

Italian Association for Chinese Studies

Selected Papers | 2

2018



ASSOCIAZIONE
ITALIANA
STUDI
CINESI



Italian Association for Chinese Studies

Selected Papers | 2

2018



ASSOCIAZIONE
ITALIANA
STUDI
CINESI

CAFO
SCAR
INAL

Italian Association for Chinese Studies. Selected Papers 2, 2018
a cura di Tommaso Pellin, Giorgio Trentin

© 2018 Libreria Editrice Cafoscarina

ISBN 978-88-7543-455-7

Libreria Editrice Cafoscarina srl
Dorsoduro 3259 - 30123 Venezia
www.cafoscarina.it

Tutti i diritti riservati

Prima edizione settembre 2018

Summary

TOMMASO PELLIN GIORGIO TRENTIN <i>Preface</i>	7
VICTORIA ALMONTE Zhou Qufei's Work and his Historical Value	11
SELUSI AMBROGIO Does Chinese Philosophy Lack Universality? A Path from Early Western Interpretations to Mou Zongsan	19
MARTINA CODELUPPI History, Memory, Exile: Shaping 1989 in Narration	30
ORNELLA DE NIGRIS The Development of Contemporary Art Museums in China: A General Framework	41
GIULIA FALATO The Influence of Zhu Xi on Alfonso Vagnone's <i>Tongyou Jiaoyu</i>	54
SIMONA GALLO Translating the Self: Gao Xingjian's <i>Ballade Nocturne</i> and <i>Yejian Xingge</i>	63
ADRIANA IEZZI "Chinese Style Graffiti" by the Kwan-Yin Clan	74
ELENA MACRÌ What is 'New Shanshuihua'? Landscape Representation in Chinese Contemporary Art	83
DANIELE MASSACCESI Italians "Made in China": A Case Study in the Provinces of Macerata and Fermo	93
MARCO MECCARELLI An Overview of the Latest Theories on the Origin and Evolution of <i>Long</i> , the Chinese Dragon	106
GIANLUIGI NEGRO A Historical Perspective on the Chinese Information Society and Internet Governance	116

LUCA PISANO	
Rewriting Memories: Glimpses on the Literary Descriptions of Taipei's "City South" (Chengnan)	128
GABRIELE TOLA	
The John Fryer Papers: State of the Art and New Perspectives	138
ALESSANDRO TOSCO	
Like "An Upturned Basin": the Death of the Heroine in the drama <i>Dou E Yuan</i>	149
CRISTIANA TURINI	
Aetiology of Disease and the Process of Divination: A Cross-Cultural Analysis of Reality Negotiation in the Biomedical Context and among the Naxi People in Yunnan Province	160
MARTINA TURRIZIANI	
The "Three Heroes" of the Italian Risorgimento in Kang Youwei's <i>Yidali Youji</i> : A Celebration of Cavour	169
LUCA VANTAGGIATO	
Some Remarks about Mencius' Theory of Human Nature in the <i>Xúnzǐ</i>	177
TANINA ZAPPONE	
The Evolution of the Chinese Government Spokesperson System and the "Right to Know": A Proposal for Future Research	190
<i>Abstracts</i>	203
<i>Contributors</i>	210

Preface

At the end of September 2013, the 14th conference of the Italian Association of Chinese Studies (AISC) was held in Procida, a little island in the Gulf of Naples. In those very days it happened that the General Secretary of Communist Party of China Xi Jinping mentioned for the first time the project of establishing an economic zone along the ancient Silk Road. It was the beginning of a new, enormous project launched by Chinese government, aimed not only at the further development of the domestic market and industrial production, especially in Western areas of the country, in the aftermath of the 2008 financial crisis. The Belt and Road Initiative (BRI) had also the goal to further develop the relationships between China and a vast area of neighboring countries, including even far-away Asian, African and European countries, and to spread a different image of China itself. As it has often happened in the last decades, along the economic and social development of China, the BRI project aroused much interest and awe but also raised much criticism and suspect, with the result that China stepped to an even more central position on the stage of world's political and cultural scene, and the attention to her grew deeper and deeper.

The academic activity of the members of AISC since 2013 may be then called “BRI generation” activity. The first results of the scientific research of this generation of Italian sinologists, which include both scholars of previous generations and several young scholars who started their activity in recent years were exposed at the 15th conference of AISC, held in Macerata in September 2015.

The contributions collected in this second issue of Selected Papers represent a small part of those delivered at the 15th conference, which underwent a strict peer review. In general, the fields of research of these “BRI generation” essays are multifarious, span different eras and different realms of Chinese culture.

Marco Meccarelli explores the origin of one of the most ancient and powerful icons of China, *long* 龙, the dragon. Meccarelli's article helps to bridge the gap by introducing the reliable theories on the origin of the mythical animal, focusing particularly on issues of typology, classification, and latest debates on the distinction between the long and the dragons of the other cultures.

