



Aesthetic Research on “The Great Sage Prince Nazha Chased and Killed Dragon King Vasuki” - -From the Viewpoint of the Dragon Culture in Liao, India and the Central Plains

Ren-Ying Wang

Ph. D. Program in Cultural Heritage and Arts Innovation Studies School of Culture Resources
Taipei National University of the Arts, Taipei, Taiwan

d10451002@chai.tnua.edu.tw

Abstract. “The great sage Prince Nazha chased and killed the Dragon King Vasuki” refers to the mythological motif of “the hero slaying the dragon”. Dragons have different sources of biological images, and the myth of “the hero slaying the dragon” also have different story cultural context. In different cultures, continuously they can be seen that the legendary creatures resembling dragons, and continuously they appear repeatedly in various signs (including graphics, totems, symbols, and meanings). The myth of “the hero slaying the dragon” has also been constantly occurring displacement, encounter, translation and rebirth in the long process of history. In brief, the sign of dragon is an experiential activity, that is composed of perceptual objects (words, pictures, sounds) in the “external” field, and perceptual activities (thinking, imagination, memory) in the “internal” field. In other words, sign does not have “pure” appearance; rather, it is as the perceptible object, and as the cognitive subject, to show its “being”. If we could say that the sign of “dragon” is a kind of cultural imagination; and the sign of “the hero slaying the dragon” is the result of experience in the processes of human. Then, we could say that maybe it come from communication and translation, or maybe it come from the local culture itself. In brief, besides the research in the archetypes, there are other ways of generating signs. From the viewpoint of semiotics, this article interprets and studies the ‘being’ of the signs in ‘chased and killed the Dragon King Vasuki’. To understand the experiential activities of signs, the social values produced, and the ways of constructing knowledge.

Keywords: “Naga King and his Consort”, “The dragon was formed by stacking stones”, “The equestrian statue of Yelu Abaoji”, “The great sage Prince Nazha chased and killed the Dragon King Vasuki”, sign

1 Introduction

This article takes the related dragon culture in ‘Prince Nazha’ and ‘Dragon King Vasuki’ as the core, the structure of thesis is as follows Figure 1 (Fig. 1).

© The Author(s) 2025

J. Liu et al. (eds.), *Proceedings of the 2024 4th International Conference on Public Art and Human Development (ICPAHD 2024)*, Advances in Social Science, Education and Humanities Research 910,

https://doi.org/10.2991/978-2-38476-378-8_28

1.1 Background of the artwork

“The Story of Prince Nazha in stone case” unearthed from the Chaoyang North Tower, Liaoning, there was a stone carving on the four sides of the stone case: “The great sage Prince Nazha chased and killed the Dragon King Vasuki”. The cover of the stone case was carved with a square tower, the tower body was engraved with the “The Heart Sutra”, and the end of the sutra was inscribed “Yungui”. Yungui was a monk of the Liao Dynasty who was active during the reign of Yelv Zongzhen (r. 1031-1055). In terms of time, it should be known that “The Story of Prince Nazha in stone case” was a work of the Liao Dynasty (916-1125) and was completed around the middle of the Liao Dynasty in the 11th century. In terms of geography, Chaoyang was called Dragon City during the period of the Three Yans. It was located in the northwest of Liaoning and had witnessed the splendid civilization of the West Liaohe River Basin. In terms of climate, the West Liaohe River Basin belongs to the Yanbei climate. The climate changed greatly during the Liao Dynasty, which explains the creative background and reasons for Nazha slaying the dragon and quelling flood disaster in “The great sage Prince Nazha chased and killed the Dragon King Vasuki”.

1.2 The structure of thesis

This article starts from “The great sage Prince Nazha chased and killed Dragon King Vasuki”, connecting the myths and official histories of different time and space. The structure of artistic and literary works is as follows:

First, “The great sage Prince Nazha chased and killed the Dragon King Vasuki”, Liao Dynasty, the Chaoyang North Tower, stone carving on the stone case. It is also extended to “The equestrian statue of Yelu Abaoji”, Khitan Cultural Square (Fig. 3).

Second, “Prince Nezhe”, “Whole book on searching the deities of the Three Teachings” (Fig. 4). It is also extended to “The Journey to The West” (Fig. 5). “Investiture of the Gods” (Fig. 6).

