

Ancient Emaki "Genesis"

Exploration and Practice of Emaki Art Expression

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Abstract—The ancient myths and legends with distinctive Chinese characteristics, refers to myths and legends from Chinese Xia Dynasty until ancient times, it carries the origin of Chinese culture and it is the foundation of the Chinese nation, it influence the formation and its characteristics of the national spirit to a large extent. The study explore and practice the art expression which combines ancient culture with full visual impact Emaki form, learn traditional Chinese painting techniques and design elements, and strive to make a perfect performance for the magnificent majestic ancient myth with a long Emaki. It provides a fresh visual experience to the readers and promotes the Chinese traditional culture, with a certain research value.

Keywords—ancient myths; Emaki form; Chinese element

I. THE MEANING EXPLORATION FOR THE COMBINATION BETWEEN ANCIENT MYTHS AND EMAKI

A. Origin of Emaki and the Development of Chinese Emaki

Picture book is a kind of book with pictures to express meaning and with a little of words to connect the story. In west called "Picture Book", shows that picture books are not "books with pictures", but "picture book." This form of literature originated in the late 19th century Europe, so picture book developed the most in Europe ,USA and other western countries. Now there is the West's picture book award "Caldecott Medal", "German picture book award", "Greenaway Award" and so on.

The term "Picture book" is originated in Japan's Nara picture book in Heian Kamakura period, after the development, it became the popular Ukiyoe in Edo period. Japan absorbs the essence of Europe and USA picture books and Chinese drawing techniques, combined with its own nation's artistic elements and ethnic customs, and through the development of the times and Social demands it gradually rise to a new art form of picture books. Picture book in Japan has rapid development, so the "picture book" becomes the general term for the picture books for the East.

In 20th century American has many famous picture books writers, the emergence of large number of outstanding picture books makes mainstream changes. In 50-70s, Japan, Korea and China Taiwan picture books are rising, appears outstanding picture book writers like Cai Zhizhong, Jimmy and others. Today in 21th century, China mainland appears post-80

generation creators such as A Gen, sheep and others, and a dedicated serial picture book magazine "Paint Heart", "STORY" appears, the delicate picture and vivid story make Chinese picture book also developing rapidly and has formed a national reading faction craze for outstanding picture books.

1) Picture book traced back to ancient Chinese Emaki:

China has experienced a few stages include ancient Emaki, illustrated book in Republican period and modern picture books. "Picture book", although the term originated in Japan, but early traceable picture books is in China. In Heian Kamakura Period Japanese brought Buddhist scriptures (Variable graph), Emaki (Lotus Sutra) and other religious Scriptures as picture books back to Japan, until the end of Middle Ages Emaki had developed into Nara picture books. Picture book is picture-book, in order to avoid confusion with other books, paintings, illustrations and others, later Eastern countries gradually use the term "Picture Book" from Japan. In China, the first "picture book" is "emaki", some famous Chinese "Emaki" include "Along the river during the Qingming Festival", "Prosperous Suzhou" and other, Japanese well-known Emakis such like "The Tale of Genji Emaki," "Hyakki volume "and so on.

"Shangshu.Duoshit" writes: "There are books in Yin Dynasty." it shows in Xia dynasty four thousand years ago, there were books and from Spring and Autumn period to Western Han Dynasty, they use bamboo and silk for painting and writing. In Yuanxing period from Eastern Han Dynasty, Cai Lun invented papermaking technology, so writing and painting material is gradually replaced by papers, and then gradually scroll appeared, literati uses scroll for painting and writing so Emaki becoming more and more mature. China's first "Emaki" can be traced back to Western Han dynasty T-colored painting books which has created a public sensation and called the Eastern "Pompeii" by the western countries. The Emaki is exquisite silk painting with bright colors and full composition, its meaning is to lead the tomb master to the heaven which reflected the ancient religious respecting thought. Religious thought deeply influenced Chinese Emaki content and style, such as the Dunhuang Library Cave books, focusing on the interpretation of religious scriptures, with a book as function but with the Emaki as it formation.

