

The History and Development of Zhengyi Academy under the Threshold of Cultural Integration

-- Centered on Inscriptural Material

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Abstract

As China enters a new era, people's spiritual and cultural life is also being enhanced, and the role in cultural dissemination and cultural integration has attracted the attention of society. The development of inscription culture has also received increasing attention. In the context of the deepening of Chinese culture, it is of great significance to accelerate the promotion of the orderly dissemination of culture and to enhance the influence of our traditional culture. The academy is an important base for contemporary people to experience traditional culture, and is a space for the transmission of the excellent traditional culture of the Chinese nation. The dissemination of the culture of the academy helps to make it an effective space for the guardianship of civilisation, cultural innovation and the dissemination of cultural values in the new era, enriching people's thinking and culture, inspiring them to think and achieve spiritual enlightenment. The article takes inscription culture as an entry point and takes the iconic representative of Wenzhou culture, the Zhengyi Academy, as an example, to clarify the historical development of the Zhengyi Academy and the connotation of inscription culture, and to elaborate on the contemporary value and advantages of the dissemination of inscription culture in the academy.

Keywords

New era; Cultural communication; Jeong-yi Academy; Inscription culture.

1. Preface

Culture is the soul of mankind, and cultural heritage is the root of mankind. The charm of a place or a city lies in its cultural heritage and cultural vitality. Zhejiang is a province with a large number of academies, which are not only numerous but also highly renowned, attracting students from all over the world to come and study. Zhejiang's scenery is so tranquil that it is the perfect place to study. In the Southern Song Dynasty, there were 442 academies in the country, 82 of which were in Zhejiang. In the Yuan Dynasty, there were 406 academies in the country, and 58 in Zhejiang. The scale and number of schools once reached its heyday[1]. As early as the Song and Yuan dynasties, the cultural development of Zhejiang was already second to none in the country, and in the Ming dynasty, when the rulers attached importance to culture and education, a new round of cultural development in Zhejiang was set off. According to the General Records of Zhejiang, in the Hongwu dynasty alone, there were as many as 50 jinshi, jinshi and xiangong shi in Zhejiang[2]. According to the Cultural History of Zhejiang, edited by Mr Shen Shanhong, the number of academies in Ningbo, Shaoxing, Wenzhou, Hangzhou, Jiaxing and Huzhou was relatively high[3]. Some of the more famous academies in the Wenzhou area include the Lucheng Academy, the Jiming Academy, the Zhenyi Academy, the Donghu Academy and the Huayang Academy. The various types of academies in Zhejiang have unique cultural

characteristics and have influenced modern education in terms of organisation and management, educational systems and methods, and are a complex of historical heritage that covers a wide range of areas and has multiple research value attributes. Wenzhou is an ancient city with a long history, but due to its location in the south-east, it was closed to traffic in ancient times and relatively lacking in humanistic resources compared to other parts of Zhejiang such as Shaoxing, Huzhou and Hangzhou. The Zhengyi Academy is the only folk academy in Wenzhou built by decree, and it contains a deep historical and cultural heritage of the region.

2. Historical Development of the Jeong-yi School

At the beginning of the Ming dynasty, there was an urgent need for the talents of the world. In this context, the Ming government attached great importance to government schools and gave them generous treatment, while the development of the academies as private schools did not take off. After the reign of the Ming Dynasty, many scholars felt that the imperial examinations were corrupt and the education system was empty, and they advocated the establishment of more study halls to promote learning in order to save the time. After this, especially during the Chenghua period, the development of the academies began to flourish. "The establishment of the academy began in the Tang Dynasty and flourished in the present day." [4] In the Ming Dynasty, the academies were well developed, especially in Zhejiang. There were many famous scholars in Zhejiang, and the society had a strong cultural atmosphere.

2.1. Jeongil Seowon - Former Life

When it comes to the Zhengyi Academy, one of the people who must be mentioned is Zhang Ting-tsung. The relationship between the two is similar to that between Lanting and Wang Xizhi, Shen Yuan and Lu You, and Chi Shang Lou and Xie Lingyun.

