



The Evolvement and Development of Chinese Dragon

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Abstract

Chinese Dragon is an art product exclusively owned by China. It is called an art product for it is a supernatural artistic creation which does not exist in the natural world. The image of Chinese Dragon is a combination of the ideal, the aspiration, the wisdom and the strength of Chinese people, and the development of history, it has formed several representative features and became the symbol of Chinese nation. In the folk artworks, the image of Chinese Dragon is expressed richly and in great volume, and they are usually made with exquisite craftsmanship and outstanding style, which is breathtaking to the beholders. This paper, through analyzing the formation and evolvement process of Chinese Dragon, a traditional Chinese artistic figure, probes into the national spirit and glorious culture that Chinese Dragon has bestowed on Chinese nation. Such spirit and culture are a fairly splendid, time-honored and precious national cultural heritage which deserves our attention and research.

Key words: Chinese Dragon; Artistic figure; Evolvement; Development

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INTRODUCTION

Chinese Dragon is a traditional divine figure of Chinese nation. From Hongshan Culture, which existed 5,000

years ago, to the Qing dynasty, which is the end of feudal society, it has undergone a long period of evolvement, gradually perfected and enriched, forming features widely different from the “Western Dragon”. The figure of dragon with such oriental features carried with itself profound meanings. It’s plump and wide forehead demonstrates intelligence and wisdom; the antler-shaped pointy horns on its head stands for the well-being of the state and the longevity of the people; the cow-like ears implies coming top in the imperial examination; the tigerish eyes and hawkish claws are symbols of majesty and fierceness; its golden ingot-shaped nose is like that of the already extinct lions in the western region of China, and thus is linked with wealth; it’s tail shapes like that of a goldfish and signifies vitality, and as for the fire-wrapped limbs, they stand for the glowing lives without filth and plague. All in all, every part of Chinese Dragon’s gorgeous body is attached with auspiciousness and the national spirit of Chinese tradition.

1. THE EVOLVEMENT OF CHINESE DRAGON

1.1 The Origin of Chinese Dragon

Totem is the combination of the “nature worship” and “ancestor worship” of the ancient people. It is the emblem and mark worshiped by one or more tribes (clans).

In the primitive clan society, people of all clans held that everything in the nature is with spiritual beings. To them, the sun, the moon, the stars, the wind, the rain, the thunder, the lightning in the sky, and all living and non-living things on the ground are spiritual. Every clan or tribe took one of the things above as their own guardian, mark and symbol. They enshrined and worshiped it as a spiritual sustenance, and this is what we call totem worship. And Chinese Dragon is originated from the totem worship of the ancestors of the Chinese nation.

1.1.1 Chinese Dragon in the Primitive Society

The figure of Chinese Dragon mainly came from snakes. Legend has it that people in ancient times constantly suffered from snakes and they were quite helpless. At first, they were scared of snakes, and gradually, they deified them and treated them as a spiritual being that can protect them from all sufferings. The winding bright light of the lightning flashes across the sky, followed by heavy rain pouring onto the ground. And that lightning is just like a giant snake that's darting forward in a blink of an eye. However, real snakes cannot breathe fire like lightning does, and that's why the ancient people thought there must be a spiritual being that's shaped like a snake, but way more powerful, and they called it Chinese Dragon. Hence, Chinese Dragon is in charge of the rain and able to breathe fire sometimes. In this way, snakes turned into a spiritual being with super powers in people's mind, they became dominant of all totems and every other creature were merely subordinated to them, which paves the way for the emergence and sublimation of the Chinese Dragon.

Because the ancient people worshiped Chinese Dragon as a purpose of avoiding sufferings and honoring the glory, they were proud of being the descendants of it, and they have been claiming to be the descendants of Chinese Dragon ever since.

On the other hand, the totem of Chinese Dragon reveals the traces of the merger of our ancestors' clans or tribes. At that time, in central China (the south of Shanxi Province and the north of Henan Province), there was a very powerful clan—the Xia. Their totem was Chinese Dragon and they called themselves the clan of Chinese Dragon. The clan of Qiang, which was in the southwest region and took sheep head as their totem, once allied with the Xia. And after the merger of the two clans, their totem merged as well. And the horn on the Chinese Dragon represents the Qiang.