Emaki is very popular in ancient China, consistent with the modern picture books, mainly based on the pictures with

words as the complementary, and the difference is that the Emaki is in the form of scroll. When people appreciate Emaki, they need to open it slowly and during this process, they will have a certain image in their brains and along with the further open of the scroll, their image will changing, it is called "the movie in the hand". Emaki performed mostly social customs or complete written works, such as the Eastern Jin Dynasty painter Gu Kaizhi's "Luoshen appraisal Painting" "Fig. 2", "Admonitions Scroll" and "Lienu Renzhi Painting" "Fig. 1", they are full of cultural atmosphere and romantic atmosphere. These Emakis are usually written a short paragraph of graceful words in the margin. Through Gu Kaizhi's many works, we can see he is focus on the delicate collocation with pictures and words. He took Emaki as a manifestation of the times, through the delicate collocation with pictures and words to make Emaki shine.

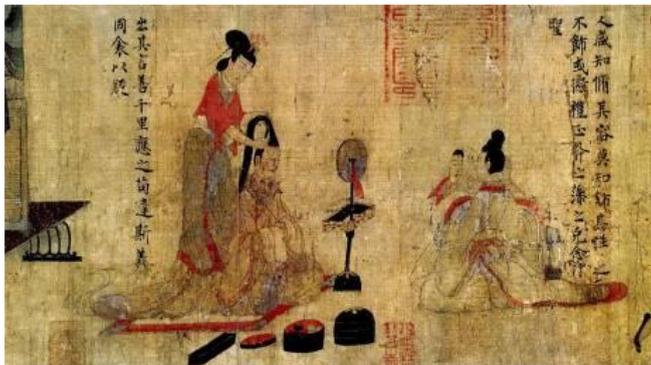


Fig. 1. "Admonitions Scroll"



Fig. 2. "Luoshen appraisal Painting"

2) *Chinese modern development of picture book and Emaki*: In early development stage of modern picture book is mainly for children's book mainly in regard to education, literature and science knowledge, life common sense and so on. With the social development, picture books are more and more popular in adults, adult picture books mainly reflect the urban life, social emotions and philosophy, such as Jimmy's "Turn Left Turn Right" "Subway" and other works, creating a new form of picture books for adults.

The words in adult picture books are more beautiful, even with a lot of inspiring, become the "Chicken Soup" for many people. But now China's most original picture books with little local characteristics, they were just blindly copy the drawing style and stories from western countries and Japan and South Korea, Chinese market is easy to form the atmosphere to pursuit gorgeous style while ignoring the content depth. China should form a picture book and Emaki style with the national characteristics and combined with the aesthetic elements of Chinese culture, to create works with Chinese characteristics. For example Xiong Lei, Xiong Liang Brothers put the Chinese

elements from wall painting, New year picture, clay sculpture, wood carvings, engravings and others into the picture book, published "Tuer Ye", "New year", "proud of mud generals" and other works, these ancient folk symbol excites reader's infinite longing and nostalgia for traditional culture.

Chinese modern picture books and Emaki is urgent to be developed. Chinese picture book has just begun and Emaki is gradually coming into our field of vision. Emaki as a form of painting with a long history of the nation, itself is an old folk symbol, but it is extremely rare in modern China, the reason is nothing but this form is not easy to operation and not easy to draw. Compared with large circulation of picture books, people generally are not familiar with the existence of Emaki. But with the economic development, China Emaki market gradually opens, people realized to develop Chinese ancient culture, so Emaki this ancient art form is slowly emerging. Such as modern Emaki representative artist Sheep have published work in 2012, "the demon Emaki" "Fig. 3", it use traditional ink painting elements integrated computer technology to draw oriental monster and gods; and now many picture books professional from universities also emerged very good Emaki works, such as 2014 graduation design of The Central Academy of Fine Arts appeared "Yanwang Jianv" and other well-made Emaki works. Audience for Emaki gradually increased how to combine traditional Chinese culture and emaki? How does China's Emaki open the gate of the world? What kind of Chinese original Emaki work can enter the world market? To solve these problems is like to fill pupa with full of nutrients, traditional Chinese Emaki broke cocoon into a butterfly, ancient mythology and Emaki careful combination will brought a rich cultural heritage and ever-changing Chinese image to the world, this project is a fundamental problem to be solved.



Fig. 3. "Kalavinka", the segment of "The Demon Emaki"

B. Combination between Ancient Myths and Emaki

1) *Overview of ancient myths*: Ancient myth refers to the myths and legends of ancient China before the Xia Dynasty until the ancient period. There are myths about ancestors create the world, struggle and blending with nature dating back about five thousand years of history. Ancient culture is the start of "China five thousand years."