Third, India “Indra subduing Vritra”, 9th. (Fig. 7).

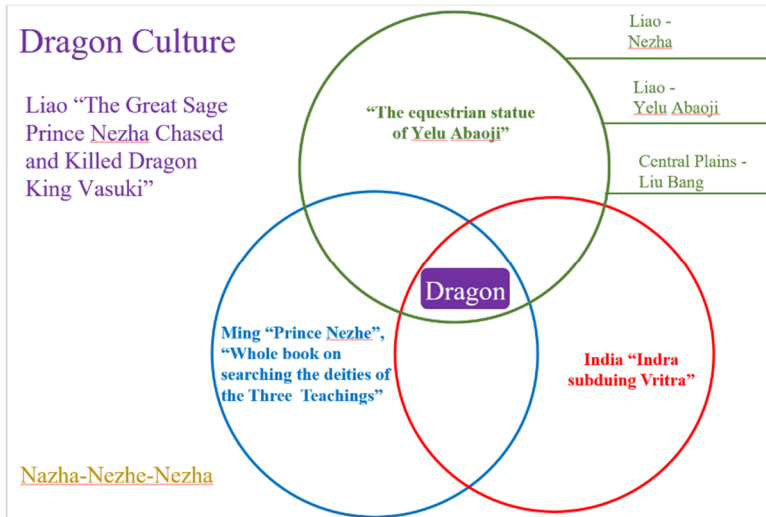


Fig. 1 The structure of thesis is as follows Figure 1.

2 The cultural Context of Liao

2.1 The Cultural Context of Liao

Generally, there were several directions for researching on the culture of Liao Dynasty :

The first is to the geographical and cultural origins of Khitan.

Second, it was often pointed out that the political system of the Liao Dynasty was imitated from the Tang Dynasty.

Third, to give examples of the influence of Tibetan Buddhism since the introduction of 8th A.D.

Fourth, it pointed out the economic, trade and cultural exchanges between Liao and the countries along the Silk Road, and positioned Liao culture as international.

From the view of semiotic theory: to analyze the aesthetics of “The great sage Prince Nazha chased and killed the Dragon King Vasuki”. However, searching for the signs of this carved image; in terms of ‘signification’, the ‘contents’ of mythical characters and mythical creatures they were all imported from Indian Buddhist.

2.2 Chaoyang was Located at the Transportation Hub of the Silk Road

International exchanges in the early Liao Dynasty connected countries along the Silk Road, including the Central Plains (Five Dynasties and Ten Kingdoms 907-960, Northern Song Dynasty 960-1127), Persia in West Asia (it was ruling by Arabs), and Tubo in East Asia (Tibetan Buddhism) etc. The geographical location of Chaoyang and the unearthed cultural relics just illustrated a major feature of the development of Tibetan Esotericism in Chaoyang.

2.3 From the Viewpoint of the Cultural Relics Were Unearthed

During the Spring and Autumn Period, Chaoyang was the activity area of the Shanrong ethnic group and Donghu ethnic group, and it belonged to the Donghu region. There was a branch of Donghu, Xianbei: “Xianbei was also a branch of Donghu” [1]. The Liao Dynasty's “The great sage Prince Nazha chased and killed the Dragon King Vasuki” was unearthed in Chaoyang, the area just where Donghu was active.

2.4 Sign of the Dragon King Vasuki

Signified. From the view of semiotic theory: to analyze the aesthetics of “The great sage Prince Nazha chased and killed the Dragon King Vasuki”. However, searching for the signs of this carved image; in terms of ‘signification’, the ‘contents’ of mythical characters and mythical creatures they were all imported from Indian Buddhist.

Signifier. In terms of ‘signifier, the ‘form’ of the dragon had part of the image of “The dragon was formed by stacking stones” at the Chahai Site Settlement Center in Fuxin, Liaoning (c.6200B.C.-5400B.C.) (Fig. 2).

3 “The Dragon was Formed by Stacking Stones”

3.1 This Dragon is Related to Tombs and Rituals

“The dragon was formed by stacking stones” was 19.7 meters long, with an S-shaped body, head raised, seemed to open wide mouth, a tail, seemed to have feet, and the pile of stones resembled scales. The south side of the dragon body was close to the cemetery and sacrificial pit; which showed that the dragon was related to tombs and sacrificial rituals.

