

The Characteristics and Significance of Gu Zhi's Annotations and Research on the Poetry of Wei and Jin Dynasties

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Abstract. All his life, Gu Zhi was interested in the literature research of Han, Wei and six Dynasties, especially focusing on the annotated Wei and Jin poems. His imagination and interpretation of Wei Jin is centered on Wei Jin poetry notes, including Wei Jin poetry notes as evidence, poetry creation as dictionaries, and business interests as righteous people. The academic path embodied in the poetry of Gu Zhi Wei and Jin With the characteristics of traditional scripture "commenting on scripture and making notes", academic resources are immersed in the essence of classical scripture and history under the system of classical scripture and history, and academic vision hovers under the overall style of integrating the old and the new. Further expanding this Wei-Jin poetry activity will touch the Wei-Jin complex that is fashionable among the Republic of China.

Gu Zhi (1885-1959), character Gongyu, trumpet layer ice, Yuan, Zhengfu, Gusheng.Pangxi, Longwen Township, Mei County, Guangdong villagers.His life is scattered in many literary and historical materials, and his son Gu Chengye's "Outline of the Genealogy of Gu Zhi Nian" is the most detailed record of his life process.

Gu Zhi was born into a poor family and lived in poverty at an early age, but according to his early wisdom, he studied his own. At the age of 16, he went to Xingning to learn from Mr. Luo Yiyun, a suru who was "very good to Mr. Luo", and saw Mr. Luo's collection of books such as "Zhaoming Wenxuan" and "Zizhi Tongjian", especially "Wenxuan", which laid the foundation for later intensive study of the literature of the Six Dynasties of Han and Wei. In 1906, he joined the "Chinese League Association" and since then has followed Dr. Sun Yat-sen to actively carry out democratic revolutionary activities.In November 1911, Gu Zhi, Zhong Dong and others organized an uprising in Meicheng and recovered Meixian in one fell swoop. In the following ten years, Gu Zhi was engaged in revolutionary propaganda and government affairs, and vigorously established schools. In 1921, he went to Lushan Jiangxi Province in February to build a grass house, named "Ge Taozhai", and leisurely had the intention of returning to seclusion. During this period, he wrote three volumes of "Wang Rongfu Wenji", one volume of "Zhuge Wuhou Annals", four volumes of "Tao Jingjie Poems", and one volume of "Tao Jingjie Poems and Notes", together with other poetry works, collected into twelve volumes of "Wuwen Collection". The book of seclusion, which is becoming more and more mature academically. During the Great Revolution, he was employed as a professor at Guangdong University. In 1926, Guangdong University changed its name for Sun Yat-sen University. In 1928, he was invited by Sun Yat-sen University to return to the university to preside over the Chinese department, where he remained until 1938. During this period, he wrote "Cao ZiJian poetry Notes" "Ruan Si Zong Yong Huai Poetry Notes" "Five Types of Layer Ice Hall". After the fall of Guangzhou in 1938, Gu Zhi returned to his hometown, resumed Meinan Middle School, served as the principal, created the Meinan Literature Museum, publicized the War of Resistance, and covered the revolutionary activities of the Communist Party. After the liberation of Guangzhou, he was first employed as a counselor of the provincial counsellor's office, and later became a librarian of the provincial museum of culture and history and a member of the provincial CPPCC. After that, Gu Zhi enthusiastically praised the construction of New China, wrote "Liberation of Poetry Banknotes", and prepared to rearrange the old works. He died of illness in Guangzhou in 1959 at the age of 74. From the 20s to the 50s of the 20th century, Gu Zhi lasted for more than thirty years, focusing on Wei and Jin poetry notes, and worked hard. Gu Zhi's notes on Wei and Jin poetry mainly focus on the poems of Cao Zijian, Ruan Zhi and Tao Yuanming, especially the comprehensive study of Tao Yuanming, which can be said to have exhausted his life's energy.

1 Features of Gu Zhi's poetic notes of the Wei and Jin dynasties

From 1921 to 1938, Gu Zhi went through two phases of seclusion in Lushan and Professor at Sun Yat-sen University. However, Jiangxi and Guangdong the different regional cultural atmospheres did not separate the development of his academic interests. For more than ten years, Gu Zhi focused on Han and Wei and Six dynasties Notes and studies on the poetry collections, he has successively completed works such as "Tao Jingjie Poems" "Tao Jingjie Yearbook" "Tao Jingjie Year Study" "Zhong Jishi Poem Notes" and other works, forming a new style of the Republic of China of advocating Wei and Jin dynasties on the basis of inheriting and continuing the academic vision of late Qing literary anthology. Echoing the study of Wei and Jin poetry, Gu Zhi also had works such as "Wang Rongfu Wenji" and "Guest Anthology" during this period, although the reasons for the compilation and selection were different, but their literary interest in focusing on the body of the Qi further highlighted the profound relationship between Gu and the academic resources of the late Qing Dynasty.

