



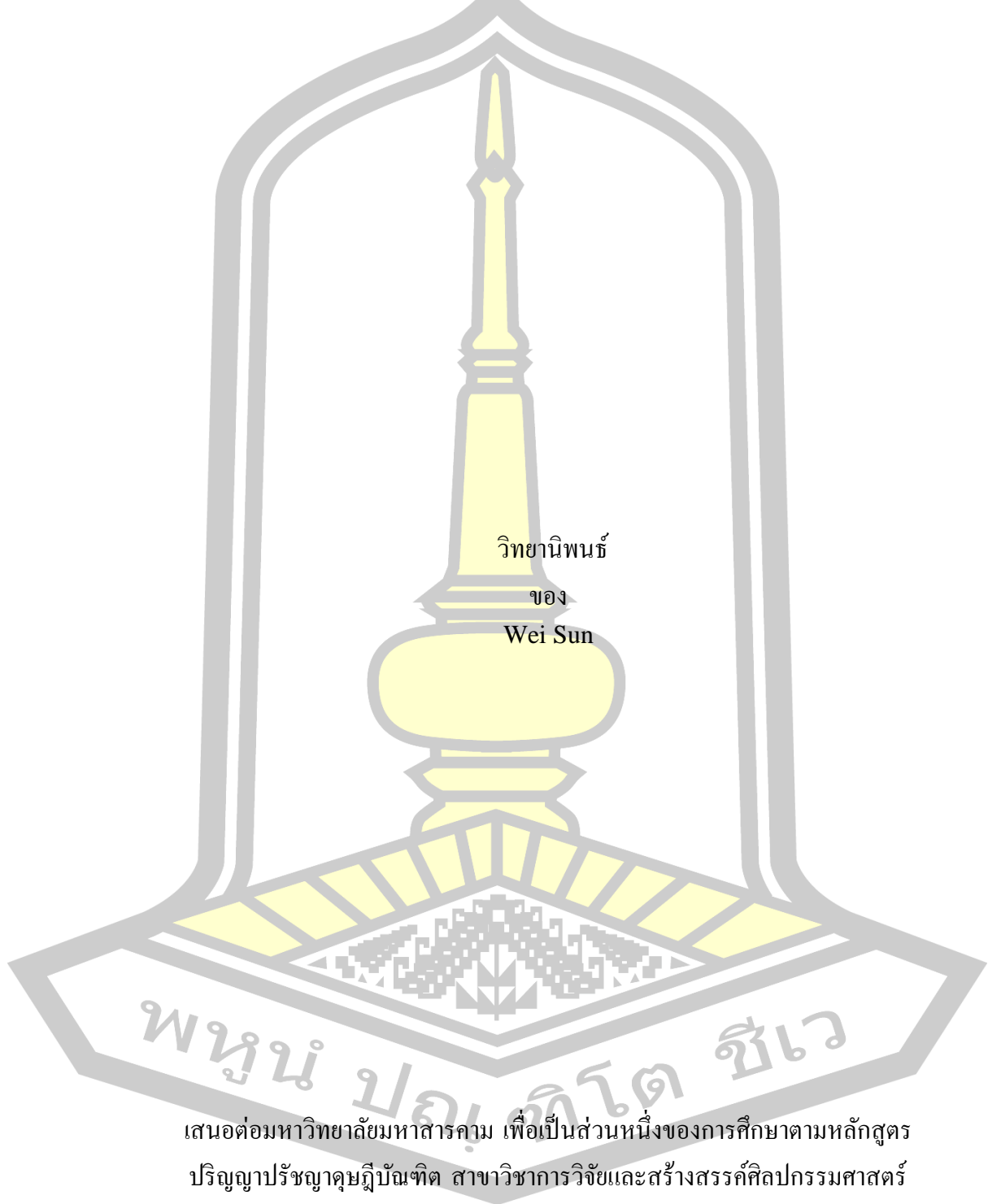
The old house of the prosecutor of the city of Lord Sun Shin at FuJian China : Social memory and Consultation in space to Protect Community's Cultural Heritage

Wei Sun

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
November 2023

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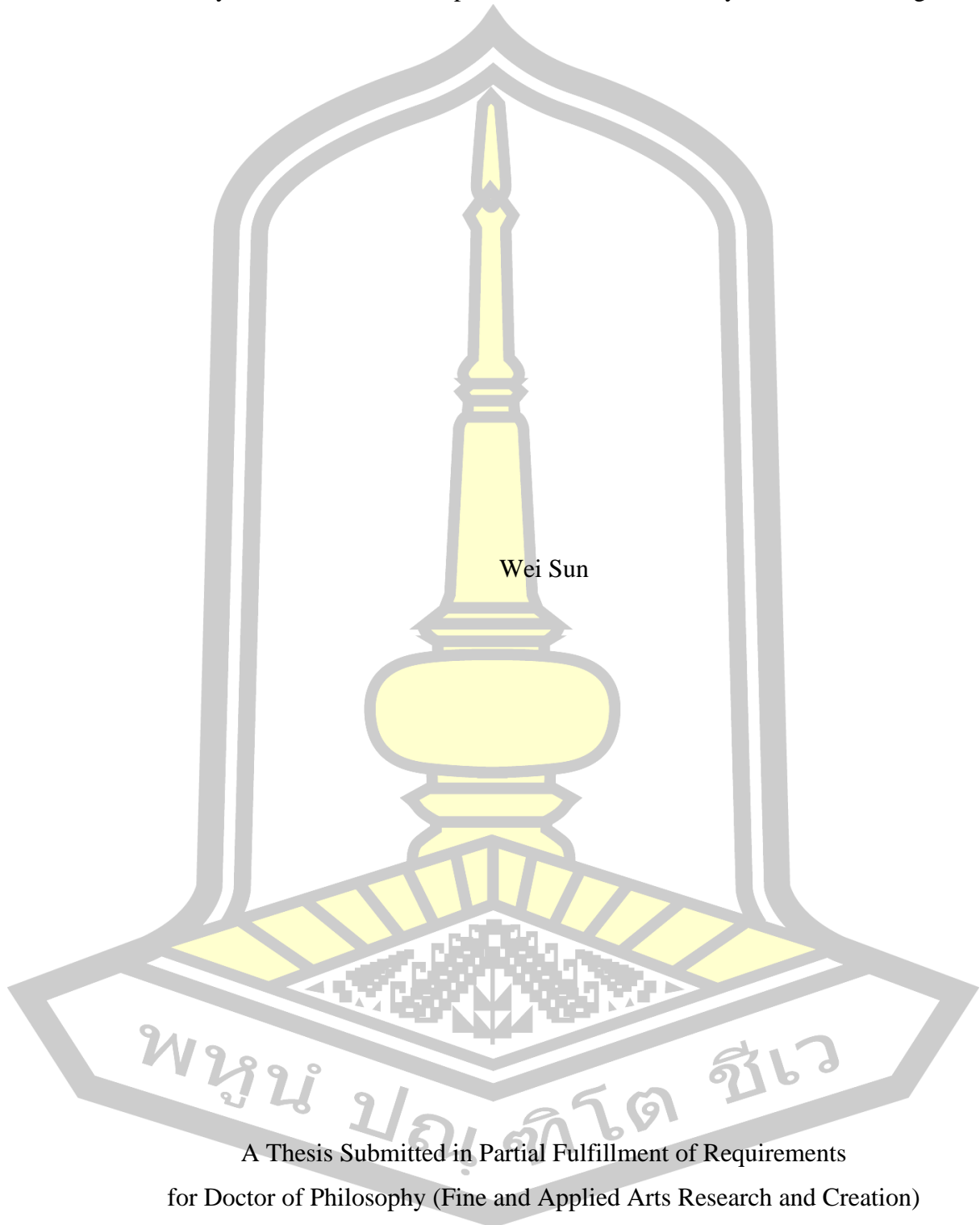


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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The old house of the prosecutor of the city of Lord Sun Shin at FuJian China : Social
memory and Consultation in space to Protect Community's Cultural Heritage



A Thesis Submitted in Partial Fulfillment of Requirements
for Doctor of Philosophy (Fine and Applied Arts Research and Creation)

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The examining committee has unanimously approved this Thesis, submitted by Ms. Wei Sun , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

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ABSTRACT

This research is a qualitative research, using the concept of the social memory and contestation in space. here are 4 research objectives: 1) To study the historical background and the development in the social process of the former residence of Supervisory Censor Sun , And the relationship between the owner Sun Qin and architecture.2) To study the art form and artistic value of the former residence of Supervisory Censor Sun Institute. 3)To study and analysis of social , genealogy, text, family and personal memory of the former residence of Supervisory Censor Sun. 4) To study the political process of national and local government policies on the transformation the former residence of Supervisory Censor Sun from the edge of demolition to a provincial cultural relic protection unit and its impact on the surrounding areas.

The former residence of Supervisory Censor Sun was built in the Xuande (1425) Period of the Ming Dynasty, with a history of about 600 years. It is the earliest ancient residence in the period found in Fujian Province. The former residence of Supervisory Censor Sun was built by Sun Qin and his brother Sun Jun in the Ming Dynasty (a modern inspector). According to the shape and system of the four officials of the Ming Dynasty: sitting north facing south, the original total of four, the existing courtyard, the two courtyards as the main living area, the total area of 1264 square meters, the first entrance hall and the fourth back garden have been destroyed. For 600 years, The former residence of Supervisory Censor Sun has been living with the descendants of the Sun family, so this old house hides many memories of society, family and individuals, so the concept of social memory is used to explain the former residence of Sun. In the traditional society, The former residence of Supervisory Censor Sun is a space with the symbol of power and wealth, and the embodiment of status and rank of officials. In the early stage of socialist construction, The former residence of Supervisory Censor Sun became a symbol of the old regime and the old imperial space that needed to be transformed. The reform and opening up have brought about economic development and the improvement of people's living standards, making the Sun family descendants gradually moved away from the old house left by the ancestors into the newly built apartment building, which has become

a marginalized space. Under the trend of the economic interests of real estate, the ancient dwellings on the verge of abandonment are defined as shantytowns demolished and rebuilt into new buildings, and the former residence of Supervisory Censor Sun has become the space demolished. Under the background of national cultural heritage policy protection, through the mediation of experts on ancient architecture research, descendants of the Sun family and major groups of the society with the local government and developers, the shed near demolition was turned into provincial protection units, and was restored by the local government. Here, contestation in space is used to explain the interaction and contested between space, society and people and the transformation of spatial meaning in the former residence of Supervisory Censor Sun.

In conclusion, the social memory of the former residence of Supervisory Censor Sun has changed with the change of the social system, and the past memory of Sun's former residence has influenced the present of Sun's former residence. The spatial change in the sense of the former residence of Supervisory Censor Sun is the contested in space between people and society under the social background, and the meaning of space is constantly transformed under the action of the society.

Keyword : former residence Supervisory Censor Sun, The old house social memory , contestation in space, scholar-officials residential buildings



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I have devoted a lot of effort into my doctoral graduation thesis and consulted a lot of materials. Although I have been enduring the considerable pressure brought by my graduation thesis for a long time, it is a period of time for me to grow up rapidly. I learned a lot from this graduation thesis, including how to analyze the problem, find out the key; how to extract highlights from a large number of data, find the information I need and so on. I have gained not only the increased knowledge, exercised ability, more importantly, I have learned a serious, rigorous scientific attitude; a positive and courageous spirit in the face of problems; I believe this will become a valuable asset in my future study and work. My study in mahasarkam University is a very important experience in my life, which is a valuable asset in my life.

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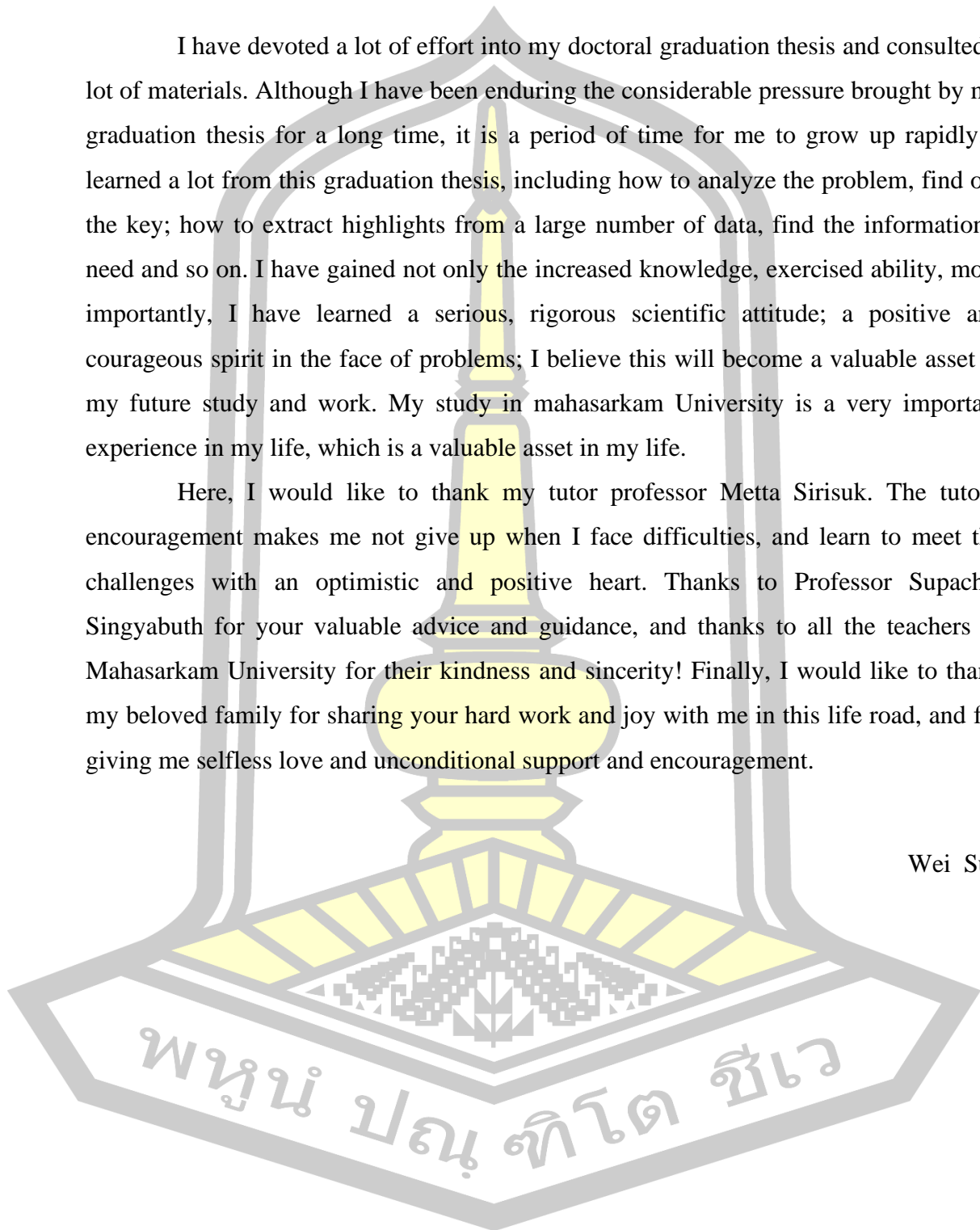


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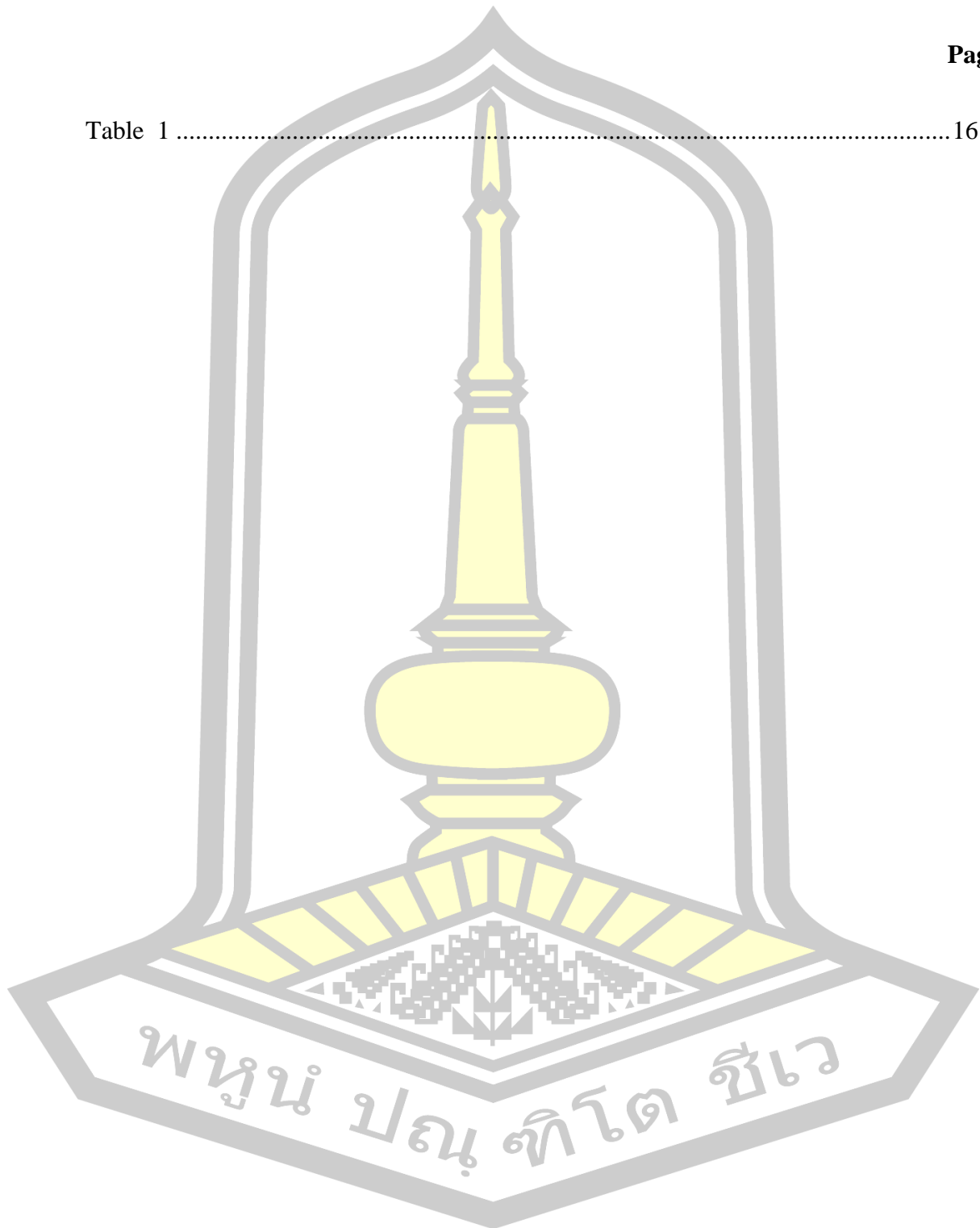
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Chapter 1

1. Background of Research

The former residence of Supervisory Censor Sun was built in the Xuande (1425) Period of the Ming Dynasty, with a history of about 600 years. It is the earliest ancient residence in Fujian Province, with high artistic value and historical and cultural value. The former residence of Supervisory Censor Sun was built by Sun Qin and his brother Sun Jun of the Ming Dynasty. According to the shape of the officials of the Ming Dynasty: The former residence of Supervisory Censor Sun sitting in south and face to north, five rooms and seven pillars, the existing second and third courtyards, these two courtyards are the main living areas, covering a total area of 1264 square meters, the first entrance hall and the fourth entrance (back garden) have been destroyed. For 600 years, the descendants of the Sun family have lived, so this old house hides many memories of society, family and individuals submerged in the long river of time. China's economic reform and opening up has brought about economic development, improvement of living standards, population growth and job changes, and the Sun descendants who lived here have gradually moved away from the old house left by their ancestors into the newly built apartment building. In the past nearly 20 years, this old house, like a large number of ancient buildings and folk houses from the Ming and Qing Dynasties¹ to the Republic of China, has changed from ancient to abandoned. In the past ten years, The former residence of Supervisory Censor Sun is on the brink of desolation was included in the uncertain cultural relic protection point project was included in the shanty town renovation project (2018.3) the ninth batch of provincial cultural relics protection units (2018.9) provincial cultural protection unit Supervisory Censor Sun former residence property rights transfer and commencement ceremony held (2020.12). In the meantime, through the descendants of the Sun family, ancient building lovers, news media, mini-media, relevant government departments and real estate developers, the local government changed the old city reconstruction policy. Finally, The former residence of Supervisory Censor Sun and a large number of ancient buildings and ancient dwellings on the brink of desolation since the Tang Dynasty have been protected and repaired by the government, And developed into a local historical and cultural features area open to the public and display. All of these are the big concepts that I will use in this study.

This paper uses a qualitative research method to study the former residence of Supervisory Censor Sun. The first concept I used is social memory. I use the concept of social memory to study the memory of the physical objects, words, oral biographies, the family experience, and the memory of the people living in the

¹ 1636-1912, the last feudal dynasty in China.

surrounding residence. Here I study the four aspects of the memory of the former residence of Supervisory Censor Sun: social memory, genealogical memory, written memory and family memory. Paul Connerton(1989) in *How Society remembers* talks about architecture as a way of social memory, while in the introduction he also shows that controlling the memory of a society largely determines the hierarchy of power. The former residence of Supervisory Censor Sun is strictly in accordance with the shape of the four officials in the early Ming Dynasty, which not only reflects the rank of the residents but also symbolizes the imperial power of the Ming Dynasty. The Ming Dynasty built a “Xiezhi Fang”² in the block where Sun's former residence to recognize Sun Qin's achievements and character as an official, and inspired local students to take the imperial examinations, gain fame and make contributions to the country, which was also a demonstration of the imperial power in the local area. In the process of building houses, Sun Qin brothers can not change the width and length of the building, increased the third into the height of the house (because the higher house means need thicker and longer wood, also need more money), using pine carved exquisite lamp pole and all kinds of exquisite woodcarving component reflects the owner's economic strength. In the process of using the house, the descendants of the Sun family imitated the common practice in Lianjiang area and increasing the number of door hairpins from four officials to four, in order to enhance the political influence in the local area. The two questions I studied here are: first, How the imperial power of the Ming Dynasty realized the control of the grass-roots level through the shape of the buildings and the construction of memorial archways, and realized the political control of the "sky high , but emperor close"? second, How can the Sun family demonstrate their political identity and economic strength and achieve their local influence through architecture?

In traditional Chinese society a family's past is to be found in the genealogy, but family genealogy compilation and revision will be affected by many factors such as the social system of the time, social morality, family compilation and revision orientation, and the personal preference of the compiler, etc. I will conduct a comparative study of the Sun genealogy and the official documentary records. I will study the way the Sun genealogy was compiled and revised: what kind of content was written in the traditional social context? What kind of content was avoided? How has the Sun family genealogy changed in the context of the new China? In compiling their genealogy, the Lianjiang Fuchun Sun clan³, like other families, trace their ancestry

² “Xiezhi” has high wisdom and understands human nature. An official who can distinguish right from wrong, know good and evil, and find evil, touches him down with his horn, and then eats his stomach. It is a symbol of valor and justice, and a symbol of judicial "justice and fairness". The “Xiezhi Fang” here is a memorial archway built by the emperor in the most prosperous block of Lianjiang County in recognition of Sun Qin's impartial law enforcement while in office.

³ the Lianjiang Fuchun Sun clan: The ancestors of the Lianjiang Fuchun Sun family were Sun Quan, the founding emperor of Wu during the Three Kingdoms Period, because Sun Quan lived in the Fuchun area of present-day Hangzhou, Zhejiang Province. Therefore, the people of the Sun family who moved out from this place added a place name to their surname wherever they moved to that place. Therefore, the Sun family living in Lianjiang called themselves the Fuchun Sun family of Lianjiang.

back to ancient emperors and generals, or to prominent figures of the same surname in history. The Lianjiang Fuchun Sun clan trace their ancestry back to Sun Quan, the founding emperor of the State of Wei in the Three Kingdoms period, and in the genealogy of the Fuchun Sun clan in Zhejiang, the place from which they emigrated, in the 2003 compilation of their genealogy, they supported their genealogy. A short biography is included in the genealogy for those who were involved in politics, and a statue of the ancestor in official uniform is erected in the ancestral hall for those who were officials, only records the brilliant political career of the family member under the social hierarchy concept of "scholar-officials, peasant, craftsman, and businessman". Records of the clan's achievements in book writing, poetry, painting and calligraphy reflect the family's tradition of being a scholarly family and passing on poetry and books to the family. According to the Confucian ethical and moral concepts, normal births, old age, sicknesses, deaths, and those who died in military battles are recorded, while unnatural deaths, such as drowning and suicides, are not recorded. According to the Lianjiang County Records, during the transition between the Ming Dynasty and the Qing Dynasty, the Qing garrison invaded the city, burned, robbed, and insulted women. Some women could not stand the humiliation and hanged themselves and jumped into the river, involving 59 families.

(zhang,zhang,&chen,2000,p.1)According to the household registration statistics of Lianjiang County in the Ming and Qing Dynasties, the population of the Sun family is more than half that of the county seat, which should be involved, but there is no record of this in the Sun family tree. If this had happened in the Ming Dynasty, the local government would have set up arches to commemorate the fallen women. After the Qing inherited the Southern Ming regime, the Qing local governments should choose to cover up and forget the stains in the war. During the field investigation of the Sun ancestral hall, I found that on the left side of the hall stood the tablet of "soul of women dedicated for loyalty", and I think this should be to commemorate the women who sacrificed for Confucian ethics and morality. It is also a way that the Sun family can compromise when the genealogy fails to record these facts.

Changes in the genealogy of the Sun family in the context of the new China: First, do not record the political and military experience of the Sun family in the Republic of China; second, under the concept of gender equality, record the full name of the woman who married into the Sun family, instead of the traditional record of a family name from a certain place; third, under the policy of the one-child policy, record the merit of the Sun women on an equal footing with the men, including the institutions of study or graduation, teaching experience in the university, artistic and literary creations and scientific research, and political experience; fourth, simplify the Sun women's genealogy, including the history of the Sun women's political career. The Sun family's record of women's achievements under the one-child policy is the same as that of men, including those of women who have studied or graduated from universities, taught at universities, created literature and art, and engaged in scientific research, as well as those who have been involved in political affairs.