3.2 “A pig-dragon sculpture”

It is also extended to the “The Xinglonggou site in Aohan, Inner Mongolia, a pig-dragon sculpture”, Xinglongwa culture, c.6000-5000 B.C. (Fig. 9). And “Jade Pig Dragon” unearthed from the Niuheliang site in the late Hongshan culture (Fig. 10). The images of pig-dragons were unearthed. On the one hand, the dragon was a cultural imagination, which might be a tribal totem, or related to water; on the other hand, the pig was a realistic creature, which represented the primitive tribe had turn to animal husbandry production. The two both were combined to refer to the idealization of real life, hoping for good weather, good harvests, and strong tribes.

From “The dragon was formed by stacking stones”, “A pig-dragon sculpture” to “Jade Pig Dragon”, it explained that from the Xinglongwa site, Chahai site, to Niuheliang site at the West Liaohe River Basin in the Northern Neolithic Age, dragon worship was related to the natural environment and people's livelihood.

3.3 The Intertextuality Between this Dragon and Ancient Documents

Searching for relevant sacrificial rituals in ancient documents; intertextually, the theory of “setting up an earth dragon to pray for rain” in the Eastern Han Dynasty [2].

In other words, the ‘form’ of the picture of the Dragon King Vasuki was similar to the dragon image from the Chahai-Xinglongwa Culture in the middle Neolithic Age, and the ‘content’ also contained the meaning of dragon sacrifice. The ‘image’ of the Dragon King Vasuki was not the original image of Naga in the Indian Buddhist scriptures.

4 The Dragon King Vasuki (Naga)

Neither India nor Khitan originally had dragon culture. As far back as the Vedas, there was a ‘Naga’ culture in India. The Tibetans in the primitive period had the ‘klu’ culture. It cannot be ignored that although the Liao Dynasty’s “The great sage Prince Nazha chased and killed the Dragon King Vasuki” was related to Buddhism, but Vasuki was called ‘the Dragon King’ instead of the Naga King. It was verified that with the introduction of the Naga King of Indian mythology and the Eight Great Naga Kings of Indian Buddhist scriptures to the Liao Dynasty, it was obvious that the Dragon King culture had been formed in the Liao Dynasty at that time.

4.1 From the Viewpoint of Indian dragon (Naga) Culture - foreign Culture

The Dragon King Vasuki who was being hunted, referred to the snake (Naga). In India, it was originally so a protector of water, well water and rivers; that could bring good harvests and wealth, and also bring floods and droughts.

In the Vedic Age (c.1500 B.C.-500B.C.), “The Rigveda” records: Indra, the king of gods, used his thunder to kill Vritra and his son in the Chaoskampf battle: “Indra with his own great and deadly thunder smote into pieces Vṛtra...” (RV 1.32.5), (RV 2.12.11) [3]. Indra against Vritra, compared with the Greek myth of Herakles against the Hydra; the two myths had striking similarities. It was compared as a myth to trace the genealogical relationship of the Indo-European faith.

Documents from the Purana era record that Krishna defeated the giant python transformed by Aghāsura and rescued the children in the village (BP 10.12) [4]; he also danced to drive away the black snake Kaliya (Serpant Kaliya) (Fig. 11), saved the Yamuna River from poisoning (BP 10.16). It outlined the image of a shepherd boy who lived in the countryside and resisted the tyranny of the central government. The child god Krishna slaying snakes had also been compared with the child god Nezha in the Ming Dynasty of China who slayed dragons; the two had also been compared in mythology..

After the snake (Naga) was absorbed into Buddhism and became the protector of the Dharma; when it spread to Chinese Buddhism, in the “Lotus Sutra” translated by Kumarajiva (344-413), Interpreted ‘Snake King’ as ‘Dragon King’: “There are eight dragon kings (Nāgarāja)” [5].

4.2 From the Viewpoint of Liao Dragon Culture - Local culture

The Dragon King Vasuki of Liao. In Hinduism, the Dragon King Vasuki was originally the king of Nagas.

In Buddhism, Dragon King Vasuki originally as representing good deity.

In Tantric Buddhism, the Dragon King could bring wealth and rain.

