

government auspicious signs would manifest themselves, whereas in time of bad government calamities and inauspicious omens would appear. Heaven (*tian* 天) would manifest its will or mandate through these signs. Thus a flood or drought was a sign of Heaven's disapproval of the ruler's government as well as a sign of natural and social disorder. An excess of water might trigger social unrest and conduct to the end of the dynasty. But the change of dynasties was perceived as a natural process. According to Zou Yan, the end of the Zhou dynasty was caused by a natural disruption of the "fire" phase of the Zhou dynasty and an inevitable succession of the Qin dynasty, symbolized by Water.

Water is an element the ruler should control but also follow, thanks to its natural tendency to adapt itself to the shape of the terrain. Water is the "blood and *qi* of the earth", according to the *Guanzi* (vol. II, p. 679-680). In order observe the "veins of qi", it is necessary to understand the configurations of water and of the hills and mountains. The study of the configurations of water, so named the method of water (*shuifa* 水法) plays an important role in the analysis of the sites in the art known as *fengshui*. Water should embrace the site, without hindering or obstructing it. The *qi* which flows through the terrain and gathers at certain points should not be confused with water. Their relation may be explained in these terms. "The *qi* is the mother of water; if there is *qi*, then there is water" (氣，水之母。有氣，斯有水)。In the art of *fengshui*, it is fundamental to understand and control the processes of water. Water is also a metaphor in Chinese ethics: Mencius praised Emperor Yao and Shun, who were able to control the great floods while, on the other hand, he compared man's nature to water, saying that it is good just as water which naturally flows downward.

CV Tiziana LIPPIELLO (Ph.D. Leiden University, The Netherlands) is professor at the Department of Asian and North African Studies at Ca' Foscari University of Venice and is currently Vice Rector at Ca' Foscari University of Venice. Her research focuses on classical Chinese ethics, divination and mantic practices. Her recent publications are: "On the beauty of cheng 誠 (*authenticity in the Zhongyong* 中庸 and Matteo Ricci's interpretation of 中庸 "誠"之美与利玛窦的阐释", in Zhang Zhigang 张志刚, ed., *Meimei yu gong. Renlei wenming jiaoliu huijian de huigu yu zhanlan* 美美与共——人类文明交流互鉴的回顾与展望 (Beauty through Each Other's Eyes: Retrospection and Outlook on the Exchanges and Mutual Learning among Civilizations) , *Zongjiao wenhua chubanshe*, Beijing 2016. Her major publications include *Auspicious Omens and Miracles in Ancient China. Han, Three Kingdoms and Six Dynasties* (Monumenta Serica, Monograph Series, XXXIX, Sankt Augustin 2001), the Italian translation of the *Lunyu* (Confucio, *Dialoghi*, Testo a fronte, traduzione e cura di Tiziana Lippiello, Einaudi, Torino 2003, repr. 2006) and of the *Zhongyong* (*La costante pratica del giusto mezzo*, Marsilio, Venezia 2010).

Carlo NATALI, Ca' Foscari University of Venice *Flood, Gods, Celestial Bodies and the Eternal Return of Time in Ancient Greece*

Abstract Greek philosophers had a circular conception of time; they derived it from both the observation of the circular movements of heavenly bodies and of the succession of the seasons. According to this conception, time revolves eternally and history repeats itself indefinitely. This theory, which goes by the name of 'Eternal Return', was not a myth, but was a part of ancient cosmology and science. A corollary of this conception is the idea that human civilisation is annihilated from time to time by cosmic catastrophes, as universal floods or burnings.

They happen regularly at the end of a 'Great Year' period of around 26000 terrestrial years. Proof of the regular annihilation of civilisations is the fact that physical science is still in progress, and there are still discoveries to be made. This is something which would be impossible if the civilisations were not destroyed from time to time, because in the infinite time every truth would have already been discovered. I will discuss Plato's, Aristotle's, Theophrastus' and the Stoics' positions about that point.