On some Chinese ancient books, the Pangu, Fuxi and Nuwa are called "Three emperors", but according to Taoism, it

is Fuxi, Shennong and Suiren, so there were various and different opinions. For the "Five sovereigns" argument is also not conclusive," Historical Records. Wudi Benji" called "Tai Hao, Yan emperor, the Yellow Emperor, Shao Hao, Zhuanxu" as "Five sovereigns "; "Dadai Liji" called "Yellow Emperor, Zhuan Xu, Di Ku, Yao and Shun" as "Five sovereigns"; "Warring States" called "Fuxi, Shennong, the Yellow Emperor, Yao, Shun" as "five sovereigns"; "LuShiChunQiu" called "Taihao, Yan emperor, Yellow emperor, Shaohao, Zhuanxu" as "Five sovereigns"; "Zizhitongjian out discipline" called "Yellow Emperor, Shao Hao, Zhuan Xu, Di Ku, Yao" as "five sovereigns", in addition to "Shangshuxu", "Shiben", "Liji Yueling", "Zhouli · Tian Guan", "Chuci · Xisong" and others all have different opinions about "five sovereigns". There were eight opinions about the "Three emperors" and six opinions about "Five Sovereigns", but no matter in paintings or ancient records, they both agreed that "Three emperors" is earlier than "Five Sovereigns".

Since ancient times there are only a little of words, so a lot of history is recorded through ancient ancestors pass down orally from generation to generation until later when words are mature then the history is recorded by words. So it leads to the big difference with the definition of the three emperors and five sovereigns. But ancient myths and legends passed by orally for a thousand years is really astonishing.

2) *The Significance of selecting Myths as topics:* Ancient myth has deep historical significance. Ancient myth is the Chinese "Genesis", which describes how the ancestors' survival, reproduction and development of China's ancient society. Ancient Culture carries the origin of Chinese culture and it is the foundation of the Chinese nation, to a large extent influence the formation and characteristics of the national spirit, it is worth carrying forward. Three Emperors and Five Sovereigns created the ancient civilization, people promote their great achievements with a lot of colorful myths and legends, but because of the long time span and Confucian Culture take rejection repressive attitude to the Myths, which lead to the ancient myth is rarely and partly appeared in ancient books. In contrast Greek mythology is a complete system with clear context, so Greek mythology as the carrier of books, picture books, animation, film, painting and other cultural works are worldwide. In fact, China's ancient mythology system not only has a profound artistic and literary value, it is scientific. For example, one of the Three Emperors and Five Sovereigns "Fuxi" created "Ba Gua", which is the world's first binary arithmetic, not only end the ancestors' tedious process of Jiashengjishi, but also it used in divination, construction and other fields until today. For Chinese ancient culture and ancient Greek mythology and both rare gems in the world's cultural park, and how to apply Chinese ancient myth to modern and how to get the heritage and development, we should make further exploration and deep discussion.

Ancient myths have more room for creativity. Since ancient times, there is no clear and unified written record, so the creative space is very large. Its rich mythology is extraordinary mystique for future generations and it inspired the creation of cultural literature, painting, film and other fields

for future generations. But not all ancient myths are fiction, in the unearthed archaeological data, experts found a lot of God-shaped sculptures such as "Yinshan Rock painting", "The Book of Songs," "Songs of the South", "Shan Hai Jing", but these materials are only tip of the iceberg. From this we can see that in ancient times Chinese God thinking is already well developed, and there are a lot of historical stories which are true but became myth. Emaki art creation based on real historical data has a re-creation meaning, a broader space for development can stimulate a variety of flourished imaginations, and make people intoxicated in the magical illusion of ancient mythology.

Ancient myth has profound significance of education. Ancient myth contains the creation of Chinese nation, ancestors save people, help the world's story, full of ethics and dedication spirit. The myth shows the difference between good and evil all the time, and try to guide people to perform good deeds, such as "Pangu creating Heaven and Earth by sacrifice himself", "Shen Nong tasted hundreds herbs "and other legends, reflecting the ancient peoples' understanding of nature and worship, cognition of social phenomenon, indicating ancestors' supreme spirit of exploring universal phenomena . Ancient myth is the essence left by the river of history, with a strong interest and literary value. Whether from the sense of scientific, literary, philosophical or education, it is the best creative material.

3) *Necessity of combination between ancient myths and Emaki:* Since ancient ancestors began drawing notes, viewed from the perspective of human development, drawing notes is more vivid, detailed compare with tying knots notes and carve wood notes. So people are easier to remember the expressed information by pictures, with the development of the information age, people are easier to accept the book form with pictures.

