and Seas. Some people think that the Bronze God Tree has the function of 'She', which is consistent with the 'Sanglin' recorded in the book, and should be 'She Tree'. Others believe that the bronze sacred tree for the ancient Shu people's cosmic tree, reflecting the Shu people's world view. There is also a view that the bronze tree originated in the ancients on the sun halo phenomenon, representing the east and west poles of the Fusang and Ruomu.

What is the cultural connotation of the I Large Copper God Tree of Sanxingdui? In the ancient 'Ten Days Mythology', the operation of the sun is carried by the so-called 'Yangwu' (Golden Crow), which is an imaginative explanation of the sun's east-west movement phenomenon by the ancestors. As a divine bird carrying the sun, the Golden Crow is often used as a symbol of the sun, the so-called 'Golden Crow falls in the west, the Jade Rabbit rises in the east', which means that the sun goes down in the west and the moon rises in the east. Many ancient peoples will be the image of the bird as a symbol of the sun, the Chinese and Western archaeological data have a lot of birds and see the image of the sun, the bronze bird cast on the bronze tree at Sanxingdui is supposed to be a reflection of the mythical Golden Crow (i.e. the sun).



Sanxingdui sacred tree three layers of nine branches and its branches are separated from the image of nine birds, in line with the 'Fusang' and 'Ruomu' of the 'on the ten days' of the most notable features. The casting of nine birds on the bronze sacred tree, or the original top with a bird, may also express the meaning of another bird in the sky on duty. At the same time, the bronze god tree also has the characteristics and functions of 'Jianmu', which is described in ancient books as having leaves, flowers, fruits and 'yellow snake', and the bronze god tree also has 'heavenly flowers, earthly fruits' and divine dragons in its formal composition, and the location of the copper sacred tree happens to be the Chengdu Plain, which is the so-called 'in the middle of heaven and earth' in the ancient history and mythologies, indicating that it is a sacred tree standing in the centre of the earth. Therefore, the sacred tree of Sanxingdui should be a composite product of the ancient legend of Fusang, Jianmu and other sacred trees, and one of its main functions is to 'pass through the sky'. Divine tree connects heaven and earth, communicating with people and gods, the gods take this to descend to the world, sorcerers take this to the sky, the dragon climbing between the trees, or that is the sorcerer's ride. The sacred tree of Sanxingdui reflects the worship of ancient Shu ancestors to the sun and the sun god, which has the special function of communicating with spirits, gods and heaven in the mythological consciousness of ancient Shu people, and it is the great physical specimen of Chinese cosmic tree with the most typical significance and representativeness. (From the Sanxingdui Museum Textual Introduction)

Ten Days Mythology: The Ten Suns in Chinese ancient sun mythologies are the sons of Dijun and Xihe, who have the characteristics of both humans and gods, but are also the incarnation of the Golden Crow, a three-legged dangerous crow, and the Sun God bird that can fly. Every morning, they take turns to rise from the Fusang tree in the east and fly from east to west in the air as the Golden Crow or the Sun God Bird, and then land on the Ruomu tree in the west at night. The 'Ten Days Mythology'

expresses the ancient people's observation and feelings about the phenomenon of sunrise and sunset. (Wu, 2023)

Bronze Crowned Vertical Eye Mask

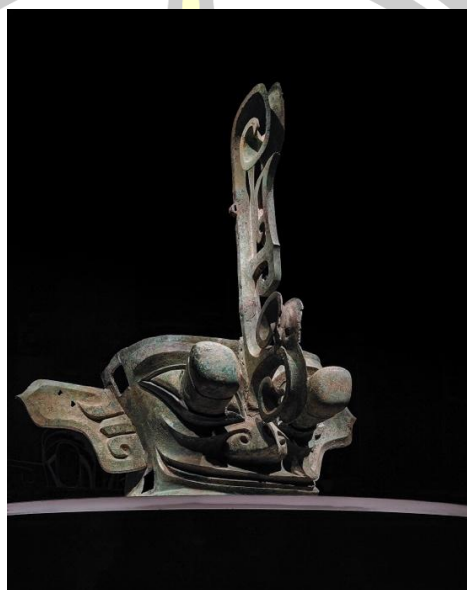
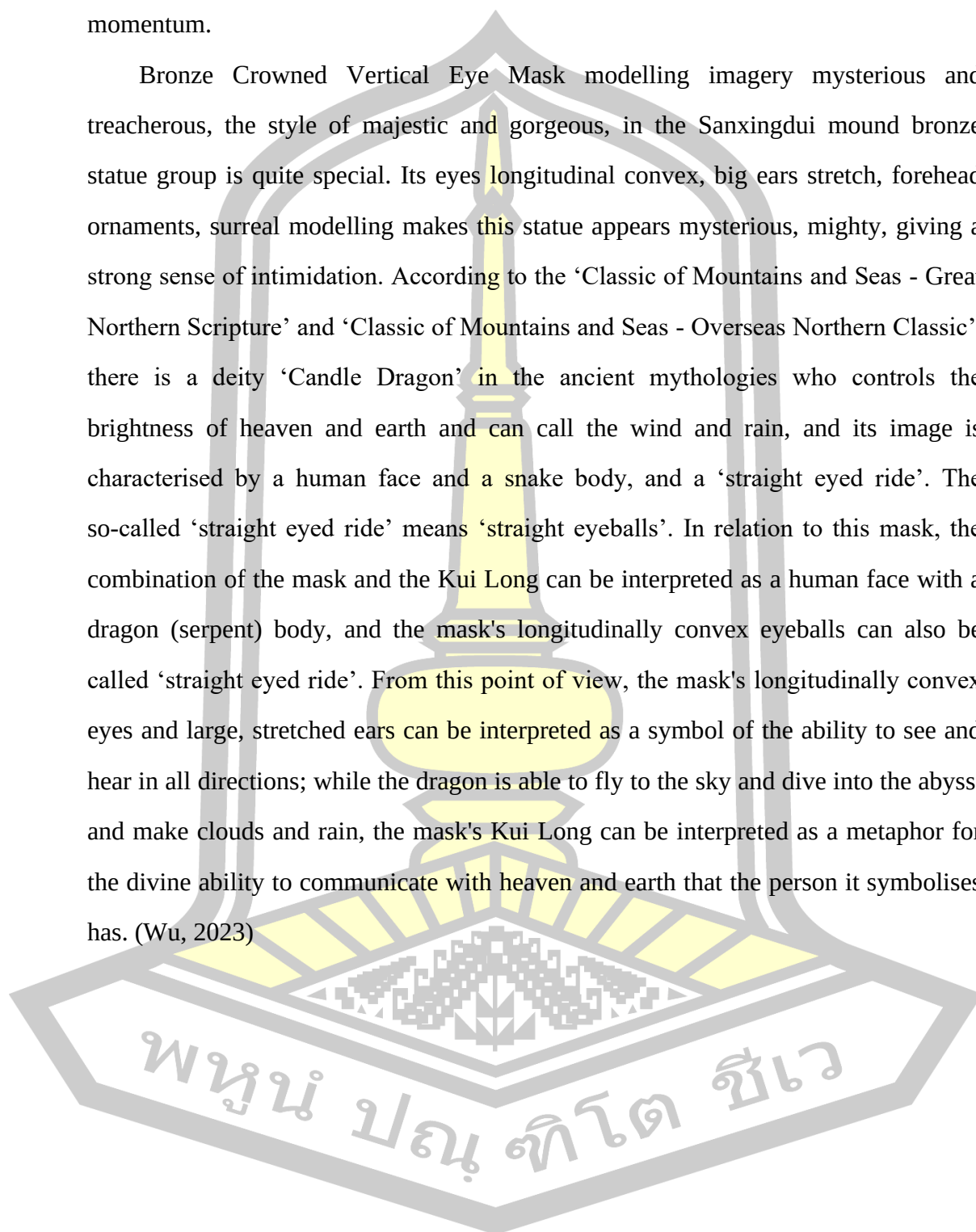


Figure 72 Bronze Crowned Vertical Eye Mask
Source Weibo

The mask has an inverted eight-shaped blade eyebrow, and both eyes have a columnar convexity of the eyeballs, which protrude forward for about 10cm, pulling the eye muscles out to attach to the eyeballs. The two ears are spread out to the sides. The eyes and ears are cast using the inlay casting method. Eagle's hook nose with a swirling nose. The mouth is broad and square, with deep and long slits, the corners of the mouth extended to the cheeks and raised, the tip of the tongue is exposed, and the lower jaw is slightly extended forward. The square hole in the centre of the forehead is complemented by a kui dragon-shaped forehead ornament nearly 70cm high. Kui dragons head end and the bridge of the nose articulated, born knife-like wings, tail to the inward roll, body and tail down the middle of the forehead vertical raised, and the

main body of the mask to form the overall shape of the vertical and horizontal momentum.

Bronze Crowned Vertical Eye Mask modelling imagery mysterious and treacherous, the style of majestic and gorgeous, in the Sanxingdui mound bronze statue group is quite special. Its eyes longitudinal convex, big ears stretch, forehead ornaments, surreal modelling makes this statue appears mysterious, mighty, giving a strong sense of intimidation. According to the 'Classic of Mountains and Seas - Great Northern Scripture' and 'Classic of Mountains and Seas - Overseas Northern Classic', there is a deity 'Candle Dragon' in the ancient mythologies who controls the brightness of heaven and earth and can call the wind and rain, and its image is characterised by a human face and a snake body, and a 'straight eyed ride'. The so-called 'straight eyed ride' means 'straight eyeballs'. In relation to this mask, the combination of the mask and the Kui Long can be interpreted as a human face with a dragon (serpent) body, and the mask's longitudinally convex eyeballs can also be called 'straight eyed ride'. From this point of view, the mask's longitudinally convex eyes and large, stretched ears can be interpreted as a symbol of the ability to see and hear in all directions; while the dragon is able to fly to the sky and dive into the abyss, and make clouds and rain, the mask's Kui Long can be interpreted as a metaphor for the divine ability to communicate with heaven and earth that the person it symbolises has. (Wu, 2023)



Bronze Vertical Eye Mask



Figure 73 Bronze Vertical Eye Mask
Source Weibo

Bronze Vertical Eye Mask image features: eyebrow tip upward, long oblique eyes, eyeballs were extremely exaggerated, was columnar forward longitudinal convex extend up to 16cm; both ears to the sides of the full expansion and slightly upward shrugged; short nose, the nose was a bullnose upward inwardly rolled; wide and deep mouth, mouth slit deep and long upward, like a slightly dewy tongue, for the mysterious smile like. There is a hole in the middle of its forehead, may be the original casting of fine forehead decorations.

In the Sanxingdui mound excavated many bronze masks, the most peculiar shape, the most spectacular to be counted in this ‘thousands of miles of eyes, wind ear’ reputation of the Bronze Vertical Eye Mask. Mask eyes longitudinal convex, two ears stretch, mouth wide and long. Chronicles of Huayang and other records of the image of Silkworm Cong's characteristics as ‘its eyes longitudinal’. It is generally believed that this statue was columnar convex eyes and literature records of the silkworm bush ‘longitudinal eyes’ corresponds to the performance should be the Shu ancestor silkworm bush. In addition, there are several different opinions: some scholars believe

that the literature of the so-called ‘longitudinal eyes’ should be ‘vertical eyes’ meaning, that is, such as the ancient Chinese mythological character Erlang God forehead in the eyes; or that it should be a beast mask, or that the mask left and right of the stretching ear is the cuckoo bird's wings. The image should be the idol of Du Yu, the fourth king of Shu, who was transformed into a cuckoo bird after his death in ancient history, or that it is the image of the sun god, and so on.

We tend to think that this mask is neither a simple ‘human face’, nor is it a pure ‘animal mask’, but a kind of human and God in the same shape, human and God in one imagery modelling, huge volume, extremely exaggerated eyes and ears are to strengthen its divinity, it should be the ancestral god statue of the ancient Shu people. The five senses of the mask may be a metaphor for the corresponding supernatural functions. (Wu, 2023)

The bronzes in the Sanxingdui Museum demonstrate the high casting skills of the ancient Shu civilisation. These bronzes include ritual objects, weapons, and living utensils, etc., with unique shapes and smooth lines. Some of the bronzes have exquisite decorations on their surfaces, reflecting the social customs and aesthetic concepts of the time. (From the Sanxingdui Museum Textual Introduction)

6. Shaanxi History Museum



Figure 74 Shaanxi History Museum

Source Zhen Li (2024)

Gilt Feilian Pattern Six-curve Silver Dish



Figure 75 Gilt Feilian Pattern Six-curve Silver Dish
Source Zhen Li (2024)

The gilt Feilian pattern six-curved silver dish is an antique piece unearthed in Hejiacun, Xi'an, and is now housed in the Shaanxi History Museum.

Silver plate for the six curved sunflower-shaped, narrow and flat folded edge, shallow belly and flat bottom, the centre of the plate out of the raised and ticking carved out a drum wing raised tail, even hooves feet, cow head unicorn, bird body phoenix tail animal image. This silver plate decoration is very unique. Some scholars have named this silver plate on the beast for the wings of the cow, because of its shape for the bull head and bird body, and wings. Some scholars have also called it a foreign beast, Feilian.

Feilian is the god of wind in ancient Chinese fairy tales and legends, 'before Wangshu make pioneer Ruoxi, after Feilian make run belong to', 'Feilian wind uncle also'. In fact, Feilian at that time the image is diverse, there are cattle head and bird body, deer head and bird body and horse head and bird body. Some scholars believe that Feilian decoration Tang Dynasty draws on the practice of foreign objects decorated with animals, but also to join the local Feilian produced.

Most of the ancient Chinese vessels were round, and the multi-petal flower-shaped vessels became popular from about half of the 7th century to the beginning of the 8th century. In short, this silver plate shape neat, exquisite decoration, production technology and process complexity, reflecting the ingenuity of the Tang Dynasty gold and silver craftsmen and superb craftsmanship, is the Tang Dynasty gold and silver in the fine arts. (From the Shaanxi History Museum Textual Introduction)

7. Yunnan Provincial Museum

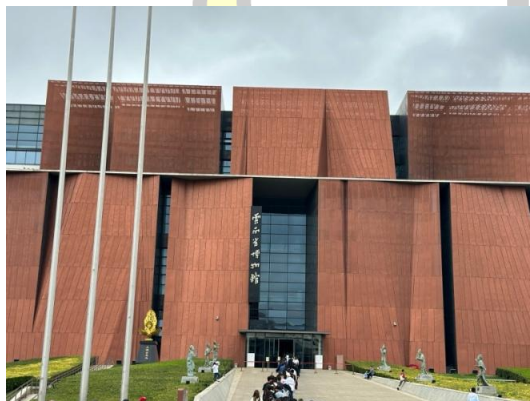


Figure 76 Yunnan Provincial Museum
Source Zhen Li (2024)

Garuda



Figure 77 Garuda
Source Zhen Li (2024)

The Golden-winged Bird, whose Sanskrit name translates as ‘Garuda’, comes from the Indian narrative poem ‘Mahabharata’ and is one of the Eight Dragons, the guardian deities of Buddhism. Legend has it that it was originally a ferocious bird that could subdue the dragons and eliminate flooding. It could use its huge wings to ruffle the seawater, causing it to part and prey on the dragons. The dragons suffered so much that they went to the Buddha for help, and it was only when the Buddha took refuge in his robe that they were saved from predation. Later, Garuda converted to Buddhism and became Buddha's guardian bird.

The Golden-winged Bird with jaws staring angrily at the bird, with its head held high and its wings spreading in the shape of flying, with feathers engraved all over its body. Head decorated with Ruyi cloud-shaped crown, tail feathers inlaid with five crystal beads to embellish the flame-like upward expansion, feet perched on a lotus seat, beak and claws sharp. Overall modelling exquisite gorgeous, robust and rounded body, full of vitality. According to expert research, the goldfinch bird head crown decoration in the Song dynasty jade carving ornaments on the more popular, which also reflects the history of yunnan and the central plains of cultural exchanges and fusion.

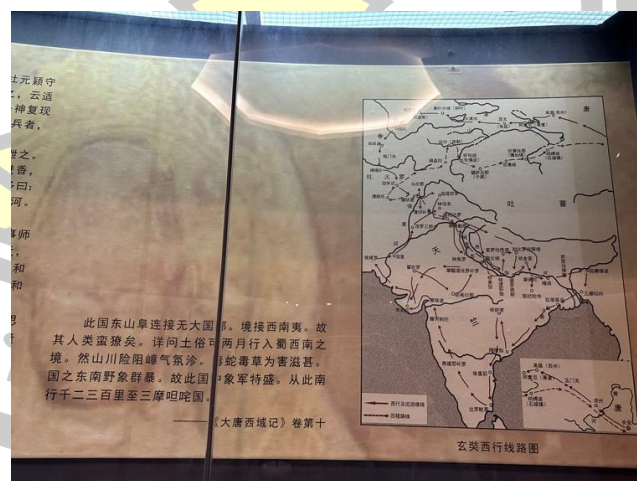


Figure 78 Xuanzang's westbound route map
Source Zhen Li (2024)

Tracing the history of the world's cultures, such as the ancient Maya, Inca and ancient Indian civilisations, the cult of giant birds, which have different origins and carry the distinctive personalities of the various peoples. Zhuang Zi wrote in his 'Journey to the Promised Land': 'There is a fish in the northern underworld, and its name is Kun. The size of the kun is not known how many thousands of miles; it turns into a bird called the roc. The roc's back is not known for thousands of miles.' The image of the giant bird 'Kun Peng' was created. With the spread of Buddhism to China, the image of the golden-winged bird was fused with the native Chinese imagery of the roc, and thus moulded into many unique and charming artistic images. In literature, Jia Yi of the Western Han Dynasty wrote 'The Fugue of the Roc Bird', and Li Bai of the Tang Dynasty praised the golden-winged bird in his poems many times. In the seventy-fourth episode of the four famous novel Journey to the West, the three kings of the Lion's Hunchback Mountain with a name of cloud-crossing ten thousand miles of roc acted to roll the winds and carry the sea, and vibrate the north to the south, and once they appeared on the scene, they beat the Monkey King without any power to fight, whose prototype is the golden-winged bird. In addition, in the novel 'The Complete Story of Yue', Yue Fei, the national hero, is also depicted as the earthly incarnation of the roc and the golden-winged bird. From this, it can be seen that the golden-winged bird has been gradually integrated into the national culture of our country after it was brought to China from the 'east' of India. (Yun, 2024)

Interviews:

Wang Mianhou:

(Date interviewed: 1 August 2023)

Currently director of Liaoning Provincial Museum, the Department of China Liao Jin Qidan women's true history of the council, Liaoning Provincial Museum Association, vice president of the Shenyang City, vice president of the Society of local history.

Museums play a very important role in the transmission and dissemination of mythologies and traditional culture; how the government protects the legends of Chinese mythologies and stories.

Museums play a very important role in the transmission and dissemination of mythologies and traditional culture:

Collections and Exhibitions: Museums provide the public with intuitive visual experiences through their collections of myth-related artefacts, artworks and documents. Through well-planned exhibitions, the museums are able to tell mythological stories to visitors and disseminate traditional culture. **Educational activities:** The museum regularly organises lectures, seminars, workshops and other activities, inviting experts and scholars to interpret mythological stories and raise public awareness and interest in traditional culture. **Digital dissemination:** Using modern technological means, such as digital museums and virtual reality (VR) experiences, mythological stories are presented in a more vivid way to attract the younger generation. **Publication and research:** The museum publishes books, picture albums and research reports related to mythologies to promote academic research and popularisation of mythological doctrines.

The government has an irreplaceable role in protecting Chinese mythologies and legends:

Legislative protection: important mythologies and legends are incorporated into the intangible cultural heritage through legislation for protection at the legal level.

Policy support: Introduce relevant policies to encourage and support research, education and dissemination activities of fairy tales and legends. **Financial input:** The

government can set up special funds for the collection, collation, research and dissemination of fairy tales and legends. **Educational promotion:** Incorporate fairy

tales and legends into school education curricula, and pass on and popularise fairy tales and legends through the education system. **Cultural exchanges:** Introduce

Chinese fairy tales and legends to the world through international cultural exchange

programmes to enhance their international influence. Media cooperation: Cooperate with the media to produce films, TV dramas and animations based on fairy tales and legends to expand their influence among the public.

Through these measures, museums and the government working together can effectively preserve and pass on China's rich mythology and traditional culture.

Liu Long:

(Date interviewed: 10 August 2023)

Docent of Liaoning Provincial Museum, more than 8 years of experience as a museum docent.

Digital Cultural Creation for the Inheritance and Dissemination of Mythology and Traditional Culture.

Digital Literature and Creativity (Digital Cultural Creative Industry) refers to the use of digital technology to create and enhance cultural resources and form new cultural products and services.

1. Digital presentation: Through digital technologies, such as 3D modelling, Virtual Reality (VR), Augmented Reality (AR), etc., mythological stories and traditional culture are presented to the public in a new form, providing an immersive experience.
2. Interactive experience: Digital cultural and creative products are often interactive, allowing users to participate in mythological stories through games, applications (apps), etc., deepening their understanding and identification with traditional culture.
3. Social media dissemination: using social media platforms, such as Weibo, Jitterbug, WeChat, etc., to promote mythological stories and traditional culture-related digital content and expand its influence.
4. Online education platforms: Integrate mythological stories into teaching content through online courses and educational games, so that more people can learn traditional culture through the Internet.
5. Digital content creation: Encourage and support the creation of digital

content, such as animation, online dramas, and digital artworks, which are often based on mythological stories to attract young audiences. 6. International exchanges: digital cultural and creative products are easy to cross national borders and can become an important medium for spreading Chinese mythologies and traditional culture, enhancing cultural soft power and international influence.

In conclusion, digital creativity provides new opportunities for the inheritance and dissemination of mythologies and traditional culture, which not only preserves the core values of traditional culture, but also attracts a wider audience, especially the younger generation, through innovative ways, and injects new vitality into the sustainable development of traditional culture.

Tang Dong:

(Date interviewed: 24 September 2023)

Professor, Liaoning University of Engineering and Technology.

The influence of fairy tales and legends on modern society.

Cultural heritage: Mythology is an important part of culture, carrying the history and tradition of human culture. In ancient times, mythologies were passed down through oral traditions and art forms, becoming the spiritual wealth of generations. Modern media such as film, television and games have also become new ways of passing on mythologies, making mythologies and stories still of great value in contemporary culture.

Historical Records: Mythologies are important records of human history, reflecting the thoughts, lives and values of people in different historical periods. For example, the twelve gods of Olympus in Greek mythology reflect the religious beliefs and political system of ancient Greek civilisation, and at the same time record the life, thoughts and values of ancient Greeks.

Artistic expression: Mythologies are an important source of artistic expression and have had a profound impact on painting, sculpture, music, dance, theatre and other arts. Artists demonstrated their understanding and perception of mythologies through their interpretation and expression of mythologies. For example, European artists of the Renaissance demonstrated the beautiful vision of mankind and the humanistic spirit through their creation of ancient Greco-Roman mythologies.

Ideas and values: Mythological stories reflect the ancient people's interpretations of natural and social phenomena, and are rich in philosophical reflections and moral concepts. These stories not only demonstrate the wisdom and creativity of the ancients, but also educate modern people to face challenges bravely and pursue truth and justice. For example, stories such as Pangu's opening up of heaven and earth and Nuwa's creation of man embody the ancient people's tracing back of the origin of mankind and their reflections on the current state of existence.

Social Value: Mythologies have practical, scientific (including historical, philosophical and educational) and literary values in human life. Mythologies are not only the product of human beliefs, but also play a practical role in production and life. For example, when primitive people faced natural phenomena, they often sought help from the gods through prayers in order to obtain more food and a sense of security.

Modern Cultural Integration and Collision: Fairy tales and legends provide modern culture with a long history of origin, which makes modern culture have a thicker sense of weight. Modern cultural creations draw inspiration from mythologies, making mythologies take on a new vitality in modern society. At the same time, the moral concepts and values in mythologies have also had a profound impact on modern culture.

Spiritual Seeking and Value Remodelling: Fairy tales and legends have an important reflection in contemporary values. It stresses the harmonious coexistence of man and nature, man and society, and provides modern society with insights into the construction of ecological civilisation. The heroes in mythologies educate us to face

challenges bravely and pursue truth and justice, providing a way for modern society to seek and reshape its values.

Mythological stories are an important part of culture, and they continue to play an important role in modern society, influencing people's thoughts, behaviours and lifestyles. The art forms of different periods reflect not only the social, cultural and aesthetic concepts of the time, but also the characteristics of the times in terms of technology and materials when they represent mythologies and stories.

Summary:

By combing and summarising this chapter, field trips and research are conducted to regions and museums related to Chinese fairy tales and legends, and analysed from the perspective of content. Through the origin, background and development of Chinese fairy tales and legends, the images, events of Chinese fairy tales and legends are analysed and summarised.

These regions and museums not only preserve a wealth of fairy tales and legends, but also provide a window into traditional Chinese culture and history. Field trips to these places can provide a more intuitive experience of Chinese fairy tales and legends. Although these museums and institutes do not have dedicated exhibitions on Chinese mythological stories, through their rich exhibition content and display of cultural relics, visitors can feel the charm and influence of ancient Chinese mythologies, thus gaining a deeper understanding and appreciation of Chinese mythological stories. These exhibitions not only demonstrate the profound heritage of ancient Chinese culture, but also reflect the understanding and imagination of ancient Chinese people towards nature, society and the universe.

Through fieldwork, we gained an in-depth understanding of the origins, evolution and cultural connotations of fairy tales and legends, and enhanced our knowledge of and pride in traditional culture. To emphasise the uniqueness and value of Chinese fairy tales and legends in the research, and to enhance the public's identification with traditional culture. Through the identification of cultural symbols,

the identification of educational inheritance, and the identification of innovative development, the cultural identification of this traditional culture in contemporary social life is realised through the perspective of tradition and modern development, and a new impetus is injected into the inheritance and dissemination of Chinese fairy tales and legends. This kind of innovation is not only a respect for tradition, but also a modern response to cultural identity, and realises cultural identity in innovative development.

4.2 To study creative design of artworks from fairy tales.

This chapter summarises 52 images of Chinese fairy tales and legends through the data derived from Research Objective 1. Among them: 28 Figures and 24 Divine Beasts.