Zhang Ting-tsung (1475-1539) was known as Bing-young and Luo Feng. He was given the name Fu Jing by King Sejong in 1531, and the character Mogong. He was born on the 30th day of the 11th month of the 11th year of the Ming Dynasty (1475) at Pumen Tang in Sandu, Huagai Township, Yongqiang (now Pumen Village, Yongzhong Street, Longwan District). He was admitted to the Wenzhou prefectural school at the age of 20 in the seventh year of Hongzhi (1494), and at the age of 24 he became a candidate in the Ewu subject in the eleventh year of Hongzhi (1498). In the 19 years between 1499 and 1517, Zhang went through the examination seven times, but failed to make the grade. It was not until 1521 that he was awarded the seventy-eighth place in the second class of the imperial examination. Zhang was an important minister during the Jiajing period of the Ming dynasty, and was the chief advisor to the cabinet. He was known for his reforms such as the abolition of corruption, the dismissal of all eunuchs, the cleaning up of the land of his relatives, and the reform of the Ming Dynasty.

In the 13th year of Zhengde's reign (1518), Zhang Tong, who had failed the seven examinations, found Yao Xi, fifteen miles from his home, purchased land to cultivate a vegetable garden, built three tiled houses and named it Luo Feng Study Hall, and began to live in the mountains, teach students, travel the landscape and write books. He began a life of cultivation and study, teaching and lecturing, travelling in the landscape, and writing books and speeches. Zhang's political ambitions for the country and the people are evident in his poetry and writings. After the completion of Luofeng Academy, he wrote many poems, including 'Luofeng Academy Becomes', in which he spoke of his ambition. For example, the poem 'Luofeng Shuyuan Cheng' reads: 'Under the Wolong Lake, the Shuyuan was completed, and the master of the White Deer Cave was ashamed to be famous. The pines and chrysanthemums have changed into a barren path, and the streams and ravines have added to the sound of my voice. The people of the countryside are looking forward to a life in the mountains, and the white head wishes to see the world at peace. I listened to the clear water of the Canglang River.' In the poem 'The Three Folded Rocks': 'The summit of the northern mountain is unbreakable. The firmness and rigidity of the rock are

one and the same, and there is no doubt that they are all the same. Don't deceive each other, forbid the wind to pass by. Please see the man on the mountain, who is lying in the middle of the ridge."

In 1528, Ming Emperor Shizong gave the school the name of Zhengyi Shuyuan, and Zhang Zong was instructed to expand it and build the Jing Yi Pavilion and erect the Jing Yi Zhen, Fan's Xin Zhen, Cheng's Four Zhen and six pagodas around the school. "The school was enlarged by a royal decree, and six pagodas were erected around it. After the construction of side houses, as well as buildings, gardens, bridges, pavilions, etc., the academy is located under the Wolong Lake, three stacked rocks, in front of the lotus pond, after more bamboo. It became a famous garden resort in Yongjia at that time.

In 1531, when he was first released from the army and returned to his hometown, he built a house in the Yaoxi Mountain and lived in it. In 1535, Zhang returned to his hometown after falling ill and lived at the Yao Xi Zhen Yi Academy. In March of 1537, Zhang Zong made a stone tablet called "The Lotus Pavilion" and put it next to the lotus pond in front of the Jeanyi Academy. In the thirty-seventh year of the Jiajing era (1558), the school was destroyed when Japanese invaders invaded the county.

2.2. Jeong-Il Seowon - Present Day

In the early years of the Republic of China, a pair of lions was unearthed from the site of the academy, with exquisite carvings and realistic forms, and in August 1980, when Zhang Chenghui and Xiansi, a father and son from the village, were digging for sand 50 metres north of the bridge, they saw a stele at a depth of two feet and gathered many people to move it to the shore. The stone lion poem and inscription are now placed in the small ancestral hall of the Zhang clan in Yao Xi. They have been identified as having been placed by the hands of the Zhengyi Academy and Wen Zhong.