All of these writings, each of which were composed and together revolved around the main line of Wei and Jin poetry notes, stood tall in the thirties, when the academic atmosphere was diverse and changing, which is really valuable. If we look at Gu Zhi's study of Wei-Jin poetry notes as a whole body, then, its characteristics can be roughly summarized as follows:

1.1 From the perspective of academic path, most of Gu Zhi's Wei and Jin poems notes are written in the form of commentaries.

Commentaries were originally academic activities in which traditional scholars expounded and brought into play the ideological and cultural classics that had already taken shape. From the perspective of specific academic practice, it is the intention of traditional scholars to diligently annotate the scriptures since the Han and Song Dynasties to assert new content that is in line with the times, based on retro and opening up the new, and using the ancient for the present.

By absorbing and borrowing from the previous mature and perfect academic norms, Gu Zhi has achieved fruitful results in the field of Wei and Jin poetry annotation. In the "Tao Jing Jie Poems Definitive Version", Zhu Ziqing found that Gu Zhi's search for Tao Yuanming's poems had its own face, which was quite different from tradition. "The allusion in Tao Yuanming's poems, Zhuangzi had the most, a total of forty-nine times; Analects II, Thirty-seven in total; Liezi third, a total of twenty-one times"[1], combed and sorted out by ancient straight rakes, Tao poems has a deep relationship with the two books "Zhuangzi" and "Liezi", which traditional commentators have not noticed before. "The book "Liezi" is not as good as "Zhuangzi", and the "Tao Poem" quotes "Liezi" so many articles, which is particularly unexpected." [2] Zhu Ziqing questioned and examined

Shen Deqian's statement, and Shen believed that "those who are poetic and expansive of the Jin people recruit Lao Zi and Zhuang Zi, those who are cumbersome attract Ban Yang, and Tao Gong uses the Analects. Before the Han people are below the Song people, those who can withdraw from the Holy Gate disciples Yuan Mingye" [3]. Gu Zhi follows the practice of commenting on the scriptures, and the source of the allusions is committed to tracing upwards, with the positive change of the source flow, so it can be later out and refined, and surpass the predecessors.

Of course, the use of scripture commentary will inevitably present the shortcomings of traditional notes that are trivial and cumbersome, and even literate. In the "Tao Jing Jie Poems Definitive Version", Gu Zhi deliberately highlights Tao Yuanming's loyal and indignant position in addition to his hidden character. The "Wine Poem" communicates literature and history to become his statement, and its facts can be examined, and it is naturally conclusive. However, the hook of "Yong Jing Ke", "Yong San Liang" and "Quasi-ancient Poems" is used as evidence to support it, and it is inevitable that there are shortcomings in the fictional wall of the wall. As early as "Mao Chuan Zheng Ji", Gu Zhi was immersed in this, and naturally it was not inevitable to exaggerate its flow.

In general, by annotating the scriptures, Gu Zhi's ideological and cultural stance in the field of Wei and Jin poetry presents a model of inheritance and opens a new chapter.

1.2 From the perspective of academic resources, Gu Zhi's Wei and Jin poetry notes are deeply imbued with the essence of traditional selection.

Selected studies is an academic school that has gradually formed since the Southern and Northern Dynasties to specialize in the study of the literary selections edited by Xiao Tong. As a collection of poems from the pre-Qin dynasty to Liang, the "Anthology" is based on "things come from contemplation, righteousness belongs to the flowery words", and generally presents a variety of algae and harmonious vocal rhythm features.