According to the classification of literature related to Chinese fairy tales and legends, they were divided into: Ancient Fairy Tales and Legends, Taoist Fairy Tales and Legends, Folk Fairy Tales and Legends and Fable Stories. There are 40 Ancient Fairy Tales and Legends, 5 Taoist Fairy Tales and Legends, 5 Folk Fairy Tales and Legends, and 2 Fable Stories.

Table 4 Classification of Chinese fairy tales and legends

No.	Classify	Amount
1	Ancient Fairy Tales and Legends	40
2	Taoist Fairy Tales and Legends	5
3	Folk Fairy Tales and Legends	5
4	Fable Stories	2

Source Zhen Li (2024)

Data were collected and analysed through literature reviews, field trips, expert interviews and group discussions, etc.

Analyse and summarise the characteristics, styles and techniques of expression of Medieval painting art; the artists and works of Medieval painting art, applying them to the creative design of artworks.

Table 5 Analysis of artists and works of Medieval painting art; Summarise the characteristics, styles and techniques of expression of Medieval painting art

o.	Artists	Works	characteristics, styles and techniques of expression
	Giotto di Bondone	St Francis of Assisi Speaks to the Birds	the shortened method, the light and shadow method, focuses on the line, the painting is flat, the composition is symmetrical, the pursuit of light and colour richness
	Limbo urg brothers	Duke of Berry Deluxe Prayer Book	elegant, subtle and pleasing details, schematic, programmatic, flat, with outstanding decorative expression, vibrant colours, dynamic and light lines
	Fra Angelico	Story of St Nicholas / Scenes from the Lives of the Desert Fathers	the clear, bright and soft colours, the clever composition of the figure layout, the style tends to be realistic, the beauty of monochrome and pale colours is played to the extreme, elegant and refined, simple and plain
	Paolo Uccello	Battle of San Romano Triptych	flatness, decorative, beauty of pattern segmentation, naivety and simplicity of modelling, spatial hierarchy, orderliness, balanced structure, geometric sense, tapestry-like splendour, metallic preciousness

	Piero della Francesca	Heraclius defeats Kuslau + Constantine defeats Maxentius	abstract order, which gives the landscape its vastness and divine beauty, the layout has a sense of balance, order and mathematicalness, creating a sense of flatness
	Benozzo Gozzoli	Pilgrimage to Bethlehem	international Gothic style, starkly decorative, elaborate and detailed, with colourful scenes, large compositions, richly layered spaces, high contrasting colours
	Sandro Botticelli	Spring	Florentine style, smooth and beautiful curves, the overall style is delicate, beautiful, elegant, decorative lines, romantic mood, delicate and clear, attention to the plane qualities
	Hieronymus Bosch	The Garden of Earthly Delights	wit and humour, exaggerated and distorted imagery, realism combined with romance, grotesque and comic, complexity, vivid imagery, surrealism
	Vittore Carpaccio	Young Rider in the Landscape	narrative paintings, panoramic views, infinite depth, perspective, works with a light, occasionally playful, superbly detailed depictions, symbolism, reproduction

Source Zhen Li (2024)

Concrete Approach:

Summarize and conclude the characteristics, styles and techniques of expression of Medieval painting art, and apply them to the creative design of artworks.

I. One of the characteristics of Medieval painting art is Planarisation, Two-dimensional representation.

In medieval paintings, figures and backgrounds were often reduced to flat shapes in a simplified and geometric representation of the image. The digital artist removes superfluous details and focuses on the essence and expressiveness of the image. This flat presentation can be used in digital art to create a strong mythological atmosphere by simplifying the shapes of the figures and backgrounds.

Figures are drawn entirely in frontal view; use of foreshortening. The use of foreshortening and overlapping creates a depth of field effect, and allows for variations in skin tones and the relationship of clothing folds. Abstraction of the picture, because the feeling of reality is not pursued, there is no requirement to make the picture realistic.

II. Another characteristic of Medieval painting art is the Decorative details.

Medieval paintings often feature intricate ornamentation and decorative patterns, and these details can be used to increase the visual appeal of digital art. In Chinese mythology, the decorative details of medieval paintings can be used to emphasise the mythological elements, such as adding ornamentation to the clothes of the gods or decorative patterns in the background.

The extensive use of line is also characteristic of medieval painting.

III. Specific composition is one of the important elements in Medieval painting art.

In Chinese mythological stories, huge gods, heroes and divine beasts often appear, and their images can be used to highlight their power and majesty through specific compositions. In digital art, symmetry, hierarchy and compositional principles such as exaggeration and distortion can be applied to make characters and scenes more powerful.

Flat, cascading, wrap-around, no sense of space.

IV. Use of colour is also one of the characteristics of Medieval painting art.

Through the clever use of colours, the visual effect of the work is enhanced and specific emotions and meanings are conveyed. In Chinese mythological stories, by using bright and vivid colours, highlighting the characteristics of the ancient period and rendering the mysterious atmosphere of the picture, it can bring a more vivid and magical effect to the digital art.

Immediacy and simplicity of light and colour in the Middle Ages, medieval colours were bright and defined.

V. Symbol is a common technique of expression in Medieval painting art.

Medieval artworks often used a rich language of pictorial signs and symbols. These signs and symbols had multiple meanings, expressing religious teachings and beliefs as well as allegorical social and cultural concepts. In Chinese mythology, there are often various mysterious signs and symbols, such as the ten suns in Houyi, the legendary archer who shot the sun. By using these signs and symbols, can add a sense of mystery and depth to the digital ar. At the same time, it is also possible to combine text and graphics to create a unique Chinese mythological symbol system.

Summarise 52 images of Chinese fairy tales and legends. Through literature collation, the images of mythological stories will be divided into major and minor. Take Pangu as an example, Pangu is the major image in Chinese fairy tales and legends, and Candle Yin mentioned in the literature is related to it, which is the auxiliary image of Pangu. 52 images are familiar Figures and Divine Beasts in China, which are easy to understand. Extract the keywords of the events in relation to the relevant events in Chinese fairy tales and legends. Analyse and summarise the characteristics, styles and techniques of expression of Medieval painting art, and apply them to the creative design of artworks. In the process of application, summarise the concepts of each image and event, and finally present them in painting works.

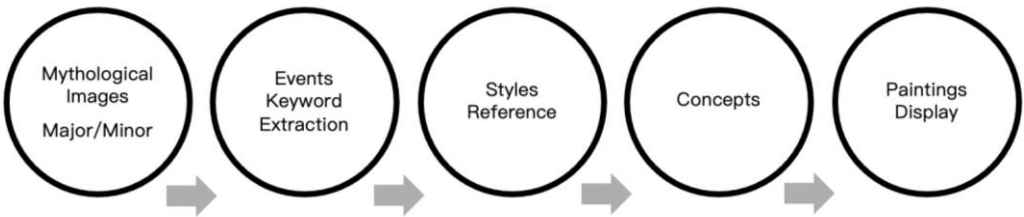


Figure 79 Creative design schema
Source Zhen Li (2024)

Table 6 Creative design of artworks

7No.	Mythological Images Major/Minor	Events Keyword Extraction	Styles Reference	Concepts	Paintings Display
1	Pangu/ Major	Egg, giant axe, clear air and turbid air, with one hand supporting the sky and one foot on the ground, left eye becomes the sun, right eye becomes the moon, wind and cloud, five mountain ranges,	Symmetrical composition, Staggering, Decoration	The Creation/ Open up the sky and the earth	

		numerous stars, rain and dew			
2	Candle Yin/ Minor	God of Zhongshan Mountains, snake body, footless, longitudinal eyes, reddish colour, shush and blow, opening and closing eyes, holding a candle in one's mouth	Decoratio n	Universe/ Eternity	
3	Nuwa/ Major	Human head and snake body, mountain forest and intense fire, five-coloured stone, surrounded by yellow cloud, colourful	<Spring> the treatment of the folds	Childbirth/ Deliveranc e	

		haze/ Squeeze a man, ow a breath, a vine, cre			
4	Shen'ao/ Minor	East Sea,giant tortoise,with stout limbs,carryin g Penglai on one's back	Line drawing, Decoratio n	Enlighten ment/ Lofty and Magnifice nt	
5	Nuwa's Intestines/ Minor	Intestines, a total of ten, abdominal	Repetition, Symmetric al, Abstractio n	Life	
	Fuxi/ Major	Human head and snake body, Bagua, divine tortoise, use fire, tie a rope, Hetu,	Central compositi on	Education/ Civilisatio n	

		constructed wood, astronomical phenomenon, everything in heaven and earth			
7	Huanshu/ Minor	Shaped like a horse, with one horn, warding off fire, Hetu and Luoshu, cloud and mist rising	Decoratio n	Mission/ Just and Honorable	
8	Dijun/ Major	Come down from the sky, bamboo forest, bambo o boat, birds as companions, multi-coloure d bird, leopard, sun and moon	<Young Rider in the Landscape >	Fatherhoo d/ Intimacy	

9	Luan Bird/ Minor	Cyan,bong-tailed pheasant,multicolored patches, Female bed mountain	Decoratio n	Tranquillit y/ Peace and Prosperity	
10	Wucai Bird/ Minor	Multi-coloured, North Sea	Decoratio n	Auspicious/ Heavy Responsibility	
11	Five-coloured Bird/ Minor	Multi-coloured, human face with hair, tears, Xuandan Mountains	Decoratio n	Ominous	
12	Xihe/ Major	Mother of the sun,golden crow, Ganyuan, Tanggu, ten suns, jade chicken,	Central compositi on	Motherhood/ Wonderful	

		Fusang divine tree			
13	Houyi/ Major	Burning hot, river drying up, rock cracking, ooting down the sun, red fireball, Xiu snake, Kunlun Mountains	Vertical compositi on	Hero/ Bravery	
14	Tengu/ Minor	Like a wildcat, with a white head, the moon, Yinshan Mountains	Line drawing, Decoratio n	Listen Carefully/ Misfortun e turns blessing	
15	Three-foote	Like a crow, three legs,	Repetition, Decoratio	Combustib	

	d Crow/ Minor	red sun, Tanggu, Fusang divine tree, ten suns, black seed	n	ility/ Light	
16	Long Snake/ Minor	black snake with green head and yellow belly, tremendous, killed by Houyi	Line drawing, Decoratio n	Efficacy/ Greed has no limits	
17	Chang'e/ Major	Moon, immortality pill, fly up to become an immortal, laurel tree, jade rabbit, Moon Palace, toad	Layering, Stacking	Noble and Virtuous/ Incompara ble Beauty	
18	Goddess of the Luo River/ Major	Luoshui River, have bright eyes and good graces, white teeth and red	Complex ornamenta tion, Decorative motifs	Beautiful and Moving/ Graceful Movement	

		lip, dimples, picking up a pearl, gathering feathers, white lotus		s	
19	Bingyi/ Minor	Yellow River, with human face and fish body, silver white hair, riding a tortoise, controlling the river, transform into a white dragon	Complex ornamenta tion, Decorative motifs	Passionate / Natural and Unrestrain ed	
20	Goumang/ Major	with wings, bird body and human face, riding on two dragons, plumage, germination,	Symmetric al compositi on	Wooden God/ Cure Spring	

		the sun rising, elated and lively			
21	Rushou/ Major	Snake in the left ear, riding on two dragons, white hair on human face, tiger claws, Boshan Mountains, weak water, the sun falling	<Young Rider in the Landscape >	Golden God/ Autumn Harvest	
22	Shaohao/ Major	king of all birds, swallow, shrike, rock finch, golden pheasant, good at playing the lyre, ploughing, five phoenixes	<Young Rider in the Landscape >	Transcend ence/ Young and Promising	

23	Phoenix/ Minor	Red, multicolored feathers, reborn in a fire, tail feathers are fluttering	Decoratio n	Five Virtues/ Peace and Security	
24	Songbird/ Minor	Like a rightly colored, looking up to the sky	Decoratio n	Propitious/ Nobility	
25	Poor Ki/ Minor	Like a tiger, with wings, hedgehog fur, hook and claw, man-eating, ability to fly	Repetition, Staggering , Decoratio n	Invert black and white/ Destroy faith and dishonor loyalty	
26	Kuafu/ Major	Giant, with patterned arms, snakes hanging from ears, snakes	Hierarchy, Layering	Chasing/ Volition	

		in hands, cane, sun, Yellow River, Weihe River, Denglin			
27	Jingwei/ Major	Flower head, white mouth, red foot, like a crow, carrying stones and twigs, Fajiu Mount, East Sea, day after day	<Story of St Nicholas> Partial, Colour	Tenacity/ Never give in	
28	Suirensi/ Major	Flint, speculum, woodpecker, spark bursting out, artificial fire, heating and lighting, cooking food	Central compositi on	Legendary inventor of fire/ Innovation	

29	Shennongshi/ Major	Ox-head and human body, crystal belly, grains and weeds, herbs and hundreds of flowers, heartbreak grass, Chinese medicine	Central composition	King of medicine/ Sagacity	
30	Three Green Bird/ Minor	Red head and black eyes, cyan feathers, weak water	Decorative	Messenger / Propitious	
31	Queen Mother of the West/ Minor	Human shape and leopard tail, tiger teeth, fluffy hair, wearing a jade statuette, immortal peach, immortality pill,	Centred, Symmetrical	Sumptuous/ Gentle and Tactful	

		abode of fairy mother goddess, Jade Mountains			
32	Cangjie/ Major	Two pupils and four eyes, sun, moon and stars, rivers and lakes, mountains and rivers, birds and beasts, insects and fish, the six categories of Chinese characters, text, grain of corn	Central compositi on	Word Saint/ Wisdom	
33	Dayu/ Major	Lei Si, resting soil, transform into a bear, change into stone, open up a	<The Garden of Earthly Delights> Partial, Colour	The Creation/ Open Up	

		mountain on every occasion, unblocking of waterways, flood, Yu's trace			
34	Yinglong/ Minor	Yellow dragon, blood-red wings, covered with scales, move cloud and send rain, draw the ground with one's tail, store water	Repetition, Staggering , Decoratio n	Steel Oneself/ Can bend or unbend	
35	Xiangliu/ Minor	Nine heads, human face, snake body, poisonous fluid, swamps and streams, water disaster	Repetition, Abstractio n	Unhealthy Trend/ Ambition	

36	Luwu/ Minor	With a human face and tiger claws, tiger body with nine tails, God of Kunlun Mountains	Line drawing, Decoration	Control/ Without any fear	
37	Deer Shu/ Minor	Horse-like in appearance, white head and red tail, tiger pattern, chanting, Niuyang Mountains	Line drawing, Decoration	Prosperity/ Have many sons and grandsons	
38	Eastern Emperor Taiyi/ Major	Incarnation of the North Star, with a crown on his head, wide robe and big sleeves, Chaos Bell, sacrifice, came	Central composition	Nobility/ Supernatural Power	

		treading on clouds			
39	Nezha/ Major	Golden bracelet, red damask, Samadhi true fire, Vajra pestle, incarnation of a lotus flower, feet on a wheel of wind and fire, three heads and six arms	Central composition	Bossy and Domineering/ Loyal and Generous	
40	Erlang God/ Major	Have a fine appearance, three eyes, celestial eye, with a three mountain hat on one's head, with a tri-pointed, two-edged sword in one hand, evil dragon, Guanj	<Young Rider in the Landscape >	Intelligence/ Equity and Justice	

		iang Estuary			
41	Sun Wukong/ Major	With an iron bar in one's hand, with a gold band around one's head, foot on the auspicious cloud, discerning eyes, Five Elements Mountain, coiled peach, 72 changes	Triangular compositi on	Wanton and Unrestrain ed/ Carry a matter through	
42	Feilian/ Major	Deer body, bird-like, horns of a goat, snake tail, wings, control wind and breath, be good at walking	<Pilgrima ge to Bethlehem > Partial, Decoratio n	Agility/ Advance Bravely	

43	Chisongzi/ Major	Taking ice and jade powder, burning on fire, Kunlun Mountains, up and down, move cloud and send rain, ride an immortal crane	Complex ornamenta tion, Decorative motifs	Keep a low profile/ Hide one's capacities	
44	Thunder God/ Major	Dragon body and human head, ringed eyes and fangs, two wings, flame, wedge in left hand, mallet in right hand, large belly, drum	<Battle of San Romano-d awn> Partial	Bold and Powerful/ Be Embittere d	
45	Kui Long/ Minor	East Sea, like a bull, greenish	Decoratio n	Radiance/ Power	

		black, Kuilong pattern, hornless, single-legged , luminescence , skin made into a drum, rumble of thunder			
46	Electrical Mother/ Major	Red blouse, have a dignified appearance, holding a mirror in each hand, precious mirror generates electricity, sweet rain, farm crop	Symmetric al compositi on	Pray for blessings/ Punish evil and promote good	
47	Yugong/ Major	Ninety years old, a hoe, Taihang Mountains,	<The	Mettle/ Firm and Indomitabl	

		Wangwu Mountains, take a detour, chisel stone, carrying towards the Bohai Sea	Garden of Earthly Delights> Partial, Colour	e	
48	Yu'er/ Minor	Human body, two snakes in the hand, Fufu Mountains, deep pit, luminescence, carrying away two big mountains	Symmetrical, Abstraction, Positive and negative shapes	Light/ Willing help others	
49	Green Dragon/ Major	East, cyan, body is like a long snake, deer horn, call wind and summon rain	Abstraction, Refinement	Guard/ Invincibility	
50	White Tiger/ Major	West, white, black pattern, harvest, weaponry	Abstraction, Refinement	Guard/ Avoid evil spirits	

					
51	Vermilion Bird/ Major	South, red, bird-like in shape, eagle-eye, Vulcan	Abstraction, Refinement	Guard/ Honourable	
52	Xuanwu/ Major	North, black, half turtle, half snake, ten thousand feet of ice	Abstraction, Refinement	Guard/ Mystery	

Source Zhen Li (2024)



Creative Steps:

1. Drafting, line drawing stage:



Figure 80 drafts 1-6

Source Zhen Li (2024)

In order from left to right: Pangu, Candle Yin, Dijun, Houyi, Erlang God, Nezha.

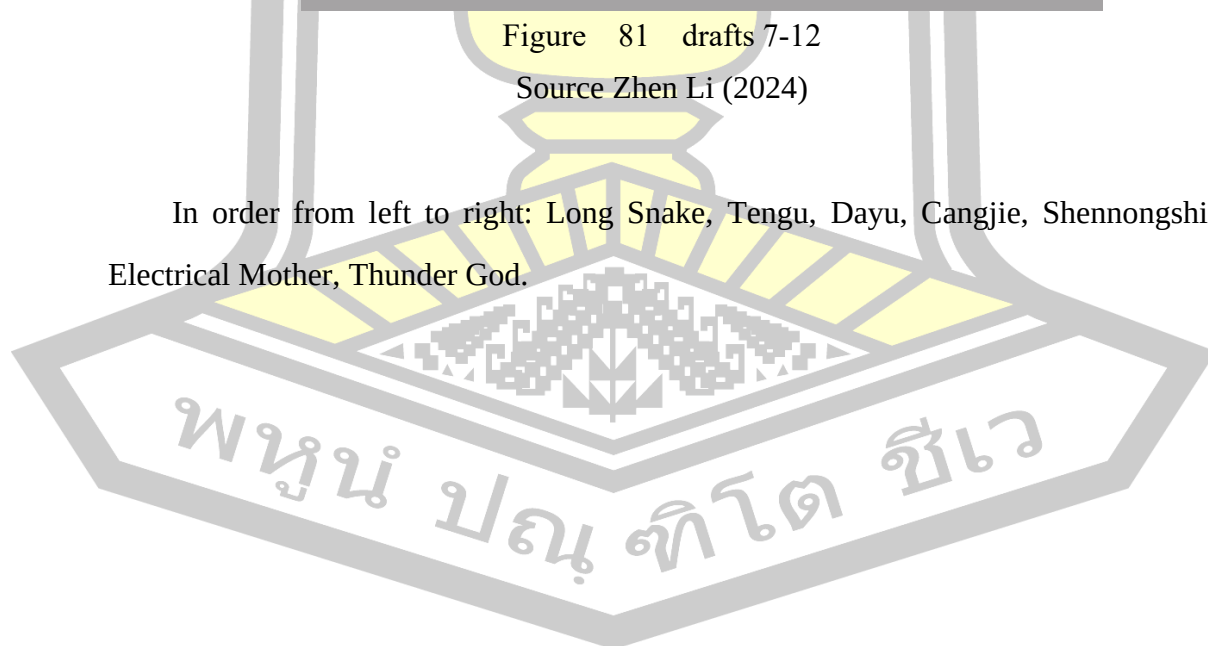
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Figure 81 drafts 7-12

Source Zhen Li (2024)

In order from left to right: Long Snake, Tengu, Dayu, Cangjie, Shennongshi, Electrical Mother, Thunder God.



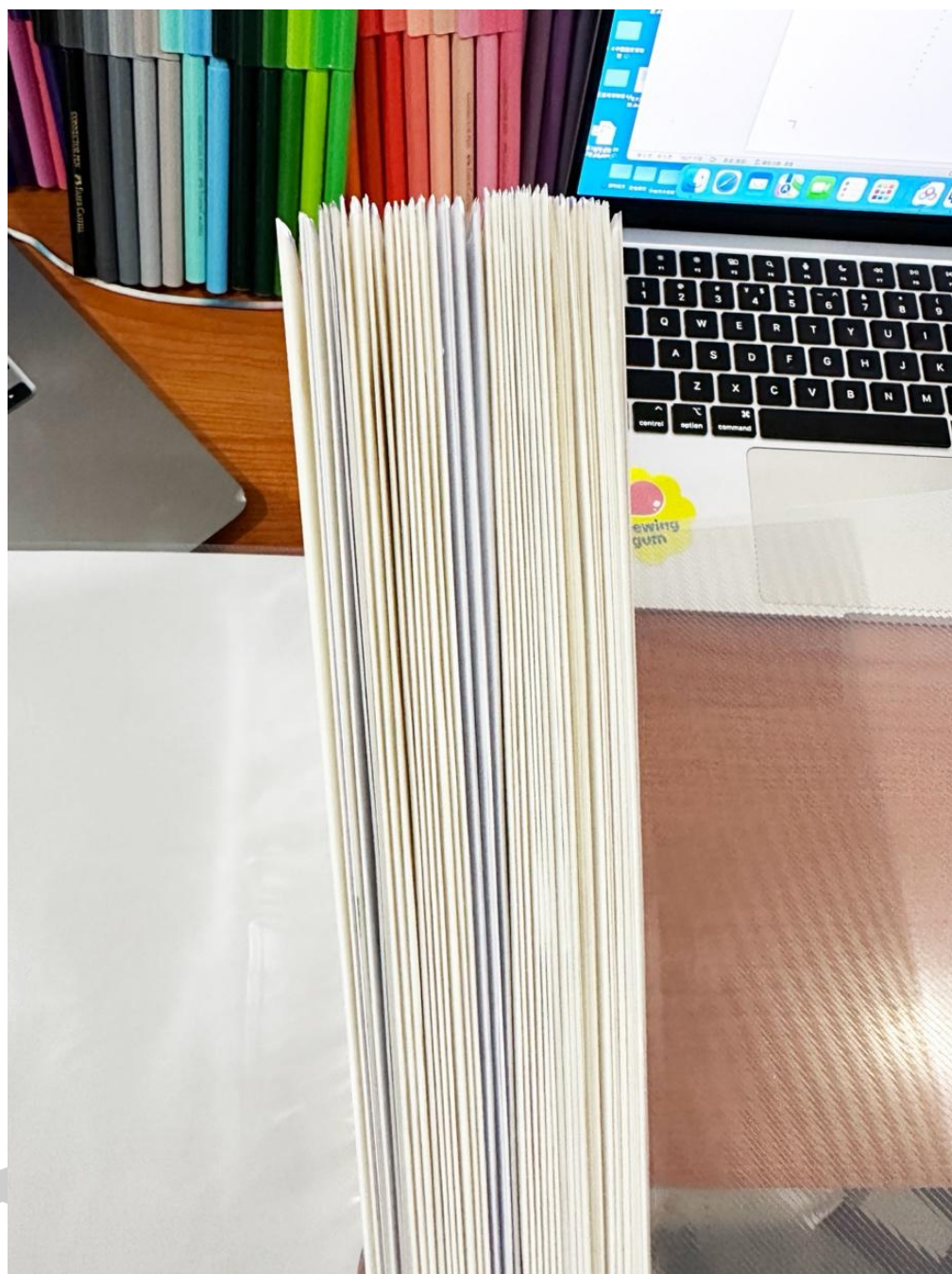


Figure 82 integration of drafts

Source Zhen-Li (2024)

2. Flat colouring stage:



Figure 83 apply colour 1

Source Zhen Li (2024)