Today, the Zhengyi Academy is located in the scenic Yao Xi Zhongxiu Park. In order to deeply explore local cultural tourism resources, a total of nine historical buildings were relocated to Yao Xi Zhongxiu Park from 2016 to 2018, and in order to further revitalise the ancient buildings, a number of non-traditional experience projects have been introduced in Longwan District, and Zhongxiu Park has gradually been built into a "Longwan non-traditional experience base" including "one courtyard and two halls "Longwan Non-Foreign Heritage Experience Base". Among them are three ancient houses of the Qing Dynasty on Chongyang Road and Unity Road in Huang Shi Village, Yao Xi Street, and a Qing Dynasty gatehouse in Xin Lian Village, Yong Zhong Street, which form a complete traditional courtyard. After many study visits, expert discussions and coordination of special meetings, Longwan decided to build the compound into the prestigious "Zhengyi Academy", and to formally construct the exhibition in 2020 for initial completion in early 2021. On the basis of micro-transformation without destroying the structure of the ancient building, the courtyard will focus on the history of the academy and Zhang's historical achievements, integrate the provincial-level non-folk tales of Zhang Gelao, and actively explore new ideas for the revitalization and utilization of ancient buildings to make the courtyard a more humanistic cultural boutique.

After restoration, the building was built in the Ming and Qing dynasties, with the hall, courtyard, corridors and doorsteps intact. In the middle of the courtyard is the bull monument, which was inscribed with the bull issued by the Ming Emperor Jiajing when he built the Zhinyi Academy. The courtyard is divided into three areas: Lan Ju Xuan, Bin Zhu Xuan and Hao Zhong Tang. At the same time, the academy can carry out a series of traditional culture education, calligraphy and painting, national studies, exhibitions, training and foreign exchange activities in the area, so that the public can cultivate their studies and feel the charm of traditional national studies in Yao Xi, which is far away from the hustle and bustle of the world.

3. The Cultural Connotation of The Inscriptions of the Zhengyi School

Monuments are a common cultural vehicle that can carry a wealth of information about ancient societies, and are an important part of traditional culture. Commonly found are merit and chronicle monuments, as well as tombstones and calligraphy and painting monuments. Each type of monument can also be subdivided into various kinds depending on its content and function, covering all aspects of social life. A monument is history in stone, history is the life of memory, and monuments to important historical events enrich our historical memory with historical objectivity and credibility. Cicero once said that history is the life of memory. The inscriptions have the same power of memory as the history books we know, such as the Records of the Grand Historian, and especially those inscriptions of important historical events that make up for the lack of records in the history books, which enrich our historical memory. What is more important is that the inscriptions record the merits of the nation's sages, and this historical memory is an important source of inspiration and strength for forging the soul of the nation for future generations. The inscriptions have become a testimony to the vicissitudes of change through the ages. Promoting the culture of inscriptions and preserving inscription resources will contribute to a sense of national identity and belonging, highlighting the cultural heritage of the nation's history, and is an inevitable requirement for cultural confidence and national rejuvenation. Among the relics of the Zhengyi Academy, there are also well-preserved inscriptions, three of which are well known, namely, the inscription of the characters of the Pavilion of the Guanyue, the poem of the Brothers' Rock and the cursive inscription of the Eight Songs of the Jinling Autumnal Revival, all of which are attributed to Zhang Zhuangs, which provides us with sufficient historical resources for an in-depth understanding of the history of the Zhengyi Academy.

3.1. The Lotus Viewing Pavilion

The first is a monument by Zhang Tong, entitled 'The Memorial of the Pavilion of Lotus Viewing', which is believed to have been made by Zhang Tong when he returned to his hometown to recuperate from his illness at the Zhengyi Academy, and is inscribed in stone next to the lotus pond. On the tablet, there are three poems inscribed by Zhang Tong-tsung, inscribing the scenery around the pavilion and expressing his aspirations: "There used to be a trio of rocks above the pavilion, and I had a poem saying: 'The top of the northern mountain is unbreakable. The firmness and rigidity of the rocks are all one, so do not doubt that they are all the same. The rigidity of the rock is not to be deceived. See the man on the mountain, who is lying in the middle of the mountain.' There is a poem on Flagstaff Rock: 'Incense is burned on a small drama day, and the mountain spirits are nourished. The wall is covered with wind, and the view is like a flag barrier. I want to ask the mountain spirits to move on it. The wanderer laments my deception, who is the face of the mountain.' The two mountains are sandwiched by a pavilion, and the lower pool is a large pond. Next year's flowers are far away from the master, should also miss me to see the flowers.' I was a student at the time, and as the years went by, the order of things became more important. Underneath, the inscription reads: 'The name of Zhang Fujing (the emperor's name), the young master of the Zhugoku and the prince's tutor, the scholar of the Huagai Hall of the Ministry of Officials, is written in the second month of the second month of the sixteenth year of the Jiajing reign. Overall, this inscription expresses the author's