Ancient myths and Emaki form are both the essence of Chinese traditional culture, Emaki form is one of the best ways to show Myths. During the constant changing society, Chinese traditional elements were slowly forgotten by rapid economic demands and social development, Chinese traditional culture is compressed by Western "fast food culture" in the 1980s, and now most of the post-80s and 90s generation audiences' childhood is filled with Mickey Mouse, Donald Duck and other western cartoon characters. There are a little young people who like Chinese Emaki, Chinese fan, Hanfu and other ancient Chinese traditional culture. Ancient myths now able to provide the missing nutrients in Chinese culture, its fun and rich cultural heritage can open interest of readers of all ages. Creation and artistic features of the ancient myth requires to use a coherent form like Emaki to express magnificent majestic scenes such as "The creation of the world", "the War of Zhulu" and others .Whether in the West or the east, it will use large-scale carrier to express the magnificent picture, such as large murals from Michelangelo's drawing of the "Last Judgment" and many other large mural like the Mogao Grottoes from Tang Dynasty China. Only in the vast carrier can draw a large number of people, and the picture was giving enough shock and deterrence. Emaki form consistent with the ancient myth narrative features, it can express the long ancient myth and the long time influence it provided to the later ages.

Emaki can effectively enhance the narrative language of the screen; the traditional form in line with primitive simplicity of ancient culture so it can strengthen the promotion effects for Chinese traditional culture.

Also Emaki form is more coherent than ordinary books which allow readers to immerse in the fluent story. Ancient myths a wheels within wheels, descendants of the ancestors tend to have great merit, and in the period ruled by descendants, their ancestors often popping up as the image of gods, for example Fuxi is earlier than the Yellow Emperor, while later in the reign of the Yellow Emperor, Fuxi showed up as the image of "Great Orient" god. It reflects the worship of the ancient people for elders and sages, also showed that the ancient myths have certain continuity. The blocking effects of Picture Book and books which page after page have weakened the continuity between the myths and the coherence of Emaki is one of the best ways to show the historical continuity. Emaki has the introduction, the follow-up, the transition and the conclusion, the famous Taiwanese cartoonist Lai Youxian believes picture book is like " theater on paper" and Emaki provides a broader stage, rapid urban growth makes people prefer to the direct sensory experience which pictures brought them, excellent development of Emaki will have a subtle influence for creativity, observation and imagination, as well as emotional changes for people. Although Emaki is an old picture book form, but in today's economy and society, the form is enough to refresh people, which is the manifestation of the ancient myth demand for coincide. The content and nature of Emaki pictures decide that they must be increasingly sought after by the people.

II. DESIGN AND PRACTICE OF ANCIENT EMAKI

A. Figures and Text Design of Emaki

The modern society organized ancient myths are complex information, and information is piecemeal and incomplete in ancient times and there is no unified conclusion. The study collect the different books and materials based on the myths and legends in the period from Xia dynasty until previous ancient time, including Qiao Zhongyan's "China myth" and Bao Zhijiao "China myth", combined with "Yi Wen Lei Ju" and other classics, with domestic and aboard internet search large number of books and reading literature and survey to collect the profile of ancient Chinese myth figures and the history of changes. The study sort out and analyzed the context of the myths and conduct deeply understanding and field research for several myths which has higher inheritance degree, sorting out the reasonable order which in line with the personalized style of the topic and also with the sense of identity: Three emperors are "Pan Gu, Fu Xi, Nu Wa" , Five sovereigns in historical order are "Shen Nong, the Yellow Emperor, Yao, Shun, Yu " and in the end is "XIA Qi" who ends the thousand years abdication system in ancient myths ,these nine characters are the content that Emaki to express. Emaki text requires the expression as simplify as possible and also should make the expression clear, so the topic choose the most consistent content and after repeated modifications and repeated temper to determine the text history of ancient myths Emaki, while ensuring complete

content and rhythm, and strive to make perfect presentation for the charm of Chinese ancient myths .

About the figures design, study based on books, documents and other information, combined characteristics of ancient times and scene design, through preliminary research to understand the ancient characteristics, people history, and historical facts and other scene elements of Chinese ancient times. Deeply understanding for ancient people, including ethnic origin, great achievements, and other far-reaching effects, select from the essence of the content and combined with ancient elements to make figures design.