Antiquity and one of the core theories of ancient Chinese philosophy is dealt with by Luca Vantaggiato, who discusses the problem of the human nature in Xunzi and his understanding of Mencius: Vantaggiato's article offers a grammatical and philosophical analysis of the quotation of the "Xing e" 性恶 chapter of the *Xunzi*.

Victoria Almonte introduces Western scholars to the geographical work *Lingwai Daida* 岭外代答 [Notes from the lands beyond the Passes], written by Zhou Qufei 周去非 in 1178 and encompassing descriptions of geography, history and customs from Guangxi province to Northern African countries during the Southern Song dynasty.

Giulia Falato, in the field of missionaries studies, compares the *Tongyou Jiaoyu* 童幼教育 [On the education of children], written around 1632 by the Jesuit missionary Alfonso Vagnone S.J.'s (1568–1640) with Zhu Xi's *Xiaoxue* 小学, in order to appraise the potential influence of Zhu Xi's approach to the education on Vagnone's pedagogic treatise.

Alessandro Tosco analyses the "tragic" representation of the heroine's exemplary execution in the well-known drama *Dou E yuan* 窦娥冤 [The Injustice to Dou E] by Guan Hanqing 关汉卿 of the Yuan dynasty and discusses the cultural background in which these dramatic representations are set.

Gabriele Tola presents the John Fryer Paper, the archive of the famous English missionary and sinologist, which may be a useful bibliographic instrument for research on missionary linguistics, on the cultural interactions between the West and China and on the *Xixue Dongjian* 西學東漸.

The twentieth century is the period attracting most of the interest of the contributors of these *Selected papers*. Martina Turriziani analyses the *Travel Diary of Italy* (*Yidali youji* 意大利游记) written by Kang Youwei 康有为 during his trip to Europe at the beginning of the twentieth century, discusses his views upon the Italian "heroes" of the Risorgimento (Garibaldi, Mazzini and Cavour) and translates a *fu* poem dedicated to the Cavour.

Selusi Ambrogio tries to deconstruct the widely-renowned principle of "exclusion" of Asiatic thought from the realm of philosophy, due to the colonial culture of the 19th century. The point of view he adopts is that of Mou Zongsan 牟宗三, one of the leading thinkers of nineteenth-century Modern New Confucianism, who discussed the correct definition and the chronological collocation of this so called "exclusion".

Literary studies here represented are influenced by the latest "Sinophone studies", the literature in Chinese language written outside China. Luca Pisano takes into account Taiwanese literature, which narrates literary landscapes as background of literary works. The urban space of Taipei is certainly one of the privileged places, and Taipei's "city south" (*chengnan* 城南) is particularly important for the so-called Taipeiology.

Gao Xingjian 高行健, a de-territorialized author with bilingual and a bicultural consciousness, constantly reveals his ability to give his hybrid self the shape of

literary and artistic works which transcend boundaries. Simona Gallo compares Gao's most recent play written in French, *Ballade Nocturne*, and its self-translation *Yejian xingge* 夜間行歌.

Martina Codeluppi's article compares Ha Jin and Ma Jian, two amongst the most important voices in contemporary Chinese diasporic literature: their different voices show different influences of temporal and spatial displacement on the narratological features of the novels and emphasize the role of the individual in the process of reshaping memory through literature.

Chinese modern art is a well studied field of research too. In the last 30 years, China has been experiencing a major development of the museum system and a proliferation of art museums. Ornella De Nigris argues that this growth, which has been labelled "museumification", was fostered by the government's new political agenda and the development of private collections.

In 21st century China, *shanshuihua* 山水画 appears as a changing concept exposed to global issues and art theories. Elena Macrì attempts to identify the diverse ways in which some contemporary artists perceive and depict landscape, by looking at three representative art exhibitions organized

outside China as case studies.

The urban phenomenon of graffiti art (*tuya yishu* 涂鸦艺术) since the beginning of the 21st century has quickly acquired a large following among young artists in the major cities of the country. Adriana Iezzi analyses KwanYin Clan's *Shengong yijiang* 神工意匠, and demonstrates how, in China as everywhere, the globalizing tendencies as well as the desire for specificity and particularity can be fulfilled within transculturality.

Immigration from China to Italy in the last years has been a large social phenomenon, so that in 2011 local media created the expression "New Prato" phenomenon, being Prato the Italian city with a very large Chinese community, one of the biggest in Europe. Daniele Massaccesi attempts to explore the identity of the "New Italians" with Chinese origin, as often the national media refer to them.

The minority nationality of the Naxi is the focus of Cristiana Turini's contribution. She aims at developing an anthropological and cross-cultural analysis of the patient-practitioner encounter in Western biomedical context and among the Naxi people today inhabiting the region on the border between Yunnan and Sichuan provinces.

The nearest contemporaneity is dealt with by the last two articles. Tanina Zappone tries to develop the analytic framework delineated in previous studies on PRC government spokesperson system, in order to collocate the evolution of the system in the wider context of China's government communication.

Finally, a contribution on the state of Internet governance is put forward by Gianluigi Negro: he provides an overview on the role of private sector and its co-evolutionary approach in relation to the state government as well as the shift from an approach primarily focused on domestic issues (*duinei*) to a more international oriented one (*duiwai*).

