Field and Archival Research Paper

Student Name

Date

**Introduction**

 Dragons show up in the folklore of numerous old societies; however, no place else on the planet was the animal which wasimmensely respected in China. There is a stamped difference to other mythologies in the world, whereas, the dragon was quite often found in a positive light and especially connected with sources of water and rain. The most promising things were the signs of the dragons that rulers wore on their robes and these portrayed the most valuable materials made from gold ornamentationfor jade puppets. With excellent references in writing and the performing expressions, the dragon was hugely present in old China and weavers enormously todayin the mind of the Chinese.They customarily symbolize auspicious and potent forces, especially which have command over snow, water, floods and tropical storms. The dragon is likewise an image of intensity, quality, and good karma for individuals who are deserving of it in East Asian culture. Amid the times of Imperial China, the Emperor of China usually utilized the dragon as an image of his supreme quality and power. This paper will examine the mythology of the dragon and its artwork in Chinese culture and its artistic evolution over time.

**Discussion**

 One of the animals in earlier times that showed up as legends and in the mythological storiesin antiquated China, the dragon is portrayed regularlylikeanagile and goliath mammoth which likely stays in mists or water resources. The Chinese dragon which flies is symbolized generally by thunder and lightning[[1]](#footnote-2). Authentically, the origin of dragon is not known, but various artists or researchers recommend a connection with 'snake of the sky' and rainbows which is seen after the rainy weather or rain.At the locales of the Hongshan culture the presence of Cut jade dragons, dated back to 4500-3000 BCE, have beenshown far before any composed records of the dragons or animals in general[[2]](#footnote-3). The artistic R. Dawson provided the accompanying depiction of the physical characteristics of Chinese dragon, as among the creatures, the dragon should be made out of remarkable highlights of different creatures. The customary depiction gives it the horns of a stag, the eyes of an evil presence, the brow of a camel, , the launch of an ocean beast, the neck of a snake, the paws of a bird, the stack of a tiger, the sizes of a carp,and the ears of a bull. Elective portrayals give comparable traits however in some cases with the eyes of a bunny, body of a snake, the prongs of a deer, and the abdomen of a frog.

Various characteristics through which dragon were identified that it could voluntarily change its size andshape andreturn or vanish to any place it wished. Moreover, Chinese researcher Wen Yiduo recommended that this fabulous gathering of brutal parts was founded on the political association of a few different clans, each with another creature as their totem[[3]](#footnote-4). The winged dragon was, thusly, an average depiction of the assimilation of these factions into a solitary nation. A captivating hypothesis, it doesn't, regardless, explain the nearness of mythical beasts a long time before any such political affiliations existed in an early Chinese social order. Regardless of the mythical serpent's fearsome point of view, it was not commonly seen as the poor intentioned monster that involves the fantasies of various social orders far and wide where a challenging legend figure regularly murders it. In all actuality, in China, the winged serpent was and is seen like a reasonable and kind creature. It is, subsequently, they advanced toward getting connected with the rulership and especially the sovereigns of China who, in their capacity as the holders of the Mandate of Heaven and as God's agent on earth, ought to constantly lead in a reasonable and impartial route to assist all of their subjects.

One common misconception relates a mythical serpent successfully helping a ruler, Yu the Great (c. 2070 BCE), the mind boggling originator of the Xia line, who was upheld by a mythical serpent (or truly was a monster) and a turtle to manage the floodwaters which were crushing his kingdom accordingly control them into a predominant water framework system[[4]](#footnote-5). The general population, considered the art of mythical dragon a lucky picture and carrier of wealth.

Further, old farmers thought winged serpents carried really consistent rains and water to support their harvests. Mythical dragons were also thought accountable for consistent breezes, hailstorms, tornadoes, lightning, and thunder. The latter is so far alluded to today as 'monster's sea tempest' or long Juan Feng . It is furthermore interesting to observe that various early depiction of monsters in jade are round. In-nation systems, there was a winged serpent move to incite the creature's charity in allocating precipitation and a motorcade where a huge figure of a mythical beast delivered utilizing paper or texture spread over a wooden edge was passed on. Then again, little winged serpents were made of stoneware or flags were transmitted with an outline of a mythical beast and made supplications mentioning precipitation. Escorts would seek after the procession passing on bowls of water and, using willow branches, they would sprinkle onlookers and cry, here comes the deluge. When it created the impression that a drought was exceptional, another interest for storm was to draw pictures of mythical serpents which were hung outside the home. The moving motorcades had another advantageous reason also, which was to turn away ailments and disease, especially in infections. The winged serpent movetransformed into a bit of rural festivals and came to be eagerly associated with the Chinese New Year celebrations. The association among mythical serpents and storm, moving and retouching may all get from shamanism, normally practiced in out of date China.

In people stories, there was a race of dragons driven by their Dragon-lord Lung-Wang. With textured bodies, four legs, and horns they could take on human structure and whisk away young ladies[[5]](#footnote-6). They are like Nagas, the snake-like animals of Hindu old stories which secure water sources. In Chinese artistry, these dragons frequently force a beautiful pearl whose lustrous sheen is reminiscent of a rainbow and which may speak to love associated with that marvel. Another conventional conviction was that the Four Seas of the world (to the old Chinese there were four and not seven) were each directed by a dragon ruler. Their names are Ao Jun (West), AoKuang (who standards the East), AoK'in (South), and Ao Shun (North)[[6]](#footnote-7). AoKuang is the pioneer. However, each of the four must bow to the desire of the Jade Emperor whom they offer tribute to in the third month of the year, the period of the most torrential downpours. Local people regularly trusted that any adjacent water source was the home of a dragon, ther than these all the more great figures. The long-standing association among dragons and streams is bored witness to by the way that more than 40 Chinese waterways have the word dragon in their name.