A house is the material memory of a family, and the writing in the house belongs to the spiritual memory of a family, since the Song Dynasty, the writing and the building are inseparable as a whole, which is a reflection of the feudal rites. The textual part of the former residence of Supervisory Censor Sun was completely purged during the Cultural Revolution, taking the second hall of the former residence of Supervisory Censor Sun as an example: the second hall (main hall) of a complete official residence should include the hall number and the couplets corresponding to it, and the family plaques of merit and fame hanging on the left and right sides of the hall: including the official positions of the family's successive generations of ancestors, and the names, ranks, and years of the subjects they had taken. Here I will examine the content and function of the texts in the former residence of Supervisory Censor Sun and how they affected society and the family. How were the texts in the house destroyed during the Cultural Revolution and what efforts did the people of the Sun family make to preserve the memory of these texts? What efforts did they make after the Cultural Revolution to revive the textual memories of the family's past accomplishments and how were those texts truly forgotten? Words were widely used in traditional architecture: the entrance gate, the second hall, the third and the fourth rear gardens were decorated with words for different functions, and the study and boudoir were labeled with different words. The words preserved in the former residence of Supervisory Censor Sun are: the hall name of the former residence of Supervisory Censor Sun is Huaide Tang⁴, during the Cultural Revolution, the Sun family to save these words will be nailed back to the original position of the board. Because of the long time people have forgotten about this matter until the construction before the repair was found by the workers. In the process of fieldwork inside the former residence of Supervisory Censor Sun, the person in charge of the engineering team showed me the shallow relief engraved lines on the pillars of the lobby that were covered by old spring scrolls. For me personally, the function of this pillar is to paste the couplets that are changed every year during the Spring Festival and at weddings and funerals, but I also thought that underneath it there are still words from the family's past.

The second concept I use is "contestation in space", and the content penetrated in the first concept is the premise of the second concept, such as the history and culture of the former residence of Supervisory Censor Sun, its architectural value, and the social memory it carries. Therefore, this section discusses the political process of transforming the former residence of Supervisory Censor Sun from a gradually abandoned old house into a provincial cultural relics protection unit in the context of national policy, and the impact of this process on the neighboring buildings (buildings

⁴ Huaide Tang: A plaque hanging above the second hall in the former residence of Supervisory Censor Sun warns the family to have moral character whether being officials or getting along with others, which is also recorded in the Sun family tree.

since the Tang Dynasty, commercial districts, and residential buildings in Lianjiang County's old town area).

In 2018, Lianjiang County carried out an old city renovation project to characterize the ancient residential buildings since the Ming and Qing Dynasties as shantytowns and renovate them. The former residence of Supervisory Censor Sun was also included in the old city renovation project of Lianjiang County, after the descendants of the former residence of Supervisory Censor Sun, ancient architecture experts, ancient architecture protection of the netizens and the local government and real estate developers to mediate and make the former residence of Supervisory Censor Sun from facing the edge of the demolition of the old house and converted into a provincial cultural relics protection unit. In this controversial process Sun's descendants anonymously reported to the higher government with six hundred years of old house facing demolition; the ancient architecture protection professional from the historical value of the building and the aesthetic value of the building itself to the provincial cultural relics protection department for the former residence of Supervisory Censor Sun to obtain the qualification of the protection; the ancient architecture protection volunteers through the modern network publicity to expand the influence of the former residence of Supervisory Censor Sun, and then get the People's Net Attention; and traditional ancient building enthusiasts through the self-media articles published in solidarity with the protection of traditional ancient buildings. As a result of this controversy, The former residence of Supervisory Censor Sun became one of the ninth batch of cultural relics protection units in Fujian Province, and was repaired by the local government. The former residence in this political process, the local government invested 300 million yuan to renovate the old buildings in the old city.

In the process of the former residence of Supervisory Censor Sun from the edge of demolition to the protection of provincial cultural relics, the spatial relationship of the former residence of Supervisory Censor Sun changed, it changed from the living space of Sun's clan to the public space of the society. At the same time, this space has different associations with the people related to it:

For the descendants of the Sun clan who used to live here, this living space that belonged to them in the past is preserved in the form of cultural relics, and is protected and restored by the local government. For families or individuals who do not live in such a space, it is difficult to maintain a space such as the former residence of Supervisory Censor Sun. Therefore, in this political process, the descendants of the Sun family not only have the spiritual space that belongs to the past glory and memory of the family, but also preserve the material space as the house itself, so that it can be said that the past of the Sun family is a perceptible and palpable entity for the descendants.

For the locals, The former residence of Supervisory Censor Sun, a space they know, have seen, have passed by, and are even familiar with, has become a space they can enter and experience. They have an additional place to experience the local past

and come into contact with the living space of others. They can enter their own past by experiencing the past of others, and the past becomes easier to perceive.

For the local government, The former residence of Supervisory Censor Sun becomes a public space from a personal space, and a space to show the culture and life of local officials in the past. At the same time, it is important to consider how to preserve and utilize the space of the past in the present. After the restoration of a building such as the former residence of Supervisory Censor Sun, the relevant government departments have to consider the subsequent development and utilization of the building, the protection of the wooden house, and the source of funding for the long-term maintenance process.

For me, as a person who used to live in the former residence of Supervisory Censor Sun, as a local, and as a researcher, the transformation of the space of the former residence of Supervisory Censor Sun is the most direct reason for me to embark on this research. In my research, I use the term social memory to study the past of the house and its development in the social process. At the same time, I use contestation in space to study the political process of the transformation of the former residence of Supervisory Censor Sun from a "demolition fringe" to a "provincial cultural relics protection unit" and its impact on the surrounding area. Finally, it is hoped that this study will clarify the family's past and provide a reference for the local government to develop and utilize the past space and formulate policies, and at the same time, fill the academic gap in this area through this study.

2.Purpose of the Study

2.1 To study the historical background and development of the former residence of Supervisory Censor Sun in the social process and the relationship between the owner of Sun Qin and the building.

2.2 To study the artistic form and artistic value of the architecture of the former residence of Supervisory Censor Sun.

2.3 To study and analyze the social memory, genealogical memory, textual memory, family memory and personal memory of the former residence of Supervisory Censor Sun.

2.4 To study the political process of national and local government policies on the transformation of the former residence of Supervisory Censor Sun from the edge of demolition to a provincial cultural relics protection unit and its impact on the surrounding area.

3. Research question

3.1 What is the historical background of the former residence of Supervisory Censor Sun and how did it develop in the social process, as well as what kind of relationship did Sun Qin, the owner of the house, have with the building?

3.2 How to study the art form and artistic value of the former residence of Supervisory Censor Sun, what kind of artisanal skill, regionality, and the difference between the official residence and the Central Plains architecture, and what kind of architectural artistic value is reflected in the former residence of Supervisory Censor Sun?

3.3 How to apply the concept of "social memory" to study and analyze the social memory, genealogical memory, textual memory, family memory and personal memory in the former residence of Supervisory Censor Sun?

3.4 How to apply the concept of "contestation in space" to study the political process of the former residence of Supervisory Censor Sun transformation from the edge of demolition to a provincial cultural relics protection unit and its impact on the surrounding area?

4. Definition of Terms

4.1 Wording about research test

4.1.1 "Lianjiang County" in this research is located in the eastern coast of Fujian Province, with a Taiwan Strait separated from Taiwan in the east, the provincial capital Fuzhou in the west, the Min River Estuary in the south. It is called "Golden Phoenix of Fujian Capital". The county covers a total area of 4280 square kilometers, including land area of 1168 square kilometers, sea area of 3112 square kilometers, 22 towns 275 villages, the total population of about 670,000. According to modern archaeological research, there are traces of human habitation before five thousand ago. The county seat is also called "Phoenix City" because it is like a phoenix.

4.1.2 "The former residence of Supervisory Censor Sun" in this research refers to the former residence of Sun Qin, the official of the Ming Dynasty. Sun Qin was born in 1385 and obtained "Jinshi"⁵ in the thirteenth year of Yongle (1415) as the Supervisory Censor of Hunan and Hubei Province. In 1425, he was transferred to the Supervisory Censor of Zhejiang and Jiangxi Province, and built a house in Lianjiang in the following year. The main house of the former residence of Supervisory Censor Sun has five wide rooms and nine deep columns. The width of the hall reaches 12 meters and the height of the hall is nearly 7 meters, which has reached the limit of the hall of Ming Dynasty dwellings in Fuzhou. The highest point of the third roof is 10.72 meters, which is very rare among ancient dwellings in Fuzhou. The existing courtyard

⁵Jinshi: In the ancient Chinese imperial examination system, the person who passed the last level of the central government imperial examination was called jinshi. Is the ancient imperial examination hall test and the first name. The name began in the Book of Rites System.

covers an area of 3,000 square meters, with a construction area of 1,514 square meters.

4.1.3“Supervisory Censor” in this research is the name of officials in feudal China were the equivalent of inspectors who supervised whether officials were corrupt. The government gives the supervisory court great power, so the“Supervisory Censor” not only have the supervision power, but also exercise the power on behalf of the central government and have the judicial power. The“Supervisory Censor” has the right to impeach the negligence of the officials, but it can also impeach the officials who disturb the government and oppress the people.

4.2 Research on Concepts:

4.2.1 "Social Memory" This study refers to the social memory about the former residence of Supervisory Censor Sun, including social memory, genealogical memory, writing memory, family memory and personal memory. Personal memory includes the personal memories of family members and the memories of people outside the family (people who live around the former residence of Supervisory Censor Sun).

4.2.2 "contestation in space" in this study refers to the political mediation between the descendants of the former residence of Supervisory Censor Sun, ancient architecture researchers, and local government departments during the process of transforming the former residence of Supervisory Censor Sun from the edge of demolition to a provincial cultural relics protection unit, as well as the spatial transformation of the former residence of Supervisory Censor Sun significance in this political process. Once a private space inhabited by generations of Sun family members, the house is now a protected cultural relic in Fujian Province, and will eventually develop into a public space open to the public, such as a museum or exhibition hall.

4.3 Another important wording:

4.3.1 "Genealogical Memory" refers to the genealogical memory of the Sun family. In traditional Chinese society, the memory of a family's past should be found in the genealogy. However, a family's genealogy is affected by many factors, such as social system, social morality, the family's preparation of the former residence, and personal preferences, making it difficult to reproduce the true family history. Therefore, here I will compare and contrast the genealogy of the Sun family with the official memories (Lianjiang County Records and Local Records), the family's oral memories and the family's personal memories in order to restore the family's true past.

4.3.2 "Textual memory" in this study refers to the texts that appeared in the former residence of Supervisory Censor Sun, including merit boards, couplets, epitaphs from the Ming and Qing dynasties, Mao Zedong's quotations and big-character posters, modern spring couplets, marriage, funeral, birthday and birthday couplets, and personal calligraphy works, etc. A house is the material memory of a family, while the words in the house belong to the spiritual memory of a family. Since the Song Dynasty, architecture and writing are one and the same and are the

embodiment of feudal ethics. In this paper, we will study the content and function of the texts in the former residence of Supervisory Censor Sun and their impact on the family and society.

4.3.3 "Family and Personal Memory" in this study refers to the three generations of people (born in the 1940s pre-liberation, 1950s and 1960s - post-liberation, 1970s and 1980s) who used to live in the former residence of Supervisory Censor Sun. -After the liberation, 1970s and 1980s, after the reform and opening up). We study the commonalities and differences in the memories of the three generations of people with different social and educational backgrounds about the former residence of Supervisory Censor Sun. And how do these people's memories affect the former residence of Supervisory Censor Sun? On the other hand, I will study the social memories of people living around the former residence.

5.Scope of Research

5.1 Research Area

Lianjiang County, Fujian Province, China

5.2 Time

5.2.1 Ming and Qing Dynasties (1426-1912 AD)

5.2.2 Republic of China to pre-liberation (AD 1912-1949)

5.2.3 Post-liberation to pre-reform and opening-up (1949-1978 AD)

5.2.4 Post-reform and opening up to present (1978-2017 AD)

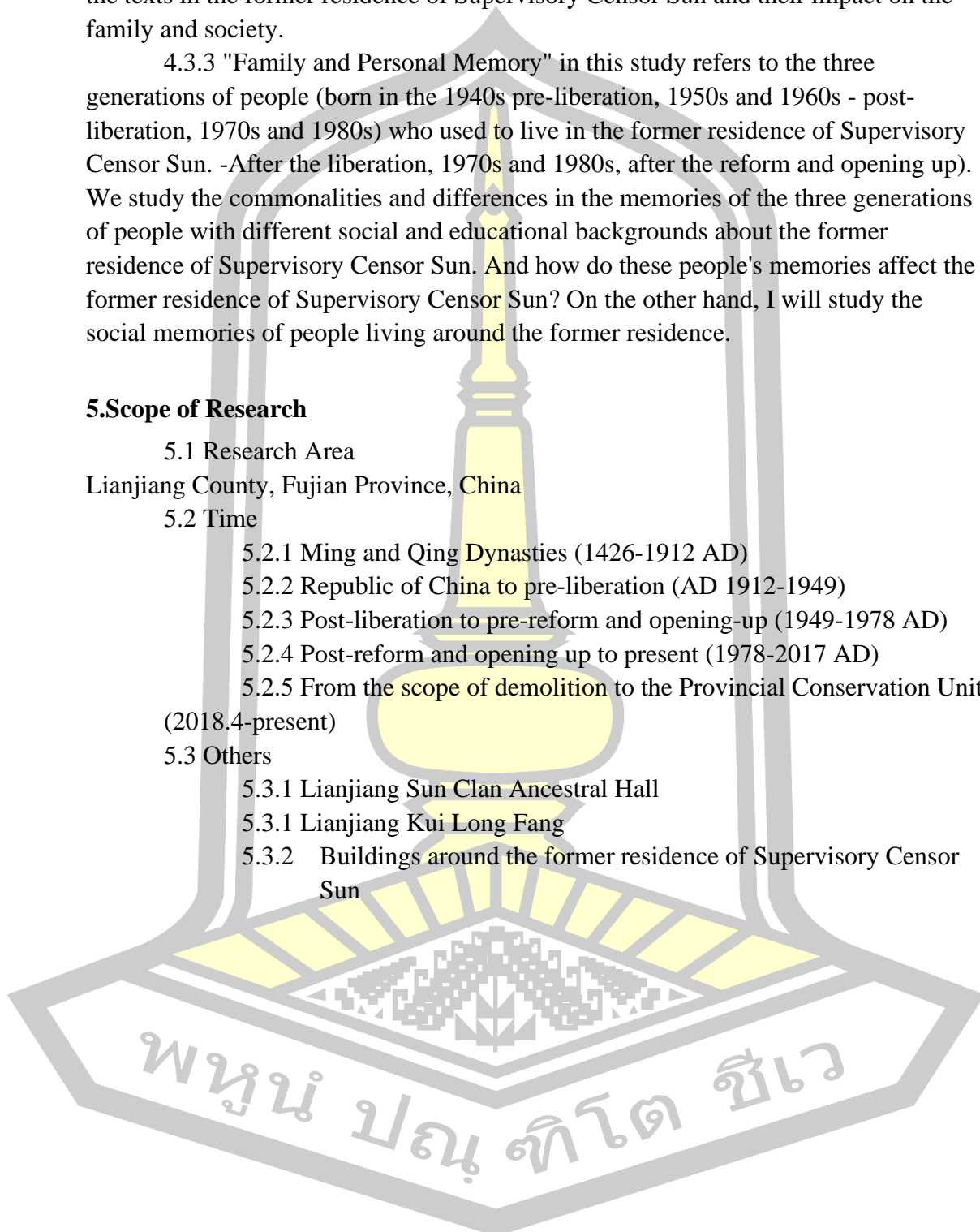
5.2.5 From the scope of demolition to the Provincial Conservation Unit (2018.4-present)

5.3 Others

5.3.1 Lianjiang Sun Clan Ancestral Hall

5.3.1 Lianjiang Kui Long Fang

5.3.2 Buildings around the former residence of Supervisory Censor Sun



6. Research Methodology: This study utilizes a qualitative research methodology. I describe the elements of the research method as follows:

6.1 Population and Sample

6.1.1 In the population

6.1.1.1 Community elders: the descendants of the Sun family This part of the population is the people who have been living in the former residence of Supervisory Censor Sun since 600 years. This includes Sun Qin, the earliest owner of the house.

6.1.1.2 The descendants of the Sun family A: The petitioner, mentioned earlier, works in a municipal government department and is familiar with the government workflow.

6.1.1.3 Sun's descendant B: After Sun Chay in became a cultural heritage unit, Sun's messenger with various government agencies, coordinating the distribution of compensation, etc.

6.1.2 External People

6.1.2.1 Government officials: Government officials here refer to local government officials. Before Sun Chayan became a residence, these government officials played an obstructive role, but after Sun's descendants petitioned, they actively coordinated all parties to promote the former residence of Supervisory Censor Sun's residence as a museum.

6.1.2.2 County Museum staff: locally, the museum belongs to a cold work unit and does not have much presence. In order to avoid trouble, it did not make any efforts to protect the old house when the former residence of Supervisory Censor Sun was included in the demolition area.

6.1.2.3 Journalists: journalists who publish articles in China's largest websites

6.1.2.4 Engineering team: the engineering party that undertook the former residence of Supervisory Censor Sun's residence.

6.1.3 Experts

6.1.3.1 Cultural relics expert: received widespread attention for his online articles on traditional Chinese architecture, cultural relics, and costumes. with Sun's expositor to make this happen. He also has another layer of status as a partner in one of the only few firms in Fujian Province that is qualified to undertake ancient building repairs.

6.1.3.2 Cyber Crowd: The general public who are concerned about the destruction of traditional culture after the national self-confidence has increased.

6.2 Instrumentation

6.2.1. Modern instruments, tape recorders, cell phones, cameras

6.2.1. 1The camera collects detailed information about the building

6.2.1. 2The tape recorder can be used for anonymous respondents

6.2.1. 3Cell phone camera which was used to formally interview those respondents who were willing to show up

6.3 Data collection

6.3.1 Website work and data collection

6.3.1.1Interviews: formal interviews, informal interviews.

6.3.1.2For a formal interview, these questions can be provided to the respondent in writing based on a predetermined question. The interviewee can have enough time to consider and recall to ensure that both sides of the interview go well.

6.3.1.3Informal interviews, due to family history, there will be many interviewers who will not want to appear or reveal their names, we conduct informal interviews.

6.3.2 Work notebook

Fieldwork notebook is very important to record the research objectives, plan, time schedule and so on. A record of the interviewee's information can be recorded, as well as key information from each interview.

6.4 Data Analysis

The conservation of and investment in ancient buildings requires a large amount of money, which in principle goes against the development of the local GDP. Therefore, in the first principle of early economic development, the common makes way for economic development. In recent years, the Chinese government has invested a great deal of human and material resources to preserve traditional tangible and intangible culture. Under these policies, local governments have begun to pay attention to history, cultural heritage and conservation.

6.5 Research Report

6.5.1 Full text of the study

Descriptive Analysis

6.5.2 Research articles

-International research articles, Scopus level or ISI.

7.Literature Review

7.1 Literature review on the research text

7.1.1 There is very little information about the former residence of Supervisory Censor Sun, and there are only a few related texts found in books or on the Internet, and all of them are articles after 2019, when the former residence of Supervisory Censor Sun was designated as a demolition zone.

7.1.2 "Protecting the original style: the historical style is relatively well preserved, with the provincial cultural heritage unit the former residence of Supervisory Censor Sun" ----- "The protection and control of county-level old towns - Lianjiang Old Town Control as an Example" Fang Li

7.1.3 Fuzhou 10th pattern of the most complete retention of historical information, the most windy county, the old city of the Ming and Qing Dynasty

buildings are preserved more, has a high conservation value. "Multi-planning and Promotion of County-level Historical City Protection and Revival ---- Taking Lianjiang Old Town of Fuzhou as an Example" Jin Yim and Luo Dakun

It can be found that the study of the former residence of Supervisory Censor Sun can be said to be a blank, only a few articles are very simple to say "very valuable" and then no other discussion. There is no article from the aesthetic point of view, from the history. From the clan point of view to analyze the ancient houses. Therefore, this aspect is a very big shortcoming. I can only find out from other books related to architecture, family, cultural heritage and so on.

7.2 Literature review on research modeling

7.2.1 Lin Yaohua, the author of *A Study of the Clans of Yishu*, observed the Huang family in Yishu Township, Fujian Province, from an anthropologist's point of view. The study of descendants passed down from the same ancestor, combined with geographic groups, examines the perceptions, opinions and attitudes of these descendants. Physically and qualitatively, the ancestral hall is the "collective appearance" of the clan's countryside, the convergence point of the clan's goals. In reality, what stands behind the shrine are the clan rules and unwritten concepts, opinions, and attitudes inherited from the ancestors, and these concepts, opinions, attitudes, and morals can be preserved in the behavior, speech, and actions of the clan chiefs and other elders in the village. Therefore, the older people in the clan villages are the medium through which the culture of the clan is inherited from above and from below, relying on the legacy of the clan's customs and traditions as the basis for their actions, and on the other hand, teaching and governing the younger disciples so that they can adapt to this environment. In this work, it can be seen that the author understands human life as the life of society, with each individual life intertwining and interacting with each other to form the whole great circle of society.

7.2.2 In the book *Memory of the Shinto Hall*, "social memory" is used as an entry point for an in-depth study of the reconstruction of the Confucius Temple in Okawa Village. Using "social memory" as an entry point, the author conducts an in-depth anthropological study of the reconstruction of the Confucius Temple in Da Chuan Village in Northwest Gansu Province, showing that the collective memory formed by the social life experiences of the Confucius family in Da Chuan Village in the 1960s or so has influenced and guided their social behavioral and practical activities, which are the reconstruction of the destroyed Confucius Temple and the reconstruction of the sacrificial rituals. The reconstruction of the destroyed Confucian temple and the reorganization of the rituals. The author uses a large amount of data and interviews to sketch a picture of how local people use memory to reconstruct social relations, with two main threads running through the text. The first is the experience of the suffering that some radical measures caused to the locals after liberation due to the need to develop the economy, an experience that includes both personal encounters and community frustrations. The second part is the recovery of Da Chuan in all aspects of politics, economy and culture after the reform and opening

up, especially culminating in the reconstruction of the Confucius Temple, and these two threads are also the two cores of the whole book study. These two threads reflect the fate of the Confucius family in two eras. In the 1950s and 1960s, when the government wanted to transition to socialism through radical methods, it thoroughly suppressed some traditional cultures, especially Confucianism, which was a "remnant of feudalism," and this caused unimaginable damage to the local society and cultural patterns at that time. The author's grasp of the details deeply depicts this. Since the 1970s and 1980s, with the weakening of the government's administrative control over rural society in the macro social context of reform and opening up, some folk cultures and rural ritual systems have been restored and rebuilt.

The Confucian Temple, as a core element, is examined in its historical lineage, and the theory of "social memory", which the author tries to dig deeper, is finally deduced. First, it is about the interaction between ritual, memory and power. Secondly, it is about the "tradition of cultural invention". Rituals and the group events they trigger are accompanied by the reconstruction of specific memories of the past, i.e. "invented traditions". Cultural traditions are created rather than historical realities. This path of analysis is used very flexibly, and it opens up the vein of historical continuity. Thirdly, the author starts from the Confucian temple, and accounts for the historical background of each relevant dynasty, utilizing a large number of documents, field interviews, and historical legends to describe the historical process of the Confucian temple.

7.3 Literature Review on Concepts

7.2.1 How Society Remembers by Paul Connerton. "Memory" is an extremely common individual function, but in contrast to individual memory, there is another kind of memory - social memory. So what is social memory? In what ways does society memorize? How is social or group memory maintained and transmitted? This is the main content of Paul Connerton's *How Societies Remember*. He begins by affirming the existence of memory in society as a whole, and in Connerton's view, memory has an instrumental nature, and all beginnings contain an element of recollection in the service of reality. In the book *How Society Remembers*, the answer to the question "How is the memory of a group transmitted and maintained" can be summarized as follows: society has a memory, which is transmitted and maintained by means of "rituals of remembrance" and "bodily practices". The content of the book can be summarized as follows: social memory is transmitted and maintained through "rituals of remembrance" and "bodily practices". The paper is divided into three parts, the first part: social memory. 1. break with the past, want to establish a "new starting point" in the time dimension. 2. distinguish between social memory and historical reconstruction. 3. distinguish between three kinds of memories: personal memory representations, cognitive memory representations, and the ability of reproducing the drill. 4. To provide an overview of scholars' views on "personal memory" and "cognitive memory". Part II: Physical Practice - The Basis of Social Memory. In the process of training physical behavior, social memory is deposited in it and expressed

through habitual memory. Embodied practices: transferring information through personal behavior - Postural inscribing practices: transferring memories through the preservation of information storage mechanisms that allow for a degree of independence from the time factor, and becoming "records" for people to look over and review. Part III: Rituals of Remembrance. Rituals of remembrance are still, at their root, disciplined bodily practices. However, unlike ordinary informal daily life practices, memorial rituals are based on bodily practices that are thoroughly regulated, highly stable, and codifiable. Due to the programmed, repeatable, and stable characteristics of memorial rituals, they not only draw people's attention to the special thoughts and emotions they carry, but also penetrate into non-ritual behaviors and mentalities, perpetuating the past and reinforcing people's memories: at the same time, they also influence people's activities, and regulate people's bodies to some extent, so that they can achieve a kind of personal continuity of the past and reinforcement of people's memories; at the same time, they also influence people's activities, and regulate people's bodies to some degree. It also influences people's activities and disciplines people's bodies to some extent, thus achieving a kind of self-restraint from within the individual, and thus the memorial ceremony acquires a dominant power. Memory can only be sustained by a certain social environment, which is the core value of the theory of "social memory" proposed by the author. However, the group as a whole is not capable of reconstructing everything, and errors, forgetfulness, and distortion of memories may occur from time to time. Memory errors occur due to psychological states such as worry, anxiety, and fear about the social environment, as well as due to the psychological preferences of the individual disseminator of the information. This, in turn, involves the traditional perspective of cultural invention, the author's view being that cultural traditions are created, and that this creativity is not arbitrary and capricious, and that it interacts organically with customary perceptions and habits.