Although the fields of research covered by both the older and the younger generations of Italian scholars within China studies are many more, the second issue of the Selected papers of AISC attempts to put forward the most advanced studies brought about in the last years: they show the depth of the analysis of the authors, the influence of the international community of sinologists and in general the vitality of the research on China and its culture in Italy during the 2010s.

MARCO MECCARELLI

AN OVERVIEW OF THE LATEST THEORIES ON THE ORIGIN AND EVOLUTION OF *LONG*, THE CHINESE DRAGON

During the '80s and '90s China's opening-up policy, globalization together with cross-cultural communications increased a need for preservation of the country's cultural heritage. Many Chinese researchers looked back to the past and explored the potential of archaeological materials, inscriptions, myths, and legends of ancient China. The origin and evolution of Chinese symbols became a critical area of their studies: the *long* 龙, the dragon, is one of the main symbols of Chinese culture.

During the '80s, a great debate about the origin and the meaning of the dragon took place, starting with the famous "dragon-is-totem" thesis by the poet and writer Wen Yiduo 闻一多 (1899-1946). In the late Qing (1644-1911) dynasty, the totem-theory was introduced to modern China, stimulating scholars like Wen Yiduo to research the native dragon totem, and therefore instigated a new trend of self-identification marked by dragon (Xu 2011, 94). In the 1940s, Wen Yiduo (1948, 221-238) applied the Western notion of "totem" to analyze the dragon as a fictitious creature or a synthesis of different animals. The dragon would therefore be a compound of various totems, each one venerated by the tribes of ancient China, as a token of the historical process of cultural integration they had undergone.

As a consequence of this hypothesis, in the 1990s, He Xingliang (1991), from the Institute of National Minorities at CASS (Chinese Academy of Social Sciences), associated the various totems to the ethnic minorities, attributing the dragon the significance of a symbol of unity under the Chinese cultural identity (Zhonghua minzu 中华民族). According to He, totemic culture was particularly prevalent in minority cultures where totemism was used against the threat of their assimilation within Han culture (He 1990, 37-39). However, He argues that the Chinese culture as a whole had a totem in common (the dragon) and there is no regional variety in the view of the dragon as a unifying totem. Every minority culture worshipped this dragon totem, dedicating ceremonial offerings to it, at the same time it became the emblem and symbol of the Zhonghua identity or the common totem of China. Later on, as a next step, the dragon became the symbol of peace and union among the various ethnic groups, giving the mythical animal a political value with nationalistic connotations (Sleeboom 2014).

The totemic theory had three fundamental characteristics:

- The unifying value of the dragon as an emblem of cultural syncretism and Chinese territorial unification.
- The identification of the dragon as a sacred and powerful emblem.
- The dragon only exists as a totem, and not in nature.

Totemic theory had obvious applications throughout much of the 20th century. Nowadays the first among the most reliable theories (Chen 2012, 124-126) on the origin of the mythical animal implies the “dragon-is-totem” thesis, i.e. *Long wei she shuo* 龙为蛇说: the dragon would derive from the snake, becoming a kind of “deified-snake”. According to Wen Yiduo, snake clan merged with another clan and absorbed the many other kinds of totem clan. The mythical dragon became the totem of a unified China by incorporating elements of the totems of separate cultures already part of the empire (or the States conquered by the advancing empire).

Other scholars disagreed with the totemic theory due to the lack of written sources or traces have not that have not yet been discovered and historical records do not mention the dragon as the name of a clan (Hu 1987, 71-77; Shelach-Lavi 2001, 37-38). Scholars assert that totemic theory cannot fully explain the origin of the image and sound of dragon. If totem was the mark and sometimes the name of a clan, it was unacceptable for tribal men to mix up their sacred totems, even when they were defeated.

Another reliable theory on the origin of the mythical animal would be *Eyu yuanxing shuo* 鳄鱼原型说: the dragon derives from Chinese alligators (*Alligator sinensis*, the sole still existing in Anhui, Zhejiang, and Jiangsu provinces), or from crocodiles or their ancestors of bigger dimensions, like the saltwater crocodile (*Crocodylus porosus*), which lived in prehistoric times along the Chinese oriental coasts (Wang 2006, 65; Wang 1987, 79). They were able to forecast the atmospheric disturbances by perceiving changes in air pressure (Bates 2007, 9-11; He 1990, 23). Scholars Gong Sui 公隋 and He Xin 何新 consider the crocodile, respected and feared by ancients, had been venerated as a sacred animal (Gong 2012). According to totem expert Wang Dayou 王大有 (2006, 65), the resemblance to the alligator in the grave M45 of Puyang (Xishuiipo Henan, fig. 1), belonging to the Yangshao 仰韶 dated around (4500–3000 BC) culture,¹ would be a further confirmation of the origin from *Alligator sinensis*.²

¹ Sun et al. 1988, 1–6; Kesner (1991, 29-53) dates the site between 5000 and 4000 BC.