But in “The great sage Prince Nazha chased and killed the Dragon King Vasuki”, who was interpreted as representing evil which was the object to be conquered. So, what did dragon mean in Liao area?

The Evolution of the Dragon King Vasuki. In the Liao Dynasty's “The great sage Prince Nazha chased and killed the Dragon King Vasuki”, Vasuki was depicted as a dragon king who was stirring up waves and torrents so that was being chased. On the one hand, connecting to the description in an ancient Indian collection of Vedic hymns “The Rigveda”, that Indra slaughtered the Naga named Vṛtra (RV 4.18.11, RV 1.32 .1-10); and corresponded Krishna's subduing of the Nagas (BP 10.12 ~ BP 10.16). On the other hand, it was different from the original meaning of Naga in Buddhism, the Klu of bon in Tibetan religion, and the Klu dragon in Tibetan Buddhism. All three of them had the original meaning of the patron saint.

Killed the Dragon King. A comprehensive review of the snake (dragon) culture in India, it was not only the patron saint of wealth, but also the one who must be killed if he did evil. In comparison, “The great sage Prince Nazha chased and killed the Dragon King Vasuki”, was the earliest work about slaying the Dragon King on the water. In the Liao region, dragons were the objects of sacrifice and praying for rain. On the contrary, the dragon king who raised winds and waves was also the object that must be eradicated. It was obvious that whether in India or Liao, the snake (dragon) had both positive and negative sides, and had symbols of multiplicity.

5 Liao “the Equestrian Statue of Yelu Abaoji” (Fig. 4)

The Khitan people were pantheistic, and the totem worship recorded in the literature including the green bull and white horse in the creation myth [6]; others including dragon, rabbit, sun, moon, iron, etc.

5.1 Nazha's the Light Myth and the Dragon Myth Were Co-constructed

In the scene of “The great sage Prince Nazha chased and killed the Dragon King Vasuki”, several important data were appeared, containing the totem worship of the ancient Khitans and the motifs of world mythology. Including the halo of Prince Nazha carved in the shape of a fire circle, showing the culture of light. And the Dragon King Vasuki that was chased, showing the dragon culture. Moreover, the light myth and the dragon myth were co-constructed.

These data were not unique, but had their counterpart. Such dragon cultural characteristics not only appeared in the world mythology system; but they also appeared in official historical records, including Liu Bang of the Han Dynasty in “Records of the Grand Historian” and Yelu Abaoji of the Liao Dynasty in “History of Liao”.

5.2 Abaoji's the Light Myth and the Dragon Myth Were Co-constructed

The dragon culture of the Liao Dynasty could be seen in Yelu Abaoji such as the induced myth, the divine right of kings, and the death myth. These mythological motifs were also part of the world's mythological system.

The myth of Abaoji's inductive birth was accompanied by his mother dreaming of sun: “His mother dreaming of sun fell into her belly and pregnant” [7]. The birth was also accompanied by the image of a dragon: “The divine light belonged to the sky... the dream was instructed by the saints, and the dragon gave the golden pendant” [8]. In contrast, there was a legend about Abaoji shooting the black dragon [9].

Liu Bang's the Light Myth and the Dragon Myth Were Co-constructed

From an intertextual point of view, Liu Bang was also born because his mother was induced by god and dragon; when he grew up, he killed the white snake to declare rebellion and overthrew the Qin Dynasty.

6 The Dragon (snake) was the Dual Identity as a Double-edged Sword

6.1 Multiple Meanings

In the first aspect, in the birth myths of Yelu Abaoji and Liu Bang, the dragon was a sacred symbol of divine right of kings, creating the two as born to be kings. Here, the dragon was a sign of auspicious.

In the second aspect, in the myth of slaying the dragon (snake), the dragon (snake) represented the hinder that must be destroyed in order to as an achievement for a heroic adventure. Here, the dragon was a sign of bad omen.

In the third aspect, in the Chaoskampf myth, it meant that the hero used thunder and lightning to slay the dragon, that implied the changes of the times. Yelu Abaoji and Liu Bang began their heroic journey of national conquest, and both of them became the founding emperors of their country. Here, the dragon was a sign of changing times.

From here, we saw the metaphor of the dragon; the dragon (snake) was the dual identity as a double-edged Sword. It has multi-dimensional influences and multiple meanings. It was so under the multi-dimensional influence of environmental elements, that produced multiple meanings.