7.3.2 The Politics of Ruins and the Commerce of Nostalgia by Maurizio Peleghi (2002) Book. This book explores the theory and practice of heritage conservation in Thailand, with a particular focus on the period from the mid-1970s to the late 1990s. While historical heritage conservation activities first emerged in Thailand in the late 19th century, they were further promoted in the 1940s and 1950s. In recent years, national pride and international recognition have led to a marked increase in awareness of cultural heritage preservation in Thailand. This book examines the state-sponsored materials and discursive practices that led to the institutionalization of national heritage in Thailand, as well as the debates over civil society factors. The book also analyzes the commodification and consumption of heritage as a tourist attraction and the links between the promotional narratives of tourism advertising and the official historical narratives of the Thai state. His book surveys the theory and practice of heritage preservation in Thailand, with a particular focus on the period from the mid-1970s to the late 1990s. While the trend towards historic preservation first emerged in late nineteenth-century Thailand and was

furthered under the nationalist regimes of the 1940s and 1950s, since the launch of the first historic parks program in 1977, it has become a major government undertaking. The book also analyzes the commodification and consumption of heritage sites as tourist attractions, as well as the links between promotional campaigns, the narratives of tourist advertising and the official historical narratives of the Thai state.

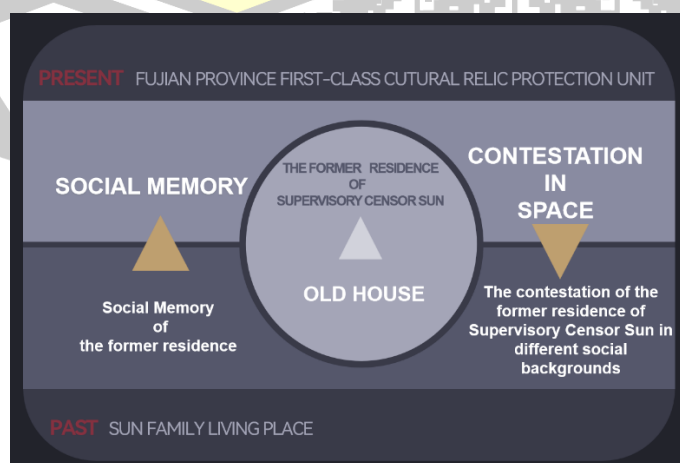
8. Concepts, theories and conceptual framework

8.1 Research concepts

8.1.1 Social Memory: in a county, 600-year-old houses can be preserved and used by descendants until the 21st century, during which several dynastic changes have caused the old houses to retain a rich memory. "This building connects the past to the present, a building that has changed, cut and added to throughout the dynasties." As such, it has social, family and personal memories. The different memories cooperate with each other in order to understand this old house in a relatively complete way.

8.1.2 Contestation in space: Traditional architecture has largely contributed to the phenomenon of low floor area ratio, which is an economic burden that restricts the renovation and development of old towns in general at the county level. As a result, the more places that carry the historical memory of old towns, the more severe the phenomenon of functional decline and physical deterioration. A large part of the reason for this is that most of the valuable historical relics in county-level old towns are inherently weak, and the government has invested a great deal of money in historical relics preservation in the early stages, but with little success. Since then, the old houses have finally been preserved thanks to the joint struggle of the government, ordinary residents, the media and experts. So my main concepts in this article are these two.

8.2 Conceptual framework of the study



*Figure 1***9. Research Program***Table 1*

Scientific Research Program	2022	2023
Chapter 1	January, February, March and April	
Chapter 2	May, June, July and August	
Chapter 3	August, September and October respectively November, December	
Chapter 4		January, February, March and April
Chapter 5		April, May, June and July
Chapter 6		June, July and August respectively

10. Chapter Structure

Chapter 1: Introduction

Chapter 2: History of the former residence of Supervisory Censor Sun

Chapter 3: Art Forms and Artistic Values of the former residence of Supervisory Censor Sun

Chapter 4: The former residence of Supervisory Censor Sun in the Dimension of "Social Memory"

Chapter 5: The former residence of Supervisory Censor Sun in the Dimension of "contestation in space"

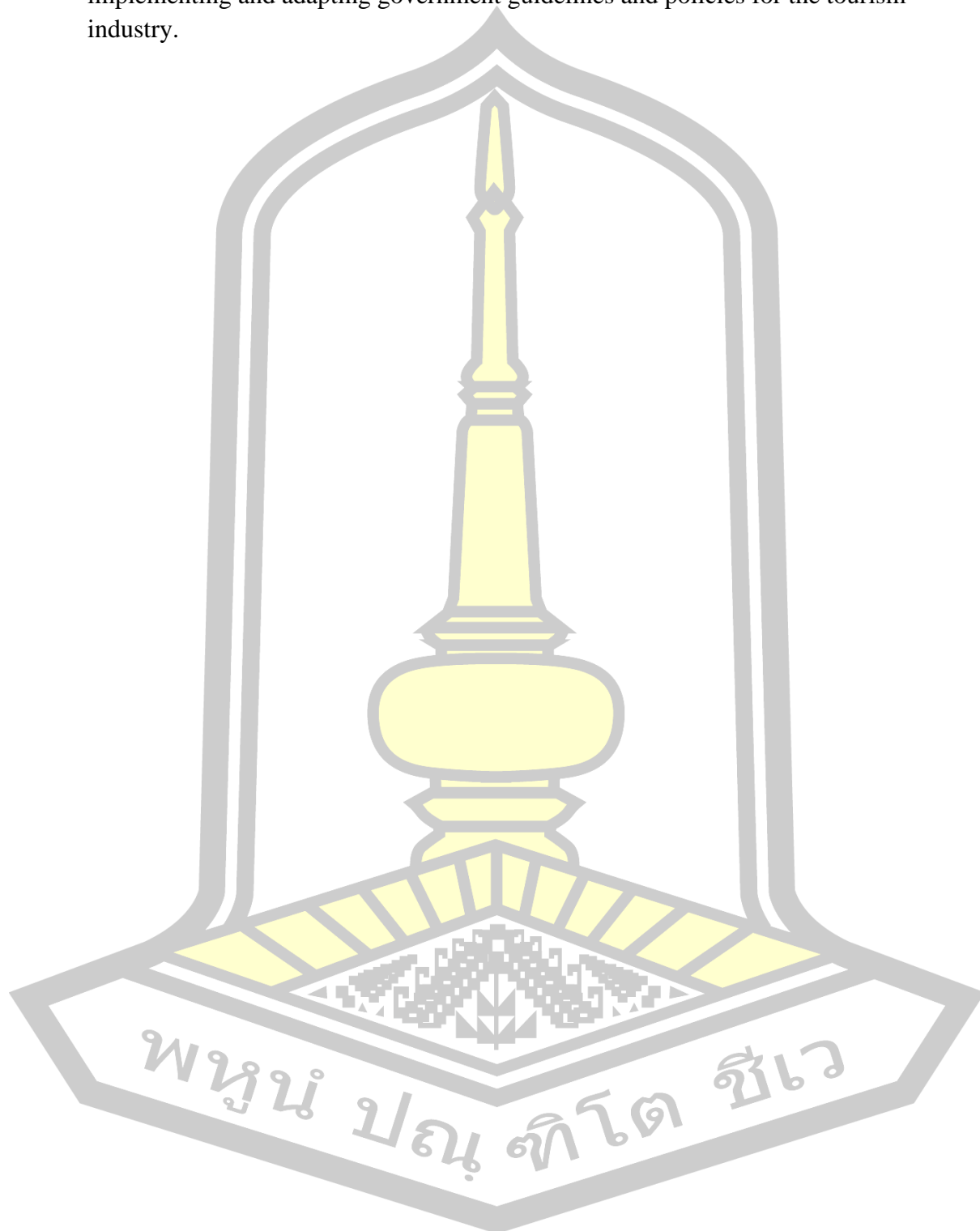
Chapter 6: Conclusion

11. Benefits of the Study

11.1 This study emphasizes the long historical, architectural, traditional and cultural values of ancient buildings. It can serve as a reference for other researchers' case studies on similar ancient buildings. To bridge the academic gap in the study of historically valuable buildings far away from the political, economic and cultural centers of the region. To promote sustainable management, conservation and development of cultural heritage in county governments or rural areas.

11.2 To study the benefits of the location to the society and community: to promote tourism business and commercial business in the form of nostalgic business.

11.3 Benefits to the development of national or local government policy: to assist in implementing and adapting government guidelines and policies for the tourism industry.



Chapter 2:

The History of the former residence of Supervisory Censor Sun

This chapter is about the history of the former residence of Supervisory Censor Sun. It introduces the history of the former residence of Supervisory Censor Sun in its six hundred years of development on the axis of time. Using the history and background of Lianjiang County, it explains the development of the former residence of Supervisory Censor Sun in terms of its emergence and different social periods, and the content of this chapter is the basis for the subsequent content to take place. The whole chapter is divided into three subsections. The first section introduces the geography and history of Lianjiang County; the second section introduces the history of the former residence of Supervisory Censor Sun; and the third section introduces the use and distribution of the former residence of Supervisory Censor Sun in different social periods.

2.1 Geography and History of Lianjiang County

2.1.1 Geographic Background

The former residence of Supervisory Censor Sun is located in Lianjiang County, Fujian Province. Lianjiang County is on the eastern coast of Fujian Province, between latitude 26.07'-26.27' north and longitude 119.17'-120.31' east. East of the East China Sea and the island of Taiwan across the Taiwan Strait, the county of Matsu Islands and the nearest point of the mainland is only 9.25 kilometers away; the west is the capital of Fujian Province, Fuzhou City, the land distance of 50 kilometers; the south side of the Minjiang River to the sea, for the natural barrier in Fujian Province; the north side of the control of Fujian and Zhejiang's main road, has always been the military cantonment of the key areas. The county has a total land and sea area of 4280.15 square kilometers (including the Matsu Islands to be unified). The land is 67.8 kilometers from east to west and 36.5 kilometers from north to south, with an area of 1,168.13 square kilometers; the sea area is 3,112.02 square kilometers. (zhang,zhang,&chen,2000,p.1)

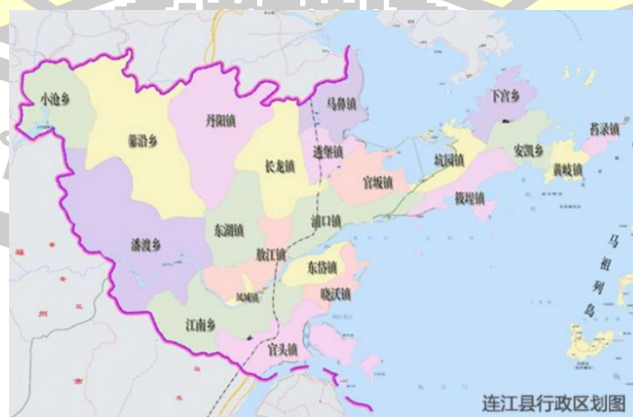


Figure 2 Map of Lianjiang's administrative division.

Source: Lianjiang County Government Website

The two sets of juxtaposed mountain ranges in Lianjiang County are the remnants of Fuzhou Wushu Peak, which enters the country from the northwest and gradually slopes to the southeast until the seashore, which is basically parallel to the coastline. The landforms are diversified and have good three-dimensional structure. The county has 108 peaks over 500 meters above sea level, with the highest peak of 1,028.5 meters. The mountainous hills cover an area of 1.275 million mu, accounting for 72.8% of the land area; the plains and valleys cover an area of 477,000 mu, accounting for 27.2% of the land area, of which 211,000 mu are cultivated. Due to the deep cutting and obvious arrangement of the valleys, the water system is also more developed. Within the territory of more than 3 kilometers of streams counted 73, the largest river Ao River is the sixth largest river in Fujian Province, originated in Gutian County, the main stream 137 kilometers, from west to east through the county 6 townships 63 kilometers, the watershed area of 720 square kilometers. Minjiang River flows through the southern part of the county, Koon Tou Town, into the East China Sea. Lianjiang river embracing the sea, embracing the wild negative mountains, rolling mountain ranges undulating in the Aojiang River, Minjiang River between the two waters, the coast 122 islands set in the East China Sea in the hectares of blue waves, the coast twists and turns stretching 209 kilometers, the shoreline is distributed with crisscrossed natural harbors and bays 47, the famous "three bays" (Luoyuan Bay, Dinghai Bay, Huangqi Bay), "three mouths" (the mouth of the Minjiang River, the mouth of Kemen, the mouth of the Ao River), of which the mouth of the Minjiang River Koon Tou Harbor, Dinghai Harbor and the port of the door have a deep harbor, weak waves, large tidal drop, not freezing, not silt, anchor grip, shoreline stability, open hinterland, etc., with the construction of 10,000 tons of wharves above the good conditions, has always been a large and medium-sized ships sailing, anchorage and anchorage, boats and oars are endless. It has always been a place for large and medium-sized ships to sail, berth and anchor, and the boats and oars are constantly shuttled.(zhang,zhang,&chen,2000,p.1)

2.1.2 Historical background

Lianjiang has a long history, according to the archaeological discovery, 5000 years ago there were ancestors in this land. During the Sun-Wu period of the Three Kingdoms, it was called Wenma Shuntun. In the third year of Taikang (282), Wenma County was established, one of the first five counties in Fujian. In the third year of Sui Daye (607), it was incorporated into Min County. In the sixth year of Tang Wude (623), Wenma County was re-established, whereupon it was renamed Lianjiang County. In the first year of Tang Tianbao (742), the county seat was moved from Fusha to its present address, with rolling hills to the north and a bird's-eye view of the Ao River to the south, and was also called Fengcheng (Phoenix City) because of the phoenix-like topography of the county seat.(zhang,zhang,&chen,2000,p.89)



Figure 3:Map of Lianjiang Ancient City,
Source: Lianjiang County Records

Ancient education in Lianjiang was quite developed, and there were private schools in Jin Dynasty, and Literature Temples and Schools were built in Tang and Song Dynasties. In the Tang Dynasty, there was only one scholar in Lianjiang. Song Dynasty education flourished for a while, educator Zhu Xi had taken refuge in Lianjiang lectures. The county total of 293 Jinshi, including Xianchun yuan year (1265) a section of the examination 19, accounting for 6% of the full list. After the Yuan Dynasty, often affected by war, education gradually declined. Ming and Qing Dynasties, the rise of private schools, but not many students, the Yuan to the Qing Dynasty examined 73 Jinshi. The end of the Qing dynasty abolished the imperial examinations, the establishment of small schools, the number of students increased.(zhang,zhang,&chen,2000,p.1020-1022)

Lianjiang is located in the southeast coast and is located in the northern shore of the estuary of the Minjiang River, has always been a place of war and the outpost against foreign invasion. After the Yuan Dynasty by the internal and external suffering, developed a strong and courageous nature, a sense of justice and anti-aggression and oppression of the fine tradition.

2.2 The history of the former residence of Supervisory Censor Sun,

2.2.1 Introduction to Sun Qin

Sun Qin is the first owner of the former residence of Supervisory Censor Sun, which is named after Sun Qin's official title. (See Figure 3)Sun Qin is one of the builders of the former residence of Supervisory Censor Sun, and the other one is Sun Qin's brother, Sun Jun. Sun Qin was a graduate of the Ming Dynasty in the late Yongle Yimo year (1415), first served as the imperial inspector of the Huguang Dao⁶, and then transferred to the imperial inspector of the Zhejiang Dao in Hongxi Yiji year(1425). Sun Qin was a fourth-ranking official in the early Ming Dynasty, so there is an independent biography of Sun Qin on the Genealogy of the Fuchun Sun Clan in Lianjiang. Lianjiang Fuchun Sun's genealogy records Sun Qin word Yanjing was born

⁶ Huguang Dao: Huguang Dao is the name of the institution, one of the fifteen Roads.

in the Ming Dynasty Hongwu Yichou year (1385), his father Sun Duan passed the Ming Dynasty Mingjing examination officer to the Ministry of Criminal Affairs in Nanjing, shortly after the birth of Sun Qin's father because of the incident was sent to Yunnan, specifically because of what happened to be sent to Yunnan, the genealogy does not have a detailed record. Sun Qin's mother, Chen, was the daughter of Chen Chizhong, a Jinshi in the first year of Lianjiang Hongwu's imperial examinations, and both the Chen and Sun families belonged to scholarly families with official backgrounds. According to the genealogy, Sun Qin's mother was a virtuous woman. In ancient times, a woman's virtuous behavior included the "three obediences and four virtues⁷," and one of the most important virtues was the mother's education of her children. It can be said that Sun Qin's mother's education of her children was a model of success, training her eldest son, Sun Jun, to inherit the family business, to take care of the family business, to build up wealth and to be rich, to be the fame person in Lianjiang County", and training her second son, Sun Qin, to inherit his grandfather's and his father's aspirations to pursue the road of studying and making a career. In 1414, Sun Qin and his cousins, Sun Jun and Sun Hou, were successful in the same examination, and there is a couplet in the ancestral hall of the Fuchun Sun Clan in Lianjiang County, which says: "the reputation of three people passing the imperial examinations at the same time is like the fragrance of three calyces on one branch," which is the history of the family's examination, and has become a beautiful story of the history of Lianjiang County's examination. There is also a relevant record in Fuzhou Prefectural Records, because it is not easy for three successful candidates from one family at the same time, so the record of this incident is still kept in the Lianjiang County Records published in 1992. Sun Qin, as a supervisory official, was a virtuous official during his tenure. In the ninth year of Xuande (1434), Zhang Duo, the imperial censor, was ordered to set up a Xiezhi Fang in front of Tianwangqian Lane in Lianjiang (on the present-day Lianjiang Baiyiqi Road in Lianjiang County, which is about one hundred meters away from the former residence of Supervisory Censor Sun on the same side of the street) in order to honor Sun Qin's contribution in his career. At that time, Sun Qin's 50th birthday, but also served in Jiangxi, so Sun Qin in Lianjiang Fuchun Sun family dynasties served as a supervisor of the Imperial Household in the highest honor of the career. Commemorating the achievements of Sun Qin Xiezhi Fang has now disappeared, the current contact with the literature only recorded Xiezhi Fang is located in the location, the specific style and destroyed at what time there is no relevant records. I searched the Internet is located in Anwei Shexian built in the Ming Dynasty during the Chongzhen years of "Zhi Xiu Chong Guang Fang" double column a three-story, simple type system. (See Figure 4) East and west forehead imitation respectively engraved in regular script, "Zhi Xiu Chong Guang", "Long zhang Zai Qin" eight words, under which are engraved "grant Wenlin that is the Shanxi Province, Shanxi Province supervision of the Imperial Household Jiang Ying Xiao, gengxu scholar Shanxi Province, the supervision of the Imperial Household Jiang Bingqian ". I took this photo to consult the people in the former residence of Supervisory Censor Sun, in their memories whether in the alley in front

⁷ three obediences and four virtues: Ancient Chinese women's virtues. The three subordinates are the father before marriage, the husband after marriage, and the son after the husband's death, and the four virtues are women's virtue, women's speech, women's appearance, and women's work (women's character, speech, manners, and women's work), which generally refer to the feudal rituals that bound women.

of the Tianwangqian Lane have seen such a building? One of the interviewees talked about in his childhood memories, in the Tianwangqian Lane before the entrance to the alley did see a similar building, just the impression that the building has no top, only the bottom of the square structure remains. Tienwangqian Lane was elevated during a road construction, and the remaining part of the building may have been demolished at that time. Because it is too inconspicuous to see rush, coupled with these ancient buildings were not on the heart, but also at that time also popular "destroy something old and build something new" idea, the final destination of the remnants of this ancient building no one knows.



Figure 4 Sun Min's 18th grandson, Ming Dynasty Imperial Inspector Yan Jingqin (Portrait of Sun Qin)

Source: The Genealogy of the Fuchun Sun Clan, 2003, Book 1, p.13



Figure 5: Zhixiuchongguang Fang

Source: Shexian County Cultural Relics Protection, 2023

2.2.2 The relationship between Sun Qin and the former residence of Supervisory Censor Sun

The former residence of Supervisory Censor Sun was built in the Xuande period of the Ming Dynasty (1425), about 600 years ago, and is the earliest ancient residence in Fujian Province with the earliest chronology found so far. The former residence of Supervisory Censor Sun became one of the ninth batch of provincial cultural relics protection units in Fujian Province in 2018, and the reason why it has been protected is that it has high artistic value and historical and cultural value.

The former residence of Supervisory Censor Sun used to have the names: "Zifu", "Xiawangli", "Xiayuanli", "Xiawangli", and finally became a provincial cultural relics protection unit after being called "The former residence of Supervisory Censor Sun". The unit was called "The former residence of Supervisory Censor Sun". The local people have always called the former residence of Supervisory Censor Sun as "Xiawangli" because this folk proverb is still popular in the area: "Pillar is big, Xiawangli. House is high, Gaoyinli." It has been passed down to this day as a proof. "Xiawangli is famous for its large pillars, while Goyinli, an official residence of the same Sun clan to the left of it, is famous for its height. Sun Qin, one of the owners of the residence, was a fourth-ranking imperial inspector, so he was able to build his residence in the form of a fourth-ranking official of the Ming Dynasty: the residence was located in a four-entry, five-bay, nine-frame house facing north and south, with a total area of more than 3,000 square meters (plus the servant's quarters on the left side of the residence), and there are now the second and third entries of the courtyard, which are the main living quarters, with a total area of 1,264 square meters, the first entry of which is the main residence. 1264 square meters, the first entrance hall and the fourth back garden has been destroyed. In the traditional society, The former residence of Supervisory Censor Sun was the largest residential building in Lianjiang, so it was called "Xiawangli", which means "king of the building" by the local people, and the people who lived in the former residence of Supervisory Censor Sun also called themselves "Xiawangli's".(See Figures 5,6.)

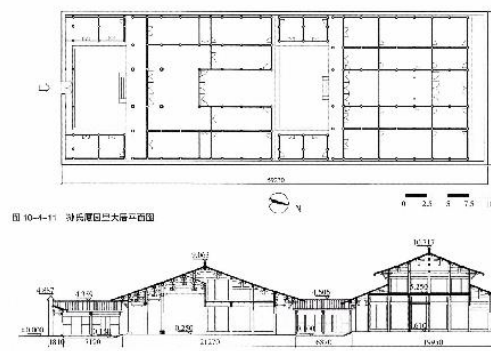


Figure 6 Plan and section of the former residence of Supervisory Censor Sun.
source: Fuzhou residential house construction technology, 2016, p.243



Figure 7 The former residence of Supervisory Censor Sun under restoration.
source: Sun Wei, 2021.8.20,Photography

As a "virtuous official", why did Imperial Inspector Sun Qin have so many assets to build his former residence? In fact, under Zhu Yuanzhang's regime in the early Ming Dynasty, the official system was strict and the salary of the officials was not high, so Sun Qin alone could not build a mansion like the residence of Supervisory Censor Sun. Sun Qin's older brother, Sun Jun, records how the two brothers worked together to make the family's reputation as the most prominent in the county, with one person studying for become an official and the other taking care of the family business.

When Qin was studying, his brother Sun Jun took care of the family business, become the richest family in Lianjiang County. And Sun Qin served as two local prosecutors, the brothers relocated to the county town, build a house in Jinbi (today's Southwest Street, Xiawangli, the former residence in the area), the building decorated with paintings and carving beams, so beautiful, the hall columns so large that a person can not be surrounded, the reputation of the Sun Qin family was very prominent in the Lianjiang county. (Sun, 2003, p.125)

Therefore, from the above description, it can be seen that the former residence of Supervisory Censor Sun was built by two brothers, Sun Jun and Sun Qin, and it can also be seen that the family business of Sun Qin was mainly run by his elder brother Sun Jun. In the past, there were Sun family houses on both sides of the former residence of Supervisory Censor Sun, which continued all the way to the alley in front of Tianwangtian. The alley in front of Tianwangtian is labeled as Sun Family Alley in the map of Lianjiang County compiled during the Republic of China, which shows that this area was where the Sun family lived in. In the past the success of a family depended on the influence of the whole clan in the area.

2.2.3 The Lianjiang Fuchun Sun Clan

The genealogy⁸ of the Lianjiang Fuchun Sun Clan records that Sun Min, the first ancestor of the Sun Clan, along with several other major families, moved south from Gushi in Henan Province to Fujian Province during the Dazhong period of the Tang Dynasty, followed by Wang Qinzhi, who later became the king of Fujian Province.

⁸ genealogy: Genealogy is a record of a family's history. This form of writing began in the Han Dynasty, and became very popular in the Wei, Jin, and North and South Dynasties, and developed even more in the Sui and Tang Dynasties.