² The remains of a man were placed between two mosaics made by white shells: the right mosaic represents a tiger, the left one a proto-dragon similar to a crocodile-alligator (Cucchi et. al. 2011, 13). According to Allan, in ancient Chinese astronomy, the Green Dragon (*qing long* 青龙) constellation of the East was related with the white Tiger (*bai hu* 白虎) of the West, as evidenced by the findings of the Xishuiipo tomb, in which the skeleton is positioned along a north-south axis

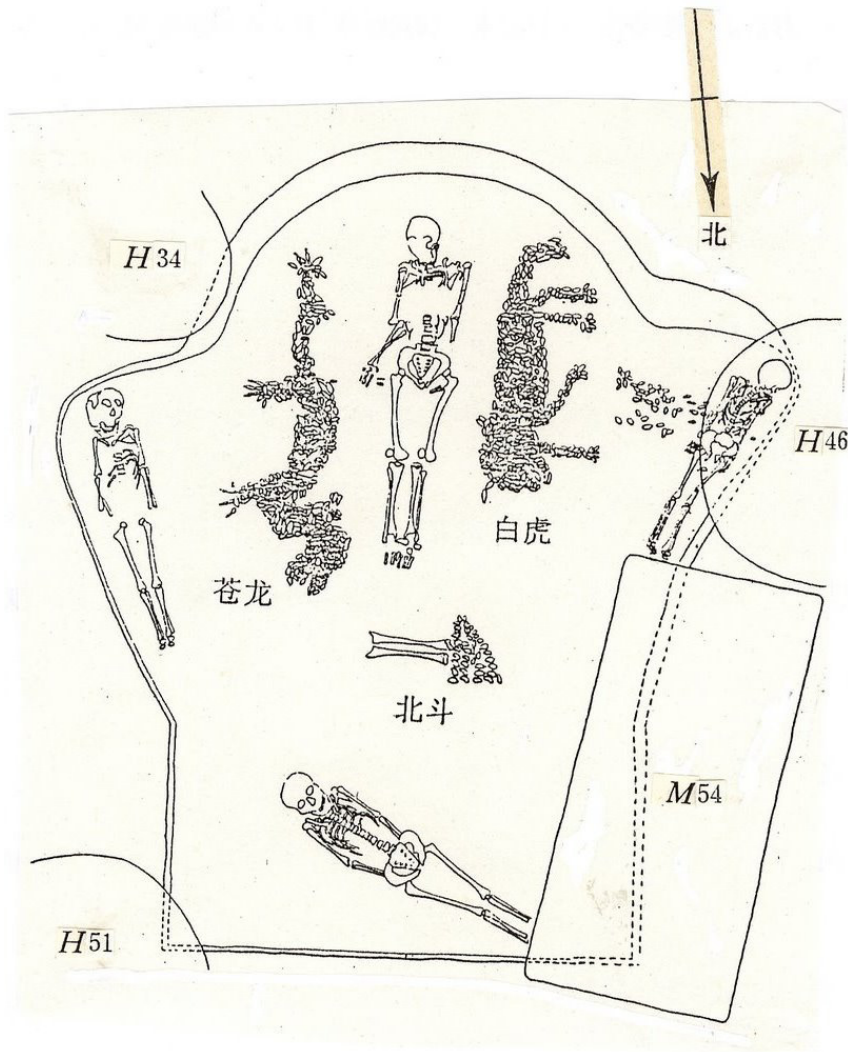


Fig. 1) Burial of a chieftain with shell sculptures of tiger and dragon-alligator (?), grave M45 of Puyang at Xishuiipo (Henan), about 4500-3000 a.C.

(Meccarelli 2014, 66-67). The tomb could belong to a shaman or reflect shamanism of Neolithic people (Chang 1988, 36-39; Underhill and Habu 2006, 121-148). Some claim that it is an allusion to the supernatural and/or celestial sphere, where the “dragon” would be a common alligator. According to James, instead, the kit-set reproduces a part of the Big Dipper (James 1993, 100-101). Feng (1990, 52-60) and Bo (1996, 9-10) claim it to be the representation of an asterism. See also Shelach-Lavi 2015, 83-85, 98.

Professor Nelson (2008; 2014) asserts that the dragon took its form from the large mythical reptiles, and hereafter, in the centuries, a mix of other living creatures which were venerated in China, such as tigers, snakes, birds, turtles, merged into it. These animals were related to water and to the female element *yin*, Nelson argues, the dragon had the power of water, just like women had the control of the dragon in a social contest, with strong shamanic connotations.