6.2 The Totem Linking the Light Myth

The Khitans were also a ‘Sun worship’ nation. In the birth myth of Liao, we could see the totem linking the light myth. One was the Dragon myth of Abaoji, which described

the dream of mother about sun falling into womb so that she became pregnant [10]; symbolizes the sun and day. The second one was the rabbit myth of Yelu Deguang, which described the dream of mother about a black rabbit jumping into womb so that she became pregnant [11]; symbolizing the moon and night. "History of the Liao Dynasty" recorded the image of the black rabbit was accompanied by fire and thunder: "When the black clouds covered the tent, the fire illuminated the room, and the sound was like thunder" [12]. Myths were recorded in official history, emphasizing divine orders from heaven. One was god-making about Yelu Abaoji representing the Sun God; the other was god-making about Yelu Deguang representing the Moon God. The birth myth of both father and son shapes the image that the Liao Dynasty was a divine destiny, just as a circle of the sun and the moon, to grow and multiply without end.

In "The great sage Prince Nazha chased and killed the Dragon King Vasuki", we also saw the data of the light myth, which was expressed as the humanistic light - head light. It depicted Prince Nazha with showing a back light in the shape of a fire circle on the head, holding a tower in his hand, chasing and killing the Dragon King Vasuki. Externally, it resembled the sign of Buddhist 'halo'; internally, it was the sun worship of the ancient Khitan.

6.3 Khitan Iron Cavalry

From the document, Liao's light myths incorporate many images of light, including the natural sun, moon, light, fire, thunder; and the material golden pendants, golden crowns. The material worship of Liao also included iron to strengthen its soldiers: "Liao took iron as its name and chose its strength"; 'Khitan' also meant 'iron'. The 'Khitan Iron Cavalry' presented the strong and indestructible spirit of the Khitan.

7 Central Plains Region--Dragon in the novel

The "Whole book on searching the deities of the Three Teachings" written during the Yuan and Ming dynasties, recorded that 'NeZhe' slayed the Dragon King on the sea: "The old dragon king was intercepted and fought under the Tianmen and the dragon died" [13]. Ming Dynasty novels described Wei Zheng's dream of slaying the Dragon King of Jinghe River who did not arrange rainfall according to the time: "I am the old dragon of Jinghe River. I have violated the laws of heaven. And I should be killed by Wei Zheng. I hope your majesty will save me". There were also articles recording: "the dragon's head to fall into the void as soon as the sound of a knife passing". And it had developed to 'Nezha' slaying the dragon in "The Journey to The West" [14] and "Investiture of the Gods" in the Ming Dynasty [15].

Compared with the Liao Dynasty's "The great sage Prince Nazha chased and killed the Dragon King Vasuki", it reflected the living environment of the Khitan ethnic group relying on rivers and grasslands, and it showed the strong will of the ethnic. The difference was that the Ming Dynasty's supernatural novels through the folk's hope for favorable weather to depict the social system of authority, the social order of hierarchical management, and the manipulation of feudal emperors. This was presented in the Ming

Dynasty's print "Nezha from Qianyuan Mountain came to this world" (Fig. 12), and "Taiyi Taoist subduing ShiJi royal highness".

8 Aesthetics of Artworks

We saw that the dragon signs in Liao, India and the Central Plains, had many similarities in data. However, apart from data analysis, the "signs" of artistic works included more knowledge, emotion, and meaning (knowledge-aesthetics-practice).

The Dragon King Vasuki had the sharp and orderly characteristics of the local Liao dragons at that time, showing the invincible will of the Khitan ethnic group. The image of dragon in Liao Dynasty had a long dorsal fin, scales distinct, and opening its mouth, feet, claws (four sharp claws) violently, its body was in motion with multi-S-shapes. The image was also seen in the "Engraved dragon pattern fancy edge silver plate", Liao, unearthed from the celestial Palace of Chaoyang North Tower (Fig. 13), "Liao Dragon Pattern Mirror", Liao, unearthed from the tomb of Yelu Yuzhi (890 A.D.-941 A.D.) (Fig. 14). In addition, the characteristic of having ears (short ears) was seen in Liao "Dragon-shaped copper ornament" unearthed from the tomb of Yelu Yuzhi (Fig. 15). Liao "Gilt Silver Cosmetic Box with Dragon Pattern" unearthed from the tomb of Chen State Princess (Fig. 16).