As the power of the Xia expanded, more and more clans came to join it, and more elements were added to the totem. The clan of dragon reined a vast area, not only the ancient "Zhu Xia", but also a number of "barbarians" who shared their surname, forming a very complicated mass clan. And later, the Shang began to grow in power, and it militarily expanded from the east of the Yellow River basin to the west, gobbled up the Xia and took over the central China at once. Although the Shang conquered the Xia, they still admired the culture of the Xia and thus didn't wipe out the Chinese Dragon totem. Instead, they put it together with their own totem of phoenix, creating a multi-combination of totems. And as the growing of the Huaxia nation, and its unceasingly expansion to the south and the north, the totem of Chinese Dragon kept adding to itself with new elements, the head of horse, the body of snake, the horn of deer, the claw of hawk, the scale of fish..., finally evolved to the totem we see today. Therefore, it is reasonable to say that the totem of Chinese Dragon is the result of the merger and combination of the

ancient clans, tribes and races as well as the symbol of their mutual understanding, respect and unity.

In June of 1987 at the water slope of Puyang, Henan, a large tomb of the relics of the early Yangshao culture, which existed 6,000 years ago, was spotted. And by the side of the male owner, a Chinese Dragon and a tiger made out of clamshell were found for the first time. The Chinese Dragon, which is 1.78 meters long, is the earliest one that has been found in China and for that reason is called "the first Chinese Dragon" by some. That Chinese Dragon has strong primitive features with a slightly curved neck, claws on the each limb, fins on its tale and a head like a tiger. Its eyes, mouth and nose are in proper proportion, which shows the builders' great imagination in style and excellent technique of expression.

1.1.2 Chinese Dragon in the Shang and Zhou Dynasties

The period of Shang and Zhou Dynasties were when the Chinese Dragon was preliminarily formed. The evolving path of the figure at that time is still that of the primitive society, it went from straight lines to curves, from rigidity to freeness, and from heaviness to lightness, but that is, of course, when it's compared with the earlier times. This development at that point is still primitive and uncomplicated from the view of the whole tendency.

Chinese Dragon at that time was primarily used as decorations on the jade and bronze ware.

On the jade carvings of the Shang Dynasty, the figure of Chinese Dragon was thick and solid, usually in the shape of a ring with its head and tail pretty close to each other and sometimes even met, the limbs were missed with stuck-out head and eyes, round ears, pointy tail, round eyes. It's mostly carved in relief with the lower chin stretching forwards. On the jade carvings of early times, the Chinese Dragon doesn't have horns, and the mushroom-shaped horns didn't show up until the mid and late Shang Dynasty. The emergence of the horn is one important feature marking the maturity of Chinese Dragon. On the bodies of some Chinese Dragon, simple carvings of scale were found, which means some features of crocodile or fish were added to the snake-based figure of Chinese Dragon at that time. While some other Chinese Dragons were carved with cloud or thunder, which can be accounted for by people's assumption that Chinese Dragon can fly and control the wind and rain.

Till the late Shang dynasty, the figure of Chinese Dragon on jade carvings changed a lot. First of all, the appearance was more and more complicated, some even had jagged back, which, according to ancient books, only appears when the dragon matures. (*Shuo Wen Jie Zi* ▪ *Chapter of the Chinese Dragon*) From the round jade carvings found in the Tomb of Fu Hao in Anyang, Henan, we can see the representative figure of Chinese Dragon in the late Shang dynasty. Its whole spiral body is decorated with cross plaid, and its back jagged, with smooth horns on the head, and four claws on each four limbs.

The decoration is more frequently seen on the bronze ware of the early Shang dynasty is Taotie. This Tauren-like creature is said to be an ancient being and likes eating people. However, despite its atrocious look, Taotie is full of integrity for it only eats people who have done bad deeds. Obviously, this is a kind of control measure adopted to regulate the slave society, and thus the aesthetic standard at that time tended to reveal a terrifying sense of ferociousness.

At the flanks of Taotie, there are usually symmetric, one-legged snake-like designs with their heads upside down, body curved like the Chinese character “gou”. That is actually the early figure of Kui Long. Later, with the strengthening of geometric elements, a more abstract figure was formed.

Other than Kui Long, Pan Long and Jiao Long also appeared in this period. Pan Long is only found on round wares, with its head on the middle of the ware and its body circling along the rim, while Jiao Long’s body is split in two sides, crossing and coiling, making it look strong and powerful.