CV Carlo NATALI is Professor of History of Ancient Philosophy at Ca' Foscari University of Venice. He has been Visiting Scholar at Cambridge University, Faculty Fellow at the Institute for Advanced Studies in Humanities (Edinburgh), Visiting Fellow at All Souls College (Oxford), and President of the "Società Italiana di Storia della Filosofia Antica (SISFA)" (2012-2015). He has published *Cosmo e divinità. La struttura logica della teologia aristotelica*, L'Aquila, Japadre, 1974; *The Wisdom of Aristotle*, Albany (N.Y.), Suny Press, 2001; *L'action efficace. Etudes sur la philosophie de l'action d'Aristote*, Louvain-la-Neuve - Paris, Peeters, 2004; 《尼各马可伦理学》中的修辞与科学方面 在思想史研究, Shanghai, Shanghai People's Publishing House, 2009, vol. 7, pp. 291-312; *Aristotle. His Life and School*, Princeton, Princeton University Press, 2013; *Il metodo e il trattato. Saggio sull'Etica Nicomachea*, Roma, Edizioni di Storia e Letteratura, 2017. He has translated and commented Alexander of Aphrodisias' *On Destiny* (Milan 1996), Aristotle's *Nicomachean Ethics* (Rome 1999, 2017) and Xenophon's *Oeconomicus* (Rome 2003). A Chinese translation of his book *Aristotle. His Life and School* will be published by Peking University Press.

ZHANG Lei, Soochow University *Eclipse of Life as a River Irreversible - The Image of Water in Zhang Henshui's Novels*

Abstract Zhang Henshui张恨水 is one of the most famous novelists in the history of modern Chinese literature. He named himself as "Hate Water", a phrase from the poem "Meeting Happily"相见欢 by Li Yu李煜, the last emperor of the Southern Tang Dynasty (937-97). When Zhang Henshui was young, he read this poem and was very impressed and deeply touched by it. His later creations reveal a similar life experience to that of the poem "Meeting Happily"相见欢.

The image of "water" in Zhang Henshui's novel is not prominent, and to some extent, it is related to his living accommodation. However, "water" often plays a crucial role in his literary works. For example, in the thirteenth chapter of *A Family of Distinction*金粉世家, the confirmation of the love between the two protagonists takes place at the edge of a small stream in Xishan. The sixth chapter "素衣结伴风雨渡江来" in *The Return of Swallow*燕归来 opens the story of the novel.

*Time passing Like Flowing Water*似水流年 borrowed the feelings towards life from "Meeting Happily"相见欢. The novel begins with a description of the life scene of a village in Jiangnan. The melancholic feeling can be obviously discerned from the protagonist name Huang Xishi 黄惜时.

In the novel *River of Red*满江红, The protagonist's name, Yu Shuicun 于水村, also contains special connotation. The novel starts with and ends with the Yangtze River长江, where the protagonist's journey takes place. At the end part of the novel, a thrilling disaster happens in the Yangtze River with the love story between the male and female protagonists an unhappy ending.

Another famous work written by Zhang Henshui about the Yangtze River is the *River of No Return*大江东去, and the meaning of "Eclipse

of Life as a River Irreversible" 人生长恨水长东 is integrated into the title and plotline of this novel. It's an Anti-Japanese War novel. The female protagonist took the ferry from Nanjing to Hankou, while at the end of the novel the male protagonist took the ferry leaving Hankou for somewhere far away. The Yangtze River left only a white stretch, joining the sky at the horizon.

Zhang Henshui put his early life feelings into his literary creations. In his novels, water is connected with nature, time, life and existence. It is written without any deliberate intention, but its meaning is infinite. This is the true artistic realm reached by a great novelist.

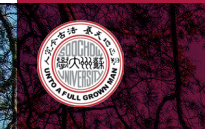
CV ZHANG Lei was born in Suzhou, Jiangsu province, and earned a Ph.D. in Chinese Language and Literature from Peking University in 2009. Currently she is associate Professor of Modern and Contemporary Chinese Literature at the School of Humanity, Soochow University. Her research interests include Modern Chinese popular literature, and Chinese Modern and Contemporary novels. She has been awarded several research grants from the National Social Science Fund of China (NSSFC) and the Ministry of Education of the People's Republic of China. Prof. ZHANG Lei has published three books: *Between Fiction and Reality: Social Modalities of Modern Popular Novels* (Hua Mulan Culture Co., Ltd. 2017); *Modern History of Zhanghui Xiaoshuo*章回小说 (Peking University Press, 2016); and *Research on "Story Sets" in Zhanghui Xiaoshuo* (Peking University Press, 2012). She has published more than 30 papers: "The Confluence of 'Affection' and 'Chivalry': Popular Novels After *Legend of Heroes and Heroines* 儿女英雄传," *Modern Chinese Literature Studies*, No.5 (2018); "Where A Hero Does Not Meet: The Influence of *Water Margins*水浒传 on Modern Popular Novels," *Literature Review*, No.3 (2017); "Modern Zhanghui Xiaoshuo in the Perspective of Morphology," *Jiangsu Social Science*, No.6 (2016); "Zhang Henshui's Literary Creation Theory on *Zhanghui Xiaoshuo*," *Social Science*, No.6 (2014); "Travelling Version and Frozen Stylistics," *Hebei Academic Journal*, No.1 (2012); "On 'Story Sets' in *Zhanghui Xiaoshuo*," *Literature Review*, No.4 (2010).