Emaki has a total length of 7.33 * 0.47 m, with the content of world creation process of three emperors and five Sovereigns, the main figures are 8 people. Emaki began with four performance of Pangu story, that was born in chaos, cut the chaos, support the sky and earth with his body and ultimately his body became rivers and mountains; the Emaki ends with the birth of the XIA Qi who finished the thousand years abdication system and start "Jia Tianxia" (rule the country like a family) to indicates the end of ancient myths, also left to the imagination space for the Emaki.

The beginning of Emaki is the "Ancient Emaki – Genesi" in seal character that expresses the Emaki ancient style "Fig. 4".

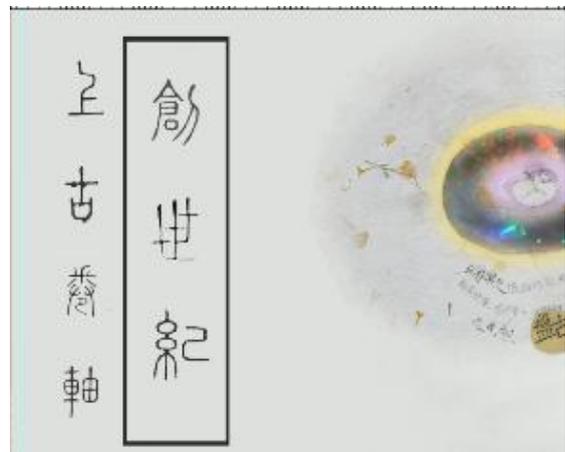


Fig. 4. Emaki subject

The first part: Pangu is born in "chaos". According to Tang Dynasty literature "Yi Wen Lei Ju"[1] wrote: "in the beginning, world is chaos like an egg, Pangu is born in it, after eight thousand years, the world has opened, Yang is sky, Yin is earth. Pangu changes everything in it. The sky becomes higher and higher everyday and the earth becomes thicker and thicker everyday, Pangu uses his body to make the change so his body gets taller and taller everyday. After thousands years, sky becomes very high and earth becomes very thick and so the Pangu becomes very tall. Then the three emperors appear", it means in the beginning, world was chaos like an egg, Pangu was born in it, he opened the sky and earth and the light things became sky and heavy things became the earth, Pangu held the sky and earth and made it higher everyday and he had a life time of eighteen thousand years which is the beginning of the three emperors.

Emaki added the content that Pangu is in a large egg and his image of creating the sky and earth at the beginning. There is also the content when Pangu fell down, his left eye became the sun and his right eye became the moon, his body became mountains and rivers as well as the endless mineral resources. The author advocates romanticism, Emaki drew that Pangu curled up his body in the egg-shaped chaos like the baby curling up in the mother's body. Chaos "egg" internal combines the bright color of universe birth and the gorgeous color of gems "Fig. 5".

In the part of opening the sky and the earth, Pangu holds the sun in his left hand and holds ax in his right hand; the Earth's appearance combined with "tai ji" element, "sky" has volcanic eruption, magma formed the upper part of Tai ji; on "earth" there rivers flow into a lake, which formed the lower half of Tai ji, there are some soil adhesion between the two half to increase time dynamic sense of the world being splitting "Fig. 6".

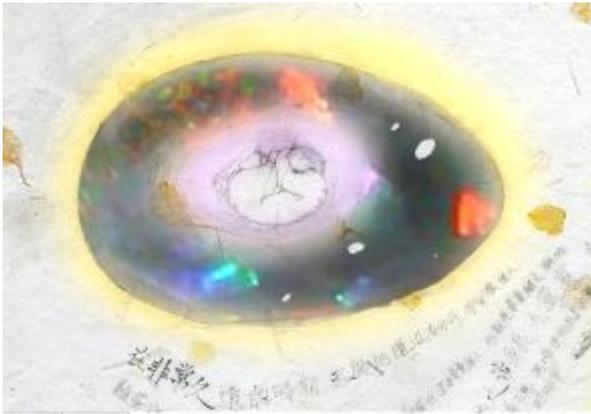


Fig. 5. Pangu born in chaos



Fig. 6. Pangu create the sky and the earth

Pangu stands between the sky and earth, in order to achieve the effect of one scene by one figure, Emaki drew Pangu supporting the sky and earth together with Pangu falling down, upper body of fallen Pangu is away from the body, his lower limbs slowly fusing together with the Pangu supporting the sky and the earth, it is set to be white and drawn in some blocking effect to represent the soul left the body "Fig. 7". Historical records that after Pangu fallen, his body became the beautiful

mountains and rivers, and the left eye became the sun, right eye became the moon. So Pangu soul cloud is drawn with white lines and it is connected with the landscape line his body changed into, during the mountains and rivers, there are the operation law of sun and moon, it uses clouds, rocks, trees and others to cleverly block the sun and moon, making the sun and the moon not a single circle. When the sun and the moon rise to the top of the sky, there are ancient totem images of golden crow and moon rabbit which makes the picture fit the ancient theme and have plain unadorned sense from the beginning of the world "Fig. 8".