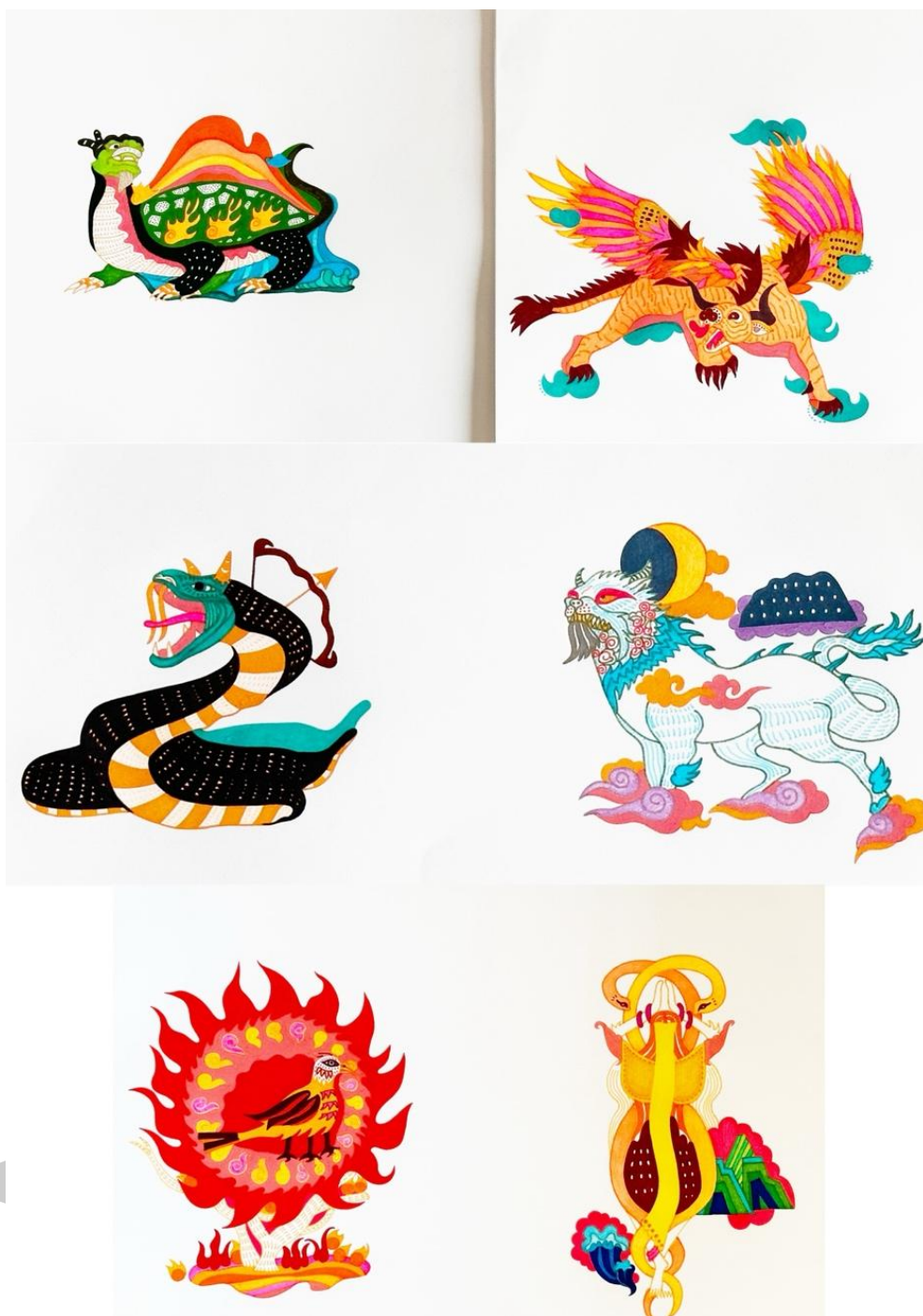


Figure 84 apply colour 2
Source Zhen Li (2024)



Figure 85 apply colour 3
Source Zhen Li (2024)

3. Software processing — converted to digital with Adobe Photoshop:

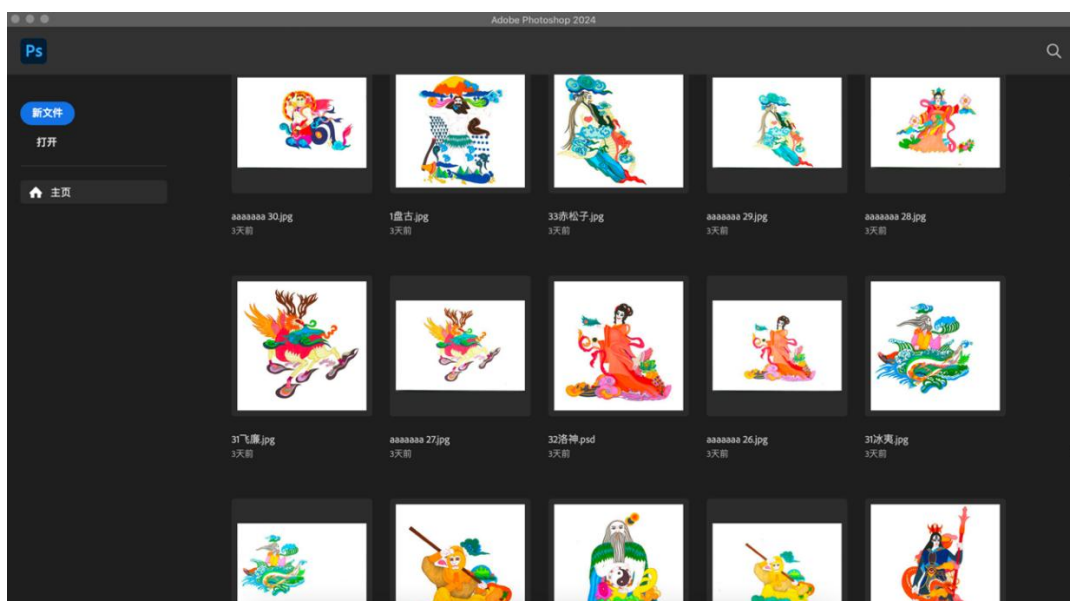


Figure 86 PS diagram
Source Zhen Li (2024)

4. Software processing — handling details, technical assistance with Adobe Illustrator:

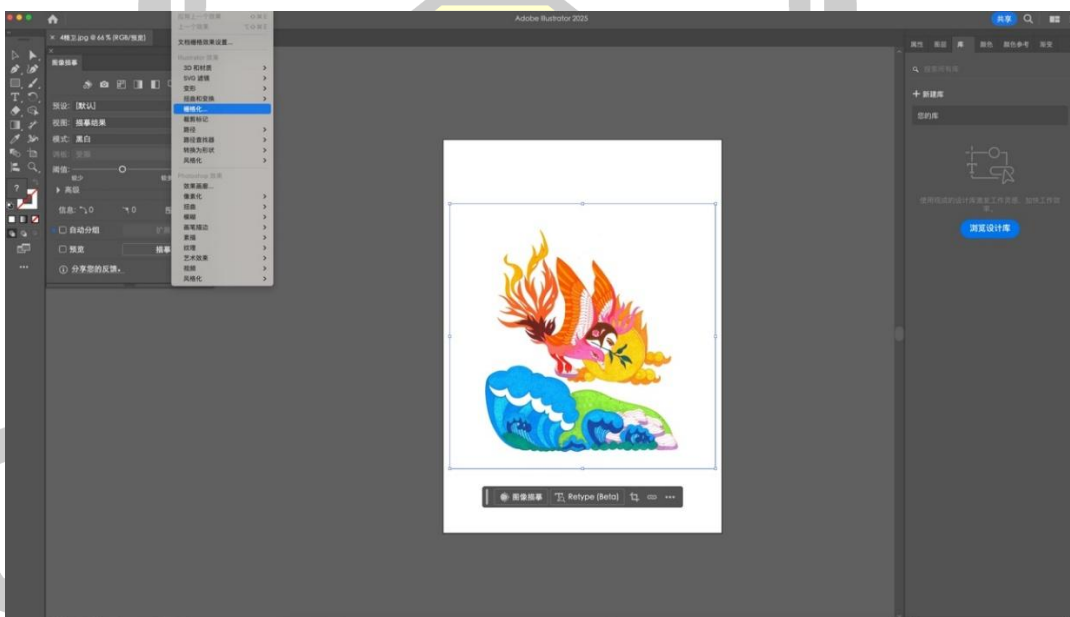


Figure 87 AI diagram
Source Zhen Li (2024)

5. Software processing — creating dynamic effects with Adobe After Effects:

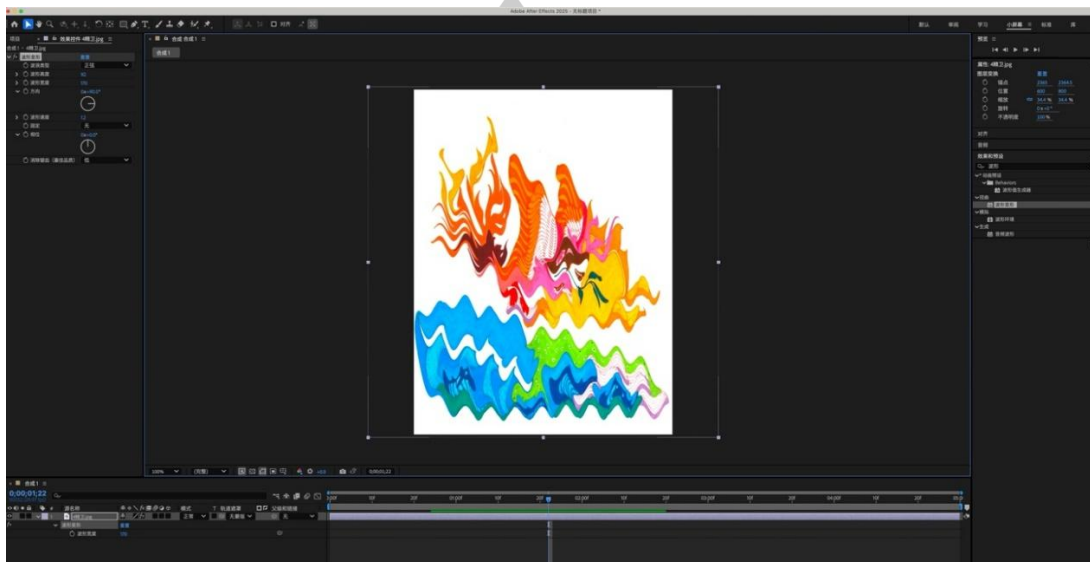


Figure 88 AE diagram
Source Zhen Li (2024)

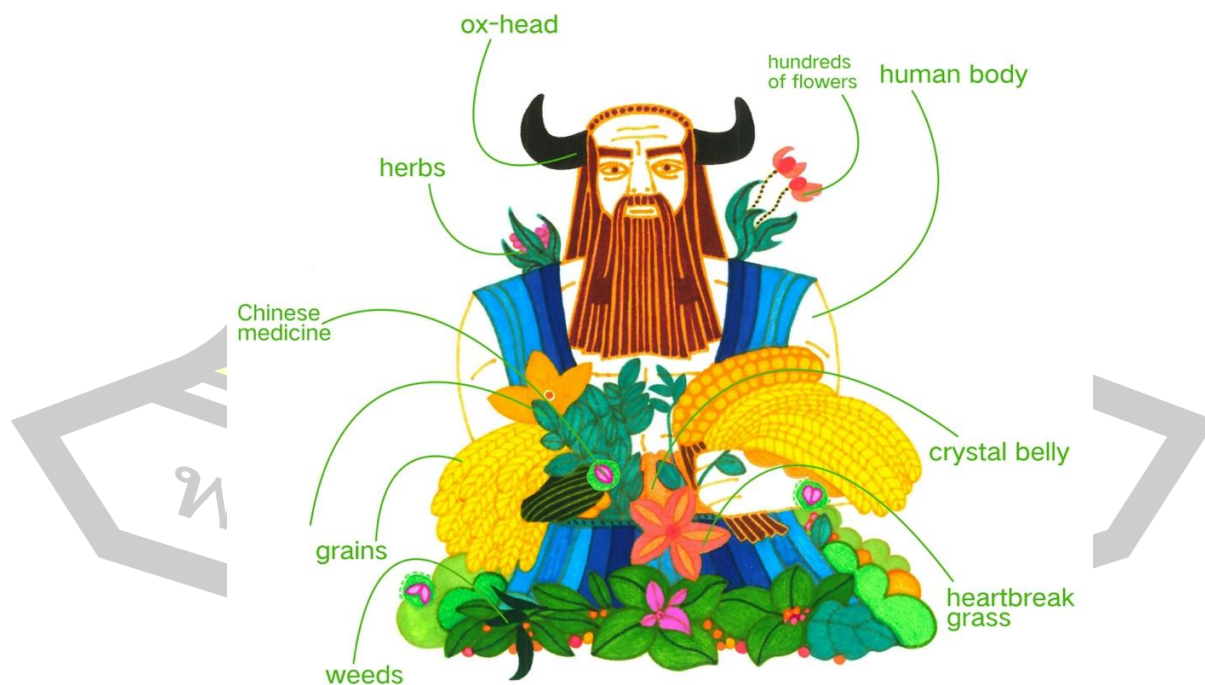


Figure 89 Ancient Fairy Tales and Legends: Shennongshi — keyword extraction

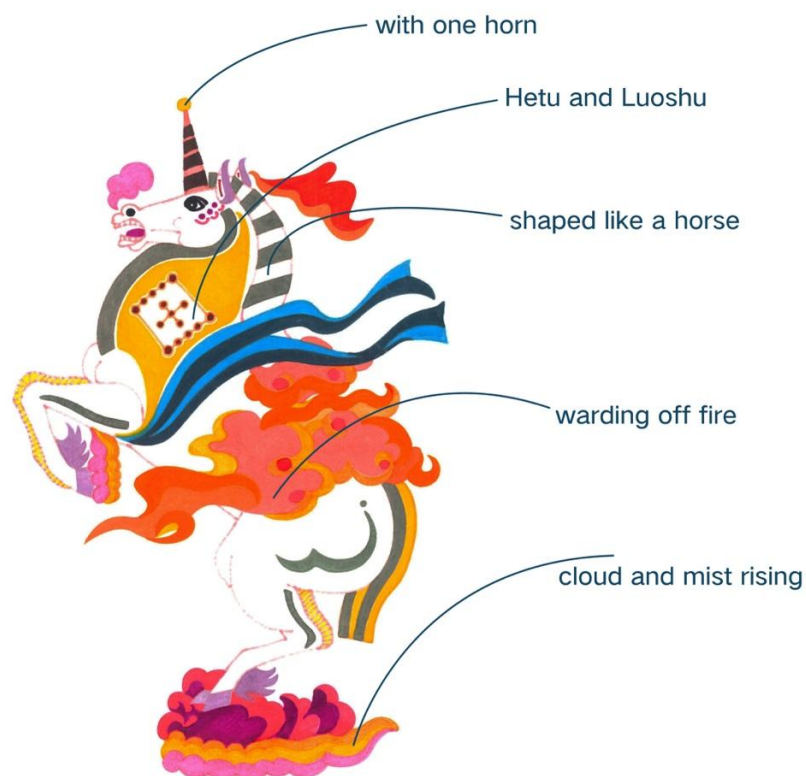


Figure 90 Ancient Fairy Tales and Legends: Huanshu — keyword extraction



Figure 91 Taoist Fairy Tales and Legends: Nezha — keyword extraction

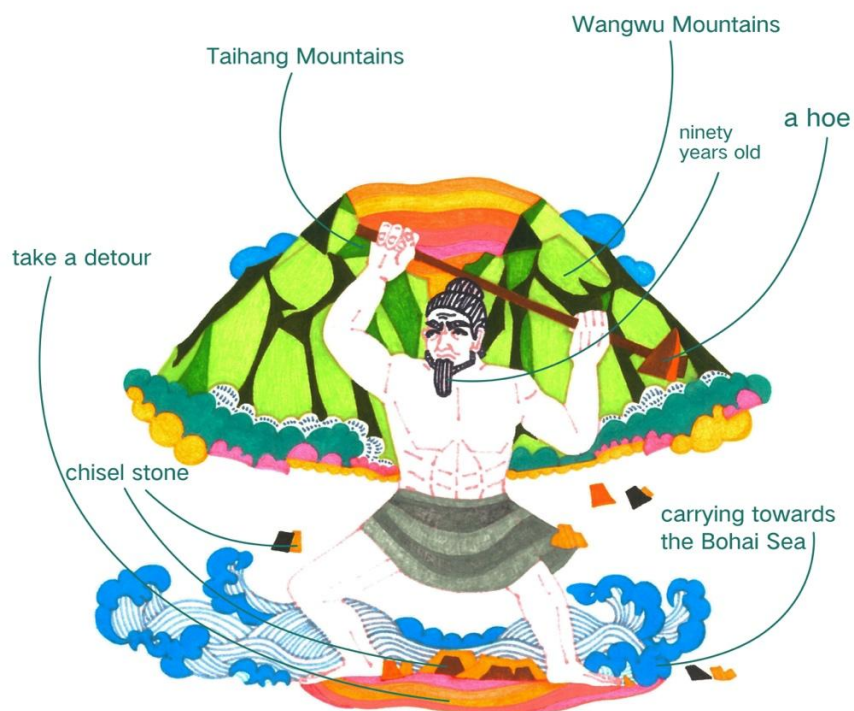


Figure 92 Fable Stories: Yugong — keyword extraction



Figure 93 Folk Fairy Tales and Legends: Thunder God — keyword extraction

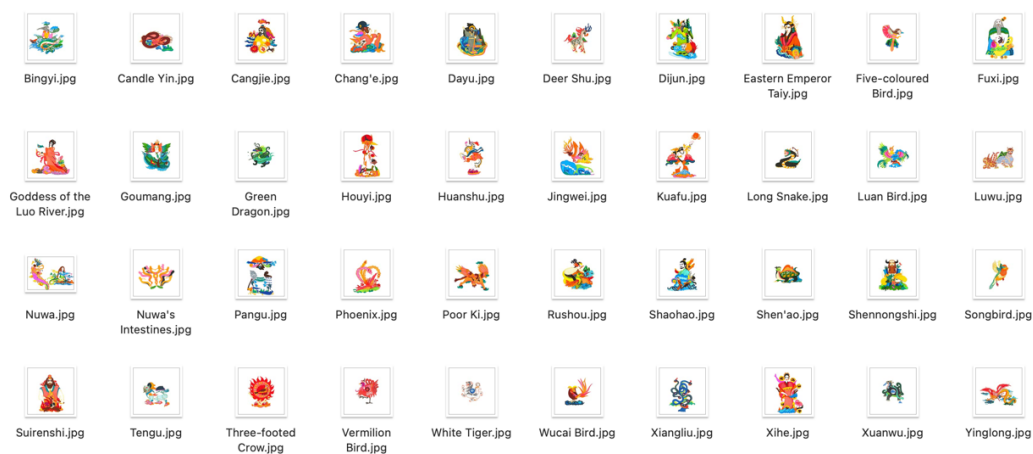


Figure 94 Ancient Fairy Tales and Legends — 40 images
Source Zhen Li (2024)



Figure 95 Taoist Fairy Tales and Legends — 5 images
Source Zhen Li (2024)

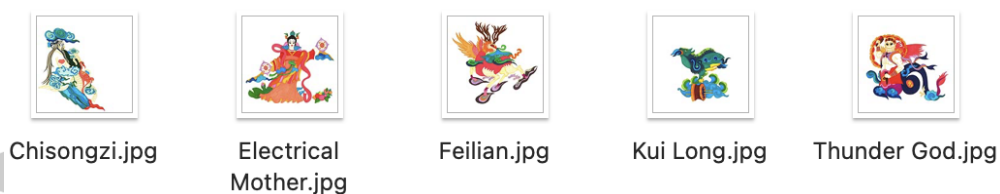


Figure 96 Folk Fairy Tales and Legends — 5 images
Source Zhen Li (2024)

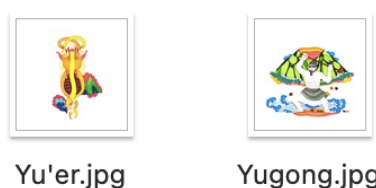


Figure 97 Fable Stories — 2 images
Source Zhen Li (2024)

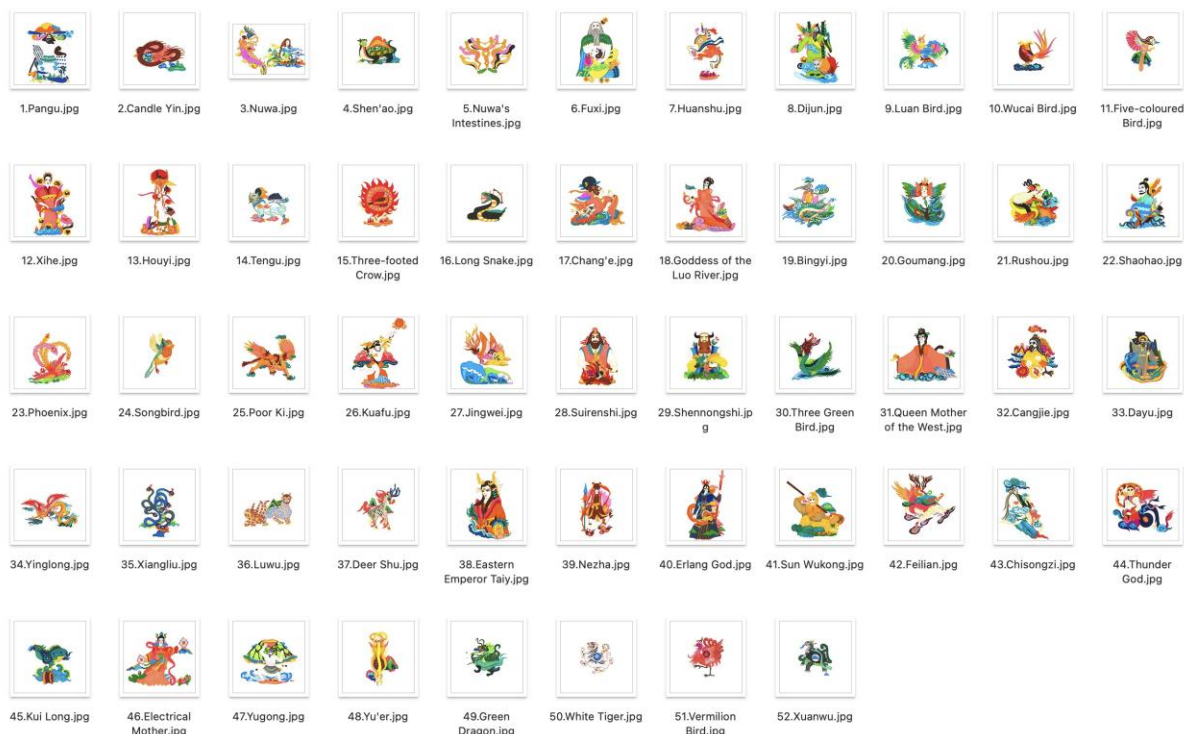


Figure 98 site plan — 52 images
Source Zhen Li (2024)

Assessment and Feedback:

Zhu, Authoritative expert in digital illustration design. (2024)

Medieval painting art focus on flat compositions, symbolism and the use of vivid colours. Works of art created using the style of Medieval painting art with an emphasis on artistry and originality. Combining the Medieval style with innovative and imaginative elements, it demonstrates its originality and artistic depth, and still maintains its unique beauty and artistic aesthetic value in the digital era. In the age of digitalisation, the way art works are created and presented has changed dramatically. On the basis of retaining one's unique style, more creative effects are achieved through digital processing, and these effects are applied to a wide range of commercial fields. The integration of Medieval painting art stles into digital art creation retains their unique aesthetic value while giving the work a whole new lease of life.

Zhang, Authoritative expert in digital media art. (2024)

The creator combines the images and events of Chinese fairy tales and legends with the style of Medieval painting art to create artworks with unique visual language and visual effects. Iconic figures and scenes from Chinese mythology, such as Pangu, Dayu, and divine beasts, are presented in the style of Medieval painting art, and the work skilfully blends the cultural richness of Chinese mythology with the pictorial characteristics of Medieval art. Finding creative motives from traditional culture is a profound and creative process. Studying one's own country's culture, traditions, historical stories, mythology and symbols, and thinking about how culture influences values and behaviours, is a source of constant exploration and innovation for artists. Combining Chinese mythology with the style of Medieval painting art is both a tribute to traditional culture and an attempt to modernise its interpretation. The clear theme of Chinese fairy tales and legends was identified, and the work was created around traditional culture. The style of Medieval painting art was chosen to express the theme, and the visual form is novel, giving new artistic life. The artwork expresses the creator's artistic concept, reflects the creator's unique design thinking, and contributes to the protection and development of traditional culture. This creative way of combining traditional culture and modern art can not only attract more people to pay attention to and understand traditional culture, but also promote the development and inheritance of traditional culture.

Yu, Authoritative expert in digital media art. (2024)

The combination of mythological stories and creative design. The characters, scenes, themes and symbolism of Chinese fairy tales and legends are transformed into unique creative works of art. Mythological stories contain profound themes about eternity, wisdom, guardianship, destiny, freedom, etc., which inspire creators and add deeper meanings to artworks. By combining mythological stories with creative design, creators create imaginative and meaningful visual artworks and convey the charm of

mythological stories to a wider audience. This transformation not only preserves the cultural connotation of mythological stories, but also gives the work more artistic impact. Modern artists are no longer limited to the traditional interpretation of mythological stories, but deconstruct and reshape them to give them new meanings.

Focus group discussion:

Qian & Li & Peng, students in digital media art. (2024)

Chinese fairy tales and legends are the treasures of Chinese culture, containing rich artistic features and deep cultural connotations. Chinese fairy tales and legends are an important source of culture and art. In literature, painting, sculpture and theatre performances, mythological elements are widely used, adding charm and depth to all kinds of art works.

Elements from Chinese fairy tales and legends are extracted for the creative design of artworks. The creation of mythological art images often employs the techniques of fantasising, exaggerating, idealising and focusing. Through these techniques, the ancients interpreted and described natural and social phenomena with artistic meaning.

Digitising elements from Chinese fairy tales and legends to achieve creative effects and applying them to the professional and teaching fields of digital media art is an innovative process that combines tradition and modernity, art and technology. Use digital technology to give dynamic effects to the elements, such as the flight of divine beasts and the action of characters, and so on. Add special effects, such as flames, water flow, light, etc., to enhance the visual impact. Design interactive sessions, such as Virtual Reality and Augmented Reality experiences, to involve the audience in the storytelling process. Dig deeper into the cultural connotations behind Chinese fairy tales and legends and explore their application in digital media art.

Interviews:

Zhao Lu:

(Date interviewed: 16 February 2023)

Professor Zhao Lu is currently the vice president of Luxun Academy of Fine Arts, professor, doctoral supervisor, vice chairman of the Advertising Education Committee of China Higher Education Society, vice chairman of the Design Committee of China Packaging Federation, editor-in-chief of Art Work Magazine, and visiting professor of the University of Salford in the UK. The team of innovative teachers in digital media art led by Prof Zhao Lu was selected as one of the third batch of 'Huang Dainian Teacher Teams in National Colleges and Universities' by the Ministry of Education. She has been honoured as the 'First National Advanced Individual in Textbook Construction' by the Ministry of Education, one of the first batch of 'National Outstanding Innovation and Entrepreneurship Tutors' by the Ministry of Education, one of the '30 Creative Pinnacle of China', and one of the 'Distinguished Professors of Liaoning Province'. His design works have won more than 300 domestic and international awards, including the New York ADC Design Art Award. He has presided over and completed the IP design of 'China's Ice and Snow Sports Image Ambassadors Bingwa Xuewa', the design of the emblem, mascot and torch of the '12th Games of the People's Republic of China', the publicity poster of the 'Beijing 2022 Winter Olympics and Paralympics', and the design of the 'Beijing 2022 Winter Olympics and Paralympics'. He is also the judge of many major events, such as the design of promotional posters for the Beijing 2022 Winter Olympics and Paralympics.