Anthology developed into the late Qing Dynasty, and Ruan Yuan became a key node leading the change of academic article atmosphere at that time. Ruan Yuan pushed vigorously. He put forward the idea of Zhongxing Qiwen and the rescue of Qiwen through Guangzhou, and initiated the "writing style" policy through Guangzhou Xuehaitang, deeply imprinted this theory in the genealogy of Lingnan's academic culture. As a result, the style of learning in Lingnan changed, and it became the corresponding drum of the Yangzhou school between Jianghuai and Huai.[4] In Gu Zhi's early years, most of his mentors and friends were famous scholars in Meizhou, "At that time, Jiaying had a good and well-known people such as Luo Zhonghan in the west, Rao Xiaolian in the east, and Xie Shangshe, Liao Taishou, Li Jizi, Zhong Tianjing, Zeng Wangui, Xie Zhijun and so on in the surrounding city"[5]. Similar to Gu Zhi, Li Xianyan, a famous scholar selected by the late Qing

Dynasty and the Republic of China, was equally fascinated by Ruan Yuan's "Wenyan Theory", he further played the traditional distinction of writing as: "The pen is the words of the chronicle, and the text is the system of odd and even", so as to clarify the basic characteristics of the Six Dynasties Parallel prose and advocate the orthodox status of the Luwen in traditional articles. On this basis, Li Xianyan even had plans to write "Luwen Literature" or "Luwen Research Law", but he gave up because of the lack of energy in the twilight of the year.

Out of a common interest in the idea of choosing a scholar, Gu Zhi and Li Xianyan are separated from each other from the north and south, but they are still returning to the north, Achieve the communication and exchange of academic ideas and culture. Although Li Xianyan's academic interests mainly focus on examination texts and supplementary notes, but there are also "Selected Testimonies of Du Shi", "Selected Evidences of Han Poetry" and other side poetic examination notes. In Jiang Yin's view, Li Xianyan's academic tendency is embodied in "using the accumulation of the study of the Anthology to ease and interpret other texts, and at the same time using the study of other texts to invent the study of the Anthology" [6]. Later, starting with Li Xianyan, Gu Zhi further traced the mutual verification of the study of "Anthology" and poetics to the period of the Six Dynasties of Han and Wei, which shows that the two wrote books with the same purpose.

Li Shenyan was regarded by the academic circles as a scholar of the late Qing Dynasty's "Anthology of Literature", and Gu Zhi won his green eye and award for his academic interest. The endless advocacy shows that he has a comprehensive and systematic grasp of the essence of the "Anthology".

1.3 From an academic point of view, Gu Zhi's Wei-Jin poetry note has a tendency to integrate old and new ideas and cultures.

In the twenties and thirties of the 20th century, the prevailing study style of study in the Qing Dynasty continued to fall, and reached a climax with the unfolding of the movement to sort out the country's old age [7]. A book review published in the June 1932 Reading Monthly of the National Peking Library, Vol. 1, No. 9, provided an overview of the academic style and pointed out its shortcomings around the curriculum of the university's Chinese literature department, "The style of academic examination is prosperous, that is, those who study literature and art only admonish history, and do not pay much attention to the value of literature and art itself." The courses of the Chinese literature departments of various universities often focus on literary discipline, and their courses on literary history also examine the life and death of literati, the catalogue of poetry, and their grammar, chapters, sentences, famous stories, etc., and neglect literary criticism and art appreciation. [8] "The academic community in Peiping is filled with an air of 'non-research is not enough to speak of scholarship'"[9] During this period, the Cantonese Gu Zhi also joined the ranks of the craze of examination studies, and

successively wrote "Wang Rongfu Wenji", "Zhuge Zhongwuhou Annals", "Tao Jing Festival Poems" and other research works came into being. These works focus on written precepts, or combined with the help of character books, scriptures, historical materials, sub-books, similar books, etc. to examine the famous objects of the classics, the life and death of the poet, the date of the work, or combined with historical materials, "against the will with the will", explore the hidden things, hook the depth and far-reaching to clarify the theme of the poem or the poet's heart song. And so on, not to mention.

For Gu Zhi, inheriting the old learning and writing books with traditional paradigms and examples is the main direction of his academic ideological and cultural activities, but in the wave of era change at the end of the Qing Dynasty and the beginning of the People's Dynasty, in the specific environment where the conflict between the old and the new ideology and culture is agitated, conservatism and progress in fact present a symbiotic state. Take the production mechanism of traditional academic ideology and culture as the criterion and resign from office, returning to hiding, setting up accounts to teach disciples, writing books and sayings, the words of becoming a family have obviously fulfilled merit. But in the old and new academic institutions, during the special period of transition and connection, Gu Zhi also relied on newspapers and magazines to disseminate ideas and views, and relied on the curriculum of modern universities Taiwan to guide the retro learning style and explore the side of cultural inheritance. Compared with the opposition and conflict in the traditional sense, Gu Zhi's transformation and application of old ideas and new contexts is generally quite typical.