Fig. 7. Pangu support skin and earth



Fig. 8. Pangu become mountain, river and mineral resources

The second part: Fuxi and Nuwa with human head and snake body, first being brother and sister, later for multiply purpose they became husband and wife. Fuxi got the help of

Longma and created the Bagua based on the pattern on the white turtle, so Jieshengjishi period is end. In addition he learned how to make fishing net from the spider webs and then taught people how to fishing. Nuwa filled sky with colored stone she refined, cut the turtle feet to support the sky, create people with dirt. Fuxi and Nuwa hold sun Ju and moon Yuan in their hands, Ju is square and Yuan is round, so they set up the standard. In Emaki the water flow from mountains and rivers connect with the waves under Nvwa and Fuxi, water connection indicates that the water gave birth to the human race. Fuxi and Nuwa are with six hands and six arms, pick up the elements of the main things they have done and gather them in one picture, which has a temporal and crisscross texture. Nuwa has two snakes on her face which indicate the totem of the snake nation, and her body is full of flowers and peaches which indicate here as the earth mother. Around Fuxi's whole body is the main achievement based historical records "Fig. 9".



Fig. 9. Fuxi and Nuwa

Nuwa created man with dirt, she used the mud dot which from the cane she threw, and the mud dot slowly became the child. This is used to connect the third part of the Emaki "Fig. 10".



Fig. 10. Connection mode with Fuxi, Nuwa and the next part

The third part: from the reading order, the baby, young man, adult man appear which indicates the growing process of human, while human growing, the scenery is slowly changing, some people pick fruit, some light a fire, some live with wild beasts which suggest ancient people's real living conditions, and also coincide with that Shen Nong tastes all kinds of herbs for the people who pick fruit and hunt for a living in next picture, this also embodies the human evolution "Fig. 11".



Fig. 11. Human from baby to adult

Shen Nong has dragon head, cow face and transparent belly, so weather the herbs beneficial or harmful to the organ, he can tell at a glance, he tastes hundreds herbs, sows grain and makes hoe for people. Emaki drew Shen Nong as a person with 3 heads and 6 arms to indicate that he has done many achievements. In Books, it records Shen Nong has dragon head, cow face and transparent belly, so in Emaki Shennong has small horns, big lips, and protruding eyeballs to reflect "Dragon head" records. About belly also draw the human organs based on structure of human body, upper bodies of Shen Nong are isolated, they share the same stomach and legs. The middle body of Shennong holds ganoderma in his right hand and push hoe with his left hand, and leaned over to talk with his right body who tastes the vegetable rib and holds turnip in his hands. The left body of Shennong holds rice in his left hand and throws rice to the earth with his right hand, which connect with the people on the left to indicate Shenong distribute the rice to them; rice has an arc formation, together with the hoe on the right formed two semicircular plows, separate Shennong from other picture but also connected with the details. Emaki drew Shennong's hand in a short and strong state to indicate he is diligent and hard-working; drawn Shennong as barefoot to indicate the true characteristics of the times that people do not have shoes in ancient times "Fig. 12".



Fig. 12. Shennong tastes hundreds herbs, sows grain and makes hoe for people

The fourth part: Chi You and his eighty-one demons and monsters rise in rebellion while the Yellow Emperor hold the All Gods Kunlun Conference, the Yellow Emperor and Chi

You hold a big fight in Zhulu, Xiwangmu send nine heaven goddess to help out, the Yellow Emperor ordered knock the leather drum made by ancient monster with the by Thor bone as drumstick to help the battle. He invited to Yinglong to fight with Fengbo from Chi You and finally win the battle and from then the world is peace. The theme of this part tend to pass on positive energy so he choose to record that after the battle, the Yellow Emperor praised Chi You as "Master of soldiers" which is the "God of War", compare with other records that after the battle Chi You got defamed, the writer choose the former opinion so he draw Chi You as the God of War and be respected after defeat in order to promote the spirit of courage and inclusion.