3.2. The Brothers' Rock

The poem "Brothers' Rock" is inscribed: "Three huge rocks at the mouth of the stream were opened up as brothers. The evil workers felled them, but who would seek a great enlightenment? My brothers are so old that I often weep when I feel this. May you both cling to each other and remain at the bottom of the stream and mountain." The poem is signed below, "Written by Zhang Tong-tsung, a member of the Euphrastian University of the Imperial Household, on the

auspicious day of the third month of the eighth year of the Jiajing reign. The poem "Brothers' Rock" was written at Luofeng Academy before Zhang's appointment, and in March 1529, after Jiajing had given it the name "Zhengyi", Zhang wrote the poem in his hand and sent it from Beijing to Zhengyi Academy, where it was put on a monument to express his "remembrance of his brothers' feelings".

3.3. Eight Poems on the Autumnal Revival in Jinling

The stone is rectangular in shape, approximately 33 cm in height, 80 cm in length, and 12 cm in thickness, and is of a soft greyish-white colour; the front and back sides are polished flat and inscribed with four poems each, 27 lines from right to left; there is a fracture in the middle. Due to the poor quality of the stone and the shallowness of the inscriptions, the front side is now relatively well preserved, while the reverse side is mottled and difficult to identify directly. With the topography, the poetic content can be largely transcribed in full. In the Eight Poems on Autumnal Revival in Jinling, the poem reads: "The sound of autumn reached Biwu overnight, and the bell mountain stood alone in the grass hall. The nine heavenly jade halls were opened to the gods, and the old capital of Jinling was magnificent for a thousand years. But I am afraid that no ordinary talent would stain the painting province, so why should I ask the maids to hold the incense burner? A few Brasenas move the boat, and the white bird can be seen in the back lake." "The sage gate was once closed in the autumn, and it is hard to regret that the sage talent has not yet been met." "Looking north, I am sad to see the twilight scene rush by. The autumn light is filled with yellow flowers again, and the frosty letters come with white geese first. Song Yu is still writing a poem about autumn, while Du Ling is trying to ascend the stage with his illness. I have recently heard that there are still many things happening at the border, and that a hundred and two barriers cannot be opened. These lines express his depression at not being able to meet his talent. The poem "I miss my parents, how can I repay them for their labour?" and "Recently, I have heard from my younger brother that he has been a great success. and "Recently, there have been few letters from my brothers and sisters, and I have met few of them in the past. I eat a bucket of corn in Taicang every day, and I miss the fatness of the old mountains." This is an expression of his homesickness. "I once resigned from the north to go to the south, but it has been difficult to meet them since ancient times. The same rituals and music have been practised for a long time, and the two capitals are still in the same clothes. The flat boat has not yet returned to Zhang Han, and the empty valley has not yet risen alone to Xie An. It is in the chaotic grass that the moon is bright and speechless, leaning against the apartment, that his political ambitions are expressed. Zhang's cursive calligraphy is influenced by the calligraphy of Huai Su, Zhao Mengfu and Song Ke, and is characterised by a clear and elegant brushwork, a rigorous form, and the independence of each word, as well as the slightest hint of chapter cursive. Zhang Cao, one of the traditional calligraphic styles, is an early form of cursive script that began during the Qin and Han dynasties, evolving from a standard cursive script written in cursive.

4. The Value of Cultural Communication of The Inscriptions of The Zhengyi Academy in The Context of Cultural Integration

4.1. Historical value

As a new educational system, the academy has an irreplaceable value in the history of Chinese education. Education is an activity that nurtures people and is the self-formation of their values. The value of education lies in discovering, tapping, bringing into play, forming, guiding and qualifying human values. In ancient China, education in the academy was separate from the imperial examinations, and was characterised by a high degree of care for the internal qualities of the individual and the spirit of freedom and autonomy in education and teaching. When

Zhang T'ung was teaching at the Zhengyi Academy, he wrote many poems, including 'Luofeng Shuyuan Cheng', in which he spoke of his ambition. For example, the poem 'Luo Feng Shuyuan Cheng' reads: 'Under the Wolong Lake, the Shuyuan was completed, and the master of the White Deer Cave was ashamed to be famous. The pines and chrysanthemums have changed into a barren path, and the streams and ravines have added to the sound of my voice. The people of the countryside are looking forward to a life in the mountains, and the white head wishes to see the world at peace. I listened to the clear water of the Cang Lang song." Zhang's political ambitions for the country and the people are evident everywhere in his poetry. The culture of the academy carries with it a history and culture and a sense of family and country, which is important for the export and dissemination of culture today.