This is also reflected in the Fuzhou dialect, Fuzhou dialect, called the man as the "Tangmozai," this words means the men who escape the war in the north and migrated to Fujian in the end of Tang Dynasty, these men are young, handsome, strong for the locals like, and slowly became the local name of the man synonymous with the historical changes in the language has left its traces. The Sun clan has always traced Sun Min's ancestry back to Sun Quan, the founding emperor of the state of Wu during the Three Kingdoms period. At the same time, according to the genealogists of the Sun Clan, Sun Min was the 111th grandson of Sun Quan, who first moved from Fuyang, Zhejiang Province to Henan Province, and then from Gushi, Henan Province to Fujian Province. Combined with genealogists to prove that Sun Min for the Wu emperor Sun Quan's ⁹descendants, in 1995 Lianjiang Fuchun Sun also with Zhejiang Fuchun Sun to establish inter-clan contacts. Lianjiang Fuchun Sun Clan in the Qing Dynasty, a member of the clan due to the transfer of officials also moved their families to the Fuchun location in the vicinity of Fuyang, Zhejiang Province, in the hundreds of years from Fuyang to realize the return of the clan.(See Figure 7)



Figure 8 The ancestral hall of the Sun Clan in Fuchun, Lianjiang,
Source: Sun Wei, 2021.8.20, Photography

The Lianjiang Fuchun Sun clan from the Tang Dynasty to the Qing Dynasty had seven imperial supervisors, five of them are of jinshi status and were granted official positions by the state, while the founder of the clan, Sun Min, was awarded the title of "Zhongchengyushi" because he assisted Wang Shenzhi in capturing the Fuzhou Prefecture of the old Southern Tang Dynasty, and the other one was Juren¹⁰ status (a person of high moral character). The name of the Lianjiang Fuchun Sun Clan is "Yingxue Tang", which is used as the name of all the branch shrines in Lianjiang County, and the names of the branch shrines are based on the name of the location of the shrine. The couplet corresponding to the "Yingxue Tang" aims to inspire the children and grandchildren to follow the example of the seven royal inspectors to study through the reflection of the snow. Since this is the main ancestral hall of the Fuchun Sun Clan in Lianjiang, a brand-new plaque with the list of achievements of successive dynasties is decorated above the second hall. The side walls from the corridor of the first entrance to the second entrance are decorated with the great men

⁹ Sun Quan: The founder of the state of Wu in the Three Kingdoms period, a native of Fu Chun, Wu County (present-day Fuyang, Zhejiang Province).

¹⁰ Juren: Ancient China local imperial examination winner's name

of the Sun surname in Chinese history, such as: Sun bin¹¹, Sun Simiao¹² and finally on the east wall of the second entrance hangs Sun Quan, the founding emperor of Wu in the Three Kingdoms period, and on the corresponding west wall hangs Sun Yat-sen¹³, the founder of the Republic of China. Sun Yat-sen belongs to the Lingnan faction of the Fuchun Sun Clan, and in the opinion of the Sun Clan, he is the "emperor" of the new era. Lianjiang Fuchun Sun Clan in successive dynasties of Chinese people, scholar, which in traditional society is a reflection of the prestige of the local family. At the same time, according to the mid-Qing Lianjiang County Records, the Fuchun Sun clan in the county reached nearly half, so the locals called the Sun family people "Sun half of the city". The degree of prosperity of a family is very important in traditional society.(See Figures 8,9.)



Figure 9: Lianjiang Fuchun Sun Clan Ancestral Hall Name: Yingxue Hall.
Source: Sun Wei , 2021.8.20,Photography

¹¹ Sun bin (birth and death year unknown), Zhi bo ling, Huaxia, Sun Wu descendants, Qi a (northeast of Shandong Yanggu), Juan (now north) .Sun bin not only created a far-reaching "encircling Wei to save Zhao" in the war practice, but also left an outstanding military theory reflecting the characteristics of The Times and the law of war."Han Book art literary annals" wrote "Sun Bin art of War" 89, figure 4 volumes, has been lost.

¹² Sun Simiao:Tang Dynasty medical practitioner and Taoist priest, formulator of the Code of Medical Ethics of Chinese Medicine and the Great Physician's Sincerity.

¹³ Sun Yat-sen: November 12, 1866 - March 12, 1925, politician, revolutionary and theorist in the late Qing Dynasty and early Republican era, single-handedly founded the Nationalist Party of China (NPC), the Republic of China (ROC), and the National Revolutionary Army (NRA), advocated the policy of "alliance with Russia and tolerance for the Communist Party of China (ROC)" and republicanism, and created the Three Principles of the People (SP) and other political policies. He advocated the policy of "alliance with Russia and tolerance of the Communist Party" and republicanism, founded the "Three Principles of the People" and other political theories, which had far-reaching influence on the development of the Kuomintang and the Communist Party, and had an important position on both sides of the Strait. Sun Yat-sen is one of the few modern Chinese political figures who is widely respected in the Chinese community.



Figure 10 Sun names in Chinese history on the walls of the first corridor of the Fuchun Sun Ancestral Hall in Lianjiang, China.

Source: Sun Wei 2021.8.20,Photography

Since the Sun Clan of Fuchun, Lianjiang, has been an official for generations, there are records in the genealogy of ancestor worship in the Song Dynasty. At the beginning of the Ming Dynasty, the place to worship ancestors was in the monk's room in front of the Heavenly King's Hall. By the middle of the Ming Dynasty, the local government auctioned off the front seat of the Heavenly King's Hall in order to raise funds for repairing the county's walls to guard against Japanese invaders. The Sun Clan members bought this piece of land and built the Lianjiang Fuchun Sun Clan Ancestral Hall together with the original monk's house. The present Lianjiang Fuchun Sun Clan Ancestral Hall was built in that period, but due to the long period of time, only the front seat of the Ancestral Hall, the front house of entry and the second hall are left.

2.3 Use and Distribution of the Former Residence of Supervisory Censor Sun

2.3.1 The Former Residence of Supervisory Censor Sun in the Sun Qin Era

The restoration of the former residence of Supervisory Censor Sun has been completed, and the unit responsible for the restoration has basically restored the appearance of Sun Qin Brothers' house when it was built in the early Ming Dynasty, in accordance with the opinions of the ancient architecture experts in Fujian Province. Also in conjunction with the launching ceremony of the restoration project of the former residence of Supervisory Censor Sun, we can imagine the past grandeur of the former residence of Supervisory Censor Sun, with an on and off the horse stone¹⁴ in front of the door, and a horse stall for horses, which is the only official residence building grand style. For more information about the Sun Qin brothers and about the past of the house, we need to turn to other textual materials. Traditionally, the Chinese literati were not in the habit of recording their lives in writing, and more poems expressing friendships, the beauty of mountains and rivers, and travelogues have been handed down to us. Of course, the epitaphs¹⁵ written by the scholarly families of their

¹⁴ On and off the horse stone: step-shaped, mostly up and down two steps, ordinary just a step-shaped stone placed on the ground, step stone vertical surface with a small number of carvings. The elaborate stone under a layer of not high Sumeru seat, the upper step stone, in addition to the vertical surface of the prominent carvings, some in the footsteps of the horizontal surface also has a shallow carving decorations. In front of the main gate of the elaborate building, there is an upper horse stone on the left and right sides, and they are like two stone carvings juxtaposed on the roadside in front of the gate.

¹⁵ Epitaphs. Epitaphs were written in a fixed format, roughly describing the biography of the deceased, including the deceased's lineage, name, title, longevity, date of death and burial, and the outline of descendants. Wang Deyi,

peers provide insight into a person's or family's past. From the several long epitaphs written by colleagues, in-laws, classmates, and townspeople of Sun Qin's previous and future generations, which have been handed down to the present day, we can also get a glimpse of the lives of the people who first lived in the former residence of Supervisory Censor Sun. The biography of Sun Qin in the genealogy was written by combining the epitaphs of Sun Qin's parents and even his nephews and grandchildren when the genealogy was newly revised in 2003. In the Lianjiang County Records compiled by Sun Fazhen, a member of the Sun clan, in the Qianlong period, Sun Qin's house, Jinbi (where the former residence of of Supervisory Censor Sun is now located) is mentioned in the categorization of the residences and tombs of officials of the past dynasties. In the "Preface to the Poem of Sun Zhonggao" written by Chen Jian, the Lianjiang County governor of Lipu County, who was a scholar of Lianjiang County, for Sun Jun's grandson, it is mentioned that his grandfather, Sun Jun, whose house was in Jinbi and who was a great man in the county at the same time, was a recluse and returned to Donghu Lake to lead a hermit's life after entrusting the house to his children and grandchildren in his old age. Sun Zhonggao's father, Sun Mengmei, who shared his grandfather's love of landscape, also returned to Donghu, leaving his four children (including Sun Zhonggao) to run the family business in the county.

Since Sun Zhonggao inherited the family business and his eldest brother Zhongshou and the second brother Zhongru, the third brother cooperated to revitalize the family reputation, the family assets became the first in Lianjiang county, which can be comparable to Tao Zhu Jun in the Chunqiu Period.(Sun,2003,p.146)

At this time, the Sun Qin family can be said to be thriving. By the genealogy of the lineage chart Sun Jun married a wife Lin and a concubine Lin, a total of five sons and, five sons and sixteen grandchildren. Sun Qin married a wife Wu and continued to marry two concubines, Ni and Mu, and had seven sons and three girls, and the seven sons had eight grandchildren. The eldest son was given the house in the former residence of Supervisory Censor Sun, while the other heirs set up their own families after the separation of the family. The former residence of Supervisory Censor Sun was inherited by Sun Jun's eldest son Sun Rong, who had no heirs of his own, and his third brother, Sun Shi, was the one who had the most children among the brothers, and with a total of four children, he inherited his second son to his eldest brother as a son, and this child named Sun Cheng eventually inherited the former residence of Supervisory Censor Sun, and Sun Cheng gave birth to two children, Sun Xi and Sun Jun. Sun Cheng had two children, Sun Xi and Sun Jun, but the interesting thing is that the second son, Sun Jun, inherited the former residence of Supervisory Censor Sun, while the eldest son Sun Xi set up another house in another part of the county, and the reason for this is not known. Sun Jun's fifth son, Sun Wan, moved his family back to his ancestral home, Donghu, to run the family business and established two houses. At the same time, we find in the genealogy that seven of Sun Qin's children also returned to their ancestral home in Donghu to establish the Fushangtang Donghu house. The twelve children of the Sun Qin brothers were divided into ten houses living in different parts of the county. The great-grandson of Sun Jun, Sun Kongyong, moved from Donghu to the north of the county in the early years of Jiajing, not far from the former residence of Supervisory Censor Sun, Combining the genealogy and epitaphs

of the Sun family, we find that the descendants of Sun Qin no longer lived in the former residence of Supervisory Censor Sun since Sun Qin, and that there were exceptions to the rule that the first-born son did not always inherit the ancestral residence in traditional societies.

2.3.2 The Residence of Supervisory Censor Sun, from the Late Ming Dynasty to the Mid-Qing Dynasty

Ming and Qing times of social unrest, recorded in Lianjiang County: Shunzhi five years (1648) June 6, Qing Governor Liu Zhong rate of troops broke through the county town of Lianjiang, Tuen Troops near the outskirts of the next day into the city, raping and pillaging, burning and looting, the city of the dead countless soldiers and civilians, women refused to be tainted, or killed, jump into the river and commit suicide, for a total of 59 families. I consulted this genealogy encountered greater problems, Sun's family lineage of some of the branches of the house in this period after the records are not available, this period of the lineage is very simple list of clan names birth and death even marrying most of the situation is lost. Fortunately, there is an unearthly epitaph in the former residence of Supervisory Censor Sun that helps us to restore the history of that period and the family history of the people who lived in the former residence of Supervisory Censor Sun during that period.

The full text of the epitaph "Emperor Qing to be granted to the sacrifice of soldiers Sun Siruo Gong with Chen Tai Ru Ren¹⁶ and male literature Lang Ren Gong and wife Wu Ru Ren burial epitaph" with more than 1,000 characters in small letters engraved on a side of green stone. The owner of the tombstone Sun Siruo was born in Ming Chongzhen Xin end of the year (1631) died in the Qing dynasty Shunzhi Gengyin year (1650), Sun Siruo died young, his wife Chen Ru Ren vowed not to live, all the people in the abdomen of the surviving child to dissuade the birth of her child after three months of Langren. At that time, there were frequent wars between the Southern Ming regime and the Qing regime. Chen Ru Ren and her son Langren will be living in her mother's home to escape the chaos of war for more than a decade. Chen Ru Ren was born in the year of Ming Chongzhen Ren Shen (1632) and died in the year of Kangxi Bing Shen (1716) at the age of 85, she lived until her third generations grandchildren was born, five generations in the same family. The names of the tomb owner's children and grandchildren are also engraved in detail on the tombstone, but the genealogy of this family is not visible in the genealogy of the Fuchun Sun Clan in Lianjiang. The author later learned that the genealogy of Lianjiang Fuchun Sun Clan 2003 was repaired in haste, and there are still many errors in the genealogy, especially in the event of war, the family lineage change is difficult to prove. The author analyzed the rules of the Fuchun Sun family name. In addition to the same generation with the same epithet, due to Lianjiang Fuchun Sun's population base is very large so that it is easy to appear the same name. Because some brothers who live in the same building will use the same character, most of the same character appears in the first character after the family name, and there are a few cases where the same character is put in the second character after the family name. This avoids the nuisance of having the same name, and at the same time, the name can also tell

¹⁶ Ru Ren :Anciently called the wife of the doctor, the Ming and Qing dynasties for the mother or wife of the seventh-grade official's title. Also used to honor women.

which building a person lived in. In the genealogy of the Lianjiang Fusun clan, for example, there is no genealogy of Sun Siruo, but there are four clansmen beginning with "Si" in the lineage of the Hushoufang of the Fushang Hall, and Sun Wan, the eldest grandson of Sun Siruo, is labeled on the official name list as having come from the Hufufufang of the Fushang Hall, and the ancestor of the Hufufang was the eldest brother of the Hushoufang. At the same time, the writer of this tombstone put down the name of his great-nephew Sun Mai, who was born as a scholar in Hushoufang. It can also be deduced that the people who lived in the former residence of Sun Zha in this period were the descendants of Sun Jun's fifth son, Sun Wan: Hufufang (descendant of Sun Zhongshou) and Hushufang (descendant of Sun Zhongru). Combined with the previously mentioned epitaph of the late Ming/early Qing Dynasty, "Huangqing yanggrant levies Shi Ruosu Sun Gong with Chen Tai Ru Ren and male literature Langren Gong male wife Wu Ru Ren" and the description in the "Preface to the Elegiac Poems of Sun Zhonggao" by Sun Zhonggao, the grandparent of the Hunan Fang, we can know that Supervisory Censor Sun's former residence in the late Ming/early Qing Dynasty was inhabited by the descendants of Sun Wan. We can according to the traditional system of social division: the first son of the Hufu Fang in the second courtyard of the east room, the second son of the Hushou Fang in the third entrance of the east room, the third son of the Hukang Fang is located in the first courtyard of the west room, the fourth son of the Huning Fang is located in the third courtyard of the west room.

2.3.3 The Former Residence of Supervisory Censor Sun from the Mid-Qing to Republican Periods

After Sun Siruo's first grandson, Yuanlong, it seems that the Sun clan of Fuxia Tang lived in the former residence of Supervisory Censor Sun. Fuxiatang and Fushangtang share a common ancestor, Sun Bojiao (Sun Qin's grandfather). The Sun clan from the middle room of Fushitang Street moved into the former residence of Supervisory Censor Sun around the period between the Qianlong and Jiaqing Dynasties, but there are no written materials to confirm the exact date. However, the servant's house on the left side of the former residence was sold to a family surnamed Dong around the middle of the Qing Dynasty, and the house built by the family surnamed Dong is in the style of the middle of the Qing Dynasty. Sun Zhoujin, who moved from the Jiezhong house in Fushitang, could not find his direct ancestors in the Jiezhong house, nor could he find his direct ancestors in the Hufu house in Fushitang. Sun Qiguang (the 35th grandson of Sun Min) said that his father, Sun Yuer, told him that his family came from "Baifutang", and that the location of "Baifutang" was the location where the Suns in the middle of the street in Fuxiaodang now live. The residents of the former residence of Supervisory Censor Sun are mainly those who moved from the middle room of the street. Before the restoration of the former residence of Supervisory Censor Sun living in the East Room to Sun Zhou Jin's three sons for Peng, for the field, for the children and grandchildren of the Deng, which for the Deng's third son Sun Zhenwen's children and grandchildren for the most, Sun Zhenwen had a total of nine sons, respectively, according to the order of the order of the number of the eldest and youngest from the second after the East Room to the third in the East Room. In the front hall of the second west room, the descendants of Fushangtang Hukang Fang lived. This is the descendant of Sun Jun's fifth son, Sun Wan, who had four sons in total, divided into four houses: Hufu Fang, Hushou Fang,

Hukang Fang, and Huning Fang. Meanwhile, from the middle of the Qing Dynasty to the Republic of China, the house was mainly inhabited by the children and grandchildren of Sun Zhoujin. The children and grandchildren of Sun Zhoujin's three sons were so numerous that it was difficult to accommodate them in the former residence of Supervisory Censor Sun, and only some of the children and grandchildren of the various families moved in. According to the living conditions of each family before the restoration, the living pattern of this period did not follow the traditional Chinese order of the eldest and youngest. The author believes that the houses were bought and sold within the clan, and the houses were divided according to the amount of capital contributed. To the Republic of China is living in the second into the east room Sun Qichao as an example, it is said that before the liberation of their family has a lot of land, he himself is the identity of the Kuomintang, so on the eve of the liberation of the Communist Party of Lianjiang, he will carry his son to avoid living in Taiwan. Judging from the generations of the people living in it, those who moved from the middle house on Fuxiaotang Street to the former residence of Supervisory Censor Sun were mostly the later generations of the children and grandchildren of Sun Zhoujin's three sons, probably because the ancestral home was divided among the first and second sons of each family during the division of the family, while the later generations of the families either built a new house to establish their own families or purchased a house of the same clan after the division of the property.

2.3.4 The Former Residence of Supervisory Censor Sun after liberation

In Lianjiang County Records, it is recorded that in early August 1950, the provincial party committee approved the first batch of land reform and the county party committee set up a land reform committee. After the pilot lies in October fully underway. On August 12, 1951, the county in four districts of Pandu land reform pilot, clearing the land, assessing the yield, confirming the issuance of certificates. The county ended at the end of 1952, a total of 3169 acres of paddy fields, 4297 acres of agricultural land, generally issued land certificates. In early January 1952, the county land reform ended, a total of 95,454 acres of confiscated and levied land, 461 head of cattle, 5603 pieces of farm equipment, 3,311 houses, 157.4 tons of grain, a reasonable distribution of your poor and employed peasants.

After the liberation of the former residence of Supervisory Censor Sun after the land reform, there are foreign surnames to move in, The former residence of Supervisory Censor Sun of some of the houses of the ownership of each family composition with the division of the house led to a great change in the ownership of the house. On the eve of liberation, some landlords and gentry in Lianjiang County retreated to Taiwan with the retreating Kuomintang (KMT) army, and they brought their families, family properties, and even house and field deeds with them to Taiwan in order to fight for the return of their lost properties when the KMT succeeded in its counter-attack on the mainland. In the years after liberation, the KMT interfered with the Communist Party in various ways. As for the old mansion like the former residence of Supervisory Censor Sun, although it also underwent inter-family house trading, the family that could purchase the former residence of Supervisory Censor Sun had to be a family with financial strength. Taking Sun Qichao, who lived in the second east wing of the house during the Republic of China period, as an example, it is said that before the liberation of their family had a lot of land, and he himself had

the status of a Kuomintang soldier, so on the eve of the liberation of Lianjiang by the Communists, he retired to Taiwan with his eldest son. However, he left his wife and youngest daughter at home. When the Lianjiang Reform Working Group came to his home to inquire about his property, his wife told them about a few plots of land near the county seat. The working group continued to ask if there was any other land, and his wife explained, "I'm a woman, how do I know how much land the family has?" In the end, the staff of the land reform group only classified the family's composition as rich peasants and confiscated the land that had been handed over to the state. Later, the family's daughter recalled that her father's family actually had a lot of land in the suburbs and the countryside, almost four or five kilometers away from their house. She recalled another experience of collecting rent before the land reform, when she was still in elementary school and followed a cousin in junior high school to walk with an account book to collect rent four or five kilometers away from their house. When they arrived at the fields belonging to their family, they went from household to household handing over the rent they should pay or in kind. Because the hired farmers were all from the countryside, they were treated very politely, and when there was a meal, they would be kindly invited to stay and have a meal, and families with a bad harvest would be registered, so that the adults could reduce or waive the rent appropriately. The rent collection process was not as gruesome as it was portrayed in the TV dramas of the 1990s. Sun Qichao's wife and daughters were classified as "rich peasants" and had their farms confiscated, but fortunately they still retained their properties, and the impact of the "rich peasant" status and Taiwanese kinship on their family will be mentioned in later chapters.

The families who reported their properties in the Supervisory Censor Sun Residence were not so lucky. In the 1990s, several elderly people in the halls of Supervisory Censor Sun's former residence built a simple living space in the front and back halls of the second entrance. Two of these old people were classified as "landlords" because they had truthfully reported their farms, and not only were their farms confiscated, but also their properties were confiscated by the government for redistribution. The properties confiscated by the government were redistributed to a family with the surnames Lu and Zheng, and the former residence of Supervisory Censor Sun has been inhabited by people with foreign surnames since then. In traditional society, you don't buy a house without a hall, the hall is the common space of a family, and the homeless old man has been living in the hall ever since. There is another old man who lives in the east wing of the hall, and his living space is a wooden bed with a cotton mosquito net and a tall wooden cabinet with all kinds of bottles and jars of different ages. People in Supervisory Censor Sun's former residence respectfully called him "Ma Gong". "The name "Ma Gong" was given to him because he was tall and had a face like a horse's. The people in the former residence of Supervisory Censor Sun honored him by calling him "Ma Gong". His family did not own much land, but because he was in charge of the Fuchun Sun clan's ancestral hall, he was classified as a "bad element of feudalism" and had his property confiscated, so he continued to live on the east side of the first hall until his death.

2.3.5 The former residence of Supervisory Censor Sun before Reform and Opening Up

The largest number of residents in the former residence of Supervisory Censor Sun was in the 1970s, before the Cultural Revolution, but the population growth was not affected much. Rooms of various sizes were built and partitioned to accommodate the growing population. According to the residents of the house, the population at that time was as large as 150 people in some 30 families. From the early days of the land reform to the present, the population has grown, and various rooms have been built. Several brothers slept in one bed, and all the space that could be utilized, such as the space under the escalator, could be used to build a crib for a small child to sleep. In the field survey before the restoration of the former residence of Supervisory Censor Sun, the author really felt the utilization of the limited living space by the people who lived in the former residence of Supervisory Censor Sun in that period. Such as the first in the back of the hall next to the aisle also built a wood-burning stove, which should be living in the back of the hall of the family's kitchen. Or on the first into the east side of the room is also added to the side room for children to live, according to the 1980s born in the former residence of Supervisory Censor Sun recalled that time the hall is particularly lively, full of children. The attic room on the second floor of the third house was relatively short, and it was very hot in summer, so the young people would spread the bamboo mats on the floor of the second and third houses in summer, and then put mosquito nets on the floor to spend the hot summer nights.



Figure 11

Figure 12: There is a wood-burning stove next to the aisle in the back room of the first entry, which should be the home of the family living in the back room. This should be the kitchen of the family living in the back room.

Source: Sun Wei, 2021.8.20, Photography

2.3.6 The former residence of Supervisory Censor Sun after Reform and Opening Up

After the land reform, the families living in the former residence of Supervisory Censor Sun did not change much, only because of work and separation of families, some families slowly moved outside the former residence of Supervisory Censor Sun, some moved to Fuzhou City outside Lianjiang County due to further education and work mobilization; some lived in dormitories assigned by the work unit

because of the dormitories assigned by the work unit, and some constructed a collective apartment by pooling the funds of the same unit, which had only the right to use but no property rights; some had only the right to use but no property rights; and some had only the right to use but no property rights. Those who have financial strength buy newly built apartments in the neighborhood, which were built in the late nineties and are generally six houses high, to meet the needs of different members of a family for housing, hygiene and privacy.

Those who still live in them have to consider remodeling some of the structures of their houses to meet the needs of modern life. Most of the remodeling of the former residence of Supervisory Censor Sun before the Republic of China was done to suit the aesthetic and recreational needs of each period. In the restored Supervisory Censor Sun's Residence, you can see the architectural style of each time. In particular, the doors and windows were used more frequently. From the early Ming Dynasty dense door and window panels, some transformed into the Qing Dynasty cross pattern interlaced screen, the second into the second floor of the back seat is also added with the mid-Qing Dynasty style of the beauty of the leaning for the family to repair leisure, enjoy the scenery and cool; and the Republic of China with the Nanyang style of the tinted glass windows; and reform and opening up after the pattern of the privacy of the glass window, of course, the owners of the house did not forget to paint the then popular green lacquer and red lacquer of pork liver red. Of course, the owner of the house did not forget to paint the green paint of stone green and red paint of pig's liver red, which were popular at that time, and this kind of paint looks most out of place in the old buildings. However, this was a popular practice at that time, and no one would consider whether such colors were in harmony with the old buildings.