Another reliable theory is *leidian yuanying shuo* 雷电原型说: the dragon would be an evolution of the character of the clouds curved lines, because it was created to represent the lightening in the sky (Li 1995, 88-92 and Wu 2000, 24-32, 74) or the thunder (Hu 1987, 71-77) by the ancient populations. Scholar Hu Fuchen (1987, 73) from the Institute of Philosophy at CASS asserts that the pronunciation of the written character *long* 隆 for (thunder-) ‘rumble’ is similar to *long* 龙 for ‘dragon’. Primitive agriculture was largely dependent on rain for irrigation, farming and animal husbandry began to take the place of hunting and fishing as the main source of food. Human beings prayed for good weather for crops, and the imaginative figure of dragon has been gradually created as an agriculture numen. For these reasons the geologist Zhao Feng 赵丰 (2010, 32-33; 2010, 26-27), with the analysis of latitude and climatic transformations, puts the origin of the mythical animal in the need to represent the tornado (called *long juanfeng* 龙卷风 ‘swirling-dragon wind’). This hypothesis would explain why the dragon is related to water and to the sky.

Recently old theories have kept coming back regarding the myth of the dragon as a prehistoric animal or an animal living in the era of the most ancient men, still alive in the collective visual memory. These theories were not taken in consideration due to the fact they refer to periods when man had not yet appeared, but when autochthonous dinosaur fossils, to which were given the name of *long*, were recently found, these ideas returned.³ To support their argument, scholars point out that the modern definition of “dinosaur” (*konglong* 恐龙) means “scary dragon,” and sources related to the fourth century (*Huayang guo zhi* 华阳国志) document the discovery in the third century BC of “dragon bones” in Sichuan Province (Dong 1997, 118).

Comparisons between Chinese and foreign cultures must also consider the correlation existing between Chinese dragon and the snake-shaped creatures of the Indian subcontinent known as *nāga*. The Chinese character *long* was used in the ritual Buddhist literature, starting from Han period (206 BC- 220 AD) to translate the Sanskrit term *nāga* (Strickmann 2002, 64; Capitanio 2008, 76). The *nāga* were Godly snakes with human faces that thrived in the depths of the watery regions of the earth where palaces were built.

³ For example, in Liaoning the Meilong 寐龙 was found in 2004 (dating back about 130 million years ago) and the Zhenyuanlong 镇元龙 in 2015 (dating back about 125 million years) (Xu and Mark 2010, 838-841); (Brusatte et al. 2015, 888-898).



Fig. 2) Painted pottery pan with coiled snake-dragon pattern from M 3072 at Taosi, Xiangfen, Shanxi (c. 2500-1900 B.C.), Longshan Culture

New hypotheses have emerged about the origin of the dragon, along with reliable thesis. Scholar Yang Xiulu 杨秀绿 (1990, 86-90) of the Literature and Art Research Institute of the Qiandong, asserts that the dragon must have been a real animal and considers it an oceanic giant python (*haiyang jumang* 海洋巨蟒), assimilated into their primitive cosmologies by tribal societies. The primitive people, Yang argues, who were in awe of the giant python began to use it as a totem symbol of the ancient eastern barbarian clans (Sleeboom 2004). Later on, when tribal society entered class society, it was mythologised, especially as rulers used the dragon as their symbol. Su Kaihua (1994 a, 1-3; 1994 b, 115-120) of the Nanjing Academy for Officers of the Land Force considers the dragon an ancestral symbol, that is the representation of an embryo, as a symbol of the human evolution, because it fulfilled the function of conveying a message about the origin of man. Although it may be a universal phenomenon prevalent in primitive cultures all over the world, the Chinese dragon is a cultural phenomenon unique to China.

The scholar Sarah Allan (1991) – starting from the analysis of the snake-shaped body carved on the *pan* 盆 basins used for ritual ablutions, dated back to the Late Neolithic period (3000-2000 BC) (fig.2)– has associated the dragon to the deep sea and to the “Yellow Sources,” of the underworld in early Chinese mythology. Prof. Allan has consequently highlighted the ancestral connection between the dragon and the water element, in a sacred context related to the cult of the dead.⁴

Despite differences in interpretation, every scholar agrees in recognizing the dragon as a symbol of the Chinese civilization, even if Barry Sautman (1977, 76-78)

⁴ The link with water has definitely a very ancient origin (Cohen 1978, 244-265).

limits the cult to the upper class till the delicate moment of the Cultural Revolution (1966-1977), when the animal officially became the symbol of China as a whole.

In the last years, in line with the globalization agenda and with the preservation of the country's cultural heritage, new issues emerged. Many Chinese scholars have focused their attention on the distinction between the Chinese dragon *long* 龙 and the dragons of the other cultures. In 2006 it was taken a significant step forward in refusing the translated version of the character *long*. The reason is that although the translation of the character into "dragon" immediately leads to the concept of China, Catholicism attributes a demoniac meaning to dragons, and this can give place to several misunderstandings, also towards the Chinese population, by which the dragon is identified.⁵

In order to avoid misunderstandings, it was proposed a semantic diversification between the dragon and the *long*, in order not to lose in translation the cultural value of the word.⁶ However, the phonetic translation *long* could create misunderstandings when read in the Anglophone world: Huang Ji (2006, 161-169) and Pang Jin (2007) proposed the term "loong" which is very similar to the Chinese pronunciation and to its transliteration in *pinyin*, and moreover would not create any misunderstanding with the various meanings of the word "long" in English;. The double "o" would have also represented, for Huang and Pang, the eyes of the dragon (cited in Zeng 2008, 30).⁷

Pang Jin defined the *loong* as a sacred creature, which includes five animals (fish, alligator, snake, pig, horse) and five phenomena of nature (clouds, fog, thunder, lightning, and rainbows). Its iconography would be a creature with magical connotations, created by the ancient populations in order to understand control, and make propitiatory the natural phenomena they depended on to survive (Liu 2015, 40-43).