From the Internet to the Metaverse: A Picture of the Future of Visual Design and Media.

Metacosmos is regarded as an aggregate of all elements of the Internet development, integrating a series of fractured and separated elements, and forming a

set of rules and organisational systems for orderly operation. It not only provides an aggregated carrying space for future media, but also builds a new communication direction for social development. The core attributes of the meta-universe include synchronicity and high fidelity with the real world, open source and innovation, sustainable development, and a closed-loop economic system.

In the context of the Metaverse, visual design is undergoing significant change. As the Metaverse encompasses multiple domains and is not limited by traditional media, the fusion of visual design with the Metaverse realises the fusion of the virtual and real worlds and promotes the emergence of a new design language. This attracts more designers to become competitors of new technologies, bringing more diversified and out-of-the-box experiences for visual design.

Digital media art plays an important role in the era of meta-universe. For example, in the online summit forum ‘Digital Extension — Digital Media Art Shaping a Diverse Future’ organised by Lu Xun Academy of Fine Arts, experts held in-depth discussions on topics such as digital cities, co-existence space, digital non-heritage and cultural empowerment. This shows that digitalisation, intelligence and networking will be further extended to urban development, social services and cultural heritage, shaping a more diverse future.

In the shift from the Internet to the meta-universe, the future of visual design and media shows a trend of integration, innovation and diversified development. These changes not only affect the way designers work, but also bring new possibilities for social communication and cultural heritage.

Zhu Qiuzhen:

(Date interviewed: 2 March 2023)

Zhu Qiuzhen is currently the president of Shenzhen Illustration Association, vice president of Shenzhen Experience Design Association, director of ALILI Art Museum, curator of the National Illustration Biennial, initiator of the Global Illustration

Industry Conference, founder of Grand Culture, executive director of Creative Arts China, and independent curator. He has many years of experience in art projects, art organisation operation, art copyright authorisation, and specialises in international cooperation projects such as artist cooperation, brand crossover, designer co-branding, commercial exhibitions, IP authorisation, and education and training. He has participated in and led the following projects: 'The Spirit of Painting and Calligraphy in Confucianism, Buddhism and Taoism', 'National Wind — Rao Zongyi's Art Exhibition', 'Qing Dynasty Exported Cultural Relics Exhibition', 'The Forbidden City — Yangxintian Temple Digital Experience Exhibition', 'No Boundary Pan-Art Illustration Carnival', 'Twelve Years of Chinese Illustration', 'China Illustration Industry Summit Forum', 'Global Illustration Industry Conference', 'Creative China / Illustration Night', and so on, there are hundreds of exhibitions and activities.

Future Trends of Digital Illustration.

Digitalisation and automation: with the advancement of technology, more and more illustrators have started to use digital tools, such as Adobe Illustrator, to improve the efficiency and accuracy of their creations. At the same time, emerging technologies such as artificial intelligence and machine learning are beginning to be applied to illustration creation to further improve creative efficiency and quality.

Diversification: The illustration industry in China is showing a trend of diversification. In addition to the traditional fields of publishing and advertising, many emerging fields have emerged, such as online literature, games, animation and so on. With the changes in culture and society, the forms and styles of illustration are also evolving and diversifying.

Sustainability: Environmental protection and sustainability have become one of the important topics for the whole society. More and more illustrators have started to use environmentally friendly materials and methods and integrate environmental protection into their creations.

Online sales: With the rise of e-commerce and online sales, more and more illustrators are selling their work to the global market through online platforms.

Mobile applications: The popularity of mobile devices has also boosted the illustration industry. Many illustrators have begun to use mobile devices such as iPads to create and upload their work to social media or online platforms for sharing.

Design style trends: In the future, illustration design will see more compelling style trends, such as artificial intelligence illustration, glassy state style, retro revival, and utopian psychedelic style. These trends reflect both the creativity of designers and the aesthetic preferences of the times.

Combination of art and technology: digital illustration in the future will focus more on the combination of art and technology, creating works that are both technical and artistic. This includes the combination of AI and human creativity, as well as the innovative application of different styles and technologies.

Zhang Yun:

(Date interviewed: 8 March 2024)

Digital Illustration Designer.

Hand-drawn illustrations with syringe pens are highly commercial extensibility.

Hand-drawn illustrations with syringe pens have significant commercial value in the modern world.

The combination of art and business: syringe pen hand-drawn illustrations not only have artistic value, but also play an important role in the commercial field. Illustration artists can combine their personal creative style with commercial needs to create illustrations that are both artistically beautiful and commercially viable.

Digital application: with the development of digital technology, syringe pen hand-drawn illustration can be more widely used and disseminated through digital means. Digital technology not only retains the original flavour of hand-drawn

illustrations, but also enables more creative effects through digital processing, which can be applied to more commercial areas, such as digital posters, e-books, animation and so on.

Syringe pen hand-drawn illustration can be applied to a variety of commercial projects, such as advertising, publishing, game development, etc., and its unique artistic expression and visual charm can add unique value to these projects. It still maintains its unique material beauty and artistic aesthetic value in the digital era, which not only makes it occupy a place in the commercial market, but also continues to expand its application scope and market popularity through the combination with digital art. Syringe pen hand-drawn illustration not only has a high artistic value in modern society, but also shows great commercial potential in a variety of fields such as brand image design, advertising, product packaging, art collection and commercial projects.

Cai Jiazhen:

(Date interviewed: 9 March 2024)

Digital Illustration Designer.

How to find creative motives from cultural identities.

Finding creative motivation in cultural identity is a profound and creative process. Research the traditions, historical stories, mythologies and symbols of your culture, nation or country. Participate in traditional festivals, rituals and events to experience the culture first hand. Talk to elders and culture bearers to learn their stories and insights. Think about your upbringing and how culture influences your values and behaviour. Explore your own cultural identity and how it affects your view of the world. Take visual elements from traditional art, architecture, and dress. Themes and emotions from poetry, novels, and songs can also be a source of creativity. Integrate traditional culture with contemporary social issues and explore

the connections between them. Engage in dialogue with other cultures to find differences and commonalities.

Determine a clear theme and create a work centred on cultural identity. Choose the medium and form best suited to express the theme, whether it be illustration, experimental video, or something else. Creators can not only draw their creative motivation from cultural identity, but also deepen their understanding and identification of their own culture in the process of creation, as well as promote the transmission and development of culture. Creation is a process of continuous learning and growth, and it is crucial to keep an open and exploratory mind. Creation is a dynamic process, and your cultural identity and creative motivation may develop and change with time and experience.

Zhang Liang:

(Date interviewed: 11 March 2024)

Digital Illustration Designer.

My house is a mini pop culture museum.

Concentration, energy pervading the size of the paper, pouring confidence and pleasure, excited workmanship and a proud sense of humour, enough to see the precise, solid skills — it goes without saying that I mean cartoon masterpieces, not my drawings. Although, my understanding of, and adherence to, Western cartooning is subtle and specialised. When I arrived in Glasgow and London at the age of nineteen, I walked into museums and comic book shops (I've probably visited the V&A Museum and the Forbidden Planet comic book shop a hundred times and a few hundred times, respectively), and the whole thing was turned upside down, and straight away I was knocked over. The little bit of drawing that I had previously built up in my home country became disorientating, even disorientating. So I started all over again.

Customers love to come to me for pop culture related topics, and when they do, it means they recognise my personal style. People recognise you, there is a ‘demand’ (I default to reasonable ‘demand’), you ‘balance’ a little, get a meal ticket, very reasonable. This is also the basic professionalism of an illustrator. As far as I’m concerned, there is no such thing as ‘cross-cultural’, ‘all people are one’, the world is one, and all cultures can be borrowed (if they want to). Humans and lions, tigers, crocodiles and pythons can still be friends, but also because of the earth’s ‘compatriot’ and ‘homogeneous’ nature. I agree with the German philosopher Habermas, who said: ‘In the embrace of cultural differences, we find a commonality that is inherent in human beings. This commonality transcends cultural boundaries and becomes our common spiritual home.’ Especially in international collaborative projects, respecting diversity while seeking commonality and universal resonance. For example, in the advertisement illustration I created for McDonald’s Canada this summer, they were almost fussy about the details of each specific ethnicity and skin colour, and I did not say a word, but ‘balanced it out’. Nowadays, it’s common to see people calling people ‘American’, ‘Negro’, ‘Ghost’, ‘Stick’, etc. on social media in China. These are discriminatory words and I find them offensive. There are also people who have no language of their own and follow the trend. ‘People who have no ego have a very good sense of self’, said Mr Woodenstein.

Yang Guangyu:

(Date interviewed: 10 June 2024)

Graphic Designer, Liaoning Dingji Cultural and Creative Creation.

The Future Trend of Digital Cultural Creation and Digital Publishing.

With the rapid development of digital technology, the digital culture industry has been deeply integrated into various fields of economy and society. In the future, digital culture industry will develop in the direction of more diversification and

integration. Ecological competition will continue to deepen, and cooperation and competition among enterprises will become more complex and intense. Technological innovations, such as artificial intelligence, big data, 5G communications, etc., will provide strong technical support for the digital creative industry. The digital publishing industry will emphasise the effective circulation and use of data in the future. Breaking the data barriers between publishing units and unblocking the chain of data resource circulation in the industry will help form new core competitiveness of the industry. In addition, the data foundation of the publishing AI (Artificial Intelligence) big model will be strengthened, providing a basis for the development of a series of standards for data assets in the publishing industry.

The future trends of digital literacy and digital publishing point to a number of directions such as technological innovation, market growth, data utilisation and industrial integration. With the development of these trends, we can foresee that digital literacy and digital publishing will usher in a broader development space in the coming years. The future of digital literacy and digital publishing will pay more attention to user experience, technological innovation, content diversity and intelligent development, as well as copyright protection and sustainable development. With the continuous progress of technology and changing market demands, these two fields will present a richer and more diversified development trend.

Zhu Xiao:

(Date interviewed: 20 June 2024)

Graphic Designer, Liaoning Newspaper and Media Group.

How digital art is applied to traditional culture.

As an emerging art form, digital art provides new ways and means for the inheritance and innovation of traditional culture. Using high-precision scanning and photography technologies, traditional art works, manuscripts and cultural relics are

digitally preserved for long-term preservation and wide dissemination. Virtual restoration of damaged traditional cultural heritage through digital technology to restore its original appearance. Establishing online virtual museums to enable visitors to visit and learn about traditional culture through the Internet without having to be physically present. Create interactive exhibition experiences using AR/VR technology, allowing audiences to interact with traditional culture in a virtual environment. Re-create traditional paintings, patterns and other elements in the form of digital illustrations to adapt them to modern aesthetics. Adapt traditional stories, mythologies, folklore, etc. into digital animation to tell ancient stories in a novel form. Develop digital teaching materials containing traditional cultural elements for education and popularisation. Disseminate traditional culture through social media platforms in the form of short videos and moving images. Incorporate traditional cultural elements into digital product design, such as mobile phone wallpapers, game skins and e-cards. Developing digital IP based on traditional cultural images for various commercial uses.

Digital art can not only protect and pass on traditional culture, but also give it new vitality, reach a wider audience and promote the innovative development of culture. It can also make it more vivid and contemporary, thus reaching a wider audience and stimulating people's interest in and recognition of traditional culture.

Yu Xiaonan:

(Date interviewed: 25 June 2024)

Manager, Unknown Space Gallery.

Combining art and culture creates business value.

The combination of art and culture can create unique business value:

1. Brand storytelling and cultural heritage — Brand storytelling: Combine brand story with cultural heritage to enhance brand image and emotional connection.

Integration of cultural elements: Integrate cultural elements, such as traditional patterns, colours and symbols, into product design and packaging.

2. Cultural Experience Marketing — Experiential activities: Organise cultural exchange activities, art exhibitions, workshops, etc. to provide unique cultural experiences. Cultural tourism: Develop cultural tourism products that combine local art and cultural characteristics to attract tourists.

3. Art Licensing and Commodity Development — Art Licensing: Cooperate with artists to licence art works for merchandise design, such as clothing, home furnishings, stationery, etc. Limited edition merchandise: Launch limited edition cultural and artistic merchandise to increase the scarcity and collection value of the merchandise.

4. Cross-border co-operation — Art and Fashion: Co-operate with fashion brands to launch product series incorporating art elements. Art and Technology: Combine the latest technology, such as AR and VR, to create new art experiences and products.

5. Social Media and Digital Marketing — Content marketing: Share art and cultural stories on social media to increase brand exposure. Digital artworks: Use digital artworks for online promotion to attract young consumers.

6. Education and Training — Cultural education programmes: Develop cultural education programmes to enhance public awareness and interest in arts and culture. Professional training: Provide professional training services related to arts and culture.

7. Localisation Strategy — Regional characteristics: Develop products and services that reflect regional cultural characteristics to meet the needs of the local market. Community participation: Work with local communities to support local artists and cultural activities.

Ensure the legal use and copyright ownership of art works. Products combining art and culture need to be adapted to market demand and avoid being too niche. Keep the products innovative and contemporary. Through these strategies, the combination of art and culture can not only enhance the added value of the product, but also bring the brand a unique market positioning and a loyal consumer base, thus maximising the

commercial value. The combination of art and culture can not only enhance the commercial value of the product, but also bring long-term strategic advantages for the brand.

Tan Shan:

(Date interviewed: 8 July 2024)

Artistic Director, Cultural and Creative Park.

The Importance of Emerging Digital Media Creation for Traditional Culture.

1. Preservation and transmission — Digital preservation: Through digital media, cultural heritage such as traditional arts, crafts, music and dance can be digitally preserved to prevent loss due to the passage of time. Online archives: Online archives and databases can be established to make traditional culture more accessible and learnable.

2. Innovation and integration — Cross-media creation: Digital media allow artists to combine traditional cultural elements with modern art forms to create new art forms. Technological innovation: using technologies such as AR, VR and 3D printing to breathe new life into traditional culture.

3. Education and popularization — Interactive learning: Digital media provide an interactive learning experience, making traditional culture education more vivid and interesting. Popularisation of knowledge: Through online courses and teaching videos, it popularises traditional cultural knowledge and improves the cultural literacy of the public.

4. Economic development — Cultural tourism: digital media can promote traditional culture, attract tourists and promote cultural tourism. Creative industries: Digital media creation promotes the development of creative industries inspired by traditional culture and creates new economic value.

5. Cross-cultural exchange — Mutual appreciation of cultures: Digital media creation promotes exchanges and mutual appreciation among different cultures, helping to eliminate misunderstandings and prejudices. Global dialogue: Through digital platforms, people from different cultural backgrounds can co-create and communicate, promoting global cultural pluralism.

Emerging digital media creation is a powerful tool for traditional culture, which not only protects and passes on traditional culture, but also promotes its integration with modern society and opens up new paths for the development of traditional culture.

Qian Yitong:

(Date interviewed: 6 March 2024)

Graduated from Sino-British Digital Media Art College of Luxun Academy of Fine Arts, majoring in Digital Media Art. Currently, I am studying in Tokyo, Japan, aiming at Musashino Art University, majoring in Visual Communication Design.

I think digital illustration design is the perfect fusion of art and technology. Digital illustration design combines traditional art techniques and computer graphics to create unique visual effects. Artists can use image processing software and drawing tools to create a wide variety of shapes, colours and textures by drawing vector graphics and applying special effects. And, the digital approach to creation provides artists with a wealth of tools and techniques that allow them to use their imagination on a deeper level in the field of visual communication. With the development of society, the forms of illustration have become more and more diversified, but its core as an art form that conveys a message or story through images has not changed. Over the years, the emergence of 3D illustration, digital painting and virtual reality has broadened the way of creating digital illustration, and the field of application is also more extensive.

Overall, digital media art and digital illustration design provide artists with a brand new creative platform and way of expression, enabling them to explore and experiment in the digital realm and create works with unique personality and charm. In the fields of advertising, publications, games and animation, digital illustration works become an important element in attracting audience's attention. Its unique artistic style and innovative expression bring a new experience to visual communication. With the emergence of AI technologies such as ChatGPT, AI-generated illustration works have also begun to enter the market. The presentation styles of some digital illustration design works have similarities with AI-generated illustration works, and so far no specific conclusion has been formed on the difference between the two. In addition, digital illustration is often criticised by hand-drawn illustration artists as lacking true emotional expression because it is created digitally and is unable to convey the artist's emotions to the audience as subjectively as the hand-drawn method. Regarding this issue, I think digital illustration artists in the future need to focus their thoughts on it. With the rapid development of technology today, I am also looking forward to the development of digital illustration design in the future.

Li Zhuo:

(Date interviewed: 7 March 2024)

Graduated from Sino-British Digital Media Art College of Luxun Academy of Fine Arts, majoring in Digital Media Art. Currently studying at Luxun Academy of Fine Arts, majoring in digital media art, in graduate school.

First of all, I believe that design is a means of expressing ideas and emotions. During the creative process, I try to integrate my personal concepts, emotions and opinions into the design as a way to establish an emotional connection with the audience. Secondly, design is a combination of technology and innovation. The field

of digital media art involves many advanced technologies and tools, so I need to keep learning and mastering new software, hardware and creative techniques. In design, technology is used not only to better express creativity, but also to expand creative possibilities and make works more innovative and forward-looking.

When I draw illustrations, I pay more attention to constructing a visual language to convey a specific emotion or story through elements such as colours, lines and shapes. Meanwhile, at this stage, I also try to incorporate digital media elements into my illustrations, such as borrowing Midjourney, which is a popular artificial intelligence, for inspiration, or incorporating interactive elements to enhance the diversity and interest of my works. However, there are some challenges that I encounter during the design process, one of which is to remain innovative in a field where technology is rapidly changing. As technology continues to evolve, there are more and more emerging drawing software, so I think we need to keep learning new tools and skills to stay competitive in the field of digital media art.

Peng Xinyu:

(Date interviewed: 10 March 2024)

Graduated from Sino-British Digital Media Art College of Luxun Academy of Fine Arts, majoring in Digital Media Art. Currently studying at Luxun Academy of Fine Arts, majoring in Digital Media Art, and is a postgraduate student. She has expanded her field of study to digital illustration, motion illustration, and digital graphics. Her works have won the silver medal of A' Design Award 2023, selected in Florence Biennale 2023, the first prize of the 13th Da Guang Competition, the Golden Calf Award 2022, the gold medal of the 16th China Star, and the gold medal of the British Eco-Design Award, etc. She is currently a graduate of Lu Xun Academy of Fine Arts, majoring in digital media art.

Most of my creative opportunities are centred around the whimsical ideas that I see in life, in order to reveal the unknown perception of objects and to create my own personal "bizarre world". In my daily life, I am keen to observe the details around me, and I may find many amazing little ideas when I am just strolling on the road. I record these wonderful discoveries on my mobile phone, which forms my material library. When I put them into creation, these materials are like a piece of carved stone, requiring me to put in a lot of passion and effort to interpret those little joys of life that are hard to express. As a result, each illustration contains my unique perception of life and my desire to explore the wonderful world.

I like to use very bright, contrasting or complementary colours, combining them with shapes and gradients. In the process of illustration, I try to let my thoughts flow naturally and express my inner feelings and emotions without any constraints. This freedom of creation allows me to more truly reflect the state of mind and emotions of a particular moment. Sometimes the work may be energetic and optimistic, reflecting my inner joy and excitement; while at certain moments, the work may be deeper and more expressive, reflecting my inner thoughts and feelings. Therefore, each illustration is not only an artistic expression, but also a projection and extension of my inner world.

I am open to experimenting with new styles and visual languages, as I strongly believe that it is crucial to keep improving while maintaining my personal style. I don't think having a personal style is a bad thing, on the contrary, I think experimenting with new visuals in different projects is a good thing. This experimentation can bring new inspiration and perspectives to my creations, allowing me to continue to enrich and grow artistically. During the creative process, I don't like to be asked "what does this graphic mean" or "what are you trying to say", because I believe that every viewer has a unique way of interpreting it. I especially like to experiment with how to get out of my comfort zone and create new content. For me, the process of creation is more important than the end result. I focus on the

transmission of emotion, the texture and temperament of the image, rather than being bound by the result. In art creation, I insist on not labelling myself, nor letting others label me. I believe that art is free and should transcend any framework or definition. I maintain an agitated attitude, and even if I am afraid of failure, I will never stop trying new things. Because it is only through constant experimentation and exploration that I can continue to grow and progress.

Problems encountered in creation: The various voices around me do cause interference in creation, and it is easy for me to get lost in other people's expectations or evaluations and lose sight of my original intention. The establishment of my personal style is a key issue. I often wonder whether I should establish my own style as early as possible, or whether I should try different styles and ways of expression. In my opinion, the establishment of personal style is a natural process and should not be pursued reluctantly. Experimenting with different styles and expressions can help me to better discover my own interests and strengths, but at the same time, I need to find a balance between diversity and depth. The narrative aspect of illustration is a skill that needs to be honed constantly. I often have trouble with graphic transformations, struggling to translate what I want to express internally into clear images. This requires me to keep trying and practising to break through my creative habits and find new ways of expression and perspectives. I often face the problem of having too much content to express. I tend to "add" rather than "subtract", resulting in overly dense and complex images. This requires me to learn to let go of some unnecessary details, and refine the essence of the picture through subtraction, making it more concise and powerful.

Summary:

Analysing and combing the images, events of Chinese fairy tales and legends, combining them with the characteristics, styles and techniques of expression of Medieval painting art, and applying them to the creative design of artworks.

To study the classic images of Chinese fairy tales and legends, such as Pangu, Nuwa, Fuxi, Kuafu and Chang'e and so on, as well as the cultural meanings and symbols behind them. Re-conceptualise the scenes and plots of the mythological stories by combining the Figures and Divine Beasts of Chinese mythology with Medieval painting art. Design the appearance and posture of the characters according to the character traits of the mythological stories. Adopting the principles of composition, colour matching and other artistic means of Medieval painting to ensure that the artworks can tell the mythological stories, convey the emotions and philosophies of the mythological stories through the artworks, and resonate with the audience. Through such creative design, the artworks can not only show the unique charm of Chinese fairy tales and legends, but also present the ancient simplicity and mystery of Medieval painting art, thus creating a novel artistic style.

The creative design of artworks can not only show the personal style and skills of the artists, but also convey a profound social meaning and cultural value.

4.3 To present paintings for digital distribution.

In this chapter, the researcher will create a practice based on the application of Digital media art, Digital illustration design in Chinese fairy tales and legends. The artworks created by the Research Objective 2 will be used paintings for Digital distribution, and the dissemination of innovative paintings on electronic media.

The creative path was divided into: pre-design; mid-production; post-synthesis; assessment and feedback; and application of practical results.

Digital media art is a form of art created using computer technology and digital technology, and this form of art can play a large role in cultural communication. In cultural communication, digital media art can be used to create a wide variety of

content, such as videos, animations, games and so on. These contents can be disseminated all over the world through the Internet, bringing people fresh views and enjoyment. Digital media art can also be used to create a variety of digital products, such as mobile phone applications, e-books, intelligent hardware and so on. These products can meet people's needs for cultural content and can be easily distributed and consumed online. In addition, digital media art can also be used to create various virtual reality experiences, such as virtual tours and virtual exhibitions. These virtual experiences allow people to enjoy colourful cultural content at home, and can create a realistic sensory experience through computer simulation and other technologies. In conclusion, digital media art plays an important role in cultural communication, which can bring people fresh view and enjoyment, and can be conveniently disseminated and consumed online.

With the rapid development of science and technology, the application of digital technology is ubiquitous. Since the 21st century, software technology is becoming more and more mature, more and more powerful, more and more user-friendly interface, more and more easy to operate. The rapid popularisation and pragmatism of network technology and electronic media provide a broad release platform for the application of digital art, and the advantages of digital art have been reconfirmed.

The fast-paced life makes everyone more inclined to transmit and receive information by means of images, and the importance of image communication is reflected in the background of the development of digital image technology and the rise of diversified communication platforms on the Internet. It brings people closer to each other, breaks down the barriers of communication between different cultures, time and space, and becomes a popular world language. Undoubtedly, reading images is an indispensable part of today's information age. The mass production of image information in the context of this 'map-reading' era and the need for faster dissemination of information have not only accelerated the speed of drawing works,

but also improved the quality of works, and people have a new way of image production.

Although the domestic digital art started a little later compared to foreign countries, but in the ups and downs of these thirty years, gradually on track and began to develop at a rapid pace. Digital art is the requirement of the development of the times, but also the inevitable trend, it has the function of the traditional art form, but also to make up for the shortcomings and defects. It not only realises the reproduction of the ontology, but also completes the expansion of its connotation and semantics in specific carriers and spaces. This multidimensional feature makes Chinese digital art a more flexible and avant-garde pioneer among various contemporary visual art forms.

Policies related to the digital creative industry at the national level:

According to the <In-depth Analysis of the Current Situation of China's Digital Creative Industry and Investment Trend Research Report (2022-2029)> released by GuanReport.com, in recent years, in order to promote the development of the digital creative industry, China has enacted a number of policies related to supporting, encouraging, and regulating the digital creative industry, such as <Opinions on Promoting the High Quality Development of the National Cultural Industry Parks> issued by the Ministry of Culture and Tourism of the People's Republic of China to promote the optimisation and upgrading of the industrial structure. Opinions on Promoting High-Quality Development of National Cultural Industry Parks' promotes the optimisation and upgrading of industrial structure. Cultivate and grow digital cultural enterprise clusters, and accelerate the development of new industries such as online acting, digital creativity, digital art, digital entertainment and immersive experience.