1.1.3 Chinese Dragon in the Spring, Autumn and Warring States Period

There are several new changes of Chinese Dragon in that period.

First of all, the figure of Chinese Dragon transferred from abstract to concrete, which differs from the transformation of the Shang and Zhou period, when the figure was gradually abstracted from concreteness. In the period of Shang and Zhou, the concrete figure of snakes in real life was abstracted and deified, while in the period of Spring, Autumn and Warring States, the transformation from abstract to concrete created a new deified figure, which did not exist in the real world but became more and more clear to the people at that time.

Secondly, the figure of Chinese Dragon gradually shifted from a mono-form to a multi-form. On the fabrics and bronze wares, the design of Chinese Dragon with cloud and Chinese Dragon with flower and plants began to appear. What they had in common was the full mix of Chinese Dragon and other designs. Take the Chinese Dragon with cloud for example. In the whole decoration pattern, Chinese Dragon and cloud were used randomly, creating a image where the Chinese Dragon is wandering through the clouds and shows itself every now and then. Such a technique of breaking up the figure and recombining it is suitable for the decoration of various wares and improves the freedom of the design use.

Thirdly, daily appliances featuring Chinese Dragon were spotted. For instance, in the silk painting, *People Riding Chinese Dragon*, people are sitting on a transport which is just like a dragon carriage. And in other paintings, dragon boat was found, which shows Chinese Dragon was becoming closer to people’s spiritual world,

its image was clearer, and that was very important for the ruling class to maintain their rights.

Fourthly, some altered figures of Chinese Dragon also appeared in this period, for example, a curved Chinese Dragon with head on both ends, which is used to praying for rain and is called “Shaung Long Shou Huang”; and Chinese Dragons with wings on the back, which is named “Ying Long”. People at that time believed that Chinese Dragons with those changes were more powerful than common Chinese Dragon. Hence, they preferred to use those Chinese Dragons in worship ceremonies. From those antiques that have been found, the bodies of Chinese Dragons in this period were commonly decorated with the patterns of grains, implying those Chinese Dragons were entrusted with the divine duty of ensuring good weather and promoting the agricultural production, which is of great significance for the agriculture with relatively insufficient production and management in that period.

Fifthly, in this period also appeared with the design of Pan Chi, which is more like a mammal with four strong limbs, solid and well-proportioned trunk and a long and flowing tail. Such a figure features free, unconstrained and smoothness.

1.2 The Maturity of Chinese Dragon

1.2.1 Chinese Dragon in the Qin and Han Dynasties

In China’s history, Qin and Han are two of the most dynamic times, and people’s vitality also reflected the artistic productions. Therefore, the figure of Chinese Dragon then is more lively and confident than before. At that time, bronze ware is no longer popular. Instead, various daily appliances came into being with wider range of materials. The use of building components like stone, brick and tile enlarges the decoration range of Chinese Dragon designs. And the changes in the texture of paint, wood, silk and bronze also forced the decoration technique to change. And a series of more matured and typical figures like Ying Long, Yi Long, Yun Long, Bai Long, Chi Long, Huang Long, Chi Long and Pan Long were created at that time.

In Qin and Han dynasties, the figures of Chinese Dragon can be roughly divided into two types, one is those who stuck to the style of mammals, and the other is those who kept a snake-shaped body. The general trend is the more common use of mammal-like Chinese Dragon.

Mammal-like Chinese Dragon is developed on the basis of what had been formed in the late warring states period. Its trunk is relatively short, just like that of a tiger or a horse, with a small head, long and curved neck, and a long and thin tail like that of a tiger or a leopard. Its three-clawed limbs are also like mammals’. And more different than before, Chinese Dragon at that time began to grow beard and even mane on the limbs, which give it a stronger sense of motion.

Since the Western Han Dynasty, the snake-shaped Chinese Dragons prevailed. Due to the story of Liu

Bang, the Han emperor, beheading the white snake and establishing the state, people then believed that he was the embodiment of the Red Snake and thus the whole society held res snakes to be the symbol of auspiciousness. The widely use of snake-shaped Chinese Dragon can be viewed as a political need. The expression of them was usually built on the real snakes. Based on the body of a snake, added to it the features of animals, such as the claws of tiger, the tail of lizard, the wings of phoenix and the scale of fish, a realistic as well as visional figure was created. And the combination of cloud and waves made it even more heroic and bold.