Figure 13: Wooden door (repainted green and red after the reform and opening up)
Source: Sun Wei, 2021.8.20, Photography

The big change after the liberation was during the period of steel training.¹⁷ If you visit the old buildings of Ming and Qing Dynasties around Lianjiang, you will find that many of the halls do not have door panels, and uninformed people think that

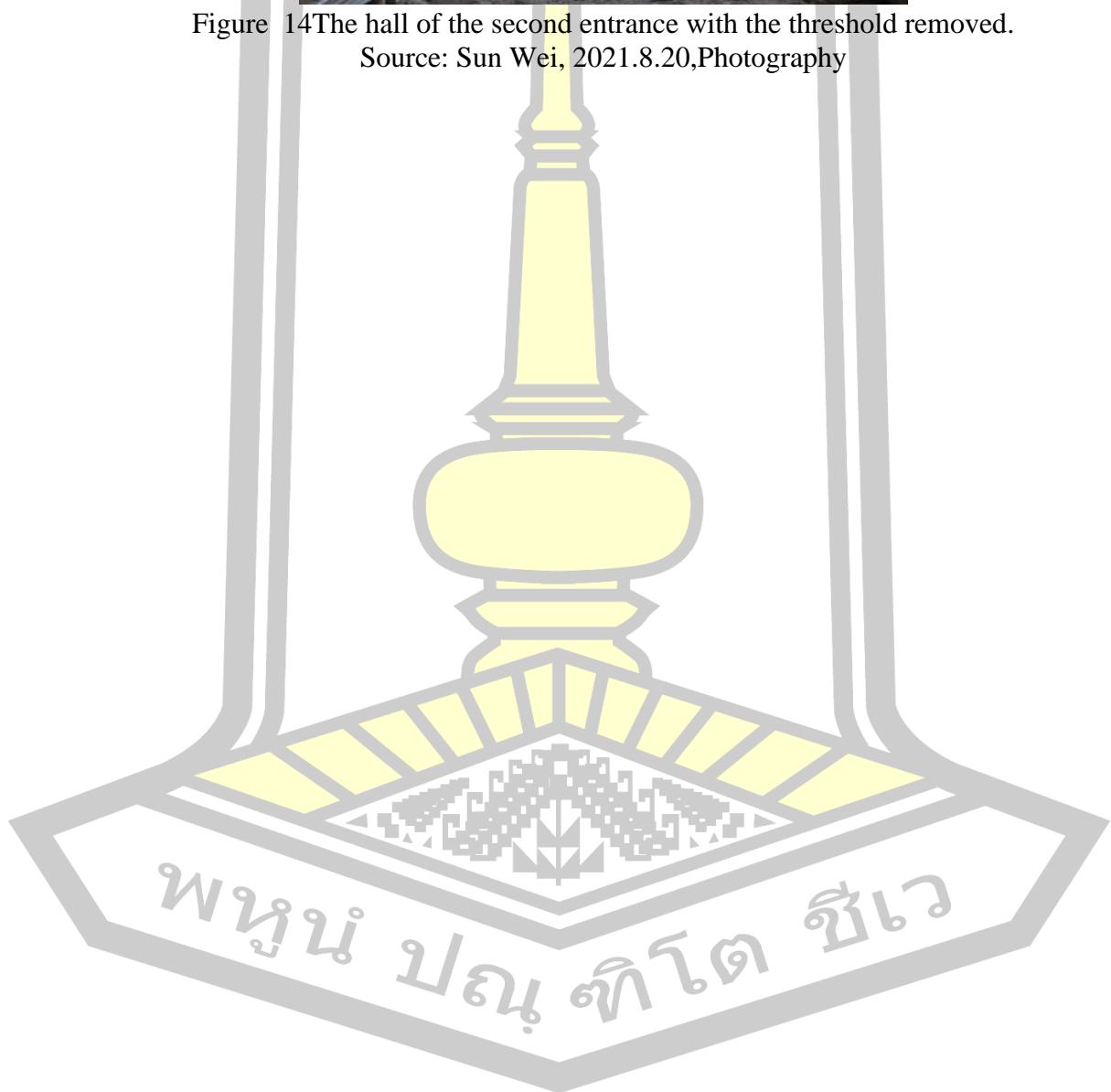
¹⁷ The period of great steel training: In November 1957, during the Moscow meeting of the Communist and Workers' Parties of various countries, Mao Zedong proposed to catch up with and surpass Britain in the production of steel and other major products within 15 years. On December 2, Liu Shaoqi formally announced this slogan on behalf of the Party Central Committee when he addressed the Eighth Congress of the Chinese Trade Union.

these buildings were designed like this at the beginning. In fact, not, the old people in the family said that in order to speed up the pace of modernization during the period of steel training, industrial "catching up with the United Kingdom and the United States", in addition to cutting logs on the mountain also dismantled different family old houses in the heavy door panels as a practice of iron and steel fuel. Living in the second into the west wing of the Sun Jianxiong old man's grandfather, is the Guangxu period of martial arts, their family has a collection of forty to fifty pounds have a big knife, that is the martial arts during the use of weapons. Sun Jianxiong remembers very clearly that the knife was requisitioned by the government in 1958 as raw material for steelmaking. In addition to the government's efforts to dismantle the building components of the house for the sake of construction in the early years of the socialist society, the people who lived in the former residence of Supervisory Censor Sun also remodeled it for the sake of living convenience. Since 1956, after the construction of the 86 road outside the gate of the former residence of Supervisory Censor Sun, the foundation of the road outside the gate is higher than the foundation of the former residence of Supervisory Censor Sun's patio, plus the sewers and drainage communication around the former residence of Supervisory Censor Sun have lost their function of drainage and sewage because of the long time ago. Whenever it rains, rainwater backs up, causing great trouble for the residents. Although the tenants living in the second entry have worked together to raise the stone slab of the patio as a whole by one step in height, but still did not solve the problem of rainwater backflow. Sun Jianxiong recalled that in the end, the patio in the middle from the gate to the second entry had to be paved with stone slabs to raise the height in order to solve the problem of rainwater backflow.

In the early 1990s, motorcycles were especially popular among young people, and newlyweds changed from the "old three things" (bicycle, sewing machine, and TV) that were necessary for their fathers' marriages to the "new three things," which included motorcycles. The "new three things" included a motorcycle. In the early nineties, young people with motorcycles living in the the former residence of Supervisory Censor Sun encountered such problems, especially those living in the third entry. Their motorcycle trailers could not enter the third entry smoothly. Because each entry was blocked by a 40 to 50 centimeters high threshold, the second entry could not even pass the threshold. The high threshold used to be a status symbol, but at this time it has become an obstacle to a convenient life. Unlike bicycles, motorcycles are not as lightweight as bicycles, so adults can easily enter the third courtyard by carrying them on their shoulders. At the same time, they were concerned that motorcycles parked outside the main gate would be stolen, and that parking them under the patio of the second courtyard would affect the lives of the people living in the second courtyard. Therefore, the young people forcibly removed the thresholds of the second and third entrances, which symbolized their status, and none opposition of the elders.

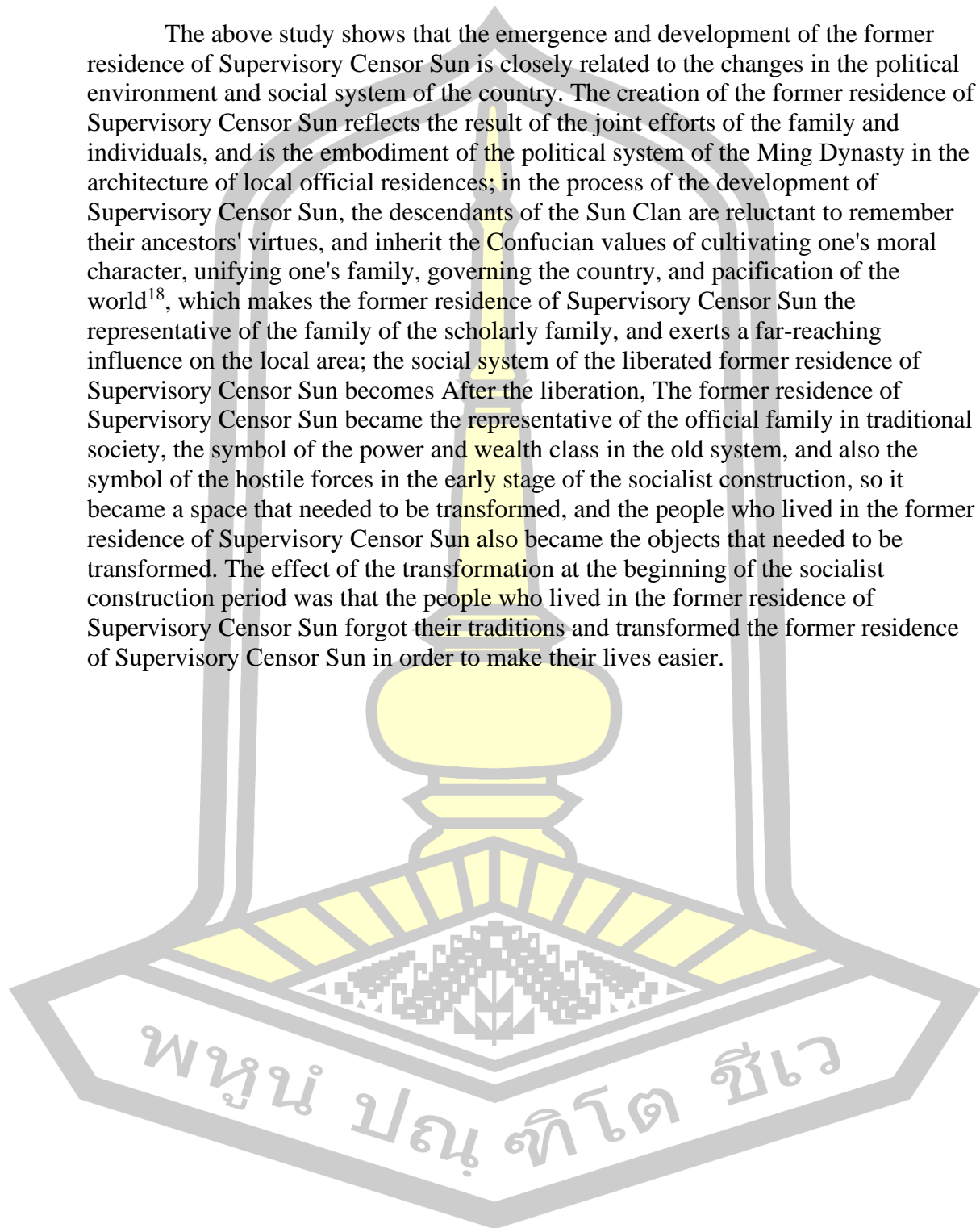


Figure 14 The hall of the second entrance with the threshold removed.
Source: Sun Wei, 2021.8.20, Photography



Conclusion

The above study shows that the emergence and development of the former residence of Supervisory Censor Sun is closely related to the changes in the political environment and social system of the country. The creation of the former residence of Supervisory Censor Sun reflects the result of the joint efforts of the family and individuals, and is the embodiment of the political system of the Ming Dynasty in the architecture of local official residences; in the process of the development of Supervisory Censor Sun, the descendants of the Sun Clan are reluctant to remember their ancestors' virtues, and inherit the Confucian values of cultivating one's moral character, unifying one's family, governing the country, and pacification of the world¹⁸, which makes the former residence of Supervisory Censor Sun the representative of the family of the scholarly family, and exerts a far-reaching influence on the local area; the social system of the liberated former residence of Supervisory Censor Sun becomes After the liberation, The former residence of Supervisory Censor Sun became the representative of the official family in traditional society, the symbol of the power and wealth class in the old system, and also the symbol of the hostile forces in the early stage of the socialist construction, so it became a space that needed to be transformed, and the people who lived in the former residence of Supervisory Censor Sun also became the objects that needed to be transformed. The effect of the transformation at the beginning of the socialist construction period was that the people who lived in the former residence of Supervisory Censor Sun forgot their traditions and transformed the former residence of Supervisory Censor Sun in order to make their lives easier.



¹⁸ Cultivation of one's self, unification of one's family, governance of the country, and pacification of the world. It means that based on one's own self-cultivation, one should first govern the family well, then practise benevolent and moral rule, govern the country well, and furthermore pacify and govern the people of the world, and ultimately seek peace in the world.

Chapter 3:

The Form and Value of the Architecture of the former residence of Supervisory Censor Sun

This chapter is about the art form and value of the architecture of the former residence of Supervisory Censor Sun. It explains the artistic form and aesthetic value of the former residence of Supervisory Censor Sun from an aesthetic point of view. The entire chapter is divided into three subsections. The first subsection explains the characteristics of the official residence architecture embodied in the former residence of Supervisory Censor Sun; the second subsection explains the layout characteristics and structural features of the official residence architecture in the building; and the third subsection explains the aesthetic characteristics of the architecture of the former residence of Supervisory Censor Sun.

3.1 Characteristics of Official Residence Architecture Embodied in the Former Residence of Supervisory Censor Sun

3.1.1 Historical Background of the Ming Dynasty

Zhu Yuanzhang's regime in the Ming Dynasty was established at the end of the Mongol Yuan Dynasty, which was characterized by chaos and confusion. In Zhu Yuanzhang's view, the Yuan Dynasty's continuous military expansion and lack of governance was the most fundamental reason for the downfall of the Mongol Yuan Dynasty. Zhu Yuanzhang was faced with a Chinese empire that had experienced three hundred years of Mongol Yuan rule, and local forces such as displaced people, bandits and villagers were the biggest local governance problem faced by the early Ming Dynasty. Therefore, Zhu Yuanzhang's regime carried out a series of political, economic, cultural and military reforms, and achieved certain results, allowing the centralization of the Ming Dynasty to further develop.

If the Ming Dynasty is examined in the context of the whole process of Chinese history, it is not difficult to make the following general judgment: as a great Ming empire that revived the Han culture, Zhu Yuanzhang unified the world and restored the Han culture. After Zhu Yuanzhang unified the world, he re-established the authoritarian centralized power to rule the whole country, and therefore the clampdown on ideology and culture was extremely severe. Zhu Yuanzhang followed the Han Dynasty's cultural philosophy of "dismissing the hundred theories and honoring only the Confucians", and thus he culturally promoted the Neo-Confucianism advocated by Zhu Xi¹⁹, a Song Dynasty philosopher, as the foundation of the dynasty's rule. Zhu Xi of the Song Dynasty and Zhu Yuanzhang of the Ming Dynasty had the same ancestor and different clans, and their common ancestor could be traced back as far as the Yellow Emperor, and nearer to the end of the Tang Dynasty. Zhu Yuanzhang wrote in his own genealogy that his ancestor came from the

¹⁹ Zhu Xi: October 18, 1130 - April 23, 1200, he inherited the Confucianism of the pre-Qin Confucius and Mencius, developed the doctrine of Er Cheng Yiluo, absorbed the ideas of other rationalists of the Northern Song Dynasty, and even entered and exited the Buddha and the old man, drawing on a wide range of doctrines and principles of all schools of thought, and established a system of thought of rationality that was both large and exquisite, forming a school of thought of great significance. Zhang Wenli Zhu Xi: The Many Faces of a Master of Science

Zhu family house in Nanjing, and that the ancestor of this Zhu family house was a brother of Zhu Xi's ancestor in Wuyuan of Jiangxi Province. These two descendants of Zhu, Zhu Xi in the Song Dynasty appeared in history as a "Wen" and Zhu Yuanzhang in the Ming Dynasty appeared in history as a "Wu". Zhu Xi's political ideals were put into practice in the Ming dynasty founded by Zhu Yuanzhang hundreds of years later. It is not surprising to infer that Zhu Yuanzhang's dynasty had the phenomenon of "describing Zhu" in terms of culture and thought. Zhu Yuanzhang was an active reforming emperor, Zhu Yuanzhang carried out a series of reforms, for the stability of the ruling regime, he adopted the policy of cutting down the clans²⁰, the system of university posts, the supervision system, by expanding the scope of the imperial examination to get a job, through the study of the "Four Books and Five Classics" to cultivate talents to serve the country; in order to stabilize the grass-roots society, through the system of the head of the village, the clan system, In order to stabilize the grass-roots society, the governance of the grass-roots people was realized through the system of li chang, clan system, and the system of flags. In order to stabilize the grass-roots society, the governmental system of the people was established in the third year of the Hongwu period, and in order to further strengthen the hierarchical system of residence, the size of the residence of the officials from the first to the ninth grade was specified in the twenty-sixth year of the Hongwu period. The architecture of late imperial China can be interpreted as a space of ritual, a materialization of neo-Confucian values (Bary,1997,p.47). For Confucianism, the ethical norms and principles of governing the state were those of governing the home; the domestic dwelling was not a world of privateness, a refuge from the state, but a miniature state. Ultimately, it was a way of weaving the home dweller into the political network of the Chinese imperial boundary.

3.1.2 The Official Residence System of the Ming Dynasty

The Ming dynasty canon records that: the marquis of the front hall seven, or five, two mansions nine frames, the middle hall seven nine frames, the back of the hall seven seven frames, the door house three five frames, the door with gold lacquer, and the face of the beasts in the tin ring. Family temples of three rooms and five frames were covered with blackboard tiles, roof ridges were covered with patterned tiles, beams, arches, eaves and jades were decorated with colorful paintings, and the windows and square pillars were decorated with gold lacquer or black oil. The rest of the corridors, hips, libraries, kitchens, houses and other rooms were built according to their needs and were not allowed to exceed five rooms and seven frames. The first and second grade halls were five rooms and nine frames, with the ridges of the roofs made of tiles, and the beams, arches, and eaves decorated with green and blue paint. The door house was three rooms and five frames, and the door was decorated with green oil and tin rings on the face of the beasts. From the third to the fifth grade, the hall has five rooms and seven frames, the roof ridge is made of tile beasts, and the beams and arches and eaves are decorated with green and blue paintings. The main door is three rooms and three frames, and the door is decorated with black oil and a tin ring. Sixth

²⁰ The policy of cutting clans: The policy of cutting clans is a policy that monarchs under the feudal system embarked on in order to consolidate their own rights and take back some or all of the power in the hands of local authorities, such as feudal kings, clans, vassals, warlords, etc. The policy of cutting clans often triggered political unrest. The reduction of feudalism often triggered political unrest and even military confrontation.

to ninth grade, the hall has three rooms and seven frames, and the beams are decorated with yellow brush. The main door of a three frame, black door iron ring. First grade official premises, in addition to the main hall, the rest of the premises from the appropriate cover construction, than the main house system, be sure to reduce, not too much. Its doors, windows and lattices, and not allowed to use red paint. The people live in the premises, but three five frame, not allowed to use the arch and colorful decoration. The above provisions of the Hongwu three years (1370) of the national government, the people's housing system to supplement.

The former residence of Supervisory Censor Sun into the second courtyard by the east and west sides of the Pixie²¹, front porch and hall composition, can be seen the former residence of Supervisory Censor Sun into the second hall is in strict accordance with the provisions of the "Ming Dynasty Code" in the three products to five products hall five seven frame type, the entire hall face five, seven columns in depth, the front of the face of the three-room open hall and both sides of the compartments, the open hall of the open hall of the open room for picking up the beam type of wooden structure, the second room for the penetration of the bucket type of wooden structure, the back of the slope of the false inverted water surface The back of the hall is a two-story attic. The structure of the former residence of Supervisory Censor Sun is a typical Ming Dynasty Fuzhou residential beam form, which is a specific manifestation of the pick-beam practice in the southern residential area, and integrates the practice of pierced-double, which is a structural form integrating the pick-beam and pierced-double.

Ancient houses in Fuzhou with a depth of nine columns are extremely rare, with seven or five columns being the most common. The use of nine-column bays in the former residence of Supervisory Censor Sun shows the high specification and large scale of the house. The practice of this intensive row of columns is distinctly different from that of general beam-raising buildings. In the front hall of the Ming Dynasty, the beam-raising practice of the kong-beam step is still linked mainly by the through-beams tied to the columns, while the rear hall adopts the practice of piercing the buckets completely, thus forming the same transverse tension beams as the piercing bays. The denser use of columns in the rear hall is due to the structural constraints of the pierced beams, and also to the fact that the rear hall is used as a two-storey attic, which requires stronger columns to withstand the pressure. From the secondary frame, the nine-column depth in the former residence of Supervisory Censor Sun is similar to the seven-column depth practice common in the Ming and Qing Dynasties nowadays. If the three columns supporting the attic floor slab between the rear gold columns and the rear gable columns are grouped together as one, the nine-column frame in the secondary room is the same as the seven-column full-seam frame in the Ming and Qing dynasties. The columns of the open hall are slightly contracted and pike-shaped, reflecting the legacy of Tang and Song wooden architecture. (Ruan, 2016, p. 244-241)

There is no partition wall between the three courtyards and the second one. The main house is a two-storey attic with a width of five rooms, a depth of nine

²¹ Pixie: A traditional architectural term in Fuzhou, which is also often used as "Phi She", i.e. the vertically oriented compartments on both sides of the front and rear patios of the main house, which are enclosed into a courtyard together with the main house. In some areas, it also refers to the single-slope annexes on both sides of the main building.

columns, and a pierced-double wooden frame with a hanging roof. The front and back two rooms are single-story. Before the patio on both sides of the Pixie, form and two into the Pixie is basically the same. Attic practice is more regular, completely through the bucket type wooden frame, a central screen door, after a single side of the straight staircase on the second floor, the staircase balustrade form of ancient and simple, for the survival of the Song-style practice.

The architectural style of the former residence of Supervisory Censor Sun inherited the legacy of the Tang and Song dynasties, although it has experienced nearly three hundred years of the rule of the Mongol Yuan, but thanks to the geographic location of Lianjiang in the middle of nowhere, and at that time the transportation is blocked, so there are more Song Dynasty architectural legacy.(Ruan,2016,p.241)

3.1.3 Layout characteristics of official buildings embodied in the former residence of Supervisory Censor Sun

The second and third courtyard of the former residence of Supervisory Censor Sun, which are waiting for expert evaluation after repair, have been basically restored to the way they were when they were first built in the Ming Dynasty, with open and spacious spaces, giving people a feeling of majesty. The first gatehouse was expropriated in 1956 due to the government's need to widen local roads, and the last rear garden was destroyed in 1944 by the Japanese air invasion, and a collective apartment building was built in the early 1990s. It is fortunate to be able to preserve and restore the second and third courtyard of the former residence of Supervisory Censor Sun. Therefore, we can only rely on the remaining second and third entrances as well as the descriptions of the aged people who used to live in the former residence of Supervisory Censor Sun to restore the whole appearance of the former residence of Supervisory Censor Sun.

Many stones of different shapes are neatly placed under the second courtyard of the former residence of Supervisory Censor Sun, including the original placed in front of the Supervisory Censor Sun residence gate on the horse stone and a flagpole stone, as well as a few pieces of practicing stone. On and off the horse stone and flagpole stone in the pre-liberation has been placed in the gate, if the first into the gatehouse was not demolished for the repair of the then Baiyiqi road, the gatehouse on both sides of the gate there will be two pieces of symbols of the rank of the official holding the drum stone²². These stones were round in shape and were decorated with either threads or a slavonic pattern. Holding the drum stone will be decorated above the dragon's nine sons of one of the fingers "Pepper Figure". The author have inquired about the whereabouts of the stone, but no one has the impression that it was confiscated by the government, perhaps because of its strong political symbolism and symbolic significance. Flagstaff stone has always been in the compound, because it happens to have ready-made holes in these stones, was used by the people in the former residence as the bottom of the base of the sunroof pole to use, in an alternative and fortunate way to be preserved. Outside the door of the right side of the room there is a small fireplace placed all year round, according to the octogenarian Sun Xiubao introduced,

²²drum stone: The door symbol of Chinese traditional folk houses is generally located at the entrance of the house door at the bottom of the traditional quadrangle courtyard gate. It looks like a round drum and belongs to a kind of door pillow stone.

this fireplace is not used to eat and boil water, but specifically used to burn down the manuscript or do not want the books. The old man said, when I was a child, I often saw the gentlemen in lab coats to write wrongly written bad pages of letters into the furnace burning, including children's practice writing draft paper, can not be thrown away, but also to be put into the burning, asked the reason, Sun Xiubao old man said, "I do not know, anyway, you can not throw, the adults have always done so".



Figure 15: Upper and Lower Horse Stones, Flagpole Stones and Practicing Stones Neatly Discharged under the Patio of the Second Entry.

Source :Sun Wei, 2023.5.1,Photography

According to the memories of the old people of the former residence of Supervisory Censor Sun, the gate of the former residence of Supervisory Censor Sun was opened on the east side of the outer wall, not in the center. Inside the door of the first entrance room, there is a removable shadow wall²³ made of wooden boards, which on the one hand serves as a Feng Shui wall to block the brake gas and evil spirits that rush directly from outside the house to the inside, and on the other hand, it also avoids passers-by from peeping into the inner courtyard directly. The shadow wall is only dismantled when someone in the family is having a funeral or welcoming a very noble guest. There is also a partition wall and a door between the gatehouse and the second courtyard to separate the gatehouse from the second courtyard. According to the past tradition, two rows of bonsai were placed under the gatehouse or the second patio, decorated with pine stones, bamboo, orchids, or a large water tank to keep some lotus flowers or valuable goldfish for the owner to enjoy. The second entry is the present hall, except for its frame structure, which shows the rank of officials and symbols of power. In the literature related to the former residence of Supervisory Censor Sun, the adjective "carved beams and painted buildings, beautiful and magnificent" was used as a model to describe the large size of the building and the exquisite wood carvings. For the average modern visitor it is easy to become enamored with the beautifully carved images and techniques on the beams and the intricately carved wood components, while the large pillars and long stone slabs under the eaves in the second hall are the master's demonstration of his political power and economic strength, which will be discussed in detail later in this chapter.

²³ Shadow wall :The wall inside the main door or screen door for screening. There are also wooden, under the base, can be moved, also known as the wall, the wall .

The main door of the second entrance is decorated with four door hairpins²⁴ above the lintel. (See Figure 14) According to the regulations of the shape of the fourth-grade officials in the Ming Dynasty, two door hairpins were generally used to decorate the lintel, while four door hairpins were usually used in the Lianjiang area for decoration. According to the recollection of the old people in the former residence of Supervisory Censor Sun, there was a big square and powerful plaque of "" written in Yan style regular script on the door pin. On the lintel of the side door, there is a Wen Kui²⁵ board and a Wu Kui²⁶ board to show the family's ability in literature and martial arts. (See Figure 15) In the center of the hall, "Huai De Tang" is written to show the family's family style of pursuing virtue, and also to remind people living in the former residence of Sun Supervisory Censor Sun that they should have the virtue of an official if they become an official, and they should also have the virtue of an ordinary person. (See Figure 16) The couplets in the hall are all related to reading and cultivating literature, and the main purpose of the couplets is to urge the family members what kind of goal they should have in life. In Sun Qin's time, this was the place where the two brothers dealt with political and family affairs, and the two rooms on both sides of the second hall were the places where the masters studied and learned from their children. In Sun Qin's time until the early Republic of China, the second room and the attic of the second house were not only used to store grain and agricultural tools for grain production, but also had some rooms reserved to receive male guests or male relatives who came from afar. There was no wall separating the second and third entrances, and once the left and right side doors at the back of the second hall were closed, the second and third entrances became very separate spaces. On weekdays, the women and servants of the family generally did not enter the second room, and if there were visitors, especially male visitors, they did not enter the third room where the family members lived. If they are female relatives, they will go through the side door of the third house to enter the residence of the women in the third house.