The <China Digital Creative Industry Status Quo In-depth Analysis and Investment Trend Research Report (2022-2029)> published by GuanReport.com covers the latest industry data, market hotspots, policy planning, competitive

intelligence, market outlook forecast, investment strategy and so on. What's more, it is supplemented with a large number of intuitive charts and graphs to help enterprises in this industry accurately grasp the development trend of the industry, market business opportunities, and correctly formulate corporate competitive strategies and investment strategies. This report is based on authoritative data released by the National Bureau of Statistics, the General Administration of Customs and the National Information Centre and other channels, combined with the environment in which the industry is located, from theory to practice, from macro to micro and other perspectives of the market research and analysis. (Observatory Report Network)

According to the <2022 China Digital Creative Industry Analysis Report — Industry Panoramic Survey and Investment Strategy Planning> released by GuanReport.com, the main authorities related to the digital creative industry are the Ministry of Culture and Tourism, the Ministry of Industry and Information Technology, and the National Development and Reform Commission (NDRC). The main management responsibilities of the National Development and Reform Commission are to formulate strategic planning and policies for the development of the industry, and carry out macro-regulation and control of the development of the industry; to review major construction projects according to the prescribed authority; and to promote the industrial development projects, the construction of industrial bases and other related work. The digital creative industry is a highly market-oriented industry, and the government departments only carry out macro management of the industry, and the enterprises in the industry operate in a completely market-oriented way. (Observatory Report Network)

Based on this, as professional practitioners of Digital media art, we have made professional practical attempts on digital technology in aspects of Chinese fairy tales and legends, and applied Semiotics theory, Cultural diffusion theory, and Social media

concept to paintings for digital distribution. On this basis, a path model for the dissemination of innovative paintings on electronic media was constructed.

Research / Exhibition Viewing:

Hangzhou International Expo Centre — 2022 U Design Week More Than Design 2022.08.12—08.15

(Date of visit to Design Week: 12 August 2022)



Figure 99 U Design Week More Than Design
Source Zhen Li (2022)

U Design Week is jointly produced by Alibaba Design, Tencent CDC, Jitterbug Design, Little Red Book and other organisations. Centred around the theme of ‘More than Design’, Ucan Design Forum, Usee Trend Art & Design Exhibition, Uwin Design Industry Accelerator are three major sections to bring a design event that is inclusive, free, trendy, and accessible to all. The theme of this Design Week is ‘More than Design’. The theme of this Design Week, ‘More than Design’, illustrates the macro-industrial view that everything begins with design, but is more than design. Only when design continues to expand its boundaries and move forward in its integration with technology, business, life and society, can it reach the future of innovation. 2022 U Design Week had an offline audience of more than 50,000 people, more than 300 exhibiting brands, more than 200 Chinese and foreign media, more than 20 key design schools in China, and the content of U Design Week was read online for 3.4 billion times.

Ucan Design Forum consists of Design Professional Forum and Design Business Forum. Industry celebrities gathered, covering more than 170 courses in national style, humanities, meta-universe, etc. All those who love design can find common topics here. Ucan Design Professional Forum is geared towards everyone interested in design trends, with many industry leaders, designers, cross-border scholars and other heavy weights, such as Ma Yansong, Takashi Honma, and Daniel Wu, gathering to discuss professional development around topics such as smart cities, intelligent travel, and Generation Z retirement, Ucan Design Business Forum focuses on in-depth people and business users in industries and trades, precipitating deep insights around new trends in commercial design, new directions in content creation, new discoveries in digital marketing, and new achievements in enterprise intelligent services, and digging out the business value behind innovative design.

Usee Trendy Art & Design Exhibition, with an exhibition area of 30,000 square metres, extends from the pure design area to four cool contents related to life and future trends: trendy art, international trendy games, fashionable life, and technological and ecological public welfare, with the creativity index pulling full. Trend Art Zone: four thematic pavilions: New Generation Collectors Pavilion, Hot Neighbourhood Pavilion, China Power Pavilion and Limited Design Pavilion. International Trendy Game Zone: A trendy game party that highlights the power of Chinese IP. Fashion & Life Zone: A collection of trendy content from famous brands at home and abroad. Science and Technology Ecological Public Welfare Zone: The site will be able to see sci-fi interactive installations that subvert the imagination, as well as the shadow of future life. Bringing together trends, digital technology, public welfare and life aesthetics, it expands the boundaries of art, brings unprecedented immersive experience and industrial digital imagination to the audience, and also provides an opportunity for brands to discover new business codes. The site also set up an interactive punch card session, where visitors strolling through the exhibition

swept the code and punched the card at the finger locator to draw design prizes such as limited edition artefacts, tidal play blind boxes, dolls and office suits.

Example of visit: James Li Zheng, curator of <Please Don't Talk About Metaverse>

The curatorial title of this exhibition, paired with the straightforward curatorial clues, is in fact intended to convey the curator's perception on the road of NFT collection: on the one hand, TV eliminates radio, mobile phones eliminate TV, wearable devices eliminate mobile phones, and ultimately, 'human-machine integration' naturally realises the meta-universe, and every step of the relationship between human beings and the media is in fact relatively passive. When the convenience and fun brought by science and technology make you gladly accept and addicted to it, the way we watch and perceive art will also change; and presenting the most popular NFTs in the market to the public in the form of categorised exhibitions is also intended to let the viewers put aside their preconceptions of 'small pictures' and feel the messages conveyed by these digital works. The purpose of presenting these NFTs to the public in a categorised exhibition is also to allow the viewers to put aside their preconceptions of 'small pictures' and feel the messages conveyed by these digital works. How to turn over this new page of history must be achieved by underlying philosophical thinking in conjunction with superficial pioneering culture and the most cutting-edge technology, and as a group of artists who are the questioners of life, if you sincerely want to devote yourself to writing this chapter, please don't talk about meta-universes first.

Example of visit: <Fragments> artist James Jean



Figure 100 Fragments
Source Zhen Li (2022)

This series presents ‘mythical figures’ distilled from the artist's imagination and rendered entirely by hand, each with a distinctive role in the pentagonal frame of his signature psychedelic palette. The full series incorporates visual elements that have appeared throughout the artist's career, including his interest in the European, Chinese and Japanese Old Master painting traditions, thus providing a retrospective exploration of his artistic practice. All works will be metamorphosed in the second chapter. James Jean is known for his painterly aesthetics ranging from expressionism to precise rendering and incorporating techniques from art historical traditions including Baroque painting, Japanese woodblock prints, and Chinese silk scroll paintings. In terms of James Jean's personal level of painting and artistic attainment, his art is of international calibre and has an international reach.

Chengdu Century City New International Convention and Exhibition Centre —
2022 Cross-Strait DS Digital Art Forum and Award Ceremony / Metaverse Digital
Creativity Summit 2022.12.16

(Date of visit to the award ceremony: 16 December 2022)



Figure 101 Cross-Strait DS Digital Art Forum and Award Ceremony

Source Zhen Li (2022)

This year's festival covers a series of activities such as the Yuan Universe Digital Creativity Summit, keynote forum speeches and industry dialogues, the DS Digital Art Works Award Ceremony, and digital art exhibitions. This year's activities combined with Chengdu Design Week, due to the epidemic, through the combination of online and offline way to start, watching the number of participants more than 30,000 people.

The heavy weight speech theme was divided into two parts, the first of which centred on the theme of 'Digital and Art', with Wu Xiaoming, Chairman of the Advisory Committee of the Times World Chinese Creative Congress, serving as the introductory speaker. Professor Zhao Lu, Vice President of Lu Xun Academy of Fine Arts, shared with the audience that the five-dimensional derivation model of digital media art provides a new way of intervention and visual text for contemporary visual design. Lin Juntin, Art Director of Green Bird New Media, brought a wonderful display of his works and shared his insights on Yuanlong Universe, stressing that Yuanlong Universe is a scenario that combines aesthetics innovation through digital technology, with different cross-border interactions and participation in co-creating to form a new world, which was enthusiastically echoed at the scene. Lv Pengyan, Vice President of Yuanlong Universe, shared how to use technology to establish a business model for IP in Yuanlong Universe, and the important development of virtual people in Yuanlong Universe at present. Mr Jiang Bing, CEO of Edsion's co, which issued Jay Chou's bear digital collection, exchanged views on digital art IP through a video, and stressed that there is no limitation of time and geographic location in the meta-universe, and that there are many worthwhile IPs in the Chinese culture, which will be able to make a big splash in the future in the meta-universe.

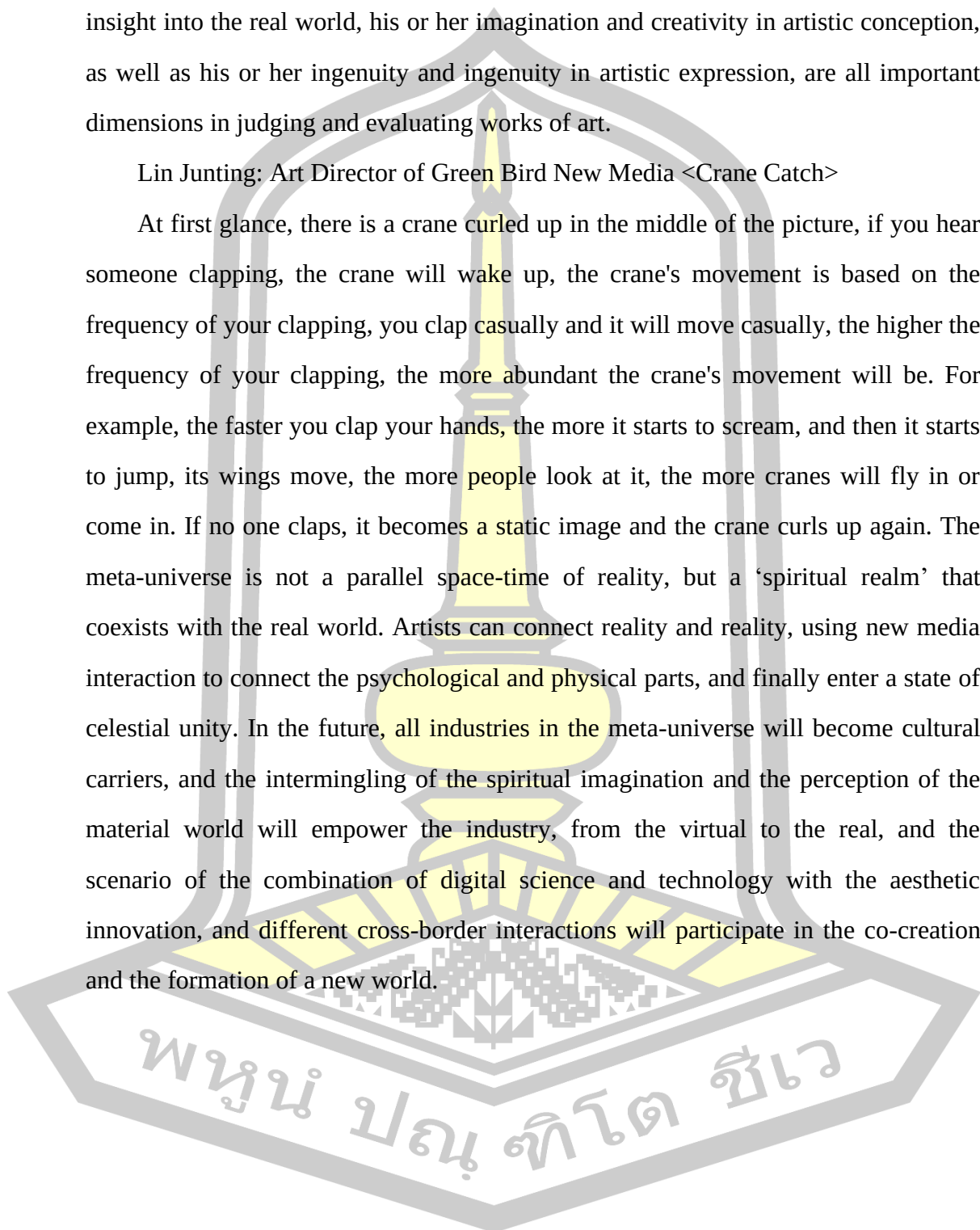
Zhao Lu: Vice President, Professor and Doctoral Supervisor of Luxun Academy of Fine Arts <From Internet to Meta-Universe: The Future Picture of Visual Design and Media>

To open the channel of multi-dimensional value transformation of cultural IP: the ecological value of green water and green mountains; the humanistic value of educating people with culture; the economic value of green and low carbon; the life value of simplicity and health; and the aesthetic value of poetic dwelling. IP involves: philosophy of life, legend and story, way of thinking, manufacturing content, trendy aesthetics, business model, exuding charisma, and psychological projection. Technology is not the only criterion for art evaluation. In addition to technique, the

artist's humanistic qualities and depth of thought, his or her keen sensibility and insight into the real world, his or her imagination and creativity in artistic conception, as well as his or her ingenuity and ingenuity in artistic expression, are all important dimensions in judging and evaluating works of art.

Lin Junting: Art Director of Green Bird New Media <Crane Catch>

At first glance, there is a crane curled up in the middle of the picture, if you hear someone clapping, the crane will wake up, the crane's movement is based on the frequency of your clapping, you clap casually and it will move casually, the higher the frequency of your clapping, the more abundant the crane's movement will be. For example, the faster you clap your hands, the more it starts to scream, and then it starts to jump, its wings move, the more people look at it, the more cranes will fly in or come in. If no one claps, it becomes a static image and the crane curls up again. The meta-universe is not a parallel space-time of reality, but a 'spiritual realm' that coexists with the real world. Artists can connect reality and reality, using new media interaction to connect the psychological and physical parts, and finally enter a state of celestial unity. In the future, all industries in the meta-universe will become cultural carriers, and the intermingling of the spiritual imagination and the perception of the material world will empower the industry, from the virtual to the real, and the scenario of the combination of digital science and technology with the aesthetic innovation, and different cross-border interactions will participate in the co-creation and the formation of a new world.



Shanghai Oil Can Art Centre — Suspension of disbelief 2023.02.08—06.18

(Date of visit to the art exhibition: 14 February 2023)

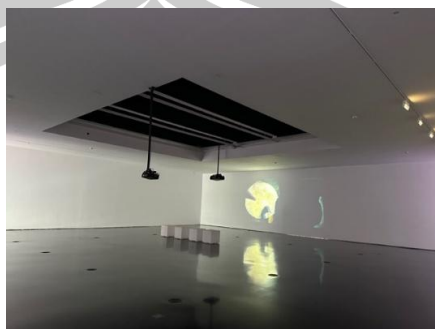


Figure 102 Suspension of disbelief

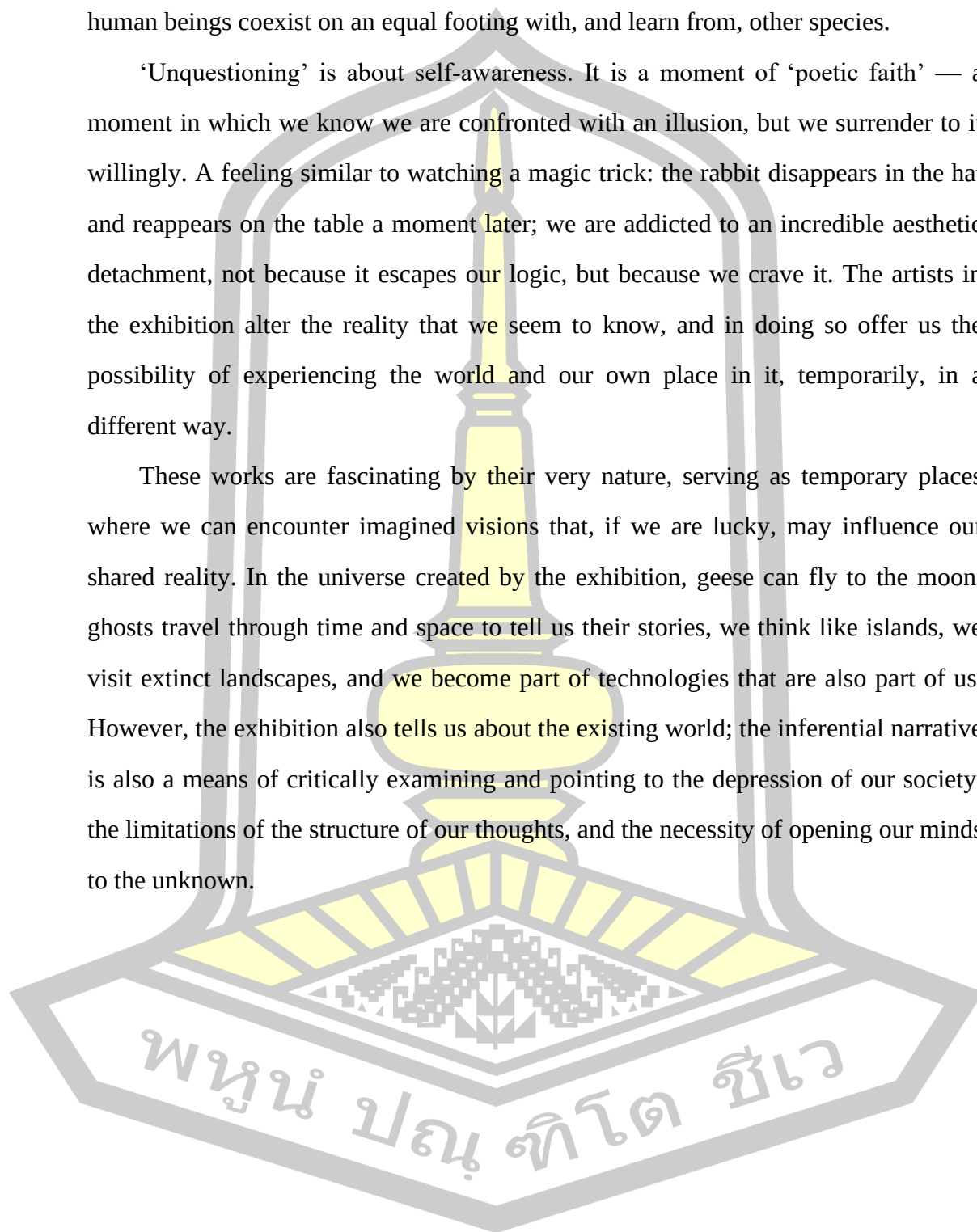
Source Zhen Li (2023)

Creating fictions, inventing otherworlds, dreaming and performing extrapolations allow us to experience worlds beyond the rules of logic. The Land of Unbelief welcomes the impossible, the uncertain and the unimaginable, creating a journey that pulls the human will back into fantasy through the work of seven international artists. Each artist creates his or her own cosmology, drawing the viewer

into a world where languages are fluid, times and identities are fluid, and where human beings coexist on an equal footing with, and learn from, other species.

‘Unquestioning’ is about self-awareness. It is a moment of ‘poetic faith’ — a moment in which we know we are confronted with an illusion, but we surrender to it willingly. A feeling similar to watching a magic trick: the rabbit disappears in the hat and reappears on the table a moment later; we are addicted to an incredible aesthetic detachment, not because it escapes our logic, but because we crave it. The artists in the exhibition alter the reality that we seem to know, and in doing so offer us the possibility of experiencing the world and our own place in it, temporarily, in a different way.

These works are fascinating by their very nature, serving as temporary places where we can encounter imagined visions that, if we are lucky, may influence our shared reality. In the universe created by the exhibition, geese can fly to the moon, ghosts travel through time and space to tell us their stories, we think like islands, we visit extinct landscapes, and we become part of technologies that are also part of us. However, the exhibition also tells us about the existing world; the inferential narrative is also a means of critically examining and pointing to the depression of our society, the limitations of the structure of our thoughts, and the necessity of opening our minds to the unknown.



Shenyang Vientiane City L4 New Area — Pioneer Art Exhibition: Flowers in the Pine Woods 2024.03.24—06

(Date of visit to the art exhibition: 28 March 2024)



Figure 103 Pioneer Art Exhibition: Flowers in the Pine Woods
Source Zhen Li (2024)

Virtual Spring Garden / Multimedia digital art work, through the electronic media — roaming the spring garden, wandering in the sea of gorgeous flowers, ‘new’ art.

Robbie: digital artist, crypto art creator, NFT author signed by dissrup, focusing on virtual plant design, virtual ecological creation, representative works ‘Digital Leaning Plum Garden’, ‘Digital Pomegranate Sprouting’, ‘Digital Plants Series’ and so on. The future artist's studio is inside the computer, projector, hard drive, on the cloud, and most of the works are just made up of strings of codes. Turning on the video of Robbie's digital works is like walking into a programme on some nature channel, where there are all kinds of plants and even microorganisms from the ocean world. But in her creations, these natural existences in nature are given new colours and materials, and their natural growth becomes a performance of beauty.

Shenyang K11 Shopping Art Centre L2 Showroom — Genesis of the Mountain and Sea Scriptures' Large-scale Immersive Light and Shadow Art Exhibition
2024.04.03—06.16

(Date of visit to the art exhibition: 12 April 2024)

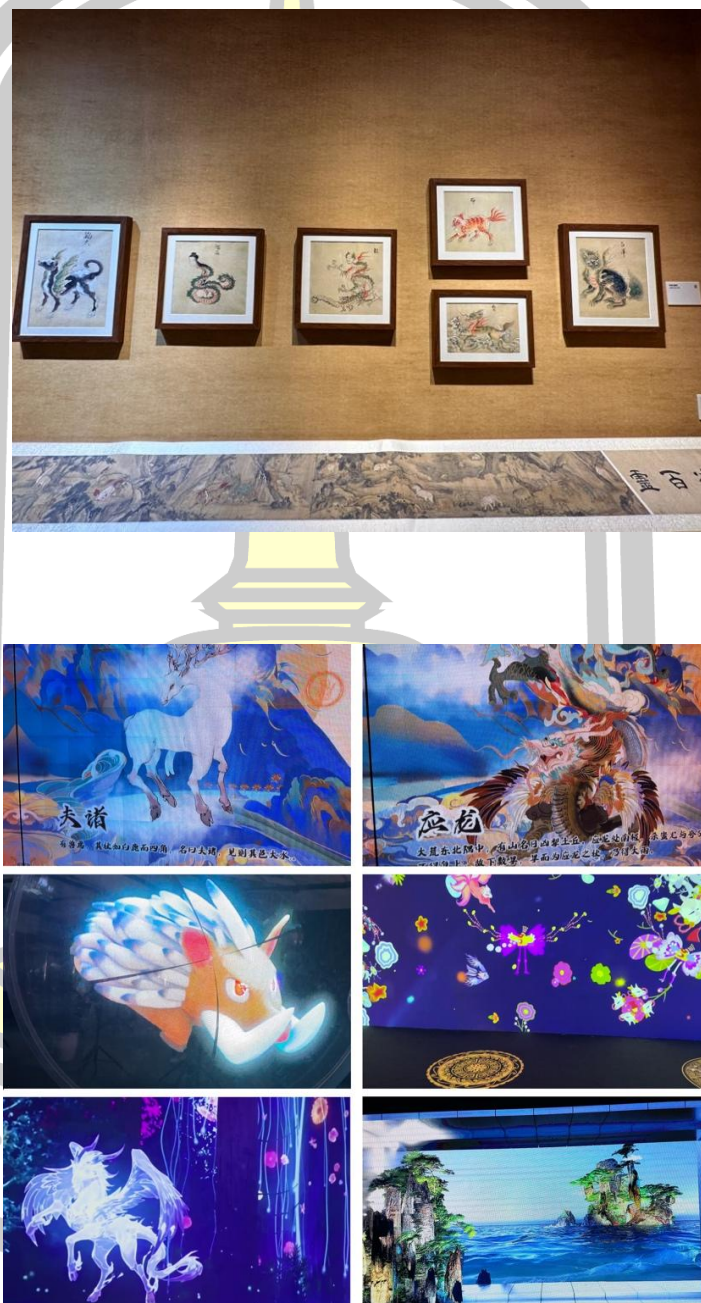


Figure 104 Genesis of the Mountain and Sea Scriptures' Large-scale Immersive Light and Shadow Art Exhibition

Source Zhen Li (2024)

Fantastic Animals of the mountains and seas, an epic journey, please follow the film into the magical world of animism, and explore the secret of 'mountain and sea creation' together. Genesis of the Mountain and Sea scriptures' large-scale immersive light and shadow art exhibition, over 1,000m² immersive art exhibition, high degree of restoration for the audience to show the image of mythical beasts, leading the audience back to the mysterious ancient times, listening to the ancients. Explore nature and look down to examine the mystery of human life. With calligraphy, painting, sculpture, art installations to create a fantastic and charming mythological world holographic online, naked eye 3D giant screen, staged between the mountains and the seas of the visual feast. Using advanced digital technology, with the classic of Mountain and Sea as the background and the gods and goddesses in the classic of Mountain and Sea as the protagonists, the exhibition area is divided into 14 themes: the universe of Mountain and Sea, the magical animals of Mountain and Sea, and the world - returning to nothing.

Between Mountains and Seas: The naked-eye 3D giant screen creates a visual feast for everyone, where the legend of Mountains and Seas is staged. Calling: A different kind of reading place is set up — the creation area of Tao Yuanming's Thirteen Songs of Reading the Classic of Mountains and Seas, reading in the shadow of bamboo. Mountain and Sea Genie, Meet the Divine Beasts: Interactive devices reproduce the visual feast of divine beasts in ancient fairy tales and legends, bringing infinite reverie and satisfying your infinite curiosity. Worlds - Return to Nothing: A multi-faceted technological art presentation with 8K immersive animation video. Divine Beast Lamp: You can swim away from Qingqiu and get up close and personal with the Nine-Tailed Fox.

Liu Xiang (77 BC - 6 BC)

Formerly known as Liu Gengsheng, with the character Zizheng, he was a member of the Han family. Liu Xin (? - 23) was called Zi Jun, the youngest son of Liu Xiang, who changed his name to Liu Xiu in the first year of Jianping, and was called

Ying Shu. Qin fire of the doom to the circulation of literature caused indelible loss, until the 'Han Xing, change the defeat of the Qin, large collection of books, wide open the road to offer books', Emperor Cheng of the Han Dynasty, so that visit Chen Nong seeks the remains of the book in the world, the imperial edict ordered Liu Xiang school of the Confucian Confucian Confucianism and the poems and fugues of the sons of the Liu Xiang did not finish his work and died. The mourning emperor reappointed Liu Xiang's son Liu Xin succeeded his father's work to complete the national book of the school work, 'Mountains and Seas Classic' is Liu Xiang, Liu Xin father and son collated and arranged one of the books.

Guo Pu (276 - 324)

Guo Pu (276 - 324) was a scholar of the Eastern Jin Dynasty, a literary scholar, an exegete, a master of Taoist mathematics, and an ancestor of the Yuxian poems, and the son of Guo Ai, the governor of Jianping. Guo Pu was the first person in history to comprehensively and systematically annotate the Classic of Mountains and Seas, and his interpretation of the mythologies in the Classic laid the foundation for the mythological nature of the Classic, and later commentators such as Hao Yixing and Yuan Ke inherited and developed Guo Pu's viewpoints, which is of great value and significance to the study of Chinese fairy tales and legends.