4.2. Cultural values

Education in the academy focuses on the development of students' thinking skills, critical thinking and creativity. Its human-centred model, the holistic development of the individual and the cultivation of individual creativity are conducive to the all-round development of students and the cultivation of creative thinking. With the change of educational forms, the educational function of traditional academies is not mainstream, but they are still of great value for the study of national studies and "Zhejiang studies".[5] After experiencing prehistoric culture, ancient Yue culture, Han Huizhou culture, Wu Yue culture, and Zhejiang culture during the Six Dynasties and the Sui and Tang dynasties, the formation and development of "Zhejiang learning" was gradually combined with the academies from the Song Dynasty onwards, and the academies became important academic research institutions. These schools, mostly based in the academies, flourished on the basis of the academies, forming a regionalised academic tradition, which in turn further promoted the development of the academies and continued to run schools. Therefore, the development of the academy culture is of great value to the study of the Zhejiang school.

The study of the culture of shuyuan inscriptions is conducive to summarising the educational characteristics of Zhejiang's ancient shuyuan at several levels, including the content of lectures, teaching and research culture, educational philosophy, teaching methods, teacher-student relations and academic exchanges[6], and to respond positively to the areas in which they can provide energy for modern talent cultivation projects. The Chinese academy is the essence of traditional Chinese education, and a comprehensive overview of the cultural spirit and institutional construction that has been accumulated in the academy over the course of more than a thousand years, followed by a combination of the current development of the university, the Chinese academy and the modern university, and an in-depth study of the development and evolution of inscriptions and calligraphy from inscriptions, and an important part of the Chinese culture that is being revived.

5. Cultural Communication Strategies of The Zhengyi Academy in The Context of Cultural Integration

5.1. Integration of cultural genes into modern life and enrichment of the spiritual and cultural life of the general public

In the opening year of the 14th Five-Year Plan and the centenary of the founding of the Party, the Longwan District Bureau of Culture, Radio, Film and Tourism and Sports is an innovative attempt and a powerful initiative to build on the excellent traditional culture and dig deeper into the cultural gene, so that the provincial-level non-folk tales of Zhang Gelao can take root in the city. In addition to showcasing the history of the Zhengyi Academy, Zhang's historical achievements, his integrity and noble character to set an example and inspire future

generations, a series of lectures and cultural experiences will also be conducted to enrich the spiritual and cultural life of the public.

5.2. In-depth exploration of the value of the academy and the transmission of excellent Chinese traditional culture

As the only folk academy in Wenzhou's history to have been built by decree, the Jeanyi Academy will be revived with increasing attention, and will further highlight Wenzhou's deep historical and cultural heritage with the help of modern exhibits, focusing on the history of the academy, the historical achievements of Zhang Zong, and the integration of the provincial-level non-folk tales of Zhang Gelao. By actively exploring new ideas for the revitalisation and utilisation of ancient buildings, the Zhinyi Academy will become a more humanistic cultural boutique, while also allowing visitors to gain a deeper understanding of the history of the development of Chinese academies and achieve the goal of passing on excellent Chinese traditional culture.

5.3. Increasing the protection of the academy and highlighting the cultural characteristics of the local brand

In order to effectively protect the relics of the Zhengyi Academy, Longwan has accelerated the construction of "one district and five cities" to create a cultural highland, and also to help Wenzhou become the happiest new coastal city. In order to relive the glory of Longwan's culture in the Ming Dynasty, and to recreate a model of traditional culture education, respect for teachers and upward mobility, the district party committee and the district government have spent two years to re-present this academy to the world, reflecting Longwan District's focus on the protection and revitalization of ancient buildings in the district, which will not only provide convenience for the public to visit, but also showcase the cultural characteristics of the local brand more effectively.

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