²⁴ Door Hairpin: The door hairpin is a wooden component used to lock the center threshold and the pillars together, and it is like a big wooden pin that connects the related components together. There are both uncarved and carved door hairpins. The carved part of the door hairpin is mainly on the front side of the hairpin, and the themes include peonies, lotus, chrysanthemums, plum blossoms and other seasonal flowers representing spring, summer, autumn and winter, symbolizing the affluence and good fortune of the year; or the carvings of "longevity", "happiness", "good luck" and "good fortune". "Lucky", etc., and then pasted on the door pin. The forms are varied and rich in content.

²⁵ Wenkui: Commonly known as the star of the main text.

²⁶ Wukui: Wukui is just a title, not a title, it refers to the meaning of the first place in the martial arts examination.



Figure 16

: The hairpins on the second entrance gate of the former residence of Supervisory Censor Sun decorated two hairpins according to the shape of the four officials. In the process of development, the descendants of the Sun family increased to the four hairpins stipulated in the shape of two officials, realizing the overstep of shape. Two hairpins are kept before repair, and four hairpins are restored after repair.

Source: Sun Wei, 2022.8.20,Photography



Figure 17

The re-customized Wenkui boards decorated in the ancestral hall of Lianjiang Fuchun clan. they were all decorated in the houses of Sun clan before the land reform. The achievements in the former residence of Supervisory Censor Sun were destroyed in several movements in the early socialist construction.

Source: Sun Wei, 2022.8.20,Photography



Figure 18 In the center of the second hall is the inscription "Huai De Tang" to demonstrate the family's pursuit of virtue.
Source: Sun Wei, 2023.5.1, Photography

The third and second entrances of the former residence of Supervisory Censor Sun are connected by a patio without a partition wall. The third entry has two floors, the first of which is where the in-laws' hall²⁷ and the family's residence are located. (See Figure 17) The hall of the in-laws is located in the middle of the first floor of the third house and is the place where the spirit tablets of the ancestors are placed. The two compartments on the east and west of the first floor were the rooms where the elders lived, with the elders of older generations residing in the east compartment and those of younger generations residing in the west compartment. Daughters who had not yet left the court had to go up to the attic on the second floor through a narrow staircase. The patio on the third floor is a place for the family members to move around. Each entry in a traditional building has a side door for the family to enter and exit. The wood of the third entry is older compared to that of the second entry, and the wood used is not as thick and sturdy as that of the second entry. The treatment of the wood, from preservation to polishing, is not comparable to that of the second entry, and the workmanship of the arches and birdbaths is also relatively rough, so the third entry tilted heavily before restoration. On the door of the third hall, there are also two old door hairpins, which are rare in traditional architecture, where the door hairpins are placed on the lintel in the center of the second hall. The supervisor of the restoration site made the assumption that the third house should have been built before the second. This speculation is also in line with common sense, the construction of a house should first meet the living needs of the family, so the third house as the residence of the family should be built before the second, and at the same time, according to the construction of the number of door hairpins of the officials of the fourth grade at that time, two door hairpins were inserted.

²⁷ In-laws' Hall: It is composed of door wall, patio and main building. The main building is surrounded by a fireproof wall, with a double-slope roof and a wooden frame of pierced-dipper type, with a width of three rooms and a depth of five columns. Arch, arch, wood for the Ming Dynasty style, the building is low, heavy material, column base for the overlaying basin type, the back of the hall hanging horizontally above the main shrine of God. Encyclopedia of Old Buildings in Fuzhou



Figure 19 The hall of the grandparents is located in the middle of the third floor, which is the place to put the spirit seats of the ancestors. The two compartments on the east and west of the first floor are the rooms where the elders live, with the eldest elders residing in the east compartment and the youngest ones in the west compartment. Instead, the unmarried daughters had to go up through a narrow crawl to the second story in the attic.

Source: Sun Wei, 2023.5.1,Photography

The fourth entry is the back garden, which was bombed by Japanese planes in 1944, and for a long time after the bombing, it was the place where people in the former residence of Supervisory Censor Sun to planted vegetables. From the local mid-Ming official residence, we know that the floor of the back garden is also paved with stone slabs, and there are also skimming houses on both sides, which is also confirmed in the interviews with the old people. At the same time also understand the local and Fuzhou Ming Dynasty garden in the mid- and late-period scenery. Generally decorated with rockery, ponds, pavilions, strange pines and rocks, bamboo and so on. In the interview, Sun Xiubao said that his memory of the back garden is "very fragrant, in summer, all the smell of jasmine". We can also restore the style of the garden at the beginning of the construction of Supervisory Censor Sun's residence through the prints of the back garden in Li Yu's *The Garden Rule*.

3.1.4 Family Ancestral Halls in the former residence of Supervisory Censor Sun

As the former residence of Supervisory Censor Sun is located in Lianjiang, Fujian, a remote and mountainous area, the architecture of the residence retains the legacy of the Song Dynasty even in the early Ming Dynasty. From the open hall in the second entry of the residence of Supervisory Censor Sun, where the columns are slightly shrunken to show the characteristics of the shuttle shape, as well as the straight staircase balustrade on the second floor behind the third entry, the form of the ancient and simple, for the survival of the Song Dynasty practices are all reflective of the survival of the Song Dynasty practices(Ruan,2016,p.241).The same in the culture because of the geographical location of the shelter and become the Song dynasty rationalist Zhu Xi for political reasons and avoid following and lecturing place. Zhu

Xi in Lianjiang lecturing, accept students, for Lianjiang's cultural and educational endeavors to lay the foundation. In today's Lianjiang Danyang Town still retains Zhu Xi lectured and Zhu Xi "reading place" to commemorate the great scholar left footprints here.

Zhu Xi wrote "Family Rites" in 1169, Zhu Xi from Changle with two disciples Liu Li and Liu Di to Lianjiang lectures, Lianjiang's cultural education plays an important role, the most direct impact is the Song period Lianjiang County, the number of people who took the examination for the Jinshi increased to more than three hundred people(zhang,zhang,&chen,2000,p.1021). As well as in the Ming Dynasty, the number of scholars increased dramatically, and in the Qing Dynasty, the descendants of Zhu Xi's disciples in Lianjiang, Lianjiang, organized science and set up a school. The influence of the Qing Dynasty Lianjiang science in the former residence of Supervisory Censor Sun in the columns on the joints are reflected in the former residence of Supervisory Censor Sun in the second into the front porch in front of a pair of columns is the front of the pair of columns is written in regular script with Zhu Xi's famous words of wisdom "the ambition to cultivate the mind and manage the family, read the book of the sages²⁸". (See Figure 18) As a result of the age and socialist construction period of several campaigns to make the columns on these words blurred, but fortunately the subsequent continuous coverage of the paper couplets so that these words can be preserved. According to the site of ancient architecture project supervisor inferred that the production process of this couplet way to win the local Qing Dynasty period. This and the Qing Dynasty Lianjiang Zhu Xi disciples descendants once again the rise of science period coincides. In the field investigation I also found in the Lianjiang County Museum and the former residence of Supervisory Censor Sun has the same text hanging arc face couplets, the size of the word is about the same, is also written in Yen script, from the inscription you can know that this is the family nephews and nieces celebrating the birthday of the uncle's gift, the owner is living in the Qing Dynasty Yuweng boss, Sun's genealogy of the Yu character generation of the general living in the middle and late Qing Dynasty and the Republican period, so that it is deduced that the couplets should also belong to the Sun Clan, the Sun Clan's ancestry. This pair of couplets should also belong to the Sun clan. On the main door of Xiuqi Zhai in Kui Long Fang in Lianjiang, the horizontal recorder on the front reads "Xiuqi" and the one on the back reads "Zhi Ping", both of which are taken from Zhu Xi's Confucian values of "Cultivating one's self, aligning one's family, ruling the country, and pacifying the world". Life values. Zhu Xi's science is the most direct impact of the Ming and Qing dynasties, the number of people to get a job, which is the traditional county records in the much-talked-about theme of cultural education. The impact of Zhu Xi's science on Lianjiang's architecture is discussed next.

²⁸ the ambition to cultivate the mind and manage the family, read the book of the sages.:Meaning to read (study) to set an example for future generations in the world, to practice what is right, to be ambitious, and to be loyal and filial and sincere in heart. Simply put, one should read books to understand reason, do good deeds, set up ambition, and harbor loyalty and filial piety in one's heart.



Figure 20

The Lianjiang Museum collects wooden couplets written with Zhu Xi's famous words, similar to those in the former residence of Supervisory Censor Sun. Zhu Xi's famous words of wisdom "the ambition to cultivate the mind and manage the family, read the book of the sages."

Source ;Sun Wei, 2022.8.13,Photography

Zhu Xi wrote the *Zhu Zi Family Rites* in 1169, which was rewritten from Sima Guang's *Miscellaneous Rites of the Household*, which stipulated the behavioral norms of the family in daily life as well as the norms of marriage, mourning, marrying, and levirate that occurred in daily life. The *Zhu Zi Family Rites* are divided into five parts: the general rites, the crown, the fainting, the funeral, and the sacrifices, with special emphasis on the funeral rites, reflecting the Confucian tradition of "death is as good as death and life, and death is as good as life".

The second chapter of *Zhu Zi's Family Rituals* is about the Family Ancestral Hall, in which Zhu Xi explains the reason for the establishment of the Family Ancestral Hall, its opening and orientation, as well as the room for the relics of the ancestors and the kitchen of the gods, where, in order to maintain the sanctity of the rituals, the wine containers and the fruit plates could not be used for any other purpose. The third section of the former residence of Supervisory Censor Sun is the Hall of the Grandparents, a place where the ancestors, their descendants and their families live together. The former residence of Supervisory Censor Sun is a local family that can worship ancestors in their own homes earlier, because ordinary people are allowed to worship ancestors in the Jiajing Emperor's reign, because his uncle had no queen, he inherited the throne, but according to the system of etiquette, he could not directly worship his own biological father can only be sacrificed to their own uncles. So he took advantage of a political reorganization to enable the people to build family shrines to their ancestors, and he himself was able to honor his biological father.

The family shrine is a very important part of residential architecture in traditional society. The deceased ancestors of a family interacted with their descendants through the tangible space of the family shrine and the rituals that accompanied it. The side rooms on both sides of the shrine are used as a kitchen for rituals and as a room for ancestral relics and letters, so that the deceased ancestors live together with their descendants in a tangible form and occupy a very central position in the living space. Local residential buildings are designed with different family

shrines according to different architectural styles and economic conditions of the families. The author visited the family shrines in different periods of local residential buildings in Lianjiang. The third hall of the governmental house is usually used as the hall of the in-laws, where the family shrine is located, while the family shrine of an ordinary family is located at the back of the first hall, above the back hall, with a niche for the ancestors, and it is also an open space like the structure of a house. If the first hall is facing south, the ancestral niche is facing north. This is not quite the same as Zhu Xi's description in the Family Ancestral Hall, where he describes the ancestor's niche as being in the same direction as the house. The inconsistency between the ancestor's niche and the orientation of the house is still very common in Lianjiang's Ming and Qing Dynasty architecture. Of course, there are also families that place the ancestral tablets directly in the first hall.

According to Sun Xiubao's recollection, when she was a child (during the Republican period), "Ma Gong", who managed the Sun Ancestral Shrine at that time, would put on a long coat to lead the ancestor worship ceremony on the first day of the Lunar New Year every year. All the men of the family joined in the ceremony, while the women of the family watched from the sidelines. After the land reform, we no longer saw this large-scale family ritual held in the third in-laws' hall; instead, each family sacrificed to their grandparents and parents under the patio in their respective homes on the first and fifteenth days of the year. At that time, the shrine of grandparents and parents was placed in the kitchen of each house, and after the restoration and handover of the former residence of Supervisory Censor Sun, the shrine of the ancestors with a photo was still in the kitchen room on the west side of the third entry. I asked the project supervisor at the site how to deal with the situation that the ancestral shrine had not been invited away by the descendants if it was encountered in the construction of the ancient building. The project supervisor said that the workers at the construction site would have to perform a simple ceremony to invite the gods, then remove the gods, and finally burn the paper on which the gods were written with fire. Meanwhile, as people move out of old traditional buildings into new homes in condominiums, the shrines of departed parents are usually placed high up in the kitchen, and are worshipped on holidays and festivals as a way of memorializing their ancestors.

3.2 The Structure of the former residence of Supervisory Censor Sun

3.2.1 Wooden frame with pierced bucket

Traditional Chinese architecture is a structural system with wood as the main material, and the north and south developed different wood frame systems according to the climate and the different wood production, generally speaking, the northern building is dominated by the lifting beam type, while the south is dominated by the piercing bucket type, and in the mountainous areas where forests are abundant, the well-drying type of frame was also developed. As early as in the Song Dynasty, the famous literati Zeng Gong traveled to Fuzhou, leaving behind the famous piece of "Road Mountain Pavilion Records" recorded in the text: "Fuzhou rule Houguan foot more Jie wood, and the craftsmen are more than good, the people in the house huge beautiful phase reserve, although under the poor will be rich in its residence, and the Buddha, the Laozi's disciples, and the Palace of its special." Explained in the Daiju residential and palace and temple buildings have been very prosperous.

However, there are very few pre-Yuan Dynasty timber frame buildings that have survived, except for early Song Dynasty buildings such as the Hualin Temple and the Famous Mountain Room, which are all of the pierced-beam type, so the existing traditional buildings in Fuzhou can be included in the southern pierced-beam type dominated timber frame system. (See Figure 19)

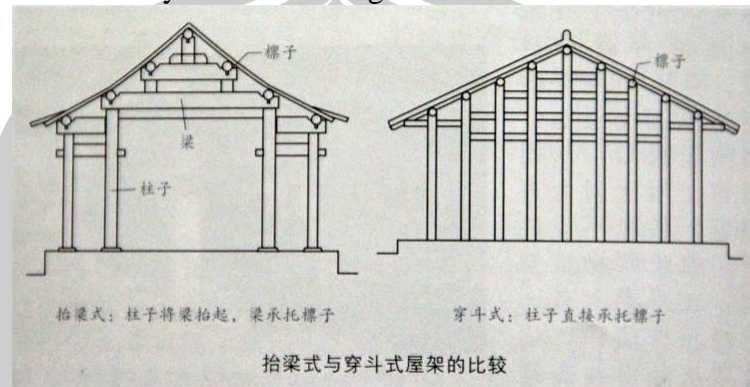


Figure 21

Comparison between raised-beam and pierced-beam roof frames

Source :Fuzhou Folk Houses Construction Technology Ruan Zhangkui

The beam structure of Fuzhou dwellings originated from the southern pierced-dou system, but also developed the characteristics of the region. Nowadays, a large number of wooden buildings of the Ming and Qing Dynasties preserved in Fuzhou area are mainly of pierced-double frame.

Horizontal (depth direction) structure: Horizontal (depth direction) structure is the core of pierced-double-double-double-double-double-double structure. The horizontal joist structure is called "fan" in Fuzhou, and the fan is a supporting structure made of flat square square beams that connect the columns of different heights into pieces, and at the same time, it can be installed with a gray wall to divide the interior space. Depending on the depth of the house, the fan is usually composed of five or seven columns, called "five columns in depth" or "seven columns in depth". Multiple groups of the same basic structure of the parallel arrangement of the fan, constituting a different layout of the openings, the folk have "four fan three", "six fan five" said. (Ruan, 2000, p.95)

Longitudinal (face-to-face) structure: Multiple fans are connected in parallel to form a complete structural space. In addition to purlin connection, there are longitudinal square wood connection in the front door column, front filling column, back filling column and back door column of the hall or the open corridor between the second and the tip, while there are only square wood connection above the doors and windows in the second room and the compartment with the elimination room. The square wood of halls and open corridors is the focus of decoration in traditional buildings in Fuzhou. (Ruan, 2000, p.99-100)

Roof structure: In order to make the roof ridge show a beautiful curve, Fuzhou residential buildings of different fan structure and "super fan" practice, meaning that from the hall, both sides of the second, between the tips of each fan trusses are made

to enhance the column elevation is very common in the larger open building. Each super fan is generally one inch, but also according to the slope of the roof adjusted to two inches or three inches. The super fan usually starts with two rows of gray slate walls and is adjusted layer by layer. Facing a larger building, if the roof ridge is completely horizontal, in the near big and far small perspective effect, it will make people feel that both sides of the roof collapsed, column elevation is mainly to give people feel the horizontal visual effect of the roof. (Ruan,2000.p.102-103)

Under the roof, according to the space and functional needs of different, often need to do back to the water, also known as false inverted water, false roof, false water, indoor make a double-slope roof, indoor space division. The location of the backwater is various, mainly the following types: Popular a front hall after the room practice, that is, the main alcove does not have a front porch, the door columns set the board door, into the interior for the front hall, the overall roof frame of the front filling columns for the front hall in the columns of the overall roof frame for the front hall in the columns of the rear vice columns or the rear filling columns of the overall roof frame, after the hall is generally divided into two floors, the bottom floor to do the back room, the upper floor living.

3.2.2 Arch

The arch is an important element in traditional Chinese architecture. In the structure, the arch plays the roles of load transmission, diagonal support and stability enhancement. At the same time, the arch is also an important decorative element, a large number of carvings are on top of the bucket, and the bucket also changes into many shapes. There are three main types of buckets in traditional buildings in Fuzhou: the eaves bucket, the shelf bucket, and the bird's nest bucket. Bird's nest buckets are mostly found under the scaffolding frames or trusses, and they are mainly used for decoration. The eaves arch is a very important feature of traditional architecture in Fuzhou, this kind of one-way arch from the column body out of the jump out of the sneak center arch practice is extremely common in the Fujian area, Fu Hinian Kamakura, Japan, "big Buddha-like" building and Fujian's sneak center arch eaves has a close relationship. The eaves of the bucket is generally three jumps, before the eaves of the bucket above one or two truss beams, the head of the truss beams to do more animal head, curly grass or bird-shaped carvings, both sides of the decorative hollowed out flower plate for the wood, the last truss beams more for the candle child-like curved. In a column of the eaves arch, there needs to be more than one arch or beam from the door column in the frame through, play a supporting role. (Ruan,2000.p.113--115)

Ming dynasty eaves arch with thick material, cross-section nearly square, ding head front end of the volume brake, volume shed arc and the pai lu face even are very relaxed, has a strong tension. The front end of the truss beam carving is relatively simple, both sides also have a horizontal out of a jump melon arch to catch the practice of the sparrow alternative. Doo more do square, bucket ear plus bucket waist height of the basic and the bottom of the bucket is equivalent or slightly smaller, under the bucket is also more to do dish plate. Also common to begonias molding and over the dish-shaped bucket ear of the bucket. The Ming Dynasty after the eaves of the bucket truss beam is more than one, the end of the square for the wood is quite simple, only the edge of the saw into some curves, the surface does not make carvings. (See Figure 20)



Figure 20: The Ming dynasty's rear gable bucket truss beams in Supervisory Censor Sun's former residence are mostly one, with a square end of rather simple replacement wood, only the edges are sawn into some curves, and the surfaces are not carved.

Source: Sun Wei, 2022.08.07

3.2.3 Ming Dynasty Bucket-Piercing Structures

The roofs of the buildings of the Ming Dynasty were gently undulating, and the surviving buildings are relatively large in volume, with large open hall spaces. The open hall fan is divided into reduced columns to build and take steps to build, because the slope is gentle, even if the columns are reduced, carry beams on the short tube are quite short, only fell to three rows of heart. Ming dynasty building materials are relatively large, in the butterfly four, candle child, line heart and front beams and other horizontal horizontal components below, often do ding head arch support. Ming Dynasty before and after the short tube tail end open flap, shaped like an octopus long feet, known as the "octopus feet", inserted rows of wood. (Ruan, 2000, p. 116)

3.3 The aesthetic characteristics of the former residence of Supervisory Censor Sun building

3.3.1 Characteristics of Large Wooden Structures

As mentioned earlier, there is a popular proverb in Lianjiang County, "Pillar is big, Xiawangli. House is high, Gaoyinli." The core pillars in the center of the second residence of Supervisory Censor Sun are just big enough for one person to hold, and their diameters are between 40-42 centimeters. The use of large wood in construction is very important to the local people, as can be seen from the local "proverbs" that have been passed down. Before the Song Dynasty, large wooden structures were preferred, and early Western scholars of traditional Chinese architecture believed that the decline of large wooden structures signaled the decline of traditional Chinese architecture. Large pillars in residential buildings give people a majestic and solemn feeling. Large pillars are highly resistant to natural disasters and bring psychological comfort to the owners of the houses they live in. When the 2000 Taiwan earthquake hit the coastal areas of Fujian, residents living in apartments around the former residence of Supervisory Censor Sun took refuge in the former residence of Supervisory Censor Sun at night, "We residents living in apartments and

people in the surrounding area went to the former residence of Supervisory Censor Sun to take refuge there all night long." (Linqui 2022) People took refuge here because of the large pillars and mortise-and-tenon construction of the former residence of Supervisory Censor Sun's earthquake resistance. The second hall of the former residence of Supervisory Censor Sun has survived for 600 years without the slightest tilt, and the use of good, sturdy wood played a very important role in this. Portuguese ZengDeZhao in the "big China", also had marveled at the Ming dynasty craftsmen's construction technology and pillar big in the building of the significance of the house: their housing is not as gorgeous as ours and durable, but because of good design and easy to stay, clean and comfortable. They built in the following manner: the roof was fitted precisely, placed on wooden pillars, the larger the pillar the more valuable, and then the walls were built with bricks or similar materials. From Zeng Dezhao's description we can see the value of large wooden structures in Ming architecture.

The large wooden structure of the building in the former residence of Supervisory Censor Sun embodies the characteristics of the early Ming Dynasty architecture in eastern Fujian, and also marks the time when the building was constructed. The Fujian region is characterized by a variety of dialects, with ten miles of different sounds. Therefore, the architecture was influenced by the natural environment on the one hand, and the dialect on the other hand, as the house owner and the woodworker who used the same dialect could reach an effective communication. The traditional architecture of Fujian can be roughly divided into seven regions due to the differences in construction techniques caused by the influence of dialects: Eastern Fujian (i.e., Fuzhou and Ningde), Putian (i.e., Putian and Xianyou), Southern Fujian (i.e., Quanzhou, Zhangzhou and Xiamen), Northern Fujian (i.e., Nanping), Central Fujian (i.e., some parts of Sanming), Northern Fujian (i.e., Nanping and some parts of Sanming) and Hakka (i.e., some parts of Longyan and Sanming). The formation of traditional architectural skills is related to and constrained by administrative regions, regional economy and culture, ethnography, folklore, architecture, history and many other aspects. From the point of view of individual buildings, there are also differences in materials, construction, form, scale, craftsmanship, layout, walls, roofs, and decoration. (Dai,2000,p.21)

In the same period of time, the Eastern Min region, which uses the same dialect, embodied common features and aesthetic tastes of architectural shapes. The carpentry craftsmanship and modeling treatment of the large wooden structure in the former residence of Supervisory Censor Sun reflects the characteristics of early Ming Dynasty architecture in eastern Fujian. Here we compare the common features of the wood construction techniques in different periods of the Ming Dynasty in the eastern Fujian area, reflecting the fact that the dialect also influences the architectural techniques and styles. The former residence hall of the most core of the four wooden columns, its diameter are between 40 to 42 centimeters, and the foot of the column slightly closed shuttle shape, and the next county Luoyuan Song Dynasty National Security Chen Taiwu Palace of the practice is consistent with the Song Dynasty, reflecting the legacy of the Song and Yuan shuttle columns. Wooden columns on the use of round for carrying beams rather than later commonly used flat for beams, and the material is thick, in line with the early wooden structure "fat beams and fat columns" features. Site Engineering Supervisor introduced this is also known locally

as the "melon column" and "pig belly column", because the column on both sides to make it visually appear in the middle of the bulging out of the feeling, the shape of a cucumber or such as a pig's stomach and named; carry beam under the skin up The carved lines of the beams are very delicate and similar to those of the Palace of Chen Taiwei, and these wood crafts are all early in the Ming Dynasty. The beam structure, which uses a large number of main beams and post combinations, was a common hall structure in Fuzhou during the Ming Dynasty. The main beams and architraves of the main beams and architraves are typical features of the delicate carvings of the Ming Dynasty. These practices can be fully corroborated with the former residence of Lin Chunze and Lin Yingliang, which was built during the Jiajing period of the Ming Dynasty (the middle of the 16th century), in the Ming and Qing Dynasty architectural complex of ShuiXiLin on NanYu Island in MinHou, which has been announced as a cultural relics protection unit in Fujian Province. In the middle of the hall, on the beam, there is a colorfully painted lamp post, very different from the thick hexagonal shape of the Qing Dynasty, it is a long and thin round wood, painted with clouds and cranes, twining branches, peonies, Baoxiang flowers, etc., which is still glittering with gold light. Such intact early Ming Dynasty lamp post, in Fujian Province is only one, even in the country are very rare. The front and rear partitions of the hall are made with one bucket and three liters of arch, and the bottom of the curved square is carved with continuous scrolling grass pattern, shaped like a tiger's eye, which is called tiger face pattern. This practice only appeared in the early and mid-Ming Dynasty buildings in eastern Fujian, so it is also one of the signs of the break. (See Figure 20,21,23)



Figure 22: Cicada strand pattern on substitute wood

Source : Sun Wei, 2022.08.07

พหุบัน ปณฺ ทิโต ชีเว



Figure 23 Early wooden structures are characterized by "fat beams and fat pillars", which are also called "melon pillars" and "pork belly pillars" by local people.

Source Sun Wei, 2022.08.07



Figure 24 The bottom of the curved square is carved with a continuous pattern of curly grasses in the shape of a tiger's eye, known as the tiger-face pattern.