Mao Dun (4 July 1896 - 27 March 1981)

Born in Wuzhen, Tongxiang County, Zhejiang Province. Formerly known as Shen Dehong, his character Yanbing. China's famous modern master of literature and history, on Chinese mythologies (including the mythologies in the Classic of Mountains and Seas) Mr. Mao Dun believes that the primitive mythologies of China have gradually been historicised, literary and even philosophical in the succession of generations.

Example of visit: Tsinghua's version of <The Classic of Mountains and Seas>

Tsinghua version of the 'Classic of Mountains and Seas' published three kinds of special books, to innovative gain cultural value, give the special book auspicious and

precious name: Penglai fairyland special book, Jiguang phoenix feather special book, the beginning of the Hongmeng special book, the design of the binding presents a special book rare, open the three-dimensional special effects of the whole, so that people with the most beautiful reading image to retain the unforgettable life-long good shadow phantom image. This set of 'Classic of Mountains and Seas' of the text of the author Sun Jiankun, Chen Siyu is a real talent and talent of the 80, 90 scholars and painters, this set of books, the editor-in-chief Zhang Lihong with a very creative overall binding design perfectly demonstrates their talent, so that readers reading this set of books inspired by the imagination and feelings, wrote the flow of view of the mountains and the sea after the map, 'like the realm of Penglai, into the painting do not want to return' beautiful poem, and 'Silk Road flowers and rain, push out new super-imagination; national science ghosts, depicting the sky to see the kun has a beautiful article' of the poetic comment! The poem is a beautiful poem.

Example of visit: <Monsters of the Mountains and Seas Universe – Phantasmagoria>

Su Weihong, illustration artist. Has 17 years of experience in illustration art creation, the first person in China to draw monster style works. Continuously creating personal illustration art IP 'BLACK PARK', full of fantasy monster world. Creative style variations, specialising in abstract elements of illustration creation. In the marvellous world of Shanhaijing's exotic gods and beasts, they exude a mysterious and unpredictable aura, which makes people fascinated and can't help but want to find out what's going on. When the monsters of the Monster Universe meet those gods and beasts from the exotic world, in a trance they turn on their transformative skills. The endless ability to change, the state of free growth and the beauty of mutual intermingling make the beasts and the Monster Universe together create a marvellous scene of illusory vision.

Beijing Today Art Museum Hall 3 — Where are the Mythologies: Fantasy
Adventures in the Ancient Universe 2024.07.13—10.13

(Date of visit to the art exhibition: 14 August 2024)



Figure 105 Where are the Mythologies: Fantasy Adventures in the Ancient
Universe

Source Zhen Li (2024)

The exhibition recreates ancient Chinese mythologies through modern technological means, presenting 28 mythological stories from the ancient period. The exhibition's four main themes — Mythological Origins, Ancient Gods, Love and Eternity, and Mythologies of the Future, allow the audience to experience the glamour of ancient mythologies through immersive experiences, while contemplating on the fusion of mythologies and technology as well as cultural inheritance and innovation. The exhibition presents the rich connotations and profound thoughts of ancient Chinese mythologies to the audience through carefully designed interactive experiences and immersive spaces. From the grandiose narrative of the creation mythology to the natural rhythms of the four seasons' deities, from the mysterious fairyland of the Kunlun Mountains to the romantic legend of Chang'e's journey to the moon, each story is reinterpreted in a brand-new way, and each picture is vividly reproduced with the power of modern technology. These stories inspire us to pursue truth, goodness and beauty, to explore the unknown and to create possibilities. This

exhibition attempts to trace the historical origin of Chinese mythologies, and presents the ancient Chinese mythologies in a vivid visual sensory display according to the development of thought patterns in time, space and philosophy of life.

1. Travelling through mythological time and space, creating your mythological memories: Mythological Wonderland, China's ancient mythological fantasy world, seven exhibition areas presenting 28 mythological stories. 2. Apple's black technology, open the future mythology of the new world: break the barriers between virtual and real, experience cross-time fantasy adventure, share an unforgettable summer trip. 3. The first Apple Vision Pro immersive mythological exhibition: unlocking the future era of art space, experiencing oriental mythologies and ancient fantasies, and extending new dimensions of exhibition viewing.

Mythological Origins: As the beginning of the whole exhibition, it reveals the Chinese creation mythologies and connects the two realms of man and god with a giant sky ladder installation, Jianmu, which has since started a fantastic journey through the entire Chinese mythological world. Ancient Gods: It presents legends of gods from ancient times, such as 'Jumang Ruling Spring', 'Zhu Rong Exploring Fire', 'Bai Shi accompanying Matsu', 'Sea God Treading on Xuanwu' and other mythological stories of the gods of the four directions who are in charge of the four seasons. The Sun and Moon Goddesses of 'The Light of Hsi Ho' and 'Chang Xi Bathing in the Moon' demonstrate the power of life and nature represented by the female figures in ancient mythologies, who reconcile the balance of the sun, the moon, and the day, and who were highly respected as an important part of the life of the ancient ancestors. Love and Eternity: Using beautiful mythological scenes and touching stories to celebrate virtue or reflect on gloom, it triggers people's desire for a better life and their yearning for an ideal world through a variety of mythological stories, whether comedies or tragedies, that fit in with secular values. Nearly 8 metres of giant divine scrolls descend from the sky, showcasing five classic mythological stories: Chang'e Runs to the Moon, Jingwei Fills the Sea, Cowherd and Weaving

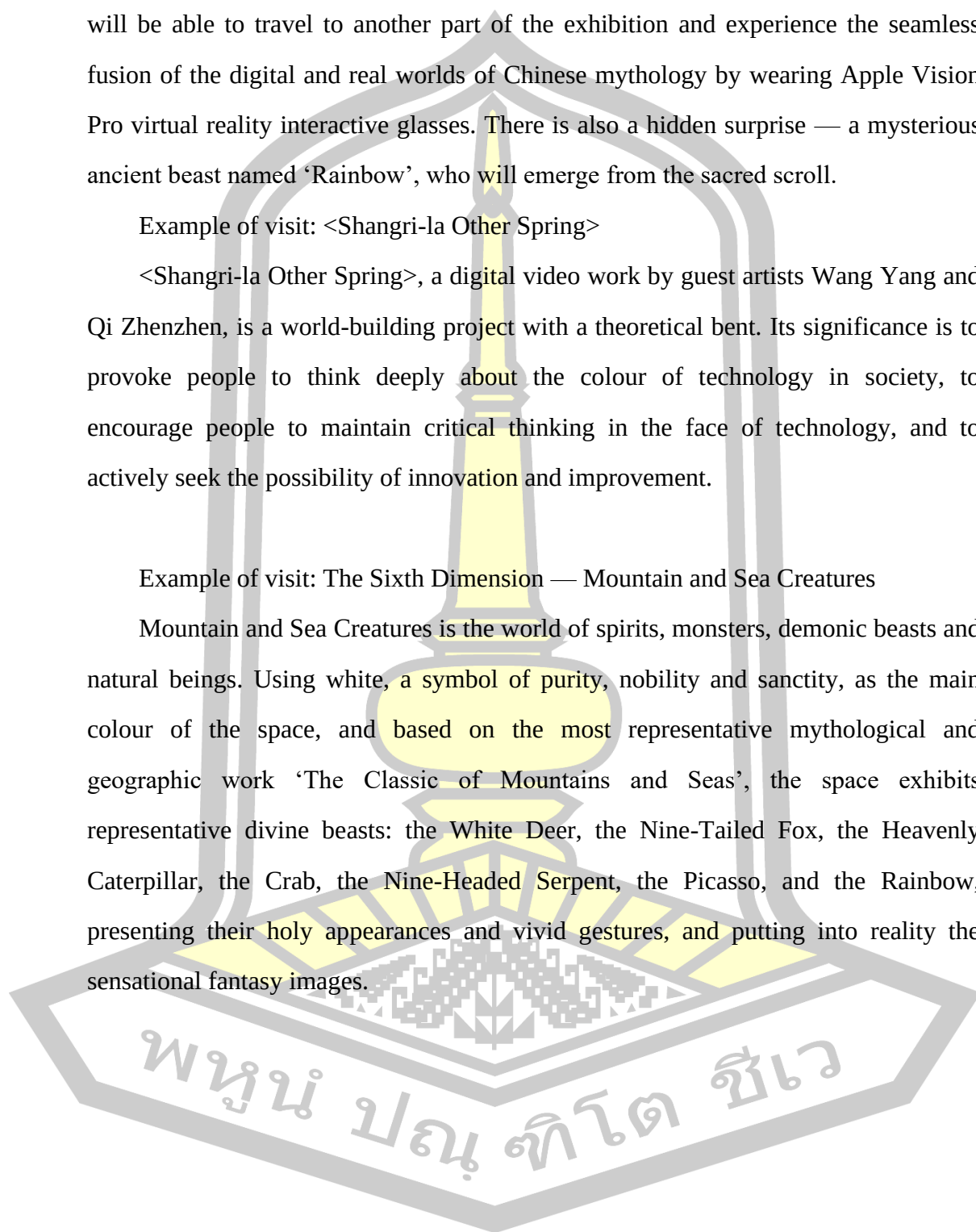
Maiden, Kuafu Chases the Sun and Di Nu Sang. Mythologies of the Future: Visitors will be able to travel to another part of the exhibition and experience the seamless fusion of the digital and real worlds of Chinese mythology by wearing Apple Vision Pro virtual reality interactive glasses. There is also a hidden surprise — a mysterious ancient beast named ‘Rainbow’, who will emerge from the sacred scroll.

Example of visit: <Shangri-la Other Spring>

<Shangri-la Other Spring>, a digital video work by guest artists Wang Yang and Qi Zhenzhen, is a world-building project with a theoretical bent. Its significance is to provoke people to think deeply about the colour of technology in society, to encourage people to maintain critical thinking in the face of technology, and to actively seek the possibility of innovation and improvement.

Example of visit: The Sixth Dimension — Mountain and Sea Creatures

Mountain and Sea Creatures is the world of spirits, monsters, demonic beasts and natural beings. Using white, a symbol of purity, nobility and sanctity, as the main colour of the space, and based on the most representative mythological and geographic work ‘The Classic of Mountains and Seas’, the space exhibits representative divine beasts: the White Deer, the Nine-Tailed Fox, the Heavenly Caterpillar, the Crab, the Nine-Headed Serpent, the Picasso, and the Rainbow, presenting their holy appearances and vivid gestures, and putting into reality the sensational fantasy images.



Nanjing Jinchuang Book Mall — Exploring the Classic of Mountains and Seas -
Large-scale Immersive Art Exhibition 2024.07.05—2025.02.28

(Date of visit to the art exhibition: 20 August 2024)



Figure 106 Exploring the Classic of Mountains and Seas - Large-scale Immersive
Art Exhibition

Source Zhen Li (2024)

Exploring the Classic of Mountains and Seas - Large-scale Immersive Art Exhibition, with the Classic of Mountains and Seas as the main line, totalling ten themes. With diversified artistic expression as the core idea, and digital light and shadow interaction as the exhibition highlights, the exhibition presents the fantastic charm of the Classic of Mountains and Seas vividly and intuitively in front of the audience, and explores the magical mysteries of the ancient book of the Classic of Mountains and Seas. Exploring the Classic of Mountains and Seas - Large-scale Immersive Art Exhibition in a variety of forms, sculpture, painting exhibition and light and shadow interaction, the exhibition restored the bones of the gods and beasts, just like being in the archaeological scene. The 360-degree immersive theatre allows the audience to enter the ancient world in a second. White Ze, Biyi Bird, Nine-tailed Fox, etc., all kinds of divine beasts come to life.

As a perfect combination of modern technology and culture and art, light and shadow art has gradually become an important carrier of contemporary cultural exchange with its unique visual expression and infectious power. The ‘Traces of the Classic of Mountains and Seas’ Light and Shadow Art Exhibition is a perfect combination of the two, allowing traditional culture to take on a new lease of life. Beginning with a trip through the Wonderful Palace, the mythical creatures and geographic wonders described in the Classic of Mountains and Seas are all presented through light and shadow technology, as if they were actually in front of your eyes, and before you can react, you have already been brought into the world of mythology.

Exploring the Classic of Mountains and Seas - Large-scale Immersive Art Exhibition is more like a journey of aesthetic experience, in which the sacred beasts and strange people in the Classic of Mountains and Seas have been created twice to present an interesting art world. The dynamic nine-tailed fox formed by holographic projection, the skeleton of the beast restored by AICG & 3D printing technology, and the steel mechanical version of ‘Kun’ model. Here again, technology provides a new expression for art. In the VR space of Exploring the Classic of Mountains and Seas - Large-scale Immersive Art Exhibition, put on the VR glasses and walk around to see the beauty of the extreme depth of field visual effects and vivid holographic effects in an exploratory posture under the leadership of the little beasts, and truly achieve a 360-degree immersive and interactive experience, and your companions who enter the experience with you will turn into a small blue man, see each other, but also swim in their own worlds.

When we look back at the human race, 120,000 years ago is like a bright star leading us to a new era of Homo sapiens. Although we know very little about that period, the mysterious creatures and landscapes of the Classic of Mountains and Seas are either lost mysteries or traces of evolution. Imagine the magnitude of the book and the depth of its knowledge, it must have been knowledgeable, or even have an accurate record of ancient landscapes. It is a wonder that such knowledge existed in

the Stone Age. When we use modern eyes to read the Classic of Mountains and Seas, we find that there is no lack of science with the magical place. It explains the unique interpretation of nature by the ancients in the form of exaggerated fables. Archaeological discoveries coincide with the descriptions in the Classic of Mountains and Seas, showing the real world behind the mythologies. The geographical descriptions in the book, though mythologised, contain a wealth of geographical knowledge. The descriptions of biodiversity, on the other hand, may be a true reflection of ancient ecology, mirroring modern prehistoric murals.

Digital Application / Digital Distribution:

- 1) The creative path is divided into: pre-design; mid-production; post-synthesis; assessment and feedback; application of practical results and synthesis.
- 2) Pre-design — mythological images, events keyword extraction, concepts design
- 3) Mid-production — monomer design, element combination, digital rendering generation
- 4) Post-synthesis — digital technology processing, digital distribution
- 5) Assessment and feedback
- 6) Application of practical results
- 7) Synthesis

Digital screens are used as the main means of communication, underpinned by the concept of ‘Digital Convergence’. Digital screens are used as an interactive video device.

The final presentation is the Led display as a form of dissemination — paintings for digital distribution, dissemination of innovative paintings on electronic media.

Audience groups are: college students and art workers (18 - 50 years old).

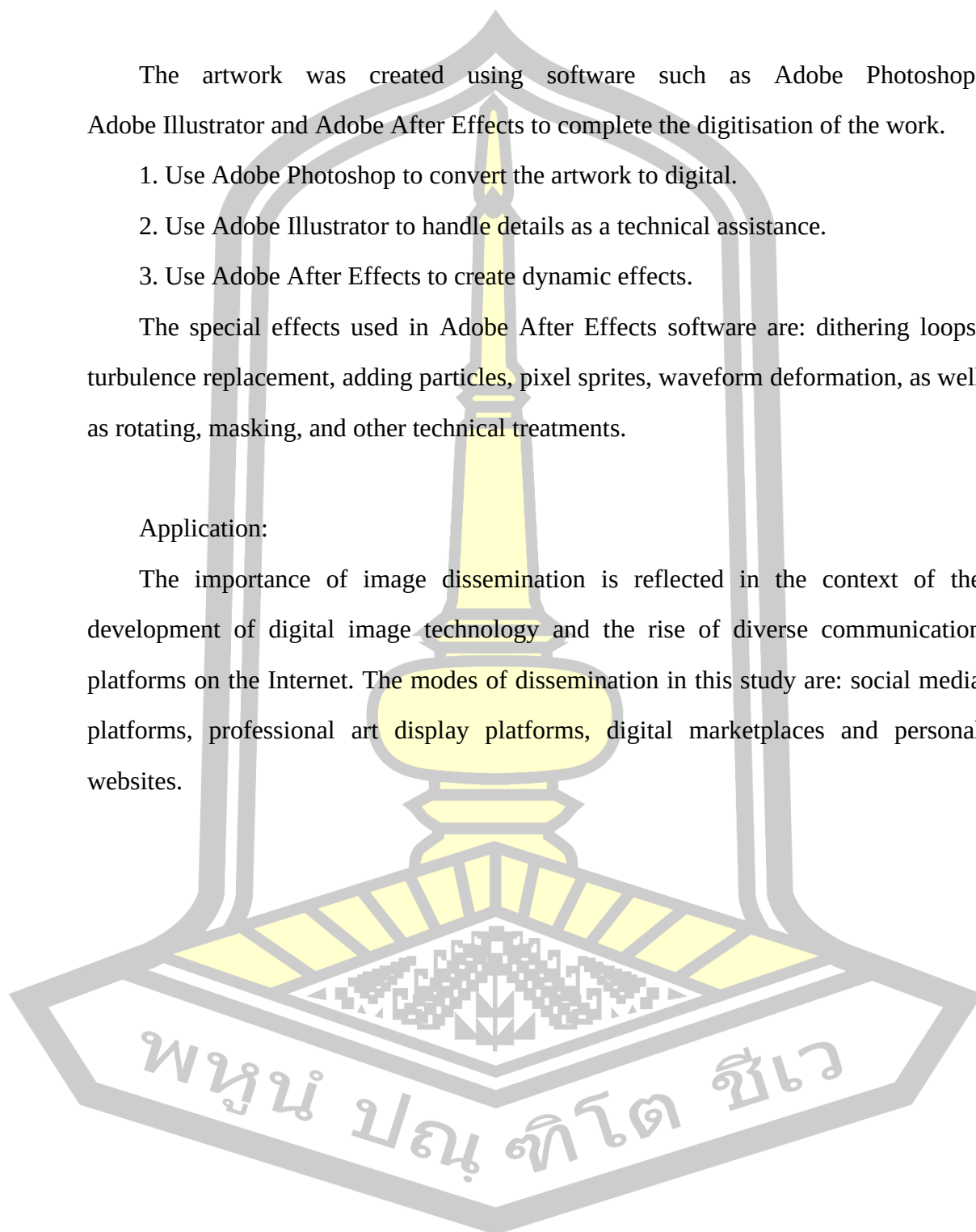
The artwork was created using software such as Adobe Photoshop, Adobe Illustrator and Adobe After Effects to complete the digitisation of the work.

1. Use Adobe Photoshop to convert the artwork to digital.
2. Use Adobe Illustrator to handle details as a technical assistance.
3. Use Adobe After Effects to create dynamic effects.

The special effects used in Adobe After Effects software are: dithering loops, turbulence replacement, adding particles, pixel sprites, waveform deformation, as well as rotating, masking, and other technical treatments.

Application:

The importance of image dissemination is reflected in the context of the development of digital image technology and the rise of diverse communication platforms on the Internet. The modes of dissemination in this study are: social media platforms, professional art display platforms, digital marketplaces and personal websites.



Works on Display:



Figure 107 video keyframe
Source Zhen Li (2024)



Figure 108 dynamic QR code
Source Zhen Li (2024)

Assessment and Feedback:

Zhao, Authoritative expert in digital media art. (2024)

The evaluation of paintings for digital distribution is divided into the following aspects:

Evaluation of artistic effect: Digital media art usually contains sound, image, interaction and other elements, which can create an immersive visual experience for

the audience through dynamic images. In the creation of digital distribution, elements such as traditional cultural symbols can be incorporated to provide more possibilities for the digital inheritance and dissemination of Chinese fairy tales and legends. For the audience, they can learn about Chinese fairy tales and legends through such digital artworks. The use of emerging digital media to tell stories creates a rich and unique visual language and visual effects, and explores the infinite possibilities of digital art in cultural inheritance and innovation. It embodies the cultural symbols, cultural connotation and aesthetic value of traditional Chinese stories.

Digital art is created with accurate themes, modern design styles, in line with the digitalisation process of the times, and with the unique personal style characteristics of the designer. The creator combines Chinese fairy tales and legends and Medieval painting art style, both of which are combined in digital art, to create digital artworks with unique visual language and visual effects. The work reflects the creator's unique design thinking, rich cultural heritage and sense of responsibility for the inheritance and protection of traditional Chinese culture. The creation of digital art uses advanced digital technology and novel visual forms. Compared with other traditional ways of cultural inheritance, it helps to create unique cultural symbols and make the inheritance and dissemination of Chinese fairy tales and legends stand out. Through the dissemination of digital media art, it allows a wider audience to participate and truly experience the cultural value of Chinese fairy tales and legends and the striking visual symbol effect.

Assessment of technical implementation: Dynamic technical treatments allow for a better audience experience, thus improving audience perception and enabling participatory transmission. Recommendations should be made to improve the technical implementation, optimise performance and ensure fluency to ensure that the work can run effectively on a variety of devices and media platforms.

Audience participation evaluation: In the evaluation of audience participation in digital artworks, these works excelled in terms of visual effects and realism. The

graphic quality and use of special effects in the digital art was impressive, creating engaging virtual environments. The digital artworks are rich in creativity and storyline, with vivid images and characters, allowing viewers to experience artistic and cultural values during the viewing process. Experts suggested more comprehensive testing on different devices to ensure that the works run smoothly in various hardware environments. Optimising technical details and improving performance levels will help improve the consistency of user experience.

Wang, Leading expert on culture and government. (2024)

The evaluation of paintings for digital distribution is divided into the following aspects:

Assessment of cultural and social factors: In evaluating digital artworks, we also focus on cultural and social factors. The digital artworks show a certain degree of diversity and inclusiveness in their cultural expressions. In terms of images and elements, the cultural elements of Chinese fairy tales and legends are fully considered, which is conducive to the inheritance and dissemination of the cultural symbols and values of traditional Chinese culture. In terms of social interaction, the cultural elements in digital art well interpret the cultural characteristics of traditional Chinese culture. The creators recognise the importance of sharing culture and promote cultural understanding in the interactive experience.

Practical application assessment: The creation path model of dynamic video helps to provide a research paradigm for more research on the digital transmission and dissemination of traditional Chinese culture. The experts agreed with the structure of the creative path model. In terms of the design of the creative path model, the design idea of the path model is clear and can well reflect the overall creative idea of the digital artworks. Experts agreed that the path model can also be flexibly applied to different scenarios and purposes, and that the path model can be applied to more

traditional culture digital inheritance and dissemination fields to maximise its practical value.

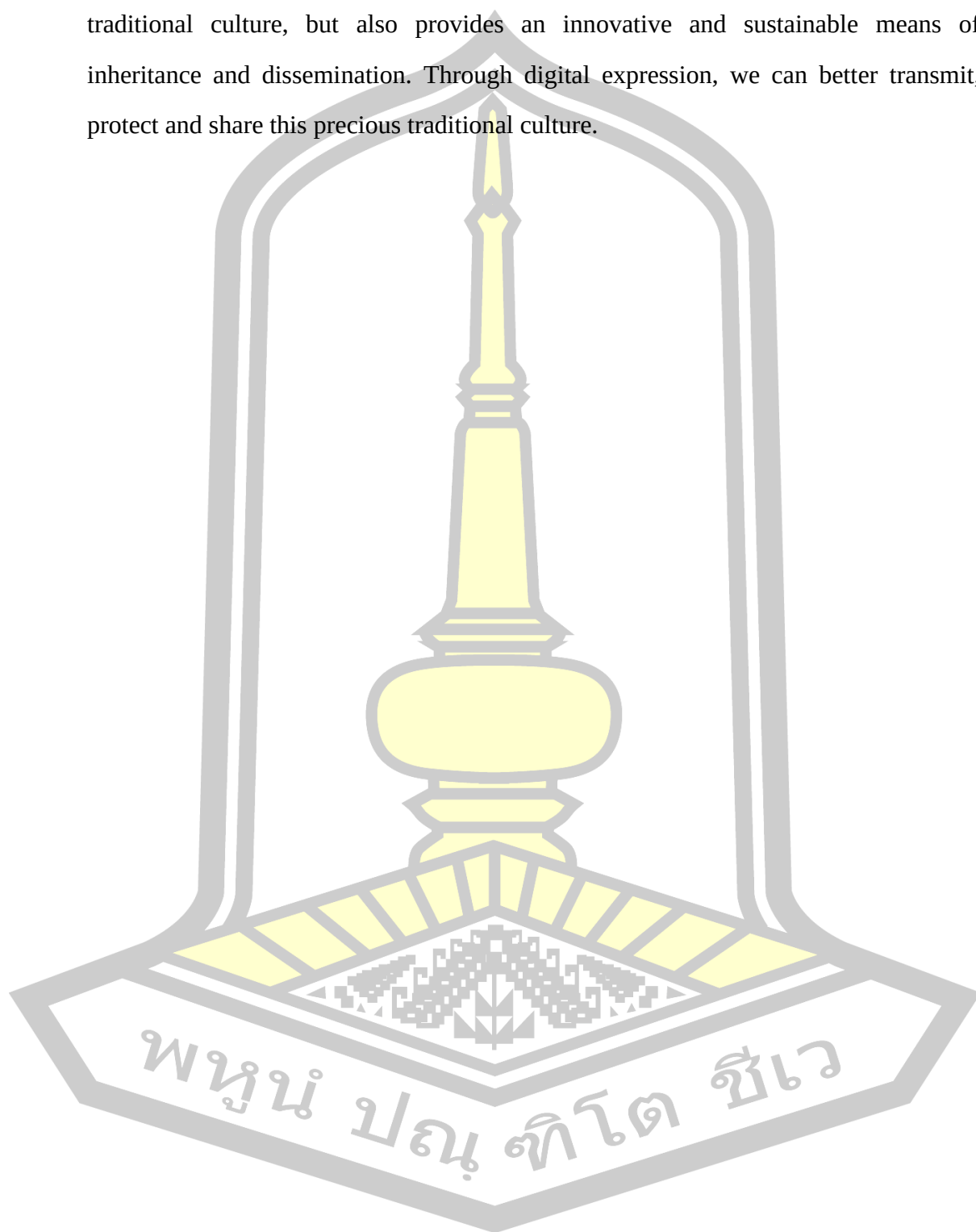
Summary:

Based on the creative design of artworks derived from Research Objective 2, the researcher focuses on the perspective of art and culture, and constructs a digital artwork with unique art and cultural values to solve the corresponding problems. The work is designed and elaborated from the perspectives of concepts design, monomer design, element combination, digital rendering generation, digital technology processing, digital distribution, and expert assessment. Taking Semiotics theory, Cultural diffusion theory and Social media concept as the core support, it constructs a communication theory model for the dissemination of innovative paintings on electronic media. This will provide new thinking and practice for the application of Digital media art and Digital illustration design in Chinese fairy tales and legends, so as to promote the digital inheritance and dissemination of Chinese traditional culture.