Considering all the assumptions and data needed to trace the origins of the dragon, it can be argued that throughout the centuries, Chinese ancestors living in different regions continued to enrich the dragon image with features animals familiar to them. The holistic image has come down from generation to generation, until becoming the common identity of all the Chinese. Beyond the various theories, recently it emerged among Chinese scholars, the need to focus their attention on the distinction between the *long* (Chinese dragon) and the dragons of the other cultures. The intent is to analyze the dragon by avoid misunderstandings and demystifications. This way, it might be clearer how the composite motives

⁵ The problem continues to be the subject of a lively debate (Tao 2009, 15-21); (Gong 2012, 245-248).

⁶ "Translation consists in the reproduction in the receptor language of the message of the source language in such a way that the receptors in the receptor language may be able to understand adequately how the original receptors of the source language understand the original message." (Nida 1984, 119).

⁷ It was also proposed "liong", the union of "lion" and the letter g. The lion, sacred animal and potentially linked to positive aspects, would share with the *long* a propitiatory value.

due to various influences of zoomorphic and polymorphic nature, developed in steps during a thousand-year process of elaboration by various populations and cultures, which has its own roots in a very archaic contest. Chinese dragon always preserves a dynamism originating from the synthesis of different cultures, while it was subjected to a continuous and functional adaptation: the royal value, the highly composite aspect, and its functions stemming from its “sacred and epic-mythological background” are the constants that, in time, elevate it to a zoomorphic transfiguration of the Chinese cosmological system.

References

- Allan, Sarah. 1991. *The Shape of the Turtle: Myth, Art, and Cosmos in Early China*. New York: State University of New York Press.
- Bates, Roy. 2007. *All About Chinese Dragons*. Beijing: China History Press.
- Bo, Shuren 薄树人. 1996. *Zhongguo Tianwenxue shi* 中国天文学史 [History of Chinese Astronomy]. Taipei: Wenjin chubanshe.
- Brusattel, L. Stephen et al. 2015. “The Origin and Diversification of Birds.” *Current Biology* 25 (October): 888-898.
- Capitanio, Joshua. 2008. “Dragon Kings and Thunder Gods.” phd. University of Pennsylvania.
- Chang, Kwang-chih. 1988. “Puyang sanqiao yu zhongguo gudai meishu shang de renshou muti” 濮阳三桥与中国古代美术上的人兽母题 [The ‘Three Qiao’ of Puyang and the Man/Beast - Motif in the Art of Chinese Antiquity]. *Wenwu* 文物 11: 36-39.
- Chen, Weitao 陈伟涛. 2012. “Long qi yuan zhu shuo bianzheng” 龙起源诸说辩证 [The debate on the origin of the dragon]. *Shixue yuekan* 史学月刊 10: 124-126.
- Cohen, Alvin P. 1978. “Coercing the Rain Deities in Ancient China.” *History of Religions* 17, 3-4: 244-265.
- Cucchi, Thomas et. al. 2011. “Early Neolithic pig domestication at Jiahu, Henan Province, China: Clues from molar shape analyses using geometric morphometric approaches.” *Journal of Archaeological Science* 38 (January): 11-22.
- Dong, Zhiming. 1997. “Chinese Dinosaurs” in *Encyclopedia of Dinosaurs*, edit Philip J. Currie and Kevin Padian, 118-125. San Diego: Academic Press.
- Feng, Shi 冯时. 1990. “Henan Xishuipo 45 hao mu de tianwenxue yanjiu” 河南西水坡 45 号墓的天文学研究 [Astronomical Research on tomb n.45 in Xishuipo, Henan]. *Wenwu* 文物 3: 52-60.
- Gong, Sui 公隳. 2012. *Long nian shuo long* 龙年说龙 [Talking about dragon in Chinese Dragon's Year]. Beijing: Xin shijie chubanshe.
- He, Xin 何新. 1990. *Long: shenhua yu zhenxiang* 龙: 神话与真相 [Dragon: Myths and Truths]. Shanghai renmin chubanshe.

