

Fairy Tale Legends: Creative Design of Artworks, Paintings for Digital Distribution and Literacy

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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 and literacy. 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 analyzed using concepts and theories. 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 analyze 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 analyzing 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 and literacy. In conclusion, the combination of Chinese fairy tales and legends and Medieval painting art 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.

Key words: Chinese Fairy Tales And Legends, Medieval Painting Art, Creative Design, Digital Distribution, Literacy

INTRODUCTION

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 colors 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 colors.

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 myths and legends, like other myths, 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 organizes 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 organize all kinds of fantastical stories, and accordingly interpret the ancient strange books with contemporary digital art, so as to innovatively gain cultural values and literacy. 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 and literacy, creates a rich and unique visual language and visual effects, exploring the infinite possibilities of Digital art in cultural inheritance and innovation.

Objectives

There are 3 research objectives as follow:

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 and literacy.

RESEARCH METHODOLOGY

Research methods on 'Fairy tale legends: Creative design of artworks, paintings for digital distribution and literacy' were divided into the following steps:

1. We collected data from relevant literature, related books and research papers. We analyzed the data using concepts, theories, documents and relevant studies.
2. We conducted a multi-regional study of seven mountain areas and seven museums in China. The regions involved: Biyang Pangu Mountain, Quanzhou Nuwa Temple Festival, Xinmi Fuxi Mountain, Lingbao Kuafu Mountain, Lieshan Shennong's Former Residence, Shaoxing Dayu Temple, and Jiyuan Wangwu Mountain (as the seven mountain areas), and Liaoning Provincial Museum, Henan Museum, Shanxi Museum, National Museum of China, Sanxingdui Museum, Shaanxi History Museum, Yunnan Provincial Museum (as the seven museums).
3. Based on the research objectives, using purposive sampling, we selected three groups of people as the

interviewees in the field research, the key informants (n=10), the casual informants (n=20), and the general informants (n=10).

4. The data for this study was analyzed and organized 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.
5. The data obtained from the study were categorized 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.
6. We analyzed the data descriptively to answer the research objectives. We applied a variety of concepts and theories in data analysis.

RESULTS

This section explains the origin, background and development of Chinese fairy tales and legends; images, events; and inheritance and dissemination. We analyzed the characteristics, styles and techniques of expression of Medieval painting art, as well as artists and works of Medieval painting art. We also studied digital media and used it for development and dissemination of innovative paintings on electronic media. Data were derived from literature reviews, surveys, observations, interviews and focus group discussions. The developmental stages were divided into: pre-design; mid-production; post-synthesis; assessment and feedback; and application of practical results.

Study of Images and 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. Chinese fairy tales and legends were mainly based on literature, supplemented by regions and museums.

By combing and summarizing, field trips and research were conducted to regions and museums related to Chinese fairy tales and legends, and analyzed. Through the origin, background and development of Chinese fairy tales and legends, the images, events of Chinese fairy tales and legends were analyzed and summarized.

These regions and museums not only preserved a wealth of fairy tales and legends, but also provided a window into traditional Chinese culture and history. Field trips to these places provided an 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 myths, 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 myths and legends, which enhanced our knowledge of and pride in traditional culture, emphasized the uniqueness and value of Chinese fairy tales and legends in the research, and enhanced 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 realized 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 realizes cultural identity in innovative development.

Study of Creative Design of Artworks from Fairy Tales

We summarized 52 images of Chinese fairy tales and legends through the data derived from the first objective. Among them were 28 figures and 24 divine beasts, as listed below:

1. The Figures include: Pangu, Nuwa, Fuxi, Dijun, Xihe, Houyi, Chang'e, Goddess of the Luo River, Bingyi, Goumang, Rushou, Shaohao, Kuafu, Jingwei, Sui renshi, Shennongshi, Queen Mother of the West, Cangjie, Dayu, Eastern Emperor Taiyi, Nezha, Erlang God, Sun Wukong, Chisongzi, Thunder God, Electrical Mother, Yugong, Yu'er.
2. The Divine Beasts include: Candle Yin, Shen'ao, Nuwa's Intestines, Huanshu, Luan Bird, Wucui Bird, Five-colored Bird, Tengu, Three-footed Crow, Long Snake, Phoenix, Songbird, Poor Ki, Three Green Bird, Yinglong, Xiangliu, Luwu, Deer Shu, Feilian, Kui Long, Green Dragon, White Tiger, Vermilion Bird, Xuanwu.