ZANG Qing, Soochow University

Game of Time and Narration of Lust: The Water Image in China Vanguard Novels

Abstract Chinese vanguard novels in 1980s and 1990s contain a large number of descriptions about the water image. As a cultural symbol, "water" is the background of the story, the source of inspiration for the writer, as well as the carrier of emotional and ideological expression. In vanguard novels, "water" not only becomes the object being described, but also has something to do with "play of time" and "lust narrative", and even conveys the authors' life experience and desire consciousness. As a result, the repeated creation of the water image has become a major characteristic in vanguard novels, conveying the authors' concern for reality and metaphysical thinking, and thus mirroring their aesthetic tendencies and value judgments.

CV ZANG Qing is a lecturer at School of Humanity, Soochow University, specializing in Contemporary Chinese Literature, Literary and Cultural Theory and Gender Studies. She received her Ph.D. degree from Nanjing University and was a visiting scholar at Duke University. ZANG Qing is the author of many articles in major Chinese academic journals, such as *Modern Chinese Literature Studies* and *Contemporary Writers Review*. Also, she is the owner of Jiangsu Excellent Doctoral Thesis and Jiangsu Literary Review Prize.



The Cultural Significance of Water in Eastern and Western Classics

8-9 December 2018
Soochow University, Suzhou

December 8 (Saturday)

All Day **Shanshui Building Hall, Nanlin Hotel** [Registration](#)

18:00-20:00 **Nanlin Hotel** [Reception Dinner](#)

December 9 (Sunday)

8:30 **Shanshui Building Hall, Nanlin Hotel**

Gather and take school bus to Soochow University

201 Conference Room, Red Building, Soochow University

9:00 [Opening Ceremony](#)

JI Jin, Soochow University

WANG Yao, Soochow University

Tiziana LIPPIELLO, Ca' Foscari University of Venice

9:15 **Red Building**, [Group Photo](#)

201 Conference Room, Red Building, Soochow University

Session 1 (Moderator: **Tiziana LIPPIELLO**)

9:30 [Keynote Lecture](#)

Andrea NANETTI, Nanyang Technological University, Singapore [Water Cities and Water Ways as an Intercontinental Communication Network in Pre-Modern Afro-Eurasia](#)

10:00 **WANG Weidong**, Soochow University [Beauty, Written on the Water, Is Found Somewhere Else](#)

10:30 **ZHANG Shan**, Soochow University [An Analysis of the Mutual Referentiality between Water and Music in Ancient Chinese Literature](#)

11:00 **Cristina VIANO**, Centre National de la Recherche Scientifique (CNRS) [Aristotle and the Forms of Water: Meteorology, Chemistry, Alchemy](#)

11:30 [Discussion](#)

12:00 **School Cafeteria** [Lunch](#)

201 Conference Room, Red Building, Soochow University

Session 2 (Moderator: **JI Jin**)

13:30 **Attilio ANDREINI**, Ca' Foscari University of Venice [Water Imagery in Early Chinese Texts](#)

14:00 **Tiziana LIPPIELLO**, Ca' Foscari University of Venice [The Power of Water in Ancient Chinese Philosophical Thought](#)

14:30 **Carlo NATALI**, Ca' Foscari University of Venice [Flood, Gods, Celestial Bodies and the Eternal Return of Time in Ancient Greece](#)

15:00 Tea Break

15:30 **ZHANG Lei**, Soochow University [Elapse of Life as a River Irreversible - The Image of Water in Zhang Henshui's Novels](#)

16:00 **ZANG Qing**, Soochow University [Game of Time and Narration of Lust: The Water Image in China Vanguard Novels](#)

16:30 [Discussion](#)

17:00 [Closing Remarks](#)

JI Jing, Soochow University

Tiziana LIPPIELLO, Ca' Foscari University of Venice

17:30 **Nanlin Hotel** Take school bus to Nanlin Hotel

18:00-20:00 [Closing Banquet](#)

Andrea NANETTI, Nanyang Technological University [Water Cities and Water Ways as an Intercontinental Communication Network in Pre-Modern Afro-Eurasia](#)

Abstract In its larger chronological span, this intercontinental communication network was first investigated in a scholarly and comprehensive way by the German geographer Ferdinand Freiherr von Richthofen (1833-1905) as anticipated in his 1876 and 1877 lectures given at the Berlin Geological Society, and later incorporated in his magnum opus *China* (1877-1912). In this framework, this paper offers glimpses of current linguistic, cultural, and political obstacles—real or imagined—to achieving the transnational (re)reading of primary historical sources that the difficult years in which we live is urgently requiring. The vision is that this process will foster world history as a transnational discipline able to provide to national traditional historiographies a better understanding of the world as seen from the others and nurture global citizens and scholars.