1.2.2 Chinese Dragon in the Six Dynasties

The Three Kingdoms, the Eastern and Western Jin Dynasties, the Northern and Southern Dynasties are times full of turmoil and wars. And the hardship of lives made the people put more hope and inspiration into their spiritual world. The philosophical thoughts featuring Tao and Shi became the mainstream ideology, and freestyle of living was prevailing. And in terms of arts, the sage-like figure was more popular. At that time, Buddhism was particularly active, hence the figure of Chinese Dragon was mainly used on the paintings, carvings and other forms of arts concerning this topic. Under the influences of the whole artistic features then, the figure of Chinese Dragon was slimmer, its head became more flat and longer, antlers-like horns began to appear with flowing mane on the back of its head, its abdomen was more like that of a snake, and the scale was more compact, making the whole figure look graceful and dynamic.

1.2.3 Chinese Dragon in the Sui and Tang Dynasties

In the period of Sui and Tang, new changes happened to Chinese Dragon.

First of all, the mammal-like figure in Qin and Han was less seen. Instead, a more light and graceful figure took its place. Chinese Dragon in Qin and Han usually posed as crawling, squatting or walking, while in Sui and Tang, more works depicted them as flying. From this development, we can say that Chinese Dragon flew to the sky in Sui and Tang dynasties.

Secondly, the prosperity in Tang Dynasty ensured the people an abundant life as well as an opening mind. Learning and imitating good exotic elements became a trend and feature of that time. The Silk Road greatly enhanced the cultural exchange between Tang and other nations in the Western Region, which added new elements to Chinese Dragon as well. The figure of Tuan Long, which became to appear on fabrics and embroideries, is closely linked to the designs of Tuan Chao on Persian fabrics.

A silver box of Tang Dynasty, found at the Ding Mao Qiao in Dan Tu County, Jiangsu province, in 1982, enables us to see the real figure of Chinese Dragon at that time. By that box and other objects, we can conclude several main features of Chinese Dragon in Tang Dynasty: its head was flat and long, the upper lip curved upwards

like a comb, on the lower lip there was beard, the horns on the head were branched, fractions of mane grew behind the eyes, long mane flew behind the neck, compact scale grew all over the body with fins lined up neatly on the back, there were three claws on each limb and fiery mane on the elbow.

Viewing from the whole outlook, Chinese Dragon at that time appeared to be galloping or flying. Its body was plump, strong and full of energy. It is also noteworthy that the tails of Chinese Dragon gradually transferred from tiger tail of Qin and Han to the snake-shaped tail, and in late Tang Dynasty, fins began to appear at the tip of that snake-like tail.

1.3 The Development of Chinese Dragon

1.3.1 Chinese Dragon in the Song Dynasty

The typical figure of Chinese Dragon was basically formed in Song Dynasty. Before the warring states period, the figure of Chinese Dragon was more close to its prototype, the snakes. During the Qin and Han dynasties, it became more like a mammal. And till the Song Dynasty, it, once again, became close to snakes. However, it was more mature, plumper and more specific than the prototypical snakes.

The mammal-like Chinese Dragon of Qin and Han were basically lost in Song, so were those like Yi Long with wings. Seen from the whole, its neck, abdomen and tail became less distinct and more even and flowing, its whole body was longer, and took on beautiful curves viewed from different angles. Besides, the scale on its body tended to be more graphic, tidily lined, with its fins on the back becoming more metrical. The head was more detailed and stylized. The antler-like horn was kept, and the hair on the back of its head was split into different parts, some of them curved forward, some curved upwards and some flew backwards. The tiger tail was completely replaced by snake tail and the fins picked on during late Tang became stable.

In Song Dynasty, there were two more new changes. One is that mane became to grow around the head, the other is four-clawed Chinese Dragon began to appear, and for a long period of time, three-clawed Chinese Dragon and four-clawed Chinese Dragon coexisted.

1.3.2 Chinese Dragon in Yuan Dynasty

Yuan Dynasty is one that ruled by the Mongolian, but the Han culture, relatively more advanced, was kept and became the mainstream ideology of the society. And the nomadic culture, undoubtedly, exerted its influences.

Basically, Chinese Dragon in Yuan Dynasty followed that of the Song Dynasty, except that it was bolder and less delicate. Specifically, its head was even more flat and longer, its eyes became more like the rabbit, and its mane was in a radial pattern which makes it look more vivid. Besides, the neck was usually in a curve like a crane, and is often accompanied by tides and waves, showing a

strong sense of motion and the details of depiction were pretty ornamental.