According to the classification of literature related to Chinese fairy tales and legends, they were divided into: Ancient Myths, Religious Myths, Folk Myths and Fable Stories.

We collected and analyzed the data through literature reviews, field trips, expert interviews and group discussions. We analyzed and summarized the characteristics, styles and techniques of expression of Medieval painting art, as well as the artists and works of Medieval painting art, applying them to the creative design of artworks.

Concrete Approach:

- I. One of the characteristics of Medieval painting art is Planarization, 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. 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 emphasize 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 color is also one of the characteristics of Medieval painting art.

Through the clever use of colors, the visual effect of the work is enhanced and specific emotions and meanings are conveyed. In Chinese mythological stories, by using bright and vivid colors, 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.

- 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 art. At the same time, it is also possible to combine text and graphics to create a unique Chinese mythological symbol system.

We summarized 52 images of Chinese fairy tales and legends. Through literature collation, the images of mythological stories were divided into major and minor categories. 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. The 52 images were familiar Figures and Divine Beasts in China, which were easy to understand. We extracted the keywords of the events in relation to the relevant events in Chinese fairy tales and legends. In the process of application, we summarized the concepts of each image and event, and finally presented them in painting works (Figure 1).

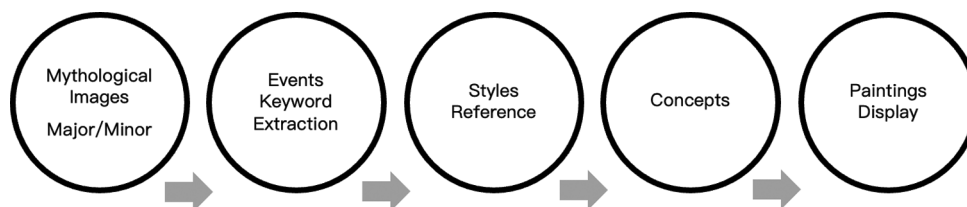


Figure 1. Creative design schema

This was followed by analyzing 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 (Appendix 1).

We studied 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. We re-conceptualized the scenes and plots of the mythological stories by combining the Figures and Divine Beasts of Chinese mythology with Medieval painting art. We designed the appearance and posture of the characters according to the character traits of the mythological stories. Adopting the principles of composition, color matching and other artistic means of Medieval painting to ensure that the artworks can tell the mythological stories, we conveyed the emotions and philosophies of the mythological stories through the artworks, and resonated 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.

Presentation of Paintings for Digital Distribution and Literacy

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 second objective will be used paintings for Digital distribution and literacy, 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.

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 and literacy. On this basis, a path model for the dissemination of innovative paintings on electronic media was constructed.

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 and literacy, dissemination of innovative paintings on electronic media (Figure 2). Audience groups are: college students and art workers (18 - 40 years old).

The artwork was created using software such as PS, AI and AE to complete the digitization of the work.

1. Use PS to convert the artwork to digital.
2. Use AI to handle details as a technical assistance.
3. Use AE to create dynamic effects.

The special effects used in AE 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 (Figure 3).

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



Figure 2. Video keyframe



Figure 3. Dynamic QR code

digital technology, traditional culture is innovatively inherited and disseminated, integrated into contemporary culture, and attracted the attention of a wider audience and literacy. 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 and literacy of inheritance and dissemination. Through digital expression, we can better transmit, protect and share this precious traditional culture.

DISCUSSION

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 analyze 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' symbolize 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 symbolize 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 behavior of these heroes is symbolized as the spirit of overcoming difficulties and pursuing excellence.

The events in Chinese myths 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 analyzing 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.