Source : Sun Wei, 2022.08.07

Whether it is the main pikes in the hall, or the beams that are rounded like "melon pillars", and the starting point of the lower skin of the beams, they are all shaved and polished very delicately, with the straight lines of the big pillars and the arcs of the beams of the "melon pillars" as if precisely calculated and polished with a modern instrument. The straight lines of the big pillars and the curved lines of the beams of the "melon pillars" are as if they had been polished by modern instruments after precise calculation. But you can feel the difference between this traditional woodworking process and the modern mechanical process, not so hard. On-site supervisors let me compare the site of the big wood carpenters with new wood repair "melon pillar" carrying beam arc carrying beam under the skin up 幽頰 obviously much rougher. "If you want to achieve the original level to spend the equivalent of now several times the number of man-hours, which is why the ancient buildings can not dismantle the old and in accordance with the original structure to rebuild a new building, because the current process simply can not reach the effect of traditional

craftsmanship, and that all need to be piled up with the heart, and with the effort." (Yu Gong 2022) project site supervisor also instructed me to look at the second into the compartment on the west side of the side of the door, the two open side of the door giant is made of a whole block of wood boards assembled by six hundred years without any cracking, assembled part of the eye must be carefully looking for in order to find the door, the semicircular curved surface of the spine and the door inside and outside of the two sides of the transition is very natural. The second into the east room of the side door is with modern woodworking machine planing and polishing production, workmanship is also ten regular, but obviously can see out of the mechanical production out of the products, and purely handmade planing and polishing is still a big difference.

3.3.2 Fine wood carving

The number of fine wood carvings in the former residence of Supervisory Censor Sun is much less than that of the buildings in Lianjiang County in the mid-Ming and Qing Dynasties. The wood carvings in the former residence of Supervisory Censor Sun are generally decorated on the lower part of the beams, i.e. on the birdbaths with twining branches or curly grass patterns, and on the part of the curved square with continuous curly grass patterns, which are shaped like the eyes of a tiger, and are called "tiger-face patterns". Hall in the middle of the beam placed on a painted lamp post, very different from the thick hexagonal Qing Dynasty, is a slender round wood, painted with clouds and cranes, twining branches, peonies, Baoxiang flowers. The former residence of Supervisory Censor Sun of wood carving in full accordance with the requirements of the early Ming Dynasty on the fourth grade officials to carve, mainly to plant and flower motifs based on animal-related motifs only on the lamp post crane pattern. The former residence of Supervisory Censor Sun also passed through the Qing Dynasty, which was more open to the requirements of wood carving, but there has been no addition of wood carving of unicorn or phoenix, which represents the symbol of power, to satisfy the satisfaction brought by this form of usurpation. What we can see from the pre-restoration the former residence of Supervisory Censor Sun are only some of the changes in the construction of the house that were brought about by the changes in the aesthetic style of the home in each era, such as the cross-patterned window patterns of the Qing Dynasty, and the addition of a beauty leaning post on the second floor of the second entry for the family to relax and cool off in the cooler. (See Figure 24,25,26)

พหุ ประถมศึกษา



Figure 25: Peony patterned sparrow
Source: Sun Wei, 2022.08.06



Figure 26: Birdbath with entangled links
Source : Sun Wei, 2022.08.06



Figure 27: Lamp post in the former residence of Supervisory Censor Sun, painted with clouds and cranes, entwined branches, peonies, and baoxiang flowers.
Source Sun : Wei, 2022.08.06

3.3.3 Comparison of Ming Dynasty Architecture and Qing Dynasty Architecture

Early Western scholars who studied traditional Chinese architecture believed that the decline of traditional Chinese architecture stemmed from the shift from large wooden buildings to heavily decorated ones. Taiwan's architectural research scholar Han Baode(2014) has his own views on this, he believes that Western scholars studying the art of traditional Chinese architecture is based on the aesthetic standards of ancient Greece, and before the Ming Dynasty, the shape of the simple and atmospheric large wooden buildings normally conform to the aesthetic standards of ancient Greece, and thus recognized by Western scholars. In the process of researching the former residence of Supervisory Censor Sun, the author also visited the ancient architectural clusters from the Ming Dynasty to the Republic of China that were also preserved due to the protection of the former residence of Supervisory Censor Sun. "Kuilong Fang²⁹", which is one kilometer away from the former residence of Supervisory Censor Sun and has been preserved and restored before the former residence of Supervisory Censor Sun, is a collection of governmental, commercial, and civil buildings spanning across different periods of time. Here, the transformation from large wooden buildings to small wooden buildings with heavy decoration is explained in terms of the characteristics of wooden structures and changes in the social system. The Gao Yin Li of Sun Yu, an official residence built at the end of the Ming Dynasty, and the Chen Family Alley, a merchant's residence built in the middle of the Qing Dynasty, are cited here for comparative study with the former residence of Supervisory Censor Sun.

The types of ancient Chinese architectural framing systems are generally categorized into three main types, namely, piercing, lifting beams (or stacked beams, racking beams) and well-drying. In terms of existing examples of ancient buildings and examples of local houses that retain traditional practices, the well-dried type is not widely used, while the pierced-double and raised-beam types are the most widely used types. The latter two types of use is characterized by: the official building, from the "construction method" and "engineering practice rules" and the existing examples of ancient architecture reflected basically lifted beam; for folk buildings, the general view that lifted beam popular in the north, through the bucket popular in the south.

Lift beam structure is characterized by: the use of thick material, so the architectural style of heavy and majestic, column spacing is larger, the internal space is wider; its disadvantage is too much material, need a lot of large wood, the structure of the layers of force, wind and seismic performance is poor. Through the bucket structure is characterized by: smaller material, saving materials, light architectural style, structural integrity. Wind and seismic performance is good; its disadvantage is the roof frame between the columns span is not large, column network is dense, the internal space is limited. Due to the lifting beam frame on the demand for wood is too large, in the folk hard to promote, at the same time because of the Fuzhou region's climate windy and rainy, lifting the stability of the beam is also insufficient, therefore, in the Ming Dynasty, the development of the Ming Dynasty, four gold columns to do through the beams, before and after the eaves of the gallery to do through the bucket or stacked buckets, this practice is called through the beams stacked buckets made.

²⁹ Kuilong Fang:Kuilong Fang is the origin of Lianjiang's ancient cultural lineage, carrying the thickest historical memory of Lianjiang Zhang.

And the second, the tip of the room are done through the bucket, can save a lot of wood, the overall stability is also enhanced. The former residence of Supervisory Censor Sun is the embodiment of such practices.

By the end of the Ming Dynasty and throughout the Qing Dynasty, through the bucket approach almost completely replaced the structure of the beam, in order to obtain a larger space for indoor activities, the development of the practice of reducing the column, also known as the folk carry beam. By replacing the columns of the beams in the Ming Dynasty with shorter ones, a grand space was gained. The Gao Yin Li built in the late Ming Dynasty and the Chen Family Alcove built in the mid-Qing Dynasty are mainly of pierced-double structure. Therefore, in Fujian, the change from the raised-beam style, which used large wood, to the pierced-double style, which used small wood, was a change to adapt to the rainy natural environment and for practical purposes.

The change in the social system and the regulations on the form of houses in different periods of the society led to this change. For the feudal rites and clan rites initiated by Rigaku, the scholars were the most faithful advocates and practitioners. The former residence of Supervisory Censor Sun was built at the beginning of the construction in accordance with the provisions of the form. And in the process of development to maintain the original form without change. The building of five nine-frame form is a symbol of power, and carry a beam under a small number of wood carvings decorated in the building just play a role in the embellishment. The only possible modification is the addition of two to four hairpins above the lintel of the second entrance. But in fact, before the restoration, the door pin here was missing, and it could be just two plaques, because before the Cultural Revolution, the plaque of "completing the festival to inherit the family" was placed on it.

The former residence of Supervisory Censor Sun, which is also an official residence, is located on the right side of the former residence of Supervisory Censor Sun. The first and second entrances were completely destroyed during the bombing of Lianjiang County by the Japanese army, and only the third and fourth entrances of the backyard are left. The form of the building is also a five-room, seven-frame structure, because it was built at the end of the Ming Dynasty, the decorative wood carvings are more diversified, in addition to the traditional wood carvings of plants and flowers used in official buildings, there are also wood carvings of fish and dragons under the beams with implied symbols of power. (See Figure 27) In the late Ming Dynasty, this kind of power symbols of usurpation was very prevalent within the rulers, and the Wanli Emperor often gave meritorious ministers similar to the dragon robe of the Mangyi, in order to show the status of the noble and the Emperor's reward for their achievements. This culture also affected the daily life of the people, such as the decorated fish and dragon carvings in the former residence of Sun Zha, and in the architecture of Southern Fujian also used the fish and dragon wood carvings of the wooden components. The difference between the former residence of Sun Yu and the former residence of Supervisory Censor Sun is that the symbols of power in the former residence of Sun Yu would be replaced and increased according to the fashion at that time in different periods. For example, under the hexagonal Qing Dynasty lamp posts in the Supervisory Censor Sun Residence, the gold lacquered wooden carvings of dragons were replaced, as well as the birds of the phoenix playing with peonies. After the completion of the residence, wood carvings with symbols of power

were continuously added to confirm the identity of the official residence in accordance with the social trend.



Figure 28

: Gilt-dragon lamp-post holders in Sun's Residence.

Source :Sun Wei, 2022.08.06

The Chen Family Alley of the Qing Dynasty is representative of the architecture of local merchants of the Qing Dynasty in Lianjiang. The Chen Family Alcove is located in Kui Long Fang, the busiest commercial area in the old town of Lianjiang County, which is a collection of various buildings from the mid-Ming Dynasty to the Republic of China (R.O.C.) period, including official residences, commercial and residential residences of merchants, ordinary and elegant houses, and the R.O.C. period post office, etc. The Chen Family Alcove is a representative of the Qing Dynasty merchants' buildings in Lianjiang. The Chen Family Alley is the most representative merchant building in this neighborhood. The Chen family does not have a real official title, but in the form of the building is also used in the form of the fourth grade officials of the five rooms and seven frames structure and the former residence of Supervisory Censor Sun about the same width, the doorway is used for business store, the two sides of the doorway is adorned with a representative of the grade of the officials of the hugging the drum stone. Unlike the simple facade of the official residence, the merchant's residence was decorated with all the decorations on the facade. The two sides of the doorway are decorated with various shapes of white plaster, from top to bottom, the top part is decorated with double dragons playing with pearls, the middle part is decorated with a relief of the character "longevity", which is a combination of double dragons and the character "longevity" in seal script, and on the other side there is a relief of five bats and the character "fortune" in seal script. On the other side is a relief of the character "fortune", which is a combination of five bats and the character "fortune" in seal script. At the bottom is the main body of the reading board with a male lion playing with a ball on one side

and a female lion playing with a child on the other. Sandwiched between the second and third parts are two small magic weapons used by the Eight Immortals: a gourd and a banana fan. From the decoration of the facade of the merchant's house, the symbols of power and the symbols of "good fortune, prosperity and longevity" have been exhausted. Inside the mansion, except for the forceful structures such as pillars and beams which were not decorated with wood carvings, the non-forceful wooden elements were basically decorated with wood carvings, and the stone bases of the pillars were decorated with stone carvings, while the water-blocking walls and the reading boards were decorated with paintings. Decorative themes of Confucianism, Taoism, folk three kinds of cultural symbols, there are Confucianism on behalf of the imperial power of the lion, the unicorn, the phoenix; there are on behalf of the Confucian literati spirit of plums, orchids, bamboo, chrysanthemums; there are Taoist Eight Immortals of the phallus and the Taiji Bagua figure. As well as folk harmonies through the creation of a beautiful symbol of the pattern such as the double bats holding life, happy eyebrows, deer and crane with the spring and other patterns. There are also reflect the latest trends of the times such as Western bell relief painting. After the middle of the Qing Dynasty, because of the relaxation of the social system and economic development, the characteristics of the merchant architecture represented by the Chen Family Alley appeared: on the one hand, there existed the copying of the highest specification of the local official residence architecture to create the illusion of the rank of the official residence in terms of the form, and on the other hand, they exhausted the expression of the ancient and modern Chinese and foreign popular themes to show their own wealth and aesthetic tastes. (See Figure 28,29,30,31)



Figure 29 The gatehouse of the Chen Family Alcove reflects the characteristics of a merchant's building used for both commercial and residential purposes.

Source: Chen Wei, 2022.08.06, Photography



Figure 30 Plastered lion playing with a ball on the reading board of the gatehouse of the Chen Family Alcove.

Source: Sun Wei, 2022.08.06, Photography



Figure 31 Plastic and plaster lion play with litter lion on the doorway of the Chen family's Big Alcove.

Source :Sun Wei, 2022.08.06, Photography

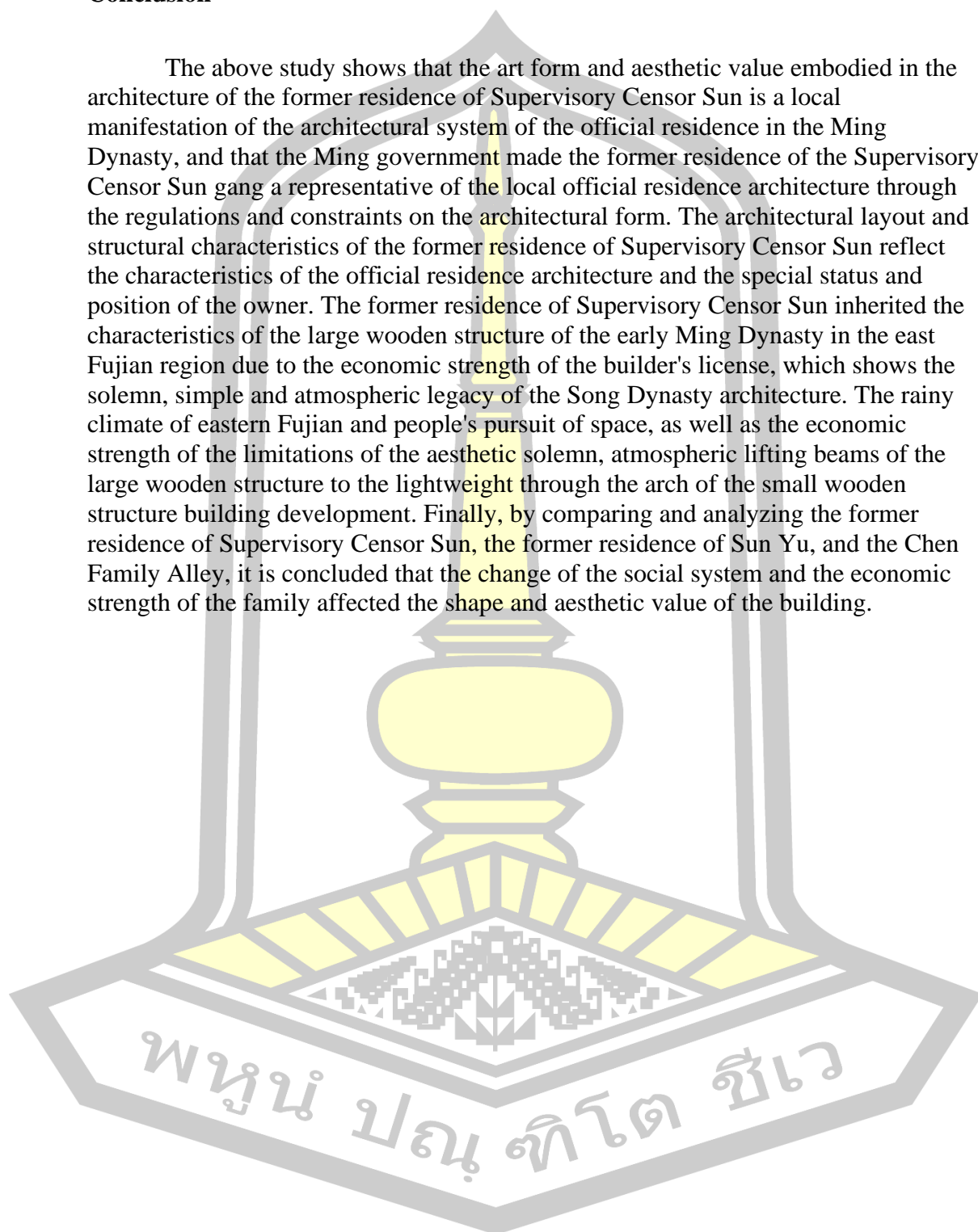


Figure 32: Wooden carving of a lion sitting on a beam in the Chen Family Alcove.

Source: Sun Wei, 2022.08., Photography

Conclusion

The above study shows that the art form and aesthetic value embodied in the architecture of the former residence of Supervisory Censor Sun is a local manifestation of the architectural system of the official residence in the Ming Dynasty, and that the Ming government made the former residence of the Supervisory Censor Sun gang a representative of the local official residence architecture through the regulations and constraints on the architectural form. The architectural layout and structural characteristics of the former residence of Supervisory Censor Sun reflect the characteristics of the official residence architecture and the special status and position of the owner. The former residence of Supervisory Censor Sun inherited the characteristics of the large wooden structure of the early Ming Dynasty in the east Fujian region due to the economic strength of the builder's license, which shows the solemn, simple and atmospheric legacy of the Song Dynasty architecture. The rainy climate of eastern Fujian and people's pursuit of space, as well as the economic strength of the limitations of the aesthetic solemn, atmospheric lifting beams of the large wooden structure to the lightweight through the arch of the small wooden structure building development. Finally, by comparing and analyzing the former residence of Supervisory Censor Sun, the former residence of Sun Yu, and the Chen Family Alley, it is concluded that the change of the social system and the economic strength of the family affected the shape and aesthetic value of the building.



Chapter 4

The former residence of Supervisory Censor Sun in the Dimension of Social Memory

This chapter discusses three aspects of the social memory of the former residence of Supervisory Censor Sun over a period of 600 years, centering on the "official family and the official-scholarly class" on the axis of time. It can be said that the former residence of Supervisory Censor Sun provides an ideal venue for the study of the social memory of traditional Chinese official families from the past to the present. The memory of the "official family and scholarly class," as reflected in the different periods of the society, evolved between the old and the new regimes, the people in the neighborhood, and the people in the house of Supervisory Censor Sun. These changes are reflected in the reinforcement and prohibition of the memory of the official family by the old and the new regimes, as well as the revival and reapplication of the memory in a particular social period. The process of recognizing, being banned, forgetting and ignoring the memory of officialdom in different periods of time for the people around the former residence of Supervisory Censor Sun and the people in the former residence of Supervisory Censor Sun. This section is divided into three parts; the first part is about the memory of the men in the the former residence of Supervisory Censor Sun who studied to get a job, the second part is about the memory of the women in the the former residence of Supervisory Censor Sun, and the third part is about the memory of the name of the former residence of Supervisory Censor Sun.

4.1 Memory of Men Studying and Taking Career in the former residence of Supervisory Censor Sun

4.1.1 The Families of scholar-officials

The traditional Confucian scholars had the dual mission of the state and the family. On the one hand, the scholar-officials family shouldered the mission of participating in the governance of the state, and on the other hand, it also shouldered the responsibility of family management and participation in local governance. Kenji Shimada (1967) once pointed out that: the world of Confucianism (Tianxia) has two centers, the state and the family (the individual), and the behavior of the scholar-officials was based on the dual principle of the state and the family. Indeed, on the one hand, the scholar-officials participated in the politics of the state as administrators, and on the other hand, they had to be concerned with keeping order with the blood group into which they were born. At the same time, as the residence of the scholarly officials, The former residence of Supervisory Censor Sun also has a dual significance in the country and the family.

When Sun Qin and his brother Sun Jun built the house in the first year of the Xuande (1425)reign of the Ming Dynasty , we know from the genealogy of the family that Sun Qin served on the Hukuang Road in Jiangxi Province and was an official of great virtue, and that his brother Sun Jun was "richer than any other in the Lianjiang county," It can be said that the traditional society, especially the Confucianism

advocated "Qi family" and "rule the country" in Sun Qin two people have been well embodied. The concepts of "family unification" and "governance" were cultivated throughout the lives of the Ming scholars.

Education played a very important role in the cultivation of Ming scholar-officials. About Sun Qin's schooling experience only in the genealogy of Sun Qin biography has a brief introduction Sun Qin young wasted in school, his mother said: "Your grandfather passed the jinshi, your father passed the Ming jing, if you don't study, how do you inherit the ambition of your father." After being taught by his mother, Sun Qin studied furiously and finally obtained Jishi. Here combines the education system of the early Ming Dynasty, Lianjiang County Annals and the genealogy of Lianjiang Fu Sun clan to restore the former residence of Supervisory Censor Sun in the Sun Qin era.

As a student who participated in the imperial examination in the Ming Dynasty, Sun Qin had to pass a set of strict examination system before the Jishi examination. The examination is divided into four levels: the county set up a child test³⁰, the province set up a township test³¹, the national test³², the Emperor's Palace test³³. Children in the enrollment of Confucius portraits and teachers to perform bowing rites, because the content of the learning are Confucian classics. The textbooks that children learn at primary school are: The Three Character Classic, The Hundred Surnames, and The Thousand Character Classic, and then they learn The Four Books, The Five Classics, and Qionglin for Young Learners. What he learned as a young man included The Complete Book of the Five Classics, The Complete Book of the Four Books, The Supplement to the Diffraction Meaning of the University, The Detailed Sections of the Seventeen Histories, The Tongjian, The Book of Han, The Book of Jin, and more than 50 other books. Memorization of the Confucian classics plays a very important role in learning, and students are forced to recite the Confucian

³⁰Child Examination :Civilians who take the county examination are called Junxiu. The county exam is organized by the county office, the governor as the chief examiner. It is held once every two years and there is no limit to the number of students who can be admitted. One or two months after the county examination, the prefectural examination is conducted, and the prefectural government or the prefectural governor is the chief examiner. Those who passed the prefectural examination were called children. Prefectural exams are completed, registers are sent to the provincial government to apply for permission to participate in the Academy exams. Yuan test is generally two to three years organized once by the school government presided over. After passing the examination, the student becomes a Xiucai. Wang Yuesheng. Population Studies of the Qing Dynasty.

³¹ The Imperial Examination is one of the examinations for the imperial examinations, which is a higher level of examination than the township examination and a lower level than the Imperial Examination. It was named because the scholars would gather in the capital to take the test. And because in the spring presided over by the Ministry of Rites, also known as the "spring exam", "ritual exam". Equivalent to the Ministry of Li test (provincial test) in the Tang and Song dynasties. The name of the test began in the Jin Dynasty, Yuan, Ming and Qing followed. Admitted to the first name of the first name "will be yuan", called Gongshi.

³² The imperial examination is one of the ways of the imperial examination, which is the higher level than the rural examination and the lower level than the imperial examination. Because the scholar will gather the capital to take the exam, so the name. Also because in the spring by the department of Rites, also known as the "spring chamber", "ceremony chamber". Equivalent to the Tang and Song dynasty ritual test (provincial test). The trial began in the Jin Dynasty, followed by the Yuan, Ming and Qing dynasties. The applicant is called Gongshi, and the first name is "Huiyuan".

³³ Palace Examination. The highest level in the imperial examinations. The emperor in person at the temple court test. Also known as the court test. Originated in the Western Han Dynasty, when the emperor was personally curated by the wise and virtuous men and women of literature. Started in Tang Dynasty, Wu Zetian. Ming and Qing Dynasty court examination is divided into three a: commonly known as the first prize, the first prize and the first prize.

classics from memory, learn standardized writing patterns through tracing and copying, and sharpen their academic skills through different forms of corporal punishment.(zhang,zhang,&chen,2000,p.1020-1021)

In the Ming Dynasty, in addition to the study of classical Confucian texts, children education also included the study of "crowns, marriages, funerals, and sacrifices". The Confucian value of "Qijia" was rooted in the minds of schoolchildren from childhood, and was constantly reinforced by the ceremonies of "crown, marriage, funeral, and sacrifice" for people inside and outside the family in the course of their growth. For the scholar-official family, funeral and sacrificial rites were elevated to the level of national policy, and Sun Qin returned to his hometown for four years of mourning for the death of his father at the end of the Yongle Yimo year (1421). During the period of mourning, the scholar-official had to wear mourning clothes and could not take wives or concubines. The government of the Ming Dynasty also spent more than the usual salary as a pension for the period of mourning. After four years Sun Qin in Hongxi Yisi year (1425) sevice again, transferred to the Zhejiang Road Supervisor and Jiangxi Province to continue to monitor the duties of the Royal inspector. From here we can see the "family" in the importance of the funeral rites, because a person must first of all parents filial piety followed by loyalty to the country. Sun Qin's four-year-long mourning behavior highlights the importance of filial piety for a court official, and also influences the local people to be filial to their parents and loyal to the country through the official's example.

Another manifestation of the "Qijia" was the management of the family business. Sun Qin's elder brother, Sun Jun, took care of the family business when Sun Qin was studying to become a official, and supported the expenses needed for Sun Qin's examinations. After Sun Qin was twice appointed as the royal inspector, the family business developed even more, and there is no way to find out what exactly the family business refers to here, but from the memories of those who were born in the Republic of China and lived in the former residence of Supervisory Censor Sun, we know that each of their families owned different sizes of farms and rented them out to sharecroppers in the county and its outskirts. Or also engaged in other commercial activities, in the traditional "scholar-official, farmers, craftsmen, and businessmen" hierarchical society, the status of businessmen at the bottom of society, while in the former residence of Supervisory Censor Sun it is difficult to find traces of their business and related records, in the Sun Xubao's impression of the family in the family of the elders all day long centered around three things: buying a field, building a house, and looking at the tomb. Sun Qin, as a fourth-ranking inspector in the early Ming Dynasty, did not have a high salary, and at the same time, the early Ming Dynasty officials were strict and clear, Sun Qin was also a clean official, so it is difficult to rely on Sun Qin alone to develop in the family business. Therefore, it was very difficult for Sun Qin to develop his family business alone. As a virtuous inspector general, he could guarantee the smooth development of his brother Sun Jun's family business. As a family with an official background, on the one hand, it could avoid the possible raiding and exploitation by local officials, and on the other hand, the local people would have more business dealings with Sun Qin's family because he was a virtuous official. Therefore, the prosperity of the family business of Sun Qin's brothers, as well as the construction of the former residence of Supervisory Censor Sun and Sun Qin's official career are directly related.