1.4 The Furthering of Chinese Dragon

1.4.1 Chinese Dragon in Ming Dynasty

Due to the praise of the royal, the figure of Chinese Dragon became more frequently and widely used. And a whole complete hierarchy was built to specifically regulate the use of different figures by different people in different situations. For example, the five-clawed Jin Long can only use by the emperor, the four-clawed ones by the princes, dukes and ministers, while the lower-ranked three-clawed ones by common people and such rules were strictly followed.

The expression of Chinese Dragon in Ming Dynasty was more matured and experienced, the horn, eyes, eyebrows, nose, beard, mane, back fins, tail fins, elbow mane and fiery skin were all in fixed pattern and expression. And the biggest difference from those in Yuan Dynasty was that the mane did not spread backwards but upwards, with a tiny part of curving forwards.

Zuo Long and Tuan Long were also popular in Ming Dynasty. The former was more stereo while the latter was usually used in embroideries, which is extension and development of that in Tang Dynasty.

1.4.2 Chinese Dragon in Qing Dynasty

In terms of style, Chinese Dragon in Ming Dynasty wasn't that different from those in Qing Dynasty except that the choices of symbols and designs tended to be too complicated. Too much hollowing and decorating makes it look slightly weak, not as soaring and strong as those in Qin, Han, Song and Yuan. Overall, they looked over-detailed but under-strength.

The head of Chinese Dragon in Qing Dynasty often stuck out with its eyes and mouth wide-open and the teeth showing, and hair fluffy. The proportion of its head and body is kept at about 1:8. However, the technique of realistic depiction in Qing was the best amongst others, and hence Chinese Dragon of that time was called "Chinese Dragon with nine similarities". Besides, among the folks, there were some versions like "flower and plants and crippled Chinese Dragon" and "altered Kui Long". The amount of those might not be big though, they represented a new type of aesthetic taste.

2. THE FAMILY OF CHINESE DRAGON

2.1 Types of Chinese Dragon

The figure of Chinese Dragon came with the development of human beings, and in the course of the long history, various kinds of Chinese Dragons were created, among which the main ones are Kui Long, Qiu, Pan Chi, Jiao, Jiao Long, Ying Long, Huang Long, Chi Long, Qing Long, etc..

Kui Long

Kui Long, the symbol of the Shang, is an imaginative, single-legged spiritual being, which belongs to the early stages in the evolvement of Chinese Dragon. It is mostly used to decorate bronze wares as a strip-shaped figure with its mouth open and tail curved. The shape of Kui Long is combined with the outline of the surface of the bronze ware, mostly carved with straight lines, seldom curved lines, revealing a sense of primitive simplicity.

Qiu

According to the people of the past, small Chinese Dragon without horns is called Qiu. But another saying is that when a small Chinese Dragon is called Qiu only when it grows horns.

Pan Chi

It's an early-stage Chinese Dragon without horns, shaping like a snake. Another version is that Pan Chi is used to refer to female Chinese Dragons. From the Spring and Autumn period to Qin and Han Dynasty, Pan Chi was used as decorations on bronze wares, jade carvings, bronze mirrors and buildings, taking the forms of single Chi, double Chi, triple Chi, quintuple Chi and even multiple Chi.

Jiao

Jiao, also called Jiao (first tone in mandarin) Long, is able to cause floods. It is said that Jiao can control the weather and fly. As for its origin and shape, there are a lot of different opinions. Some say it's a Chinese Dragon without horns, some say it's those with scale.

Jiao (third tone in mandarin) Long

It's a kind of Chinese Dragon with horns. As is said in the *Book of the Supernatural*, "Jiao becomes Chinese Dragon after 1000 years, and Chinese Dragon becomes Jiao Long after 500 years", which means Jiao Long is very old among Chinese Dragons.

Ying Long

Chinese Dragon with wings is called Ying Long. The features of Ying Long are wings, big and long head, pointy mouth, small nose, eyes and ears, big eye socket, raised brow ridge, sharp teeth, plump forehead, slim neck, big abdomen, long and pointy tail, and strong limbs, just like an Yangtze alligator with wings.