CV Andrea NANETTI received his education in Historical Sciences in Italy (Bologna), France (Paris-Sorbonne), Germany (Koeln), Greece (National Hellenic Research Foundation), and USA (Brown), focusing on Medieval and Renaissance Studies, within a wide interdisciplinary approach that combined humanities (history, paleography, philology, archival and library studies) with physics and computational data science. Dr. Nanetti pioneered digital humanities project for archival documents (1997-1999 State Archive in Venice and 2005-2010 State Archive in Ravenna), chronicles (2002-2004 Virtual Library of Venetian Chronicles), historical maps (2000, Imola from Leonardo da Vinci to 1974), and primary sources in general (2007-today, cloud platform for pre-modern Afro-Eurasia). Since 1996, he has published 20 multilingual books (13 single authored), 2 edited journals, and over 70 essays in scientific journals and books in English, Italian, Chinese, Spanish and Modern Greek. He is playing multiple editorial roles including the 'Committee for the Publication of the Sources for the History of Venice'. He was the Founding Co-Chair of the Singapore Heritage Science Conference series and member of numerous Conference Committees including the 'International Conference on Culture and Computing', VSMM, SOTICS, and CCS. At Nanyang Technological University, Singapore, he serves as Associate Professor and Associate Chair (Research) of the School of Art, Design and Media, Senior Research Team Member of the Complexity Institute, and Faculty Member of the University Scholarly Program. He also serves the academic field of heritage science as Vice-Director of the International Research Centre for Architectural Heritage Conservation at Shanghai JiaoTong University, Senior Researcher at the European Centre for Living Technology of the University of Venice Ca' Foscari, and in the Board of Directors of the Maniatakeion Foundation. http://research.ntu.edu.sg/expertise/academicprofile/Pages/StaffProfile.aspx?ST_EMAILID=ANDREA.NANETTI

WANG Weidong, Soochow University [Beauty, Written on the Water, Is Found Somewhere Else](#)

Abstract In the first part of Lu Xun's *Wild Grass*野草, the short prose poem “Good Story”好的故事 expresses his homesickness and nostalgia. It was at one night near the end of the year. While the narrator fell asleep in a chair at his study room, he dreamed of returning to his

hometown in South China and its beautiful scenery. All the beautiful pictures unfolded on the surface of water, showing a colourful picture of the post-impressionist style, and soon it was turned into fragmented shadows under the narrator's desirable “gaze”. Its transition showed the illusory truth of this “good story”. In short, this short prose poem conveys the message that beauty, written on the water, is actually in somewhere else, and what left is the all-night lasting conflict and struggle in the darkness.

CV WANG Weidong is Professor of Modern and Contemporary Chinese Literature at the School of Humanity, Soochow University, and is the executive member of Chinese Lu Xun Research Association. His main publications include *The Concept of “Individual” in Lu Xun's Early Texts*; *The Painful Body in Modern Transformation: The New Interpretation of Lu Xun's Thought and Literature*; *Explore the “Poetic Heart”: Research on Wild Grass*野草; *Lu Xun and the National Discourse in 20th Century China*; *People-Modern-Tradition: Humanistic Perspectives and Literary Projection in Recent Thirty Years*.

ZHANG Shan, Soochow University [An Analysis of the Mutual Referentiality between Water and Music in Ancient Chinese Literature](#)

Abstract Since the pre-Qin period, when Yu Boya 俞伯牙 and Zhong Ziqi 钟子期 referred music to lofty mountains and flowing rivers, water and music have been often associated with each other. Later on, these two can often be referred to each other, such as in the theory of voiceless sound during Wei 魏 and Jin 晋 Dynasties, which exerts far-reaching influence in ancient Chinese poetry. This paper examines the phenomenon of mutual referentiality between water and music in ancient Chinese literature, and further studies related issues such as nature, friendship, seclusion, and leisure.

CV ZHANG Shan is Associate Professor at Soochow University. She was born in March 1981 in Shandong Province and graduated from Peking University with a Ph.D. degree in Chinese language and literature in 2010. Her research interests include literatures of the pre-Qin and Han Dynasties. She is the author of two books: *Research on Bingcheng* 并称 *Phenomenon in Chinese Ancient Literature* (China Science Press, 2016); *Collections of Literature and History-Han Dynasty* (Soochow University Press, 2016). She also published several papers: “The Origin of Bingcheng 并称-Multiple Investigations of Literature, Language, and Culture,” *Social Sciences in China*, No.5 (2009); “Research on Chen Renzi's 陈仁子 *Selections and Addendum*,” *Chinese Literature Studies*, No.4 (2018).