9 Conclusion

From a semiotic point of view, the dragon myths and light myths of Liao, India, and the Central Plains were closely related to each other; although the data were similar. However, Sense/Reference was different, so that the meaning (meaning = reference + sense) composed of the picture data, and the term was different.

"The equestrian statue of Yelu Abaoji" embodies the glory of the Liao Dynasty and created a glorious generation in the western Liao River Basin. Abaoji not only fought against external aggression to expand territory, but also dealt with internal natural disasters and floods. Correspondingly, it is the ruler's responsibility that externally he could lead clans and tribes to fight, migrate, expanse, quell evil and chaos (mythical creatures, natural disasters, natives, and savages); internally he could pray for good weather, head the tribesmen to live and work in peace and contentment. This kind of Khitan cavalry spirit was also reflected in the data signs of the carving of "The great sage Prince Nazha chased and killed the Dragon King Vasuki".

10 Picture



Fig. 2. “The Story of Prince Nazha in stone case” [16].



Fig.3. “The equestrian statue of Yelu Abaoji” [17].



Fig. 4. “Prince Nezhe”, “Whole book on searching the deities of the Three Teachings” [18].



Fig. 5. “Prince Nezha fights Sun Wukong” [19].



Fig. 6. “Taiyi Taoist subduing ShiJi royal highness” [20].



Fig. 7. “Indra subduing Vritra” [21].



Fig. 8. “The dragon was formed by stacking stones” [22].



Fig. 9. “The Xinglonggou site in Aohan, Inner Mongolia, a pig-dragon sculpture” [23].



Fig. 10. “Two pieces “C-shaped Jade Pig Dragon” [24].



Fig. 11 “Krishna overcoming the serpent Kaliya” [25]



Fig. 12 “Nezha from Qianyuan Mountain came to this world” [26]



Fig. 13. “Engraved dragon pattern fancy edge silver plate” [27].

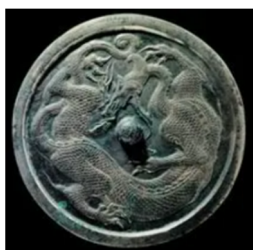


Fig. 14. “Liao Dragon Pattern Mirror” [28].



Fig. 15. “Dragon-shaped copper ornament” [29].



Fig. 16. “Gilt Silver Cosmetic Box with Dragon Pattern” [30].