Digital art has injected modern and innovative elements into traditional Chinese culture. Through the creative use of digital technology, traditional culture is innovatively inherited and disseminated, integrated into contemporary culture, and attracted the attention of a wider audience. The creators extracted and redesigned the images, events of Chinese fairy tales and legends, and integrated them into Digital art, which well embodies the cultural value of Chinese fairy tales and legends, and fits perfectly with the theme.

The creation of artworks, using advanced digital technology and novel visual forms helps to create unique cultural symbols and cultural identities, meets the aesthetic needs of the times, and stands out in the inheritance and dissemination. Through the dissemination of innovative paintings on electronic media, more audiences can participate and truly experience the cultural value of Chinese fairy tales and legends and the striking visual symbolic effect. The application of digital

technology in Chinese fairy tales and legends not only injects new vitality into traditional culture, but also provides an innovative and sustainable means of inheritance and dissemination. Through digital expression, we can better transmit, protect and share this precious traditional culture.



CHAPTER V

CONCLUSION DISCUSSION AND SUGGESTIONS

This chapter summarises in detail the research topic ‘Fairy tale legends: creative design of artworks, paintings for digital distribution’.

This research provides a detailed summary and discussion of the origin, background and development of Chinese fairy tales and legends; images, events, classifications; inheritance and dissemination, the use of Medieval painting art for the creative design of artworks, and the application of Digital media art to Chinese fairy tales and legends.

Some regions and museums in China related to the images, events of fairy tales and legends are summarised and discussed, as well as some exhibitions in China combining modern technology with culture and art are analysed in detail. Finally, the concluding section presents and details suggestions for future research:

Objectives of the Research:

1. To study the images, events of fairy tales and legends.
2. To study creative design of artworks from fairy tales.
3. To present paintings for digital distribution.

5.1 Conclusion

- 5.1.1 Summary of the images, events of fairy tales and legends.
- 5.1.2 Summary of creative design of artworks from fairy tales.
- 5.1.3 Summary of paintings for digital distribution.

5.2 Discussion

5.2.1 Discussion on the images, events of Chinese fairy tales and legends under the Semiotics theory.

5.2.2 Discussion on the creative design of artworks based on Chinese fairy tales and legends.

5.2.3 Discussion on the value of the application of Digital media art in Chinese fairy tales and legends under the Cultural diffusion theory.

5.3 Suggestions

5.3.1 Suggestions for applying the research results.

5.3.2 Suggestions for the further study.

5.1 Conclusion

5.1.1 Summary of the images, events of fairy tales and legends

By combing and summarising this chapter, field trips and research are conducted to regions and museums related to Chinese fairy tales and legends, and analysed from the perspective of content. Through the origin, background and development of Chinese fairy tales and legends, the images, events of Chinese fairy tales and legends are analysed and summarised.

These regions and museums not only preserve a wealth of fairy tales and legends, but also provide a window into traditional Chinese culture and history. Field trips to these places can provide a more intuitive experience of Chinese fairy tales and legends. Although these museums and institutes do not have dedicated exhibitions on Chinese mythological stories, through their rich exhibition content and display of cultural relics, visitors can feel the charm and influence of ancient Chinese mythologies, thus gaining a deeper understanding and appreciation of Chinese mythological stories. These exhibitions not only demonstrate the profound heritage of

ancient Chinese culture, but also reflect the understanding and imagination of ancient Chinese people towards nature, society and the universe.

Through fieldwork, we gained an in-depth understanding of the origins, evolution and cultural connotations of fairy tales and legends, and enhanced our knowledge of and pride in traditional culture. To emphasise the uniqueness and value of Chinese fairy tales and legends in the research, and to enhance the public's identification with traditional culture. Through the identification of cultural symbols, the identification of educational inheritance, and the identification of innovative development, the cultural identification of this traditional culture in contemporary social life is realised through the perspective of tradition and modern development, and a new impetus is injected into the inheritance and dissemination of Chinese fairy tales and legends. This kind of innovation is not only a respect for tradition, but also a modern response to cultural identity, and realises cultural identity in innovative development.

5.1.2 Summary of creative design of artworks from fairy tales

Analysing and combing the images, events of Chinese fairy tales and legends, combining them with the characteristics, styles and techniques of expression of Medieval painting art, and applying them to the creative design of artworks.

To study the classic images of Chinese fairy tales and legends, such as Pangu, Nuwa, Fuxi, Kuafu and Chang'e and so on, as well as the cultural meanings and symbols behind them. Re-conceptualise the scenes and plots of the mythological stories by combining the Figures and Divine Beasts of Chinese mythology with Medieval painting art. Design the appearance and posture of the characters according to the character traits of the mythological stories. Adopting the principles of composition, colour matching and other artistic means of Medieval painting to ensure that the artworks can tell the mythological stories, convey the emotions and philosophies of the mythological stories through the artworks, and resonate with the

audience. Through such creative design, the artworks can not only show the unique charm of Chinese fairy tales and legends, but also present the ancient simplicity and mystery of Medieval painting art, thus creating a novel artistic style.

The creative design of artworks can not only show the personal style and skills of the artists, but also convey a profound social meaning and cultural value.

5.1.3 Summary of paintings for digital distribution

Based on the creative design of artworks derived from Research Objective 2, the researcher focuses on the perspective of art and culture, and constructs a digital artwork with unique art and cultural values to solve the corresponding problems. The work is designed and elaborated from the perspectives of concepts design, monomer design, element combination, digital rendering generation, digital technology processing, digital distribution, and expert assessment. Taking Semiotics theory, Cultural diffusion theory and Social media concept as the core support, it constructs a communication theory model for the dissemination of innovative paintings on electronic media. This will provide new thinking and practice for the application of Digital media art and Digital illustration design in Chinese fairy tales and legends, so as to promote the digital inheritance and dissemination of Chinese traditional culture.

Digital art has injected modern and innovative elements into traditional Chinese culture. Through the creative use of digital technology, traditional culture is innovatively inherited and disseminated, integrated into contemporary culture, and attracted the attention of a wider audience. The creators extracted and redesigned the images, events of Chinese fairy tales and legends, and integrated them into Digital art, which well embodies the cultural value of Chinese fairy tales and legends, and fits perfectly with the theme.

The creation of artworks, using advanced digital technology and novel visual forms helps to create unique cultural symbols and cultural identities, meets the aesthetic needs of the times, and stands out in the inheritance and dissemination.

Through the dissemination of innovative paintings on electronic media, more audiences can participate and truly experience the cultural value of Chinese fairy tales and legends and the striking visual symbolic effect. The application of digital technology in Chinese fairy tales and legends not only injects new vitality into traditional culture, but also provides an innovative and sustainable means of inheritance and dissemination. Through digital expression, we can better transmit, protect and share this precious traditional culture.

5.2 Discussion

5.2.1 Discussion on the images, events of Chinese fairy tales and legends under the Semiotics theory

Semiotics, a discipline that studies symbols and their meanings and uses, provides us with a unique perspective to analyse the images, events of Chinese fairy tales and legends. Under the semiotics theory, the images, events of Chinese fairy tales and legends can be interpreted as a series of symbol systems, which carry rich cultural meanings and social values, in line with the principles of semiotics of Zhao (2016).

In Chinese fairy tales and legends, various images are often rich in symbolism. Characters in Chinese fairy tales and legends, such as the Queen Mother of the West, the Sun Wukong and the Erlang God, belong to the Taoist mythological system. They are not only figures in fairy tales and legend, they are also symbols of specific cultural values and beliefs. For example, the Queen Mother of the West is usually regarded as the keeper of order in heaven, power and prestige and sumptuous. The Monkey King's '72 changes' symbolise wanton and unrestrained, and carry a matter. Erlang Shen, with his three eyes and celestial eye, is the embodiment of wisdom and justice.

Stories such as Pangu's opening up the sky and the earth and building the man by Nuwa do not merely describe the origin of the world, they also symbolise the emergence of order out of chaos, and are a reflection of mankind's understanding of

the cosmos and social order. Stories such as Kwafu pursuing the sun and Dayu curing the water reflect the heroic images of mankind's struggle against nature, and the behaviour of these heroes is symbolised as the spirit of overcoming difficulties and pursuing excellence.

The events in Chinese fairy tales and legends often have a certain structure, which can be seen as a series of symbols. For example, in the case of Sun Wukong's 'The Great Pandemonium', the structure of the event consists of a cause, a development, a climax and an ending, with a corresponding sequence of symbols for each stage. By analysing these symbols, we can reveal the deeper meaning behind the event. For example, in the fable of Yugong moves mountains, the process of removing the mountain embodies the spirit of perseverance, and this event conveys positive values through symbols.

Through the analysis of semiotics theory, we can gain a deeper understanding of the images, events of Chinese fairy tales and legends, as well as the cultural connotations and social functions behind them, and reveal how fairy tales and legends have been passed down and evolved in the long course of history and continue to play a role in modern society. At the same time, this research perspective also provides new research methods for the fields of mythology and culture.

5.2.2 Discussion on the creative design of artworks based on Chinese fairy tales and legends

Chinese fairy tales and legends are colourful and provide rich materials and inspiration for the creative design of artworks. According to the aesthetic viewpoint of Xu (2016), art is the aesthetic reflection and spiritual construction of people's social life, which materialises and objectifies people's feelings, aesthetic experiences and life ideals in a specific material medium, and expresses them in the form of art works. The essence of art is not in the imitation of reality, but in an aesthetic discovery of reality. Artists can transform traditional mythological figures while retaining their core

characteristics. Artists can reinterpret the images of mythological figures based on their personal understanding.

Combining Chinese mythological elements with other artistic styles, such as the Medieval painting art analysed and applied in this paper, Zhang (2019), the art is stylistically decorative, lyrical, symbolic and conceptual. To design cross-cultural artworks that provide innovative interpretations of mythological stories.

Through the use of composition, colour and technique, the concepts in fairy tales and legends can be distilled to produce a unique visual language and visual effect. It conveys the emotions and themes of the stories and injects new vigour into contemporary art.

Through the above discussion, we can see that Chinese fairy tales and legends have great potential and value in the creative design of artworks, and they are not only capable of passing on and spreading traditional culture, but also of stimulating the vitality of artistic innovation.

5.2.3 Discussion on the value of the application of Digital media art in Chinese fairy tales and legends under the Cultural diffusion theory

Cultural diffusion theory is concerned with how cultural elements such as information, concepts and values are transmitted, exchanged and shared among different groups. According to Stanley (2016), culture and communication are inextricably linked and culture always provides us with opportunities to communicate. Under the framework of cultural diffusion theory, digital media art, as an emerging art form, has unique value in the application of Chinese fairy tales and legends.

Through the form of digital media art, mythological stories are presented as visual narratives, which can attract different audience groups generation's interest in traditional culture. Using digital media technology, viewers can participate in the narrative of mythological stories and deepen their understanding of the stories through interactive experiences. Ni (2023), research on the application of Chinese elements in

digital media art design. The use of Chinese elements in digital media art works can add the humanistic heritage and historical culture of the art works, give the design soul of the art works, and widely disseminate traditional culture. Wang (2020), in line with the purpose of promoting Chinese traditional culture, takes the use of traditional painting art in digital illustration as the starting point, and extracts ‘auspicious birds, beasts and gods’ and other subjects with good meaning from ‘The Classic of Mountains and Seas’ for digital illustration creation. This project explores the value of the application of digital media art in Chinese fairy tales and legends under the cultural diffusion theory, which is in line with the studies of Ni (2023) and Wang (2020).

Digital media art can use the Internet, mobile applications, social media and other platforms for dissemination, which greatly expands the audience scope and dissemination speed of fairy tales and legends. The interactivity of digital media art can attract audience participation, and through games, interactive exhibitions and other forms, increase the audience’s interest and participation in fairy tales and legends.

Digital media art combines traditional fairy tales and legends with modern technology, which makes traditional culture get new vitality in the context of the new era. Digital media art can adapt the fairy tales and legends according to the characteristics of different audience groups, making them more in line with modern aesthetics and values. Through the expression of digital media art, it can expand the audience’s knowledge of fairy tales and legends, and explore their deep cultural and philosophical significance. The application of digital media art in Chinese fairy tales and legends not only provides a new way for the dissemination of traditional culture, but also injects new vitality into the innovation and development of traditional culture, which has an important cultural communication value.

5.3 Suggestions

5.3.1 Suggestions for applying the research results

1. Government agencies, museums and local attractions related to the inheritance and dissemination of Chinese fairy tales and legends can use the research results as a reference for the inheritance and protection of traditional Chinese culture and related cultural heritage. Through the research results of the application mode paradigm of digital media art in the inheritance and dissemination of Chinese traditional culture, the research results can provide an effective reference for the inheritance and dissemination of traditional cultural heritage and realise the digital inheritance and sustainable development of Chinese traditional culture.

2. The results of the research can be applied to the education of digital media art related specialities in schools. The researched practice mode can be applied to the relevant courses and teaching of cultural heritage inheritance and dissemination, providing theoretical and practical references for art education. Bring more ideas and challenges for the innovative inheritance of Chinese traditional culture.

3. Research results can be applied to cultural tourism promotion. The application of digital media art in the inheritance and dissemination of traditional Chinese culture can be used in local cultural tourism promotion to provide interactive cultural experiences. At the same time, it can promote local cultural characteristics, attract tourists to participate in culture and experience culture, and then promote the development of local tourism.

4. The research results can be applied to digital virtual museum exhibitions. The works created through practice can be applied to digital virtual museums to simulate the traditional exhibition space, so that more audiences around the world can enjoy the culture and knowledge related to Chinese fairy tales and legends.

5. The research results can also be applied to social media promotion. Creative works generated by the research will be shared and promoted on social media to demonstrate the cultural charm of Chinese fairy tales and legends and to arouse

people's attention to and protection of this cultural heritage. The public can communicate and share on the online platform, providing new possibilities for the transmission of traditional Chinese culture.

To sum up, we can see that the results of the application of digital media art in the inheritance and dissemination of traditional Chinese culture can be applied to relevant government agencies, museums, local attractions, school education, cultural tourism promotion, virtual museum display, social media platform promotion and so on. The above methods can be used to bring contemporary people into contact with and understand traditional culture through the Internet platform, and to bring the distance between them and the audience closer. On the other hand, by enhancing the influence of traditional culture, more and more people, especially young people, can enhance their sense of identity with the traditional culture of their own nation and devote themselves to the inheritance and development of traditional culture. This is the real cultural innovation, with international exchange and integration.

5.3.2 Suggestions for the further study

In order to further improve the research results on the application of digital media art in the inheritance and dissemination of traditional Chinese culture and to promote the development of this field, future researchers can focus on the following research suggestions:

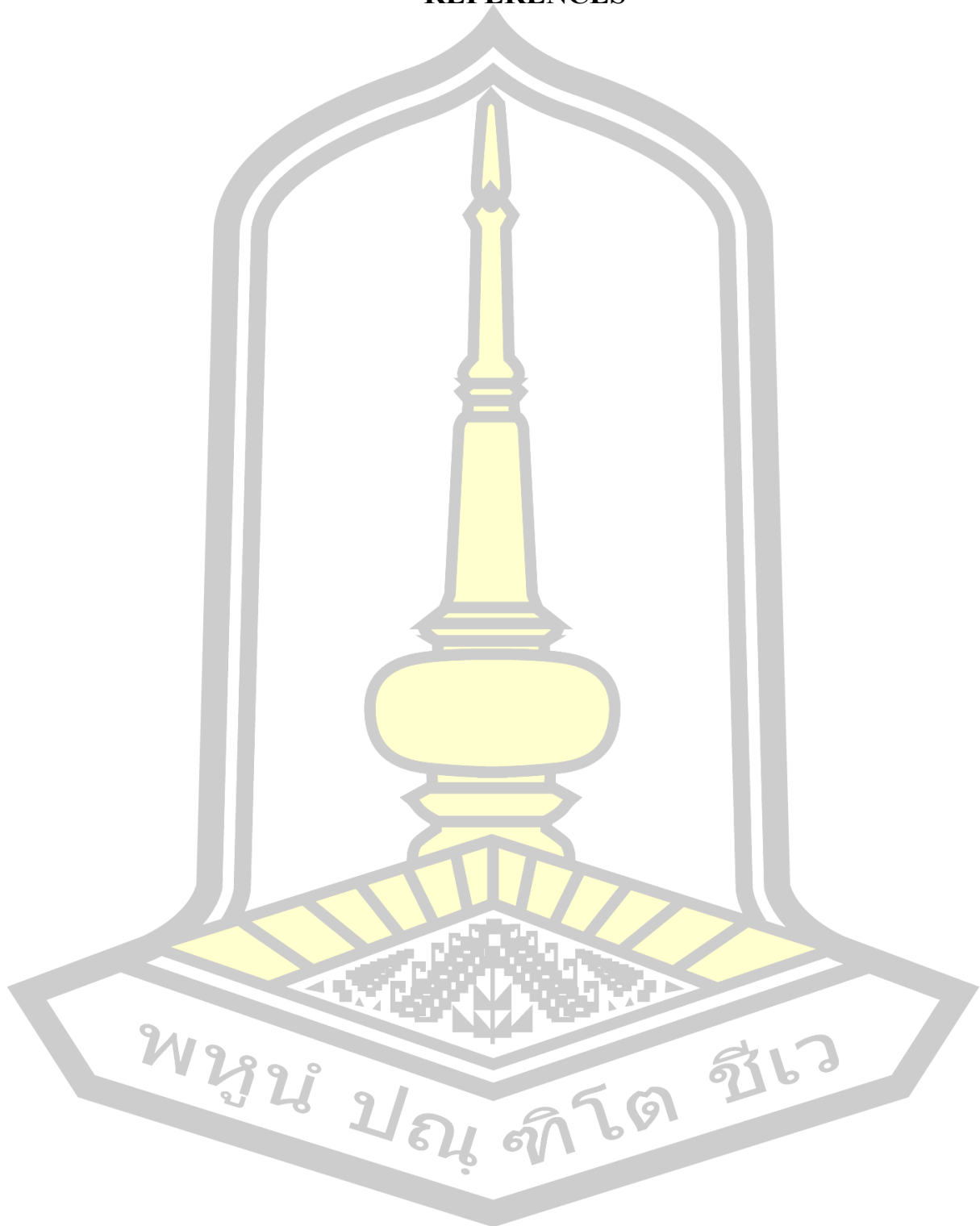
1. As a new type of communication medium, digital media art has multiple characteristics such as technical, comprehensive and interactive. It plays an important role in the protection and transmission of traditional culture, and can protect and transmit traditional skills, traditional music, knowledge, rituals and customs through the production of short films and videos. This approach is not only diversified, but also can give new vitality to traditional culture and attract more people to participate in the dissemination and inheritance of culture.

2. The application of digital media art to traditional Chinese culture has significant advantages. It can collect traditional Chinese cultural information through digital technology, simulate traditional culture through virtual simulation technology, and widely disseminate traditional cultural information through online communication channels. This application not only enhances the dissemination range of traditional culture and enriches the forms of expression, but also strengthens the fun of inheritance and breaks the spatial and temporal limitations of the dissemination of traditional culture.

3. Digital media art combines modern science and technology with artistic design, and is able to synchronously mobilise the multiple senses of sight, sound and touch. This combination not only meets the viewing experience and psychological needs of people in the new era, but also provides new possibilities for the inheritance of Chinese traditional culture through the scientific application of digital media art to deal with traditional Chinese cultural elements and the construction of a digital scene that integrates traditional culture and modern science and technology.

In conclusion, digital media art has played an important role in the inheritance and dissemination of traditional Chinese culture, not only promoting the protection and innovation of traditional culture, but also providing new channels and forms for the dissemination of traditional culture. Future research can explore more deeply the cutting-edge technologies of digital media, such as artificial intelligence, virtual reality, augmented reality and other digital technologies. It can also be explored from the perspectives of social media, mass interaction, sustainable development, and international communication. Further deepening the exploration of the inheritance and protection of traditional Chinese culture will help to promote the development of digital media in the field of inheritance and protection of traditional Chinese culture, and bring more ideas and challenges to the innovation and inheritance of traditional Chinese culture.

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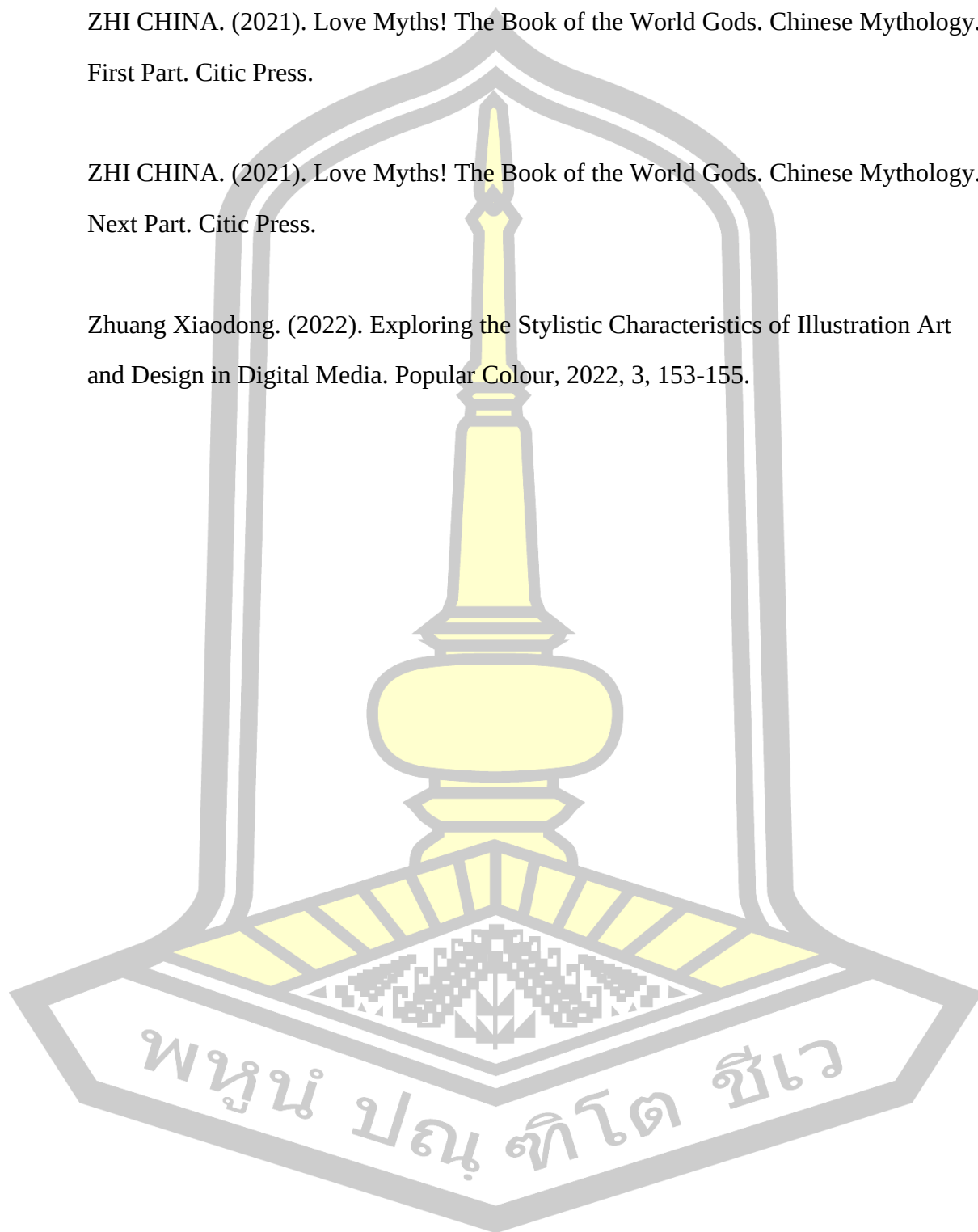
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Appendix

Appendix A

Interview Form

Structure Interview for Key Informants

Title: Fairy Tale Legends: Creative Design of Artworks, Paintings for Digital Distribution

1. Name:

2. Age:

3. Gender:

4. Occupation:

5. Time:

6. Place:

1. Can you outline the definition of mythology? And the definition of Chinese mythologies?

2. What do you think are the origins of Chinese fairy tales and legends?

3. How have Chinese fairy tales and legends evolved to the present day?

4. What are the similarities and differences between Chinese fairy tales and legends compared to other mythologies?

5. How can literary and narrative aspects of digital art creation be explored from traditional artworks and paintings?

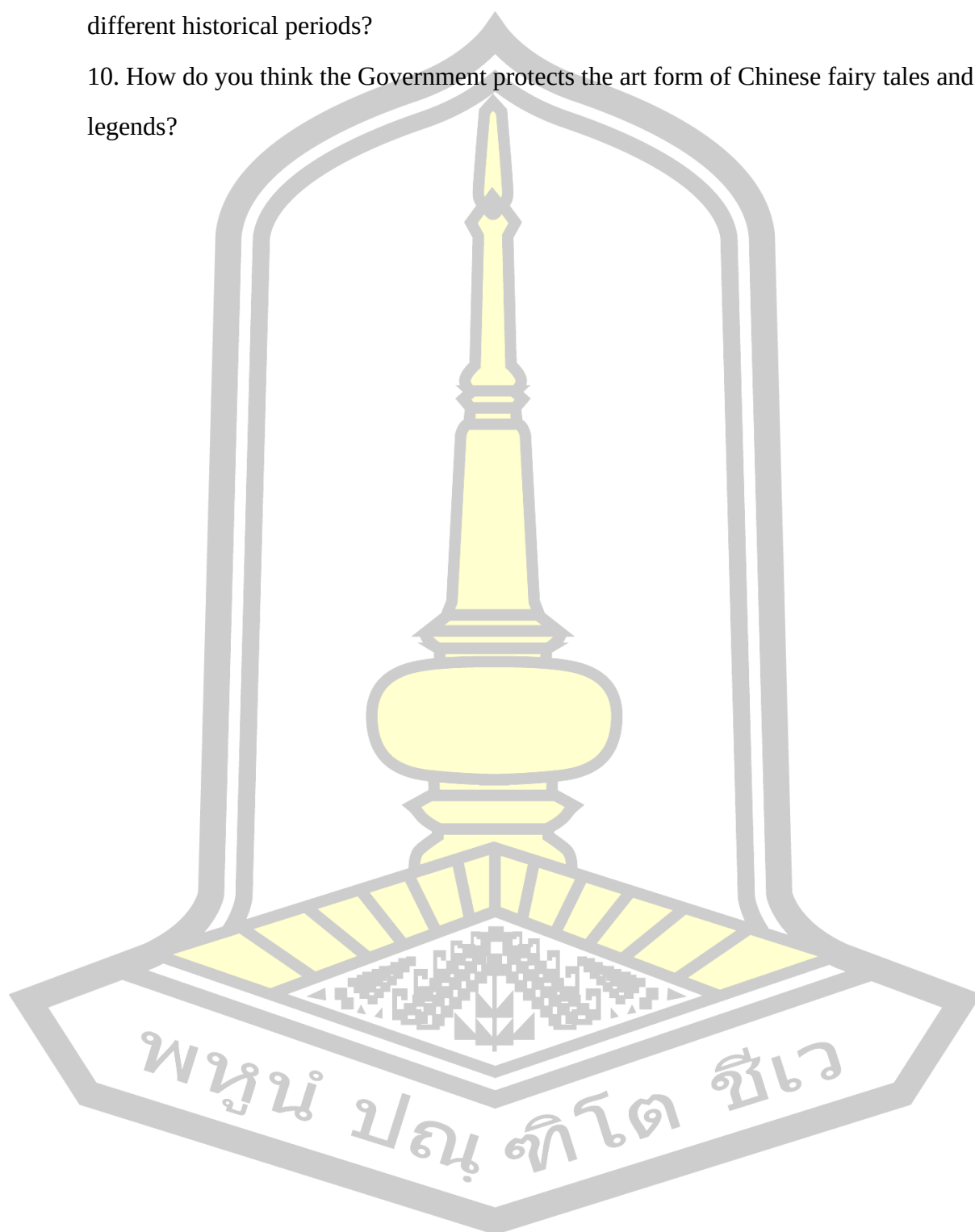
6. What types of art styles better illustrate the content of Chinese fairy tales and legends?