Huang long

It's the royal Chinese Dragon which represents the power of the royal house. Huang Long achieved its highest prominence in the period of Ming and Qing, when their figures were all impressively glorious.

Chi Long

It's those Chinese Dragons that stayed on the ground instead of rising to heaven. Chi Long is usually coil-shaped, and in the ancient buildings, Chinese Dragon decorated on the pillars, beams or ceilings is called Chi Long.

Qing Long

Qing Long, also named Cang Long, is one of the Four Spirits or Four Gods. The astronomers in ancient China

use four animals featuring blue, red, white and black to refer to the east, the west, the south and the north, among which Qing Long is the God of the east.

2.2 Nine Descendants of Chinese Dragon

The story of the nine descendants of Chinese Dragon began in the period of Ming and Qing. It is said among the folk that “Chinese Dragon has nine descendants, none of whom is a Chinese Dragon”, which means the descendants of Chinese Dragon bear no resemblance to their parent.

Qiu Niu

Qiu Niu, the oldest son, loves music. It often sits on the top of huqin, a musical instrument to enjoy the tune. Therefore, its figure is carved on the top of huqin, which became a tradition and is kept ever since. Even nowadays, Qiu Niu is being carved on the top of some fancy huqin.

Ya Zi

Ya Zi, the second son, is a born killer so its figure is mostly used to decorate the blades. It is believed that those blades are more powerful after being decorated with the figure of Yi Zi.

Chao Feng

Chao Feng, the third son, looks like a mammal and enjoys standing in high places and looking in the distance. Therefore, it is mostly seen on the overhanging eaves of the palaces. It is said to imply auspiciousness, beauty and stateliness as well as keeping the monsters and disasters away.

Pu Nao

Pu Nao, the fourth son, likes sound, so it lives on the top of large bells.

Suan Ni

Suan Ni, the fifth son, is like a lion. It likes to sit and enjoys the fire, so it's the common decoration along the Buddha and at the legs of the censer.

Ba Xia

Ba Xia, the sixth son, looks like a turtle. Ba Xia is born with infinite strength and likes to bear weight, so it's used to carry stone tablets. Legend has it that Ba Xia helped King Yu with the big flood, and the stone tablets that's recorded with this story is carried by it.

Bi An

Bi An, the seventh son, is like a tiger and sometime named Xian Zhang as well. Bi An is said to be into stuff like legal actions, and since it has super powers, it usually sits at the door of the prison. Besides, its figure can also be seen on the silence board of the administrators.

Fu Xi

Fu Xi, the eighth son, is shaped like a dragon and likes good articles. In China, a lot of articles are carved in stone tablets, and those dragons on the sides of the tablets are the figure of Fu Xi.

Chi Wen

Chi Wen, the ninth son, has a big mouth and loves to swallow things. And since it's closely linked with water, it is often used as a token to avoid fire.

CONCLUSION

In every historic stages of China, Chinese Dragons can be found all over the state. The simplicity in the primitive society, the ferociousness in slavery society, the free sense in the Qin and Han, the richness in the Sui and Tang, and the levity of the Song, Yuan, Ming and Qing all represent the particular aesthetic taste and characteristics of that period. As it gains social status in social life, the figure of Chinese Dragon has become a symbol of the whole nation and society.

The important meanings and connotations Chinese Dragon carries forced people to mold it at any cost, even with the power of the whole nation. Therefore, the best techniques at the moment are almost all used in its making. China is a nation with long history. Its relatively closed and stable social structure has promoted the development of social productivity as well as human civilization. The exquisite and lively Chinese Dragon is a precious heritage and an artistic treasure that ancient Chinese people left to the world. It contains information about the art, culture, craftsmanship, and traditions of the society at that time. And the research into it is an important way to study the development of Chinese history and culture.

There are also dragons in the western world. However, this fire-breathing, evil creature is fundamentally different from Chinese Dragon. China is a nation that worships Chinese Dragon, but it has to be made clear that the Chinese Dragon we worship and respect is those representing auspiciousness and goodness. If one mistakes the virtuous Chinese Dragon as those evil western dragons, then misunderstanding the whole nation is possible.

From those stated above, I hold the opinion that Chinese Dragon entails not only the colorful national artistic features and beauty, but also the great imagination and creativity of Chinese people, as well as the national spirit of pursuing the good life and tenaciousness. As descendants of Chinese Dragon, we are obliged to carry forward this national spirit and make it known and understood more.

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