The cultural event of reading classics at Sun Yat-sen University is an excellent entry point for us to grasp the characteristics of old and new ideas.

Before 1932, although Gu Zhi also taught at Guangdong University and Sun Yat-sen University, mainly teaching poetry and dictionaries of the Six Dynasties of Han and Wei, his influence in the academic community was mainly manifested in the writing of books and theories, and even poetry exchanges and academic exchanges in the traditional sense. Relying on the efficiency and convenience of modern mass media, the dissemination of its academic concepts has also spread from south to north, becoming a trend of radiating throughout the country. However, compared with Hu Shi, Chen Duxiu and others who advocated the New Culture Movement, their influence and appeal among young students are obviously different. Gu Zhiben has the aspiration of helping the world, and in the face of the era of great changes in the collision and integration of Chinese and Western ideas and cultures, he hopes to take a road of academic salvation. To be fair, the modern ideological and cultural system constructed by the New Culture Movement of the thirties has been

Gradually taking shape, under the trend of thinking that is becoming new in an all-round way, the ideological and cultural construction movement of sorting out the country's past and opening up new ones is also in Hu Shi, Gu Jiegang and others advocated the practice of Wei. and

traditional knowledge elements steeped in literary and historical traditions and framed by subsets of scripture and history

In particular, Hu, Gu and others are more manifested as aiding science into literary history, condescending review and reconstruction. China and the West are connected, of course there are merits, but the assumptions and falsehoods can also be counted. In his early years, Gu Zhi echoed the behavior paradigm of the members of the Southern Society in supporting the economic world, and always had in his heart the cultural ideals of Tibetan cultural formation and enlightenment of the people's wisdom. The situation was turbulent, and the rulers were busy separating and annexing, so He sent himself to literature and history, explained the scriptures, wrote books .

By 1932, Gu Zhi was appointed as the head of the Chinese Department of Sun Yat-sen University, occupying the key to leading the shift of academic atmosphere, and his cultural ideal of helping the economic world was launched, and the core of this undertaking of reading classics campaign in Sun Yat-sen University. As a result, He further clarified the four points of the curriculum revision of the Faculty of Arts of Sun Yat-sen University:

Therefore, today, the aspiration of Mr. Zhongshan is to take the "Book of Filial Piety" as the basic Chinese language, and to practice the foundation of learning the text; The Six Classics are the article Shanyuan, so Liu's "Wen Xin Diao Long", a special standard sect scripture, now according to this purpose, with the scripture as the basic national language, and the sub-history supplemented it; This year's scholars must follow the compulsory courses; Students in the second, third and fourth grades who entered before this year are free to choose their courses at the beginning.[10]

Revised by Gu Zhi, the courses of the School of Literature of Sun Yat-sen University are divided into two categories: compulsory electives" compulsory courses are mainly Qunjing, Shichuan, Primary School, and "Anthology of Literature", while electives are flooded with Jingchuan, Four History, Zhuzi, and expert Chinese poetry"[11].

Looking through the course selection record table of students in the Chinese department in this period, in all 50 elective courses, there are 11 kinds of expert Luwen poems: "Wu Mengchang Words", "Two Song Song Poetry Selection", "Li Du Poem", "Tao Yuanming Poem", "Tang and Song Eight Family Literature", "Tongcheng Paiwen", "Bao Mingyuan Poem", "Chu Ci", "Ruan Sizong Poem", "Su Dongpo Poem", "Xie Kangle's Poem", and there are 4 types related to Wei and Jin. In connection with Gu Zhi's status as an expert in Wei-Jin poetics, the direction and purpose of the academic culture of teachers and students of the School of Literature of Sun Yat-sen University in this issue have obvious traces of transformation.

In addition to the curriculum system, Gu Zhi also inherited the canon system of traditional colleges and began to formulate a series of measures to protect the classic reading movement, such as rewarding reading,

organizing student essays, and establishing publications. In contrast to the Chinese Studies movement of reading the Bible and applying the scriptures, Gu Zhi actively explored the ways and methods of transforming the modernity of traditional academic thought and culture. If it is said that actively using emerging media means to continue the dissemination and dissemination of Wei and Jin poetry notes in order to maintain its academic influence has become a common means for traditional gentry and emerging intellectuals to compete for each other's short and long periods, then expanding and transforming the economic and historical categories under the traditional academy system into university courses within the modern discipline system has become a practical application of the ancient straight promotion of the classics unique attempts .