 The dragons were a prominent subject in some religious works of art. However, they were too striking a picture for increasingly common artisans to stand up to. Dragons showed up in adornments pieces, were cut in jade, painted on delicate porcelain, cut and trimmed in lacquerware, carved in stone to embellish gardens, engraved on weapons and protective layer, and delineated in artistic creations and tapestries. Dragons were utilized in enlivening outskirts on pottery and bronzes, and these turned out to be progressively stylized in order never again to be conspicuous as the animal which initially roused them.

The most accurate known portrayal of a dragon is a stylized C-molded portrayal cut in jade. Found in eastern Inner Mongolia, it had a place with the Hongshan culture, which flourished somewhere in the range of 4500 and 3000 BCE[[7]](#footnote-8). Similarly, as the dragon keeps on being a mainstream subject in Chinese artistry, the Hongshan figure, even though the first, is still presumably the most outstanding as today is utilized in everything from organization logos to blurbs inviting guests at Beijing's universal aeroplane terminal.

The LongzhouJie or Dragon Boat Festival was initially held to pay tribute to the writer and statesman Qu Yuan (c. 340-278 BCE)[[8]](#footnote-9). The Chu Minister of State had taken his life by bouncing into the Miluo River, which was his sensational reaction to being banished following a hostile strike on his character by an adversary lawmaker. Boats were propelled to scan for his body yet without much of any result. Thus his supporters tossed into the waters rice dumplings (zongzi) in his memory. To further recognize the disaster, a pontoon race was hung on the waterway every year from there on - a training which at that point spread to different streams crosswise over China and which before long assumed the more extensive capacity of appeasing the downpour bringing dragon[[9]](#footnote-10). Thus, the boats commonly have a dragon head on their front and an enormous dragon's tail at the stern. The race is today a brilliant piece of the Duanwu Festival and is typically hung on the fifth day of the fifth lunar month[[10]](#footnote-11).

**Conclusion**

 From its stylized depiction and beginning as totems or natural creatures, the Chinese dragon evolved to become a mythical creature in Chinese culture.The dragon is likewise an image of intensity, quality, and good karma for individuals who are deserving of it in East Asian culture.The origin of dragon is not known quiet authentically, but various artists or researchers recommend a connection with 'snake of the sky' and rainbows which is seen after the rainy weather or rain. The Chinese researchers of arts recommended that the fabulous gathering of brutal parts was founded on the political association of a few different clans, each with another creature as their totem. This myth evolved through the course of history and the beginning of artistic mythology of Chinese dragon started.

1. Wilkinson, Philip. *Chinese Myth: A Treasury of Legends, Art, and History: A Treasury of Legends, Art, and History*. Routledge, 2016. [↑](#footnote-ref-2)
2. Yan, Huan, Xuanlin Chen, and Wanyu Chen. "Chinese and American Cultural Differences Reflected by Their Totems: Chinese Dragon and American Eagle." *Creative Education*9, no. 13 (2018): 1945. [↑](#footnote-ref-3)
3. Tingting, Feng, and Kuo-Kuang Fan. "A brief analysis of Chinese and Western cultural differences in animated films featuring Chinese elements." In *2016 International Conference on Advanced Materials for Science and Engineering (ICAMSE)*, pp. 113-115. IEEE, 2016. [↑](#footnote-ref-4)
4. Long, Joanna, Paula Byrne, Mark Gabbay, Lucy Frith, and Ian Fletcher. "The dragon and the snake: health practices among Chinese in the UK from an interdisciplinary perspective." *Ethnicity & health*, 20, no. 2 (2015): 107-128. [↑](#footnote-ref-5)
5. Shen, Tian. "Recognition of symbols in different cultures: Chinese culture vs non-Chinese culture." (2017). [↑](#footnote-ref-6)
6. " National Palace Museum ". 2019. *Npm.Gov.Tw*. Accessed June 2 2019. https://www.npm.gov.tw/en/index.aspx. [↑](#footnote-ref-7)
7. Cartwright, Mark, and Mark Cartwright. 2019. "The Dragon In Ancient China". *Ancient History Encyclopedia*. Accessed June 2 2019. https://www.ancient.eu/article/1125/the-dragon-in-ancient-china/. [↑](#footnote-ref-8)
8. "Home | Freer|Sackler". 2019. *Freer|Sackler*. Accessed June 2 2019. https://www.freersackler.si.edu/. [↑](#footnote-ref-9)
9. "Chinese Dragon: Culture On Dragon, Phoenix, Kylin, Tortoise". 2019. *Travelchinaguide.Com*. Accessed June 2 2019. https://www.travelchinaguide.com/intro/social\_customs/dragon\_lion.htm. [↑](#footnote-ref-10)
10. "Search The Collection". 2019. *Cleveland Museum Of Art*. Accessed June 2 2019. http://www.clevelandart.org/art/collection/search?. [↑](#footnote-ref-11)