References

1. (Liu Song Dynasty, Southern Dynasty). Fan Ye. "Book of Later Han". Beijing: China Textile Press, 2016.
2. (Eastern Han Dynasty). Wang Chong, "Lunheng" ("Discussive weighing"), Taipei: National Library of China Ancient Books Image Retrieval Database.
3. Vyasa (Anonymous). "The Rig Veda". Translated by Ralph T.H. Griffith. Guildford Scientific Press, 1896 (PD).
4. Vyasa (Anonymous). "Bhagavata Purana". Gita Press Edition, 2019 (PD).
5. (Eastern Jin Dynasty). "Lotus Sutra". Translated by Kumarajiva. Taipei: National Library, Ancient Books Image Retrieval Database.
6. (Yuan Dynasty) Tuotuo etc. "History of Liao". Beijing: Zhonghua Book, 2016, p 504.
7. (Yuan Dynasty) Tuotuo etc. "History of Liao". Beijing: Zhonghua Book, 2016, p 1.
8. (Yuan Dynasty) Tuotuo etc. "History of Liao". Beijing: Zhonghua Book, 2016, p 1347.
9. (Southern Song Dynasty). Ye Longli. "Records of the Kitan empire". Taipei: The Commercial Press, 1968, p 6.
10. (Yuan Dynasty) Tuotuo etc. "History of Liao". Beijing: Zhonghua Book, 2016, p 1.
11. (Yuan Dynasty) Tuotuo etc. "History of Liao". Beijing: Zhonghua Book, 2016, p 505-506.
12. (Yuan Dynasty) Tuotuo etc. "History of Liao". Beijing: Zhonghua Book, 2016, p 506.
13. (Ming Dynasty) Anonymous. "Whole book on searching the deities of the Three Teachings". Shanghai: Ancient Books Publishing House, 2012, p330.
14. (Ming Dynasty) Wu Cheng'en. "Journey to the West". New Taipei: Dragon Totem Culture, 2021, p373.
15. (Ming Dynasty) Lu Xixing. "Investiture of the Gods", Taipei: Sanmin Book Company, 2021, p113-114.
16. "The Story of Prince Nazha in stone case". Shenzhen museum (PD).
<https://www.shenzhenmuseum.com/v/whth/>
17. "The equestrian statue of Yelu Abaoji". Academy of Chinese Studies (PD).
<https://chiculture.org.hk/sc/china-five-thousand-years/4095>
18. "Prince Nezhe", "Whole book on searching the deities of the Three Teachings". Shanghai: Ancient Books Publishing House, 2012, p 329.
19. "Prince Nezha fights Sun Wukong", Ming Dynasty Edition "Newly engraved picture book Journey to the West", National Archives of Japan, Wikipedia, p34 (PD).
https://upload.wikimedia.org/wikipedia/commons/d/d8/NAJDA-%E9%99%84003-0014_%E9%BC%8E%E9%90%AB%E4%BA%AC%E6%9C%AC%E5%85%A8%E5%83%8F%E8%A5%BF%E9%81%8A%E8%A8%981.pdf
20. "Taiyi Taoist subduing ShiJi royal highness", "New Edition of Mr. Zhong Bojing's Criticism of Creation of the Gods", p7 (PD).
<http://gmzm.org/bbooks/%E8%AF%97%E6%96%87%E6%88%8F%E6%9B%B2/%E6%96%B0%E5%88%BB%E9%92%9F%E4%BC%AF%E6%95%AC%E5%85%88%E7%94%9F%E6%89%B9%E8%AF%84%E5%B0%81%E7%A5%9E%E6%BC%94%E4%B9%89/index.asp?page=27>
21. "Indra subduing Vritra", 9th, Art of Cambodia in the Musée Guimet, Paris. Wikimedia (PD).
https://upload.wikimedia.org/wikipedia/commons/9/94/Indra_Mus%C3%A9_Guimet_1097_1.jpg
22. "The dragon was formed by stacking stones" from the Chahai site. Henan Museum (PD).
<https://www.chnmus.net/ch/collection/appraise/details.html?id=512153463809554777>
23. "The Xinglonggou site in Aohan, Inner Mongolia, a pig-dragon sculpture". China Social Sciences Network (PD). https://www.thepaper.cn/newsDetail_forward_26325635

24. Two pieces “C-shaped Jade Pig Dragon”. from the Niheliang site. CMG. Meta. Museum (PD).
<https://big5.cctv.com/gate/big5/yangbo.cctv.cn/2024/04/07/ARTIfv2WysLbOXDfb7co1Qf0240407.shtml>
25. “Krishna overcoming the serpent Kaliya”, 1400-1500, Asian Art Museum (PD).
<https://education.asianart.org/resources/krishna-overcoming-the-serpent-kaliya-1400-1500/>
26. (Ming Dynasty) Zhong Xing, “Nezha from Qianyuan Mountain came to this world”, "New Edition of Mr. Zhong Bojing's Criticism of the Romance of the Gods", p 6 (PD).
<http://gmzm.org/bbooks/%E8%AF%97%E6%96%87%E6%88%8F%E6%9B%B2%E6%96%B0%E5%88%BB%E9%92%9F%E4%BC%AF%E6%95%AC%E5%85%88%E7%94%9F%E6%89%B9%E8%AF%84%E5%B0%81%E7%A5%9E%E6%BC%94%E4%B9%89/index.asp?page=27>
27. “Engraved dragon pattern fancy edge silver plate”. Shenzhen Museum (PD).
<https://www.shenzhenmuseum.com/v/whthb/>
28. “Liao Dragon Pattern Mirror”. Douyin Encyclopedia (PD).
https://www.baike.com/wikiid/8979336937178405971?baike_source=pc&anchor=1
29. “Dragon-shaped copper ornament”. ARTouch (PD).
<https://artouch.com/art-views/art-exhibition/content-12834.html>
30. “Gilt Silver Cosmetic Box with Dragon Pattern”. China Ethnic Religion Network (PD).
<http://www.mzb.com.cn/html/report/23061271-1.htm>

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