The whole scene design for this part uses the strong contrast between warm colors red, yellow, and cold colors black and blue in order to projecting the contrast between peace and chaos which is from "Kunlun Conference" "Fig. 13" and "the War of Zhulu" "Fig. 14". On the detail process, figures are deigned based on its heart, so demons and monsters are like ghosts and god face is more peaceful. Also figures are based on ancient drawing, such as God of Gold Ru shou holds curve ruler in the hand, God of the Sea Yu Qiang holds hammers in his hand; in scene design, the god conference is full of patterns which representative harmony in ancient Chinese fairy , such as cranes, peach, bergamot, deer, hyacinth and so on in order to create an atmosphere, and in opposing during the war, it filled with war elements such like wind, rain, knife, halberd, fair and others.



Fig. 13. All Gods Kunlun Conference



Fig. 14. War of Zhulu

Figure's detail process and scene connection mode "Fig. 15".



Fig. 15. The first man to create Chinese character: Cang Jie

Emaki added the historical figures of Yellow Emperor and Chi You's war of Zhulu, such as Nu Ba, Kui Gu, Ying Long, Feng Bo, as well as the Chi You's brother who has copper head and iron forehead. This picture use the Chinese ancient painting tradition which the figure size depends on the status of the figures, so the Yellow Emperor and Chi You "Fig. 16" are bigger figures and other gods and demons "Fig. 17" are small figures. The connection mode of "Kunlun conference" and "the War of Zhulu" has two parts, one is the left and right side of Yellow Emperor's face separately command the left and right respectively in command of "Kunlun conference" and "the War of Zhulu"; Second is the words in the middle of this picture "Huang di ping ding tian xia", the last word "Xia" is into the trees and the trees gradually extended to the word "Xia" in seal character and under this word it grows a branch which is caught by the fallen soldiers in the war, the front soldier looks back and thereby the two pictures are connected.



Fig. 16. Chi You



Fig. 17. Part of the demons and monsters

Ancient records that after the defeat, the blood of Chi You turned into maple leaves, so the connection image from the war of Yellow Emperor and Chi You to the marriage between Yao and fairy deer is a maple tree which gradually grow out and colored twice on the center of the maple leaves to indicate the effect of “blood-stained point”. In color selection, it uses red and yellow colors blooming with each other to avoid the bright red sense of war. For the color of the tree truck, it uses gray-brown color which has the same gray degree value with the gray-blue color for Chi You’s body so it looks maple and Chi You are associated, not sudden “Fig. 18”.



Fig. 18. Chi You turns into maple tree

The fifth part: Emperor Yao and deer fairy meet from horse training, deer fairy helps Yao to subdue the evil boa, so they get married and together they help people digging drilling, live through the drought. People appreciate Emperor Yao, so they send him Chongming bird who can kill the evil and Xie Yang who can identify the good and evil in order to help him manage the world. This picture specially uses golden section composition mode, Emperor Yao at the bottom left, deer fairy sitting on the head of evil boa on the right side, Emaki uses the curve of the boa to separate Yao and the Fairy into two sections, Emperor Yao riding a horse whose feet pull out of the

water, this dynamic sense makes complementary with the static sense of the looking between each other so as to balance the picture. On the left of the picture is the Chongming bird, whose eyes are small, so the eyes were specially painted into obvious pink color, at the lower right corner of the picture is single-horned Xie Yang “Fig. 19”.



Fig. 19. Yao and deer fairy

The sixth part: Shun’s piety touched heaven and earth. Shun's mother died early, his father Zhisou married another wife, she gave birth Shun’s brother Xiang. But the stepmother and Xiang did not like Shun so they pushed him to the Mountain Li for farming after Shun’s father Zhisou got blind. Emperor Yao who visited virtue person everywhere had met Shun in Mountain Li who united everybody harmony, so Yao sent his two daughters E Huang and Nu Ying married him for testing. Shun took two wives to home to visit his parents but was framed by his stepmother and Xiang , they set fire to the house and pushed him into the well, Shun was rescued by the gods, the neighbors were disaffected for Shun, but Shun still respected parents, treated his brother well. Emaki drew Emperor Shun at the left, behind him are two wives E Huang and Nu Ying , with treasure in hands to show respect for Shun’s parents “Fig. 20”, in the middle is a variety of cereals, food, food holding jar, combining Yangshao and Banpo ancient culture pattern and making improvements, to fit overall style of ancient history “Fig. 21”. His father blind Zhisou was on the right side who welcomed Shun, his stepmother and Xiang was standing behind Zhisou and pointing the well to indicate they are going to murder Shun, but Shun got rescued by Red Beard earth god. Emaki drew the stepmother image as a shrew with high eyebrows, his son "Xiang" was drawn as a treacherous man after consideration, his clothes was open to indicate his dissolute, also indicate the story of he spotted the two sister-in-law's beauty and going to murder Shun “Fig. 22”.