- He, Xingliang 何星亮. 1990. "Zhongguo tuteng wenhua gaishu" 中国图腾文化概述 [Summing Up Chinese Totem Culture]. *Yunnan shehui kexue* 云南社会科学, 2, 33-39, Kunming: Yunnan renmin chubanshe.
- . 1991. *Long zu de tu teng* 龙族的图腾 [Totem of the Dragon Ethnic Groups]. Xianggan Jiulong: Zhonghua shuju.
- Hu, Fuchen 胡孚琛. 1987. "Tan long shuo feng" 谈龙说凤 [On Long said Phoenix]. *Zhongguo shehui kexueyuan yanjiushengyuan xuebao* 中国社会科学院研究生院学报, 4: 71-77.
- Huang, Ji 黄佶. 2006. "Guanyu long de ying yiming xiugai wenti" 关于'龙'的英译名修改问题. [On the Question of Amending English Translation of *long*] *Shuhui kexue* 社会科学 11: 161-169.
- Hubei Sheng Bowuguan 湖北省博物馆. 1980. *Suixian Zenghouyi mu* 随县曾侯乙墓 [The Tomb of Marquis Yi of the Zeng State at Suixian County]. Beijing: Wenwu chubanshe.
- James, Jean M. 1993. "Is it Really a Dragon? Some Remarks on the Xishuiipo Burial." *Archives of Asian Art* 46: 100-101.
- Karetzky, Patricia E., 2014. *Chinese Religious Art*, Maryland: Lexington Press.
- Kesner, Ladislav. 1991. "The *taotie* reconsidered: meanings and functions of the Shang theriomorphic imagery." *Artibus Asiae* 51: 29-53.
- Li, Binghai 李炳海. 1995. *Buzu wenhua yu xianqin wenxue* 部族文化与先秦文学 [Tribal Culture and pre-Qin Literature]. Beijing: Gaodeng jiaoyu chubanshe.
- Liu, Yuan. 2015. "Cultural Differences of Chinese Loong and Western Dragon." *Studies in Literature and Language* 10, 3: 40-43.
- Meccarelli, Marco. 2015. "Estremo Oriente", under "Archeologia" in *IX Appendice della Enciclopedia Italiana di scienza, lettere ed arti*, diretta dal Prof. Tullio Gregory, 79-80. Torino: Stamperia artistica nazionale.
- . 2014. "Trinità imperiale." *Archeo* 355: 56-68.
- Needham, Joseph. 1959. *Science and Civilization in China*, 3. Cambridge University Press.
- Nelson, Sarah. 2014. *Shamans, Queens, and Figurines: The Development of Gender Archaeology*, Walnut Creek, California: Left Coast Press.
- . 2008. *Shamanism and the Origin of States*. Walnut Creek, Calif.: Left Coast Press.
- Nida, A. Eugene. 1984. *Signs, Sense, Translation*. Cape Town: Bible Society of South Africa.
- Pang, Jin 庞进. 2007. *Zhongguo long wenhua* 中国龙文化 [Chinese Dragon Culture]. Chongqing: Chongqing chubanshe.
- Rawson, Jessica. 1984. *Chinese Ornament, The Lotus and the Dragon*, London: the British Museum.
- Romano, Carlotta M. 1994. "Il drago." In *La seta e la sua Via*, edit Maria Teresa Lucidi, 159-162. Roma: Edizioni De Luca.
- Sautman, Barry. 1997. "Myths of Descent, Racial Nationalism and Ethnic Minorities in the People's Republic of China." In *The Construction of Racial Identities in China and Japan*:

- Historical and Contemporary Perspectives*, edited by Frank Dikötter, 75-95. Honolulu: University of Hawai'i Press.
- Shelach-Lavi, Gideon. 2015. *The Archaeology of Early China*. Cambridge University Press.
- . 2001. "The Dragon Ascends to Heaven, the Dragon Dives into the Abyss: Creation of the Chinese Dragon Symbol." *Oriental Art*, 47, 3: 29-40.
- Sleeboom, Margaret. 2004. *Academic nations in China and Japan: framed in concepts of nature, culture and the universal*. Nissan Institute/Routledge Japanese studies series. London: RoutledgeCurzon.
- Sterckx, Roel. 2002. *The Animal and the Daemon in Early China*. Albany: State University of New York Press.
- Strickmann, Michel. 2002. *Chinese Magical Medicine*. Stanford University Press.
- Su, Kaihua 苏开华. 1994. "Lüelun Zhongguo long wenhua de zhenzheng benyuan" 略论中国龙文化的真正本源 [A Brief Discussion of the True Origin of Chinese Dragon Culture]. *Nanjing shehui kexue* 南京社会科学4: 1-3.
- . 1994. "Tuteng chongbai yu long chongbai zhi bijiao yanjiu" 图腾崇拜与龙崇拜之比较研究 [A Comparative Research of Dragon and Totem Worship]. *Jianghai Xuekan* 江海学刊3: 115-120.
- Sun Deyi 孙德莹, Ding Qingxian 丁清贤, Zhao Liansheng 赵连生 and Zhang Xiangmei 张相梅. 1988. "Henan Puyang Xishuipo yizhi fajue jianbao" 河南濮阳西水坡遗址发掘简报 [Preliminary Report on the Excavations of the Xishuipo Site, Puyang in Henan]. *Wenwu wenwu* 3: 1-6.
- Tao, Zhijian. 2009. *Drawing the Dragon, Western European Reinvention of China*. Bern: Peter Lang.
- Underhill, P. Anne and Habu Junko. 2006. "Early Communities in East Asia: Economic and Sociopolitic Organization at the Local." In *Archaeology of Asia*, edited by M.T. Stark, 121-148. Blackwell: Malden.
- Wang, Dayou 王大有. *Zhonghua long zhong wen hua* 中华龙种文化 [On Chinese Culture That Features the Spirit of the Chinese Dragon]. Beijing: Zhongguo shidai jingji chubanshe, 2006.
- . 1987. *Longfeng wenhua yuanliu* 龙凤文化源流 [Origins of Dragon and Phoenix Culture]. Beijing: gongyi meishu chubanshe.
- Welch, P. Bjaaland. 2008. *Chinese Art: A Guide to Motifs and Visual Imagery*. Singapore: Tuttle Publishing.
- Wen, Yiduo 闻一多. 1948. "Duanwu kao" 端午考 [Research su Duanwu]. In *Wen Yiduo quanji* 闻一多全集, edited by Zhu Ziqing et al., 1, 221-38. Shanghai: Kaiming shudian.
- Wu, Hung. 1989. *The Wu Liang Shrine: The Ideology of Early Chinese Pictorial Art*. Stanford: Stanford University Press.
- Wu, Shengdao 吴生道. 2000. "Qiantan long de qi yuan" 浅谈龙的起源 [On the Origin of the Dragon], *Zhongyuan wenwu* 中原文物 3: 24-32, 74.