2 The epochal significance of Gu Zhi's study of Wei-Jin poetry

In the twenties and thirties of the Republic of China, whether it was ideology and culture or the style of the times, the intellectuals in the midst of it always had a complacent temperament and style; on the whole, whether it was traditional gentry who had been fully educated by history, such as Zhang Taiyan, Gu Zhi and others, or emerging intellectuals who straddled the academic ideology and culture of the East and West, such as Lu Xun, Zhu Ziqing and others, they all had different forms of Wei-Jin complexes. This different face of the Wei-Jin complex reflects the specific cultural characteristics of the Republican period, revealing the unique mentality and position of the Chinese scholars, and with the help of the Wei-Jin complex with different faces, the sides and details of the grand scene of the transformation of traditional ideological and cultural modernity are clearly presented.

2.1 Pursue free personality and expand the spiritual realm.

In 927, Lu Xun published "Wei Jin Style and the Relationship between Articles and Medicine and Wine" in Guangzhou, in which he summarized Wei Jin style as a reaction to Confucian traditional ethics, reflecting the awakening of the gentry's self-consciousness, externalizing this spirit and becoming a distinct personality mien. The spiritual connotation of the ideology and culture of the Republic of China lies in the affirmation and publicity of "human liberation." Zhang Taiyan admired Wei Jinwen chapter, borrowing the vintage of the Venerable Scripture to send the revolutionary spirit; Lu Xun has been immersed in academia for more than ten years, and he is fascinated by Ji Ruan's style to express his deep and broad anger; Zhou Zuoren advocates the sound of mountains and rivers and a relaxed personality, and achieves the feeling of a gentle scholar; Shen Congwen, Shi Jingcun and others returned to the countryside and committed themselves to recreating the pastoral victory. For Gu Zhi, Tao Yuanming is the starting point and core of his decades of

Wei and Jin poetry, combining traditional poetry and modern academic spirit, he explained that "cultivating the long acres and hiding oneself with wine is by no means the original intention of Yuanming", and understanding Tao Yuanming with ancient and modern hidden poets or pastoral poets is a long-standing bias in the academic circle. Gu Zhi admired Tao Yuanming all his life, and in addition to annotating Tao poems, he also resigned his official post and went into hiding, tasted Tao poems, traced and identified falsifications, and spread the influence of Tao Yuanming's spiritual culture in the Republic of China. [12]

2.2 Passing on the paradigm of governance, responding to the spirit of the times.

The status and influence of the academic culture of the Six Dynasties of Wei and Jin in the traditional economic and historical system was originally difficult to be called fruitful, but after entering the Republic of China, inspired by the spirit of the times, intellectuals from all walks of life focused on the Six Dynasties of Wei and Jin, and promoted and advocated them from various levels such as philosophy, literature, and historiography, forming a well-known Wei-Jin current. "either it is related to the hearts of the world, or it seeks personal ideals from it, or admire its elegant literary beauty, or appreciate its profound metaphysical understanding. Scholars each take what they need, each has its own expertise, and the size of their achievements can vary, but the reason for the great prosperity of the six dynasties of Wei and Jin is actually that it contains rich and open resources: independent thinking, an era of a hundred schools of thought, each with its own spirit, diverse cultural integration, profound rational exploration, the discovery of emotions, and the pursuit of beauty" [13]. Writing books is the main behavioral paradigm for Gu Zhi to show his Wei-Jin complex, echoing Hu Shi's lecture on the history of medieval literature and philosophy, Liu Shipei's lecture on the history of medieval literature, Zhou Zuoren's lecture on the prose of the Six Dynasties, and Huang Kan's lecture on "Wen Xin Eagle Dragon", Gu Zhi successively taught Tao Yuanming, Cao Zijian and other Wei and Jin masters in Lushan, Guangdong University, Sun Yat-sen University, etc.; Echoing Huang Kan's "Wen Xin Diao Long Za" and Zhang Chenqing's "Zhongji Room Poems and Notes", Gu Zhi has successively written works such as "Tao Yuanming Poems and Notes", "Zhongji Room Poems" and so on. Limited by the academic paradigm of traditional precepts, Gu Zhi was unable to create an emerging academic path such as Chen Yinke's "Mutual Verification of Poetry and History", but his inheritance and innovation of the precepts has become a unique academic existence in the Republican period.

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