Cristina VIANO, Centre National de la Recherche Scientifique (CNRS) [Aristotle and the Forms of Water: Meteorology, Chemistry, Alchemy](#)

Abstract In Ancient Greece, water was a basic cosmic principle, a state of matter and an essential component of the sensible bodies. Aristotle studies the fundamental role of water in the physical world from two points of view. The first one is meteorological: he reduces all phenomena on the surface of earth, and in the region under the moon, to two basic exhalations, both generated by the heating of earth due to the sun. An exhalation is dry and it is a sort of fire. The other one is humid, and it is a sort of water. This one is the cause of such meteorological phenomena in the lower atmosphere, as rain, snow, and in the surface of the earth as rivers and the sea. The second point of view is to be found in *Meteorologica* book 4, which is the first chemical

treatise in antiquity, and studies the mixtures and transformations of sensible matter at a chemical level. Greek alchemy operates at this level, aiming to the transmutation of metals in gold.

CV Cristina VIANO is Senior Researcher at Centre National de la Recherche Scientifique (CNRS). She has been visiting professor in São Paulo (Brazil), Santiago (Chili), Jinan (Shandong, China). She has directed the international project (GDR) *AITIA/AITIAI. The causal link in the ancient thought: origins, forms and transformations* (2014-2017) and currently is responsible of the French-Brazilian project *PATHOS. The Aristotelian theory of emotions* and also of a project about *Les alchimistes grecs*, sponsored by the Union Académique Internationale, Bruxelles. Main publications: *La matière des choses. Le livre IV des Météorologiques d'Aristote, et son interprétation par Olympiodore*, Paris, Vrin 2006; (ed.) *Aristoteles Chemicus. Il IV libro dei Meteorologica nella tradizione antica e* Academia Verlag, Sankt Augustin, 2002; (ed.) *L'alchimie et ses racines philosophiques*, Paris, Vrin, 2005; (ed.) *Aitia I. Les quatre causes d'Aristote: origines et interprétations*, Peeters Louvain, 2013; (ed.) *Aitia II. Le débat sur les cause à l'âge hellénistique et impérial* Peeters Louvain, 2014; (ed.) *Aitia III. Causalité juridique, causalités philosophique, Mêtis*, n.s. 13 (2015); (ed.) *Aitia IV. Materia e causa materiale in Aristotele e oltre*, Roma, 2016; (ed.) *Aitia V: Causalités aristotéliennes, in Philosophie antique*, 16 (2016). Her main research fields concerns the history of philosophy and ancient science, in particular Aristotle (natural philosophy, ethics and rhetoric) and the Alexandrian alchemy.

Attilio ANDREINI, Ca' Foscari University of Venice [Water Imagery in Early Chinese Texts](#)

Abstract Since its early stages of development, Chinese philosophical discourse distinguished itself from the Judeo-Christian traditions by an extensive use of images borrowed from the natural word and, as stated by Sarah Allan (*The Way of Water and the Sprouts of Virtue*, 1997), water is one of the key root metaphors through which argumentative devices took shape.

“Water” (*shui* 水) - in its broadest sense encompassing river, flood and fluids in general - is associated in Chinese texts with softness, weakness, yieldingness, and thank to its non-assertiveness (*wuwei* 無為), it is crucial to provide support to the Ten Thousand things (*wanwu* 萬物) by nurturing them.

In the present paper the main focus is oriented on both transmitted texts and manuscript sources recently unearthed, in order to provide a wide perspective on the role played by “water” in early Chinese thought.

CV Attilio ANDREINI is teaching Classical Chinese Language and Chinese Paleography at the Department of East Asian and North African Studies, Ca' Foscari University of Venice, Italy. His research interests include classical Chinese language, early Chinese thought, Chinese writing system, and early Chinese manuscript sources.

Tiziana LIPPIELLO, Ca' Foscari University of Venice [The Power of Water in Ancient Chinese Philosophical Thought](#)

Abstract In ancient China, Heaven manifested its mandate through natural phenomena and according to the *wuxing* 五行 (Five Phases): Wood (*mu* 木), Fire (*huo* 火), Earth (*tu* 土), Metal (*jin* 金) and Water (*shui* 水), theory ascribed to the philosopher Zou Yan 鄒衍 (305-240 BC). It was believed that in times of peace and virtuous