Discussion on the Creative Design of Artworks Based on Chinese Fairy Tales and Legends

Chinese fairy tales and legends are colorful 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 materializes 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 analyzed 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, color 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 vigor 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.

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 and literacy, 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 myths and stories 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 and literacy 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.

CONCLUSION

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 and literacy 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 summarized and discussed, as well as some exhibitions in China combining modern technology with culture and art are analyzed in detail.

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. Further deepening the exploration of the inheritance and protection of traditional Chinese culture will help to promote the development








and literacy 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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APPENDIX

Appendix 1. Creative design of artworks

No.	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, numerous stars, rain and dew	Symmetrical composition, Staggering, Decoration	The Creation/ Open up the sky and the earth	
2	Candle Yin/ Minor	God of Zhongshan Mountains, snake body, footless, longitudinal eyes, reddish color, shush and blow, opening and closing eyes, holding a candle in one's mouth	Decoration	Universe/ Eternity	
3	Nuwa/ Major	Human head and snake body, mountain forest and intense fire, five-colored stone, surrounded by yellow cloud, colorful haze/ Squeeze a man, yellow mud, blow a breath, a vine, create all living things	<Spring> the treatment of the folds	Childbirth/ Deliverance	
4	Shen'ao/ Minor	East Sea, giant tortoise, with stout limbs, carrying Penglai on one's back	Line drawing, Decoration	Enlightenment/ Lofty and Magnificent	
5	Nuwa's Intestines/ Minor	Intestines, a total of ten, abdominal	Repetition, Symmetrical, Abstraction	Life	
6	Fuxi/ Major	Human head and snake body, Bagua, divine tortoise, use fire, tie a rope, Hetu, constructed wood, astronomical phenomenon, everything in heaven and earth	Central composition	Education/ Civilization	
7	Huanshu/ Minor	Shaped like a horse, with one horn, warding off fire, Hetu and Luoshu, cloud and mist rising	Decoration	Mission/ Just and Honorable	

(Contd..)

Appendix 1. (Continued)

No.	Mythological Images Major/Minor	Events Keyword Extraction	Styles Reference	Concepts	Paintings Display
8	Dijun/ Major	Come down from the sky, bamboo forest, bamboo boat, birds as companions, multi- colorful bird, leopard, sun and moon	<Young Rider in the Landscape>	Fatherhood/ Intimacy	
9	Luan Bird/ Minor	Cyan, long-tailed pheasant, multi-colored patches, Female bed mountain	Decoration	Tranquillity/ Peace and Prosperity	
10	Wucan Bird/ Minor	Multi-colored, North Sea	Decoration	Auspicious/ Heavy Responsibility	
11	Five-colored Bird/ Minor	Multi-colored, human face with hair, tears, Xuandan Mountains	Decoration	Ominous	
12	Xihe/ Major	Mother of the sun, golden crow, Ganyuan, Tanggu, ten suns, jade chicken, Fusang divine tree	Central composition	Motherhood/ Wonderful	
13	Houyi/ Major	Burning hot, river drying up, rock cracking, divine arrow, shooting down the sun, red fireball, Xiu snake, Kunlun Mountains	Vertical composition	Hero/ Bravery	
14	Tengu/ Minor	Like a wildcat, with a white head, the moon, Yinshan Mountains	Line drawing, Decoration	Listen Carefully/ Misfortune turns blessing	

(Contd...)

Appendix 1. (Continued)

No.	Mythological Images Major/Minor	Events Keyword Extraction	Styles Reference	Concepts	Paintings Display
15	Three-footed Crow/ Minor	Like a crow, three legs, red sun, Tanggu, Fusang divine tree, ten suns, black seed	Repetition, Decoration	Combustibility/ Light	
16	Long Snake/ Minor	Black snake with green head and yellow belly, tremendous, killed by Houyi	Line drawing, Decoration	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/ Incomparable Beauty	
18	Goddess of the Luo River/ Major	Luoshui River, have bright eyes and good graces, white teeth and red lip, dimples, picking up a pearl, gathering feathers, white lotus	Complex ornamentation, Decorative motifs	Beautiful and Moving/ Graceful Movements	
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 ornamentation, Decorative motifs	Passionate/ Natural and Unrestrained	
20	Goumang/ Major	With wings, bird body and human face, riding on two dragons, plumage, germination, the sun rising, elated and lively	Symmetrical composition	Wooden God/ Cure Spring	
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	








(Contd...)