- Xu, Xing and Norell A. Mark. 2010. "A new troodontid dinosaur from China with avian-like sleeping posture." *Nature* 431: 838-841.
- Xu, Xinjian. 2011. "The Chinese Identity in Question: 'Descendants of the Dragon' and 'The Wolf Totem'" in *Revue de littérature comparée*, vol. 85, n° 1: 93-105
- Yang, Xiulu 杨秀绿. 1990. "Long yu long wenhua xinshuo" 龙与龙文化新说 [The Dragon and a New Thesis on Dragon Culture]. *Woguo Renmin Daxue Xuebao* 我国人民大学学报 2: 81-90.
- Yang, Xin et al. 1988. *The Art of the dragon*. Boston: Random House.
- Zeng, Ling-cai. 2008 "Western dragon and Chinese Long: Mistranslation and resolution." *US-China Foreign Language* 6, 9, 60: 27-31.
- Zhao, Feng 赵丰. 2010. "Long: feng zhong qu lai" 龙：风中去来 [Dragon: the Answer Blowing in the Wind]. *Kexue ren* 科学人, *Scientific American*, 4, 98: 32-33
- . 2010. "Long, ni hui huilai ma" 龙，你会回来吗? [Dragon: You Will Come Back?]. *Kexue ren* 科学人, *Scientific American*, 5, 99: 26-27.

Stampato in Italia
presso LegoDigit s.r.l.
via Galileo Galilei, 15/1
38015 Lavis (TN)
settembre 2018

- Tommaso Pellin Giorgio Trentin, *Preface*
- Victoria Almonte, *Zhou Qufei's Work and his Historical Value*
- Selusi Ambrogio, *Does Chinese Philosophy Lack Universality? A Path from Early Western Interpretations to Mou Zongsan*
- Martina Codeluppi, *History, Memory, Exile: Shaping 1989 in Narration*
- Ornella De Nigris, *The Development of Contemporary Art Museums in China: A General Framework*
- Giulia Falato, *The Influence of Zhu Xi on Alfonso Vagnone's Tongyou Jiaoyu*
- Simona Gallo, *Translating the Self: Gao Xingjian's Ballade Nocturne and Yejian Xingge*
- Adriana Iezzi, "Chinese Style Graffiti" by the Kwan-Yin Clan
- Elena Macrì, *What is 'New Shanshuihua'? Landscape Representation in Chinese Contemporary Art*
- Daniele Massaccesi, *Italians "Made in China": A Case Study in the Provinces of Macerata and Fermo*
- Marco Meccarelli, *An Overview of the Latest Theories on the Origin and Evolution of Long, the Chinese Dragon*
- Gianluigi Negro, *A Historical Perspective on the Chinese Information Society and Internet Governance*
- Luca Pisano, *Rewriting Memories: Glimpses on the Literary Descriptions of Taipei's "City South" (Chengnan)*
- Gabriele Tola, *The John Fryer Papers: State of the Art and New Perspectives*
- Alessandro Tosco, *Like "An Upturned Basin": the Death of the Heroine in the drama Dou E Yuan*
- Cristiana Turini, *Aetiology of Disease and the Process of Divination: A Cross-Cultural Analysis of Reality Negotiation in the Biomedical Context and among the Naxi People in Yunnan Province*
- Martina Turriziani, *The "Three Heroes" of the Italian Risorgimento in Kang Youwei's Yidali Youji: A Celebration of Cavour*
- Luca Vantaggiato, *Some Remarks about Mencius' Theory of Human Nature in the Xúnzǐ*
- Tanina Zappone, *The Evolution of the Chinese Government Spokesperson System and the "Right to Know": A Proposal for Future Research*