Fig. 20. Shun and E Huang, Nu Ying visit his parents



Fig. 21. Jars drawn by the ancient culture



Fig. 22. Shun's stepmother and Xiang

The seventh part: the reason that Nu Wa needs to fill the sky is because Gonggong hits the Buzhou Mountain who supports the world. During Da Yu period, a great flood happened, and the Emperor of heaven offered Da Yu an extra eye so he could see through the water and also sent a turtle to help Da Yu to control the flood. Da Yu blocked the gap with Xirang and the turtle flashed lighting to help Da Yu catch the God of Water Gonggong who caused the flood for getting money, the flood had been controlled and people had hope again.

In the seventh part, Da Yu stands in the clouds with the big turtle next to him "Fig. 23". The big turtle spits fire from its mouth, the fire turns into lightning stroke to Gonggong who was hide in the water "Fig. 24", Da Yu holding gourd filled with Xirang and sprinkling to the ground. Xirang's trend is "S" type to increase the design sense to the picture.



Fig. 23. Da Yu



Fig. 24. God of water Gonggong

The eighth part: according to records, infant Xia Qi was carried by a tiger burst from Amah Rock "Fig. 25". Da Yu's wife Tu Shannv waited year after year for him home, but Da Yu did not go home when he passed by home three time because he needed to control the flood, Tu Shannv waited for her husband and finally became the Amah Rock, a crack split from the back of Amah Rock, wafting clouds came out and a tiger carried a baby came out from the rock. The baby name is "Qi", he finished the thousand years' abdication system and started the feudal society throne hereditary system which continued for thousand years, thus the ancient civilization ended and the Xia Dynasty began. Emaki drew colorful stones effects around Xia Qi to reflect XIA extraordinary sense of Qi "Fig. 26".



Fig. 25. The eighth part



Fig. 26. Tiger carry Xia Qi

B. Ancient Emaki drawing process

Emaki drawing combined ancient Chinese line drawing technology to form accurate contour, and it uses the Chen Chi Deployment from Chinese painting and arrange the figure proportion and position based on the traditional figure size based on its position, also lightly combined with Western perspective method of forming distance relationship, reasonable integrate and form a complete picture “Fig. 27” at last put the line draft into the software and make the composition, toning, color filling and modification “Fig. 28”.



Fig. 27. Line draft



Fig. 28. Software toning and modification

III. DESIGN EFFECTS AND DEMONSTRATION

A. Demonstration Design

1) *Chinese traditional embroidery form*: Chinese traditional embroidery can make complete demonstration for the design original intention for the Emaki, the embroidery thread will reflect a dream luster as the light changes which can bring the audience into the mood of “myth”, and the simple style fits the Emaki design perfectly.

2) *Mobile Terminal App*: Change the static design into dynamic electronic version Emaki, intercepted the part from static Emaki that need to change into dynamic action figure after modification, put it in 3DMAX software rendering into three-dimensional gif Emaki and at last put in APP and other mobile applications for better application research expending.

3) *Holographic projection technology*: Use multimedia form to combine the holographic projection technology with the Emaki, scan the Emaki into electronic version, use software such as 3DMAX to change part of the Emaki into three-dimensional effects, such as clouds, fire, some of the figures, etc., and then use animation software to make gif picture production. Also can use CUBASE software coupled with birds and insects sound, the sound effect of wind and waves which will change along with the watch process of readers. So it can be applied in a variety of application fields such like cultural education and digital entertainment. It reflects integration of modern technology and traditional culture, manufacture the three-dimensional effects for the Emaki. It enriches the interactive process between readers and the topics, giving the reader magnificent visual experience.

The study based on Chinese ancient culture story of Genesis, integrate national spirit and content about Chinese nation’s origin, through the continuous modifications for figure and context so that to give full expression for ancient emaki. It sticks closely to history to make the picture more convincing and with a certain research value. Combined with modern software technology recreate ancient culture, to shape and extend ancient culture and ultimately achieve the purpose

of the Chinese ancient culture promotion, so that the subject has a profound sense of cultural transmission.

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