Appendix 1. (Continued)

No.	Mythological Images Major/Minor	Events Keyword Extraction	Styles Reference	Concepts	Paintings Display
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>	Transcendence/ Young and Promising	
23	Phoenix/ Minor	Red, multi-colored feathers, reborn in a fire, tail feathers are fluttering	Decoration	Five Virtues/ Peace and Security	
24	Songbird/ Minor	Brightly colored, looking up to the sky	Decoration	Propitious/ Nobility	
25	Poor Ki/ Minor	Like a tiger, with wings, hedgehog fur, hook and claw, man-eating, ability to fly	Repetition, Staggering, Decoration	Invert black and white/ Destroy faith and dishonor loyalty	
26	Kuafu/ Major	Giant, with patterned arms, snakes hanging from ears, snakes in hands, cane, sun, Yellow River, Weihe River, Denglin	Hierarchy, Layering	Chasing/ Volition	
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, Color	Tenacity/ Never give in	
28	Suirensi/ Major	Flint, speculum, woodpecker, spark bursting out, artificial fire, heating and lighting, cooking food	Central composition	Legendary inventor of fire/ Innovation	








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Appendix 1. (Continued)

No.	Mythological Images Major/Minor	Events Keyword Extraction	Styles Reference	Concepts	Paintings Display
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	Decoration	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, abode of fairy mother goddess, Jade Mountains	Centred, Symmetrical	Sumptuous/ Gentle and Tactful	
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 composition	Word Saint/ Wisdom	
33	Dayu/ Major	Lei Si, resting soil, transform into a bear, change into stone, open up a mountain on every occasion, unblocking of waterways, flood, Yu's trace	<The Garden of Earthly Delights> Partial, Color	The Creation/ Open Up	
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, Decoration	Steel Oneself/ Can bend or unbend	
35	Xiangliu/ Minor	Nine heads, human face, snake body, poisonous fluid, swamps and streams, water disaster	Repetition, Abstraction	Unhealthy Trend/ Ambition	


(Contd...)

Appendix 1. (Continued)

No.	Mythological Images Major/Minor	Events Keyword Extraction	Styles Reference	Concepts	Paintings Display
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 treading on clouds	Central composition	Nobility/ Supernatural Power	
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, Guanjiang Estuary	<Young Rider in the Landscape>	Intelligence/ Equity and Justice	
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 composition	Wanton and Unrestrained/ 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	<Pilgrimage to Bethlehem> Partial, Decoration	Agility/ Advance Bravely	



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Appendix 1. (Continued)

No.	Mythological Images Major/Minor	Events Keyword Extraction	Styles Reference	Concepts	Paintings Display
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 ornamentation, 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-dawn> Partial	Bold and Powerful/ Be Embittered	
45	Kui Long/ Minor	East Sea, like a bull, greenish black, Kuilong pattern, hornless, single-legged, luminescence, skin made into a drum, rumble of thunder	Decoration	Radiance/ Power	
46	Electrical Mother/ Major	Red blouse, have a dignified appearance, holding a mirror in each hand, precious mirror generates electricity, sweet rain, farm crop	Symmetrical composition	Pray for blessings/ Punish evil and promote good	
47	Yugong/ Major	Ninety years old, a hoe, Taihang Mountains, Wangwu Mountains, take a detour, chisel stone, carrying towards the Bohai Sea	<The Garden of Earthly Delights> Partial, Color	Mettle/ Firm and Indomitable	
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	

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Appendix 1. (Continued)

No.	Mythological Images Major/Minor	Events Keyword Extraction	Styles Reference	Concepts	Paintings Display
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	