7. How does digital art apply to traditional Chinese culture?

8. What is the importance of using emerging digital media to create traditional Chinese culture?

9. What are the characteristics of the art forms of Chinese fairy tales and legends in different historical periods?

10. How do you think the Government protects the art form of Chinese fairy tales and legends?



Interview Form

Structure Interview for Casual Informants

Title: Fairy Tale Legends: Creative Design of Artworks, Paintings for Digital Distribution

1. Name:

2. Age:

3. Gender:

4. Occupation:

5. Time:

6. Place:

1. What do you think is the value of the style and form of traditional painting art?
2. What do you think are the artistic forms and values of Medieval painting art?
3. What is the impact of emerging digital media on traditional creative practices?
4. How do you think researchers can better preserve and inheritance on Chinese fairy tales and legends?
5. What difficulties do you think are facing the inheritance of Chinese fairy tales and legends?
6. How do you think Chinese fairy tales and legends can be combined with Medieval painting art?
7. Do you understand the application of digital media art in the inheritance and preservation of traditional Chinese culture?
8. Can you talk about the significance of digital media art for the inheritance and preservation of Chinese fairy tales and legends?
9. How do you see the application and development prospects of digital illustration design?
10. Does engaging in an artistic form improve the quality of life? Is the market satisfied with your creations?

Interview Form

Structure Interview for General Informants

Title: Fairy Tale Legends: Creative Design of Artworks, Paintings for Digital Distribution

1. Name:

2. Age:

3. Gender:

4. Occupation:

5. Time:

6. Place:

1. Do you know anything about Chinese fairy tales and legends?
2. Do you know anything about Medieval painting art?
3. What are your views on the artistic form of Chinese fairy tales and legends?
4. Do you like the creative design works of Chinese fairy tales and legends?
5. How do you think Chinese fairy tales and legends can be better preserved and passed on?
6. Do you think this set of creative design works reflects Chinese fairy tales and legends?
7. Digital media art inherits and preserves Chinese fairy tales and legends, can you accept it?
8. Can you make some suggestions for the application of digital media art to Chinese fairy tales and legends?
9. Do you publish design works on digital art platforms?
10. What are your views on the application of digital art to traditional culture today?

Observation Form

Observation for Key Informants

Title: Fairy Tale Legends: Creative Design of Artworks, Paintings for Digital Distribution

1. Observation content:
time:

2. Observation place:

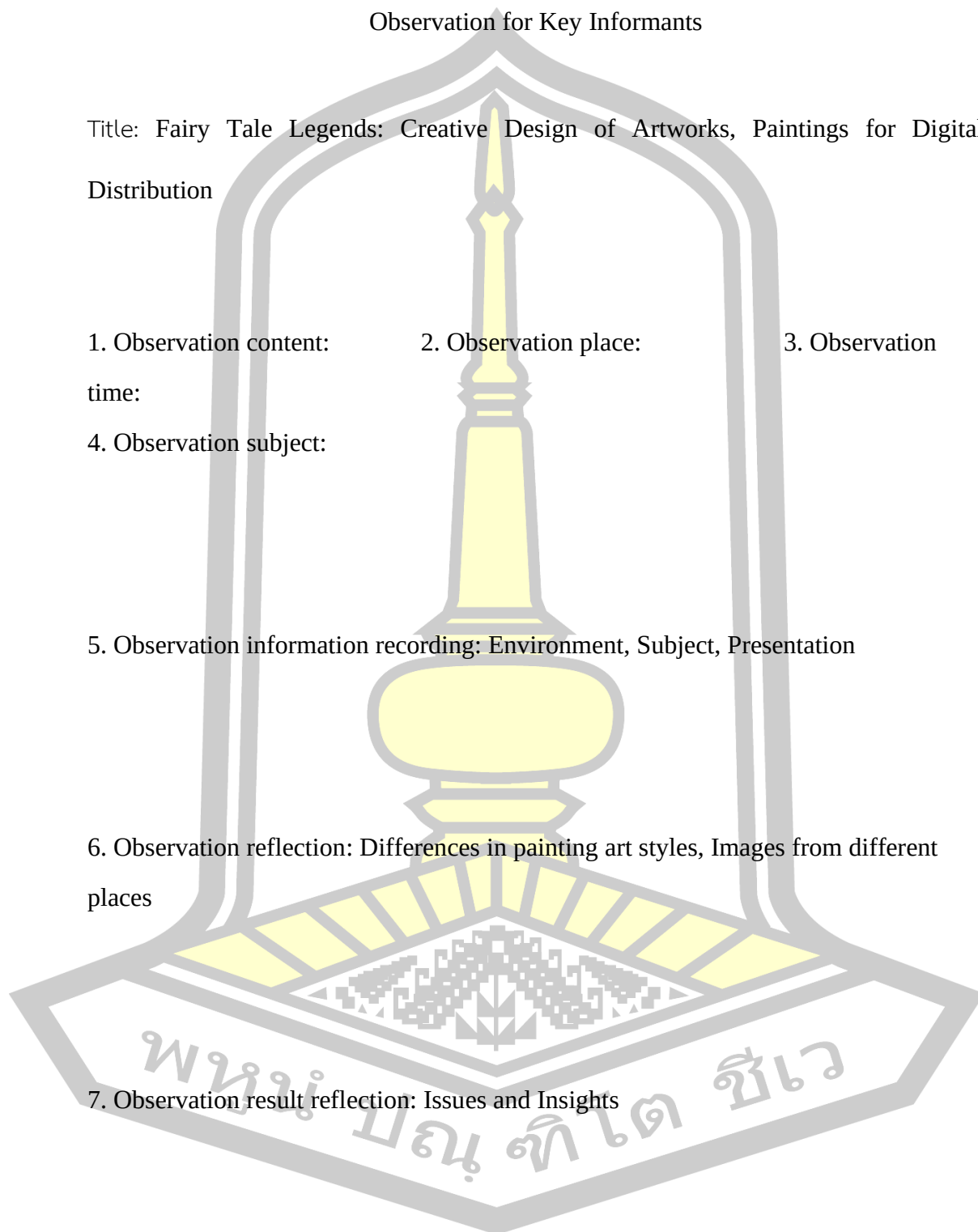
3. Observation

4. Observation subject:

5. Observation information recording: Environment, Subject, Presentation

6. Observation reflection: Differences in painting art styles, Images from different places

7. Observation result reflection: Issues and Insights



Focus Group Discussion Form
Focus Group Discussion for Casual Informants

Title: Fairy Tale Legends: Creative Design of Artworks, Paintings for Digital Distribution

1. Discussion topic: 2. Discussion place: 3. Discussion time:
4. Observation type: () Participant Observation () Non-participant Observation
5. Observation description: 6. Observation questions: 7. Observation summary

1. What are the areas in which Chinese fairy tales and legends are used?
2. How to extract elements from Chinese fairy tales and legends for the creative design of artworks?
3. What expressive techniques and art forms can be used in the creation of mythological images of art?
4. What is forward-looking and innovative about digitising Chinese fairy tales and legends?
5. How can traditional culture be applied in the field of teaching digital media arts?
6. How can digital technology be used to give dynamic effects to traditional cultural elements?
7. What kind of interactive sessions could be designed to involve the audience in the mythological story process?
8. What can be done to improve the readability and enjoyment of Chinese fairy tales and legends by the audience?
9. How to dig deeper into the cultural connotations behind Chinese fairy tales and legends?
10. What are the means of exploring the use of traditional culture in digital media arts?

Appendix B

List of Interviewees

Key Informants

Interviewees with Mr. Wang Mianhou (Shenyang City. Liaoning Provincial Museum) and interviewer Zhen Li on August 1, 2023. (Government scholar)

Interviewees with Mr. Liu Long (Shenyang City. Liaoning Provincial Museum) and interviewer Zhen Li on August 10, 2023. (Museum docent)

Interviewees with Ms. Zhang Ping (Shenyang City. Liaoning Provincial Museum) and interviewer Zhen Li on August 10, 2023. (Museum docent)

Interviewees with Ms. Zhao Lu (Shenyang City. Luxun Academy of Fine Arts) and interviewer Zhen Li on February 16, 2023. (Educator & Digital media expert)

Interviewees with Mr. Zhang Jian (Shenyang City. Luxun Academy of Fine Arts) and interviewer Zhen Li on February 17, 2023. (Educator & Digital media expert)

Interviewees with Ms. Yu Jing (Shenyang City. Luxun Academy of Fine Arts) and interviewer Zhen Li on February 17, 2023. (Educator & Digital media expert)

Interviewees with Ms. Tang Dong (Fuxin City. Liaoning University of Engineering and Technology) and interviewer Zhen Li on September 24, 2023. (Educator)

Interviewees with Ms. Shan Hua (Fuxin City. Liaoning University of Engineering and Technology) and interviewer Zhen Li on September 26, 2023. (Educator)

Interviewees with Ms. Zhu Qiuzhen (Shenzhen City. Shenzhen Illustration Association) and interviewer Zhen Li on March 2, 2023. (Association president)

Interviewees with Ms. Xie Xiaoling (Shenyang City. Shenyang Art Association) and interviewer Zhen Li on April 28, 2023. (Association president)

Casual Informants

Interviewees with Ms. Zhang Yun (Online interview) and interviewer Zhen Li on March 8, 2024. (Digital illustration designer)

Interviewees with Ms. Cai Jiazhen (Online interview) and interviewer Zhen Li on March 9, 2024. (Digital illustration designer)

Interviewees with Mr. Zhang Liang (Online interview) and interviewer Zhen Li on March 11, 2024. (Digital illustration designer)

Interviewees with Ms. Qin Xiao (Personal design studio in Shenyang) and interviewer Zhen Li on June 15, 2024. (Digital illustration designer)

Interviewees with Ms. Lin Shuting (Personal design studio in Shenyang) and interviewer Zhen Li on June 15, 2024. (Digital illustration designer)

Interviewees with Mr. Yang Guangyu (Dingji Cultural and Creative Creation in Shenyang) and interviewer Zhen Li on June 10, 2024. (Graphic designer)

Interviewees with Ms. Zhu Xiao (Newspaper and Media Group in Shenyang) and interviewer Zhen Li on June 20, 2024. (Graphic designer)

Interviewees with Ms. Gao Xin (Personal design studio in Shenyang) and interviewer Zhen Li on July 18, 2024. (Graphic designer)

Interviewees with Ms. Zhu Lan (Personal design studio in Shenyang) and interviewer Zhen Li on July 20, 2024. (Graphic designer)

Interviewees with Ms. Mao Xiaoqing (Personal design studio in Shenyang) and interviewer Zhen Li on July 25, 2024. (Graphic designer)

Interviewees with Ms. Yu Xiaonan (Unknown Space Gallery in Dalian) and interviewer Zhen Li on June 25, 2024. (Gallery manager)

Interviewees with Ms. Tan Shan (Cultural and Creative Park in Shenyang) and interviewer Zhen Li on July 8, 2024. (Artistic director)

Interviewees with Mr. Hou Mingyang (Hill Design Company in Shenyang) and interviewer Zhen Li on July 9, 2024. (Artistic director)

Interviewees with Ms. Qian Yitong (Luxun Academy of Fine Arts in Dalian) and interviewer Zhen Li on March 6, 2024. (Digital media art student)

Interviewees with Ms. Li Zhuo (Luxun Academy of Fine Arts in Dalian) and interviewer Zhen Li on March 7, 2024. (Digital media art student)

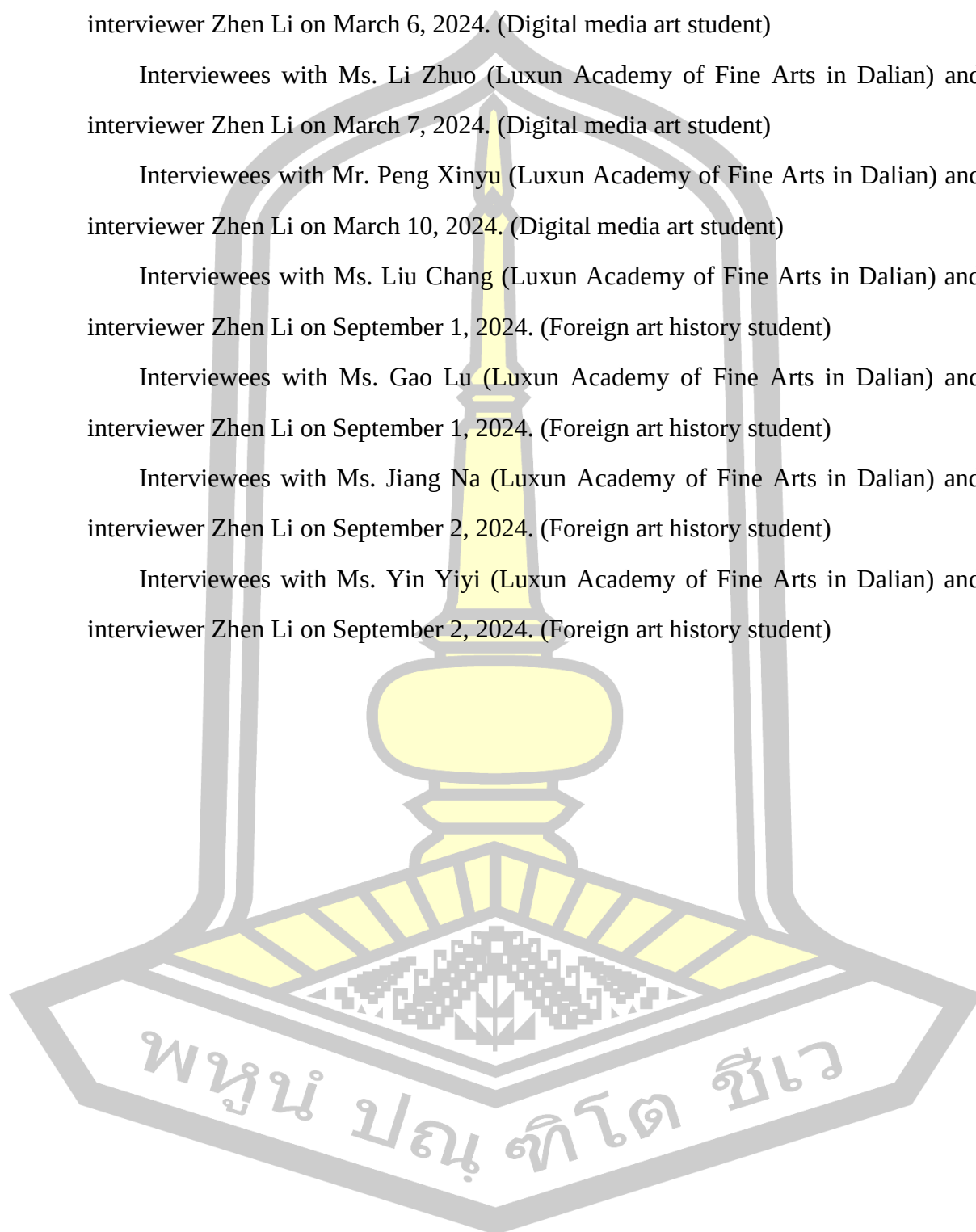
Interviewees with Mr. Peng Xinyu (Luxun Academy of Fine Arts in Dalian) and interviewer Zhen Li on March 10, 2024. (Digital media art student)

Interviewees with Ms. Liu Chang (Luxun Academy of Fine Arts in Dalian) and interviewer Zhen Li on September 1, 2024. (Foreign art history student)

Interviewees with Ms. Gao Lu (Luxun Academy of Fine Arts in Dalian) and interviewer Zhen Li on September 1, 2024. (Foreign art history student)

Interviewees with Ms. Jiang Na (Luxun Academy of Fine Arts in Dalian) and interviewer Zhen Li on September 2, 2024. (Foreign art history student)

Interviewees with Ms. Yin Yiyi (Luxun Academy of Fine Arts in Dalian) and interviewer Zhen Li on September 2, 2024. (Foreign art history student)



General Informants

Interviewees with Mr. Zhang Chu (in Shenyang) and interviewer Zhen Li on August 21, 2024. (Tourist)

Interviewees with Mr. Li Shuqing (in Shenyang) and interviewer Zhen Li on August 25, 2024. (Art enthusiast)

Interviewees with Ms. Huang Shinan (Luxun Academy of Fine Arts in Dalian) and interviewer Zhen Li on November 8, 2024. (Visual communication design student)

Interviewees with Ms. Zhang Shujia (Luxun Academy of Fine Arts in Dalian) and interviewer Zhen Li on November 9, 2024. (Digital media art student)

Interviewees with Ms. Hu Yaru (Luxun Academy of Fine Arts in Dalian) and interviewer Zhen Li on November 9, 2024. (Digital media art student)

Interviewees with Mr. Cao Xiaofei (in Shenyang) and interviewer Zhen Li on December 5, 2024. (Purchaser)

Interviewees with Mr. Zhang hua (in Shenyang) and interviewer Zhen Li on December 6, 2024. (Viewer)

Interviewees with Ms. Li Ying (in Shenyang) and interviewer Zhen Li on December 6, 2024. (Viewer)

Interviewees with Ms. Shan Wei (Arts Organisation in Beijing) and interviewer Zhen Li on August 3, 2024. (Art teacher)

Interviewees with Ms. Meng Tong (Arts Organisation in Beijing) and interviewer Zhen Li on August 5, 2024. (Art teacher)

Key Informants

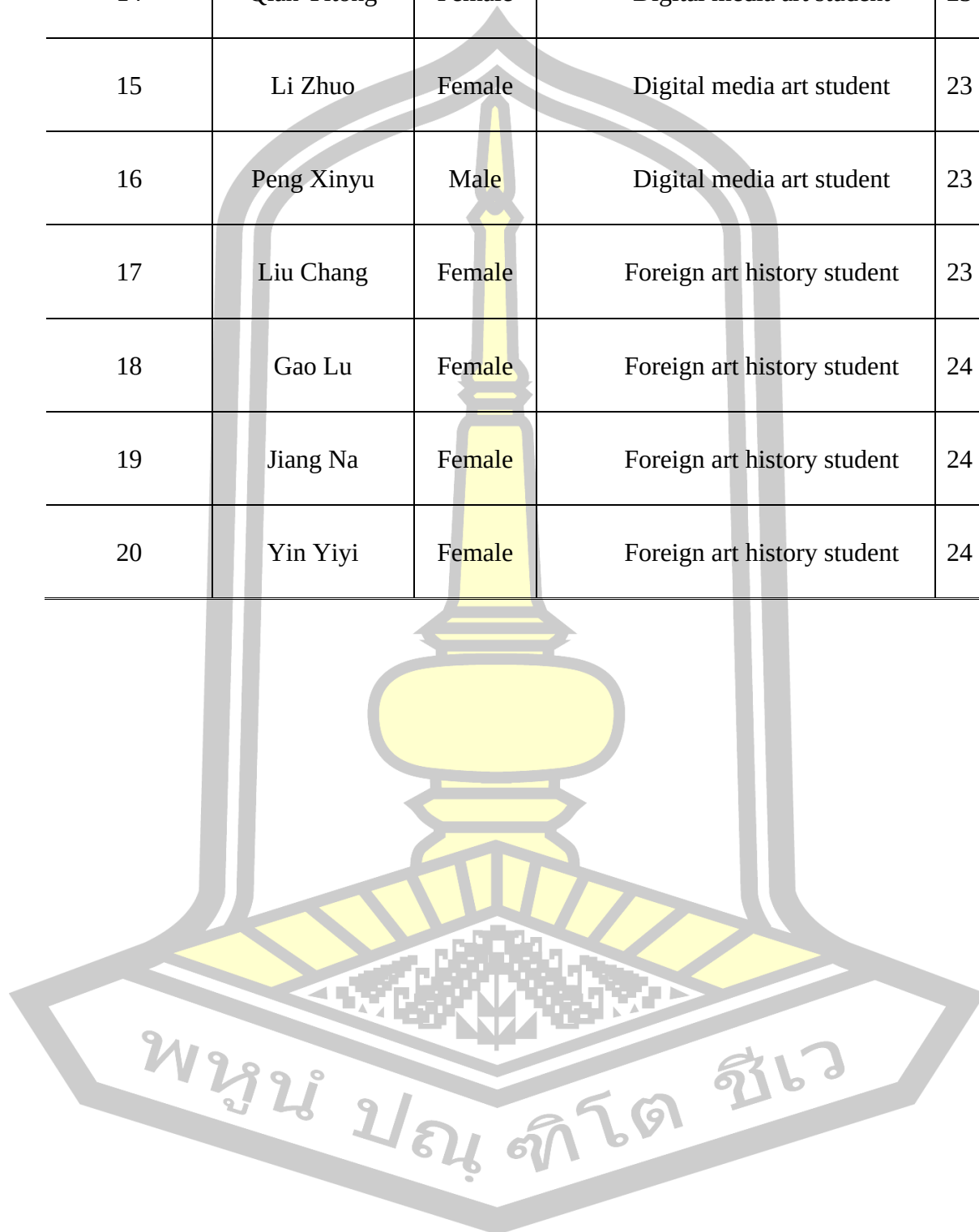
No.	Name	Gender	Role	Age
1	Wang Mianhou	Male	Government scholar	79
2	Liu Long	Male	Museum docent	40
3	Zhang Ping	Female	Museum docent	41
4	Zhao Lu	Female	Educator & Digital media expert	50
5	Zhang Jian	Male	Educator & Digital media expert	45
6	Yu Jing	Female	Educator & Digital media expert	45
7	Tang Dong	Female	Educator	59
8	Shan Hua	Female	Educator	55
9	Zhu Qiuzhen	Female	Association president	45
10	Xie Xiaoling	Female	Association president	50

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Casual Informants

No.	Name	Gender	Role	Age
1	Zhang Yun	Female	Digital illustration designer	35
2	Cai Jiazhen	Female	Digital illustration designer	27
3	Zhang Liang	Male	Digital illustration designer	36
4	Qin Xiao	Female	Digital illustration designer	31
5	Lin Shuting	Female	Digital illustration designer	33
6	Yang Guangyu	Male	Graphic designer	35
7	Zhu Xiao	Female	Graphic designer	29
8	Gao Xin	Female	Graphic designer	30
9	Zhu Lan	Female	Graphic designer	37
10	Mao Xiaoqing	Female	Graphic designer	35
11	Yu Xiaonan	Female	Gallery manager	40
12	Tan Shan	Female	Artistic director	39
13	Hou Mingyang	Male	Artistic director	41

14	Qian Yitong	Female	Digital media art student	23
15	Li Zhuo	Female	Digital media art student	23
16	Peng Xinyu	Male	Digital media art student	23
17	Liu Chang	Female	Foreign art history student	23
18	Gao Lu	Female	Foreign art history student	24
19	Jiang Na	Female	Foreign art history student	24
20	Yin Yiyi	Female	Foreign art history student	24



General Informants

No.	Name	Gender	Role	Age
1	Zhang Chu	Male	Tourist	60
2	Li Shuqing	Male	Art enthusiast	59
3	Huang Shinan	Female	Visual communication design student	24
4	Zhang Shujia	Female	Digital media art student	23
5	Hu Yaru	Female	Digital media art student	23
6	Cao Xiaofei	Male	Purchaser	45
7	Zhang hua	Male	Viewer	41
8	Li Ying	Female	Viewer	37
9	Shan Wei	Female	Art teacher	37
10	Meng Tong	Female	Art teacher	35

พหุ ประเด็น ชีว

BIOGRAPHY

NAME	Li Zhen
DATE OF BIRTH	31 03 1989
PLACE OF BIRTH	Fuxin City, Liaoning Province, China
ADDRESS	No.7 Luneng Taishan, Kaifa District, Dalian City, Liaoning Province
POSITION	Lecturer
PLACE OF WORK	LuXun Academy of Fine Arts
EDUCATION	2008-2012 Luxun Academy of Fine Arts, Bachelor Degree 2012-2015 Luxun Academy of Fine Arts, Master Degree 2017-2018 University of Salford, Master Degree 2022-2025 Faculty of Fine-Applied Arts and Cultural Science, Mahasarakham University, Doctor Degree
Research grants & awards	-
Research output	-

พูน ปณ ทิโต ชีเว