The scholarly family itself reinforced the idea of studying to serve the country. The name of the ancestral hall of the Sun clan in Fuchun, Lianjiang, is Yingxue Hall, which is derived from the allusion to Yingxue's study, and its corresponding couplet reads, "Cultivating the heart and cultivating moral character in the year when the seven prosecutors inherited the grace of their ancestors, learning through the reflection of the snow light at night and now the grandchildren were honored by the state." Similarly, the front porch of the ancestral hall of the couplet is also related to the content of: "the same list of scientific reputation three Gui Calyx, all the wind constitutional seven Lantai". (See Figure 32) Here is written the myth of the Sun family and the county's popularity of the imperial examinations, and the seven royal inspectors who have served the country throughout the dynasties. The same content also appears in the genealogical family motto, which in some families appears in the names of the descendants of each generation in order of seniority. When a man of the family marries, the learned elders of the family take a character according to the name of the son and the ranking of the generations. Thus, the concepts of the family motto are recalled once again and engraved in their names. It is interesting to note that even a poorly literate farmer can skillfully recite his family's rankings in the dialect and can happily share with you the significance of his own rankings. Through the study of the Sun genealogy of the family motto and seniority found that it has the common theme of the scholarly family is: through the cultivation of the body to improve their own moral character, through the reading of sage books to learn to unify the family, rule the country, and the world. Of course, the genealogy of the family motto will vary depending on the composition of the family and some changes such as the merchant family will tend to honesty from the business, the civilian family will be inclined to family harmony and neighborly relations, but no matter what the origin and the family have a common desire to be able to study to get a job.



Figure 33 The front porch of the Fuchun Sun Clan Ancestral Hall in Lianjiang River is written with the history of the Sun Clan's imperial examinations: "Three Gui Calyxes in the same list of imperial examinations, and Seven Orchid Terraces in the past dynasties of the Wind Constitution".

Source: Sun Wei, 2021.08.20, Photography

For the locals, The former residence of Supervisory Censor Sun represents the reality of what it means to be an educated man. The former residence of Supervisory Censor Sun is a reflection of the effectiveness of a family and its contribution to the governance of the country. Sun Chayan was founded by two brothers, Sun Jun and Sun Qin, whose brother, Sun Jun, "managed his family's business well and was rich in wealth, which made him one of the best in Fengyi". Brother Sun Qin in the

"governance" on the "raised a bachelor's degree to pay the official supervision of the Imperial Household, the official has virtue, political reputation is quite obvious. Sun Chayan in the Sun Qin era can be called financial and official luck, at the same time as a family in character, power and wealth can become a model for local families - that is, the local famous family.

Xuande nine years (1434), the imperial censor Zhang Duo by imperial decree in Lianyi Tianwang before the establishment of the embroidery workshop, in order to show its virtue, when Sun Qin fifty birthday, still in Jiangxi, Sun family seven Chajin was honored with this award only Sun Qin as the most. Here is the Sun Qin because of the virtue of the official, and get the imperial power to give the memorial tablet - ZiXiuFang. According to the above text Zhixiu Fang is located in the location of the current eighty-sixth road and the former residence of Supervisory Censor Sun in the same side, the distance is only about one hundred meters away. In the traditional society, the pagoda is a monumental building that promotes the traditional rituals and virtues, originated in the Han Dynasty, mostly built in temples, mausoleums, ancestral halls, government offices, thoroughfares, gardens, bridgeheads, etc. It is generally built with materials such as wood, bricks, stones and glazes, with beautiful shapes and elaborate structures. Pai Fangs are erected to honor meritorious deeds, academic ranks, virtue, and loyalty, filial piety, and righteousness. ZiXiuFang was established for Sun Qin's virtue, rewarding Sun Qin as a supervisor of the Imperial Household: according to the rule of the right side of the Yangtze River, the excitement of ZhenSu, the mountains shook, the people's winds for the right, people called "real Imperial Household". At the same time, the traditional society in the ordinary people have the idea of returning to their hometowns, for the far away from the home of the official Sun Qin this is a great honor. For an ordinary official, the conferral of a tablet is a great honor in life, and for Sun Qin, the award will make him more dedicated to his country. At the same time, it also inspired the local officials to be more determined to pursue their studies and careers. We can think back to the time of the first construction of the ci Xiu Fang, stood in front of the King of Heaven at the mouth of the alley, every day from underneath it passed by the township from the eaves of a pair of Xiezhi warped head of the township feel as a wind constitutional officer of the township of Sun Qin's majesty, and at the same time, from the front and back of the plaque square "Qin Zhi" and "comply with the order" engraved on both sides of the gnarled dragon pattern can feel the imperial power and imperial grace close at hand. Engraved on both sides of the gnarled dragon pattern can feel the royal power and the royal grace close at hand.

4.1.2 Cultivation, family, read the holy book family

Sun Qin after the former residence of Supervisory Censor Sun of the people continue to take the road of reading to get a job, of course, with the reproduction of children and grandchildren, only the first son of the family to get the ancestral home can continue to live in the former residence of Supervisory Censor Sun, and through genealogical research shows that there are still some of the descendants do not continue to live in the ancestral home but back to Sun Qin's hometown of the development of the East Lake, the outskirts of Lianjiang County. Therefore, in the northwest of Lianjiang County, Donghu Town still has descendants of the former residence of Supervisory Censor Sun who moved to the ancestral land.

According to the genealogy of the Sun family, Sun Qin's grandson, Sun Lanfang, was a scholar of the 17th year of the Hongzhi reign of³⁴ the Ming Dynasty, and a trainer at Xinyi County School in Gaozhou Prefecture, Guangdong Province. And euphuist Chen Jian (should be the Sun family cousin) for Sun Jun's grandson Zhonggao wrote "Sun Zhonggao elegy preface" wrote: Sun Jun's son, Zhonggao's father, Meng Mei "sex delayed landscape, used to hide East Lake", and Zhonggao elder brother Zhongshou, Zhongru, Zhongnian poke force to run the family business, assets in Lianjiang, such as Tao Zhu Jun. Yi people Wu Yingqian for his classmates home Shi Jun (grandson of Sun Jun) wrote the tombstone mentioned for him to write a tombstone because: Yu Nian Zhaishi former with the school in Wugang Yu Fuzi's door, there are pen and inkstone of elegance.(Sun,2003,volume 1, p.147)From the genealogy of Sun Qin's grandson as a county school instructor, to Sun Jun's grandson or inheritance of the family business or reading family can be seen Sun Qin's family continue to inherit the ancestral will to take the road of government and business. From the original description of the merit list in the former residence of Supervisory Censor Sun people know that Sun Chayan also came out in the former residence of a variety of officials. However, Sun Jianxiong said, "Since Sun Qin, there has been no official in the former residence of Supervisory Censor Sun who was bigger than him.

After the restoration of the former residence of Supervisory Censor Sun as an empty box six hundred years ago, even people who have lived here is difficult to reconstruct the past life of this official and business family through more detailed things such as furniture of the Ming or Qing Dynasty, living utensils, book cases, four treasures of the literary room, or the past collection of the ancestors of the ink, or from the business with the account book. These things in the change of dynasties, in the invasion of soldiers and invaders, as well as in the social construction period of several movements in the past, the droplets of the past need to be imagined and fictionalized in order to fill in the gaps. Fortunately, several epitaphs and objects in the Sun genealogy can fill in the gaps mentioned above. From the epitaphs, we learn about the past of the former residence of Supervisory Censor Sun, the transmission between generations, the relationship between in-laws, friends and classmates, and the course of the lives of the individuals who appeared in them. Analyzing the authors of these epitaphs, there are some of them who are colleagues in the government, fellow students, nephews or nieces and nephews in the blood relatives. Most of them came from Lianjiang families, and the in-laws of Sun's family mentioned in these inscriptions include Chen's family, Wu's family, and of course, in the genealogy of Sun's family, You's family, Lin's family, and Dong's family, all of which were local official families. Jiangxi scholar Zhou Mengjian wrote epitaphs for Sun Qin's parents, two epitaphs a written for Sun Qin's father, "Sun Wenkui epitaph", a written for Sun Qin's mother, "Royal Decree of the Sun's mother, Chen Tai Ru Ren epitaph," and genealogy of Sun Qin's biography of Sun Qin is still mainly extracted from the epitaph of Sun Qin's mother, Chen's Royal Decree of the Sun Qin's mother, Tai Ru Ren epitaph. And add an epitaph written and written in the Qing Dynasty in the Qianlong era is the nephew of the in-laws in the Sun family's aunt and uncle epitaph

³⁴ Gongsheng: Ming and Qing dynasties, Xiucai (also known as students) with excellent results, can be enrolled in the capital of the Imperial College, known as Gongsheng. The Qing dynasty canonical examples of the Ministry of Rites.

written. In the epitaph, it is mentioned that his aunt married into the Sun family's Gaoyinli next door to the former residence of Supervisory Censor Sun, and his own grandmother was from the former residence of Supervisory Censor Sun (known as Xiawangli in the inscription), and in the inscription also mentions that the Sun family's family virtues are well known to everyone without the need for Ao description shows that up to the Qing Dynasty, the former residence of the Sun family Chayan still retained the family style of passing on the virtues of the family. The inscription also mentions the former residence of Supervisory Censor Sun of the second gate written on the "completion of the section of the family," written by the county magistrate during the Kangxi period presented to the former residence of Supervisory Censor Sun. This also confirms Sun Qijia's recollection of the four characters "Wang Jie Cheng jia" written in regular script on the second gate. From these epitaphs, it can be seen that since Sun Qin, The former residence of Supervisory Censor Sun still retained the family tradition of passing on poems and books to the family, and the women in the former residence of Supervisory Censor Sun also showed the virtues of the great leap show.

If we zoom in on the whole Lianjiang Fuchun Sun family, there was great progress in both population growth and achievement in the Ming and Qing dynasties. According to the Qianlong period of the Sun family members of the Quanzhou Province, Professor Sun Fazen participated in the compilation and revision of the "Lianjiang County Records," recorded in the Sun family members of the male population of more than 2,600 people, so the beginning of the Sun family name for the "Sun half of the city" or "Sun half of the county," which can be seen in the Sun family people in the county. This shows that the Sun family was prosperous in the county. In the traditional society, the characteristics of the family should include, on the one hand, a prominent official, and on the other hand, a thriving population. Lianjiang County in the Ming and Qing dynasties had a strong literary culture, and it was customary for those who were famous for their achievements and merits to set³⁵ up pagodas in the streets. By the fifth year of the Qianlong reign (1740), there were 71 pagodas in Lianjiang County. Sun with the "Jushifang", in Meizheng Street, established in the 43rd year of the Jiajing (1564), rebuilt during the Chongzhen years (1628-1644), renamed "Squire"; there are also two Chaste Square, respectively, in the Wangbujie Street and Tianwangqian Street, are in honor of There are two other Chastity Square, one on Wangbu Street and the other on Tianwangqian Street, both commemorating women of Sun Family. The one on Wangbu Street commemorates Qiu, the mother of Sun Wenshi, whose husband Sun Tan died early when Sun Wenshi was seven years old, and who took great pains to bring up Sun Wenshi to be a scholar, so she was honored with the title of Guiru Ruin and was given an honorary title.

The order of the number of members of each family in Lianjiang County is as follows: Sun, Chen, You, Wu, Lin and Dong. Marriages were made between the families. From the genealogy, it is clear that the Sun family and the Chen family are close friends, and there are frequent marriages between these two families. At the same time will also be because of the family more generations of the family are also

³⁵ Pai Fang: "Pai Fang, also known as Pai Lou. It is a building of honor or beauty. It is often a rectangular or arched building with one or more holes." Generally built with wood, stone, brick, glaze and other materials, engraved with inscriptions. In the old days, it was mostly built before temples, tombs, ancestral halls, gardens or street intersections. Dictionary

out of the land of the wise scholar, the literati are inevitably light each other, and sometimes the relationship between the family home is very delicate. In the middle and late Ming Dynasty, Lianjiang was full of talented people, and there were "six talented people in Lianjiang". Among the "Six Talents", there were Wu Wenhua, the Secretary of the Ministry of War, Sun Yu, the Governor, You Lian, Dong Yingju, and Chen Di. These six talented men either had remarkable political achievements in their localities, or had poems and books that were passed down to the world, and at the same time made contributions to their localities.

In the field, we found stories passed down by word of mouth among the Sun family members, which were related to official luck and feng shui: according to legend, the Wu and Sun families who lived in the county town during the Ming Dynasty were not on good terms with each other and the two families did not intermarry with each other. Lianjiang County is shaped like a phoenix, so it is called Phoenix City. Outside the south gate of the Tongji Bridge is like the neck of the phoenix county south of the county has a transverse east-west aqueduct, the aqueduct has ten bridges, aqueducts on both sides of the residential lined up as the phoenix's open wings, and the northeast of the county near the temple of Wenma for the tail of the phoenix. And Sun's family home in the location of the phoenix wings can be said to occupy a very good position, so the talents come out. At the same time the county people also passed down from generation to generation Sun's ancestors in the butterfly tomb on Wenbi Mountain, but also by the face of Dai and sturdy Wenbi Mountain God pointing and by the butterfly to lead the way to get the feng shui treasure, quite a legend. This is a tomb of official fortune. Visually, Wenbi Mountain, named for its pen-like shape, is the tallest of the first mountains surrounding Lianjiang County. The two sides of the mountain are accompanied by Lion Mountain and Elephant Mountain, which are relatively flat and combined like a pen stand on a book case, so in Feng Shui it is a place where officials and literati will be produced. Butterfly Tomb is located in the location of Wenbi Mountain in the middle of the hillside, similar to a recessed piece of open space, backed by the highest peak of Wenbi Mountain, Aojiang River flows through the front of the Wenbi Mountain, raise your eyes to the southeast direction, you can see the Aojiang River water meandering into the East China Sea. In terms of visual aesthetics, it can be described as majestic and beautiful. There is also a local legend Wenbi Mountain under nine umbrellas, nine umbrellas means there are nine feng shui points. Umbrella refers to the umbrella, in traditional society a family, if out of an official, can become the family's umbrella, until now, only one umbrella has been found that is the butterfly tomb of Sun Qin's grandfather. Therefore, the Wu family is afraid of the power of the Sun family has hired a Feng Shui master to check and balance the Sun family. Wu Wenhua, the Secretary of the Military Department of the Wu family, was instructed by the Feng Shui master to build the Hankwang Pagoda on the south bank of the Ao River. Whenever the sun sets, the reflection of the tower is like a sword cut off the neck of the phoenix "Tongji Bridge", and in the lower water gate at the opening of several wharves, merchants and pedestrians frequently in and out of the "phoenix" chest of song tube seems to be a myriad of small insects gnawing. Fengshui Fengcheng is therefore corrupted. Hankwang Pagoda is a brick mixed structure of the pagoda rather than pagoda, it has the meaning of feng shui tower. If you look at it from the point of view of feng shui checks and balances, Hankwang Pagoda is like a Penny to cut off

the rolling river. Since then, Lianjiang has never had a more senior official than Wu Wenhua. Although the legend is not true, it reflects the complexity of the relationship between the big families in the competition of studying to get a job.

4.1.3 The Former Residence of Supervisory Censor Sun in the Republican Period

The history of the Republic of China in mainland China is only 37 years, but it is like the five generations and ten kingdoms, although the time is short but the wind and clouds gap. Mixed with the old power of the Qing Dynasty, the warlords, the local power of the landed gentry, the Japanese invasion, the student movement and the emerging communist revolution, a variety of forces combined together to become very intricate and complex. There is not much difference between the description of the Republic of China events in the Lianjiang County Records compiled in 2003 and that of the Lianjiang County Records compiled in 1933, which is also about Yuan Shikai's restoration, the Anti-Japanese War, the student anti-Japanese movement, the war between the National Revolutionary Army and the warlords, and the civil war between the Kuomintang and the Communist Party, and there is not much more new content. The oldest and oldest person in the former residence of Supervisory Censor Sun is Sun Xiubao, who was born in 1946, belonging to the generation born during the Republic of China (ROC) period. Because of the parting of loved ones after the withdrawal of the Nationalist Army from the mainland, as well as the constant counter-attacks against the mainland by the retreating Kuomintang, and the escalating class struggles that followed, the people and events involved in this period of history are obscure to everyone. Even in the newly revised "Lianjiang Fuchun Sun Clan Genealogy" in 2003, there is no record of migration to Taiwan during this period.

On January 3, 1912, the Provisional Government of the Republic of China was established in Nanjing, the first year of the Republic of China. Immediately thereafter, the Lianjiang County Office was changed to a public office and belonged to the East Road (renamed Minhai Road in the third year of the Republic of China). Chen Fuliang was the first governor of Lianjiang. China ended 3,000 years of imperial rule and entered the Three People's Principles³⁶ of "nationalism, civil rights and people's livelihood". The education system in schools changed, as well as the way people dressed. The daily life of the people did not change much, but only the name of the country was changed and the ruler was changed. According to Sun Xiubao, who was born in the Republic of China, he recalled that before the land reform, the first day of the first month of every year, the family worship ceremony was held in the third in-laws' hall, where the patriarch of the family put on a long coat and held the worship ceremony, and the men of the family arranged themselves according to the size of the generation, and the women and girls of the family could only watch from the sidelines. At the same time, although a new social system has been introduced, it does not prevent people from paying respect to the officials and eunuchs of the old imperial system. Every year before the Spring Festival, an old man living in the upper reaches of the Bojiang River, Pandu, carries home-brewed soju in a flat boat downstream from the Aojiang River to the former residence of Supervisory Censor Sun, which is

³⁶ Three Principles of the People: In 1905, Dr. Sun Yat-sen stated the three major doctrines of nationalism, civil rights, and people's livelihood in his "Address to the People's Daily", advocating the simultaneous carrying out of national, political, and social revolutions. From January to August 1924, Sun gave weekly speeches in Guangzhou, totaling 16 lectures, the scripts of which were compiled into the book "Three Principles of the People". Xu Wenshan. A Study of the Unpublished Three Principles of the People and the Lectures.

located on the north bank of the Bojiang River in the county. This flat boat of wine is given to Sun Jianxiong's grandfather Sun Chengkang, Guangxu years of martial arts, martial arts, so the locals respectfully referred to as "Mr. Sun". "Mr. Sun" in the martial arts scholar won the "Wukui" plaque in the former residence of Supervisory Censor Sun before the restoration is still in the first west room in front of the skimmer (kitchen) on the short door used as a door plate, the door plate is still left on the "Wukui The engraved lines of the character "Wu Kui" still remain on the door panel. Mr. Sun as a martial arts origin of officials in the local government, upright, rich sense of justice, by the local people's respect. "Mr. Sun" was a big and strong man and had a large capacity for alcohol, so the people of Pandu sent a flat boat of soju every year to express their respect for "Mr. Sun". The practice stone inscribed with "Lianyi Jiepintang" in the first entrance of the former residence of Supervisory Censor Sun is the one that Mr. Sun used in those years, and it was handed down from generation to generation by the wushu practitioners in the former residence of Supervisory Censor Sun. Because this practice stone was used as Sun Jianfeng house in front of the stone laundry sink feet and was preserved. In fact, The former residence of Supervisory Censor Sun also stone lock-like practice stone, in the 1990s the county cultural relics bureau in the countryside to collect cultural relics were collected as the county cultural relics bureau of the preservation of cultural relics. It is said that before the liberation of "Mr. Sun" home there is a weight of about thirty or forty pounds of the sword is "Mr. Sun" for the official when the use of weapons, after the liberation of the government seizure. In the early years of the Republic of China, he had resigned from his post and returned home, but the local people still remembered Mr. Sun's feat. So every year will be home brewed soju from Pandu from the Aojiang River downstream to the county Aojiang River on the north bank of the former residence of Supervisory Censor Sun, to express their respect for the former martial arts scholar "Mr. Sun". "Mr. Sun" was the last official of the imperial period in the former residence of Supervisory Censor Sun, but in the process of the transformation from an imperial state to a democratic state, the people in the former residence of Supervisory Censor Sun still inherited the family motto of "Crowns pass through the corner of the sea, and essays fall on the stage", and they also went into military and political careers in the ever-changing Republic of China. They also embarked on the path of military and politics in the turbulent times of the Republic of China. (See Figure 33)





Figure 34 Practicing stones on the wall of the former residence of Supervisory Censor Sun before restoration.

Source: Sun Wei, 2021.08.20,Photography

During the Republican period, most of the young people in the former residence of Supervisory Censor Sun joined the National Revolutionary Army, as did most of the other families in Lianjiang. The major traditional families in the county: the Chen, Wu, You, and Dong families all had family members evacuated to Taiwan with the Nationalist army. In the 1990s the mainland and Taiwan to realize the three links will be a large number of descendants with the military family back to Lianjiang to visit their roots, with the withdrawal of the army to Taiwan Sun Qichao's children returned to the former residence of Supervisory Censor Sun to visit their relatives.

During the Republic of China period, Lianjiang's education has been characterized by modern education. At the end of the Qing Dynasty, Lianjiang's primary school practiced the class lecture system, emphasized on explanation, and abolished the teaching method of rote memorization. At the beginning of the Republic of China, the use of old textbooks of the Qing Dynasty was prohibited in all subjects of elementary school, and new teaching materials were adopted. Courses: the primary school had eight courses: cultivating oneself, Chinese language, arithmetic, general knowledge, singing, art, and writing and imitation. The advanced level has eight courses: Cultivation of the body, national literature, language, math, physical education, music, art, etc. The elementary level has eight courses. Music, art, etc. Since education in the Republic of China arose in the war years, it was characterized by militaristic education. The Lianjiang Junior High School, founded in 1923, successively set up a party doctrine class and a civics class to educate students centering on the ideology of the "Three Principles of the People", and carry out commemorative week to raise and lower the flag activities. The school practiced training and education system, with training and education director, training and education officer, scout officer, scout instructor, girl instructor each one. A step-by-step training program is implemented to train students in faith, morals, and life. The school will manage the enforcement of discipline and the handling of infractions. To

monitor the movement of students. Cooperate with the "Three Youth League³⁷" to develop the organization and prepare for joining the Kuomintang later on. In the 20th year of the Republic of China, the Junior High School adopted the Boy Scout uniform as the school uniform, which is based on the principles of wisdom, benevolence, courage, and good learning. Support for the Boy Scout standard of behavior. In the 37th year of the Republic of China, the R.O.C. government implemented the strengthening of student control, strictly prohibiting petitions, strikes, marches and the reading of progressive books and magazines. From here we can see why the sons and daughters of Lianjiang's lineage and squire class later joined the Kuomintang. (zhang,zhang,&chen,2000,p.1028-1029)

Here Sun Yuer, a former KMT director who chose to stay on the mainland during the great retreat of the Nationalist Army, is used to discuss the education of the children of the world's families in the Republic of China and their paths to military and political careers. He epitomizes the generation that came from the Republic of China. As a soldier himself, he experienced the War of Resistance Against Japan, the civil war between the Kuomintang and the Communist Party, the evacuation of his family members and comrades from the mainland, the founding of the People's Republic of China, the Land Reform Movement, the Three Anti-five Anti-counterterrorism Measures, the Great Leap Forward, the Cultural Revolution, and the subsequent Reform and Opening Up. He has participated in and witnessed the entire journey from imperial China to modern China. Born in 1922, Sun Yuer was educated in Lianjiang from a young age, and after studying in elementary school, junior high school, and senior high school, he entered Fuzhou Normal College. After graduating from the Normal College, he joined the National Revolutionary Army with his brother in the family. We can imagine the life he had to go through after choosing to stay on the mainland as a director of the Nationalist Party. After the liberation, he was assigned to teach in a countryside elementary school in his dual capacity as a soldier of the Nationalist Party and a graduate of the teacher training college. Mr. Sun Yuer has the characteristics of a literati of the Republican era, wearing a white shirt on top, always carrying a fountain pen in his breast pocket, and carrying a black briefcase with him. After retiring from school, he was in charge of the Lianjiang Senior Citizens' Association, as well as drafting a new version of the genealogy of the Fuchun Sun Clan in Lianjiang. This is the same as his ancestors of the Shih Taifu after experiencing the rule of the country, the world after the career, then take up the family's affairs. Unlike his ancestors, he received a new education and experienced the Anti-Japanese War, the civil war between the Communist Party of China, and witnessed too many deaths on the battlefield. So when he knew he was not going to die soon, he instructed his eldest son to cremate him after his death. In the early 1990s, when the country was trying to implement a simple burial policy, the elderly could voluntarily choose to be buried or cremated. In spite of the good intentions of his relatives and friends, Sun Yuer's initial decision was not changed. Although there were different opinions among his children, his eldest son followed his father's choice. Sun Yuer became the first person in Lianjiang County to voluntarily choose

³⁷ The Three Youth League: The Three People's Youth League, or the Three Youth League for short, was a youth organization led by the Chinese Kuomintang (KMT) and was officially founded on July 9, 1938 in Wuchang. The first leader was Chiang Chung-cheng, and Chen Cheng and Zhang Zhizhong served as secretaries successively

cremation. This was a big difference from the old men of his age. Before the cremation policy was implemented, there were some extreme incidents in some places, in which some old people chose to commit suicide before the policy was implemented in order to keep their bodies intact after death. This is because the pain caused by suicide is much more bearable than burning the body in a crematorium, and because the Chinese believe that the soul will come back to look for its own body after death. This belief is deeply rooted in traditional Chinese society. Sun Yuer's belongings, including his worn clothes, used bedding, documents, photographs, letters, manuscripts, and books, were left at the doorstep of his house to be burned at midnight and sent to the other side of the world. Of course, some things were left behind: a name badge, a pair of eyeglasses and a pair of calligraphy, as well as the 1993 Lianjiang County Government's Lunar New Year calendar for the county's Old Red Army. Sun Yuer never talked to others about why he did not leave the mainland. But we can speculate why he stayed on the mainland based on the calligraphy he posted on the wall in the attic of his bedroom and study. The calligraphy is of a song written by Mao Zedong in the summer of 1934, "Qing Ping Le - Huichang", which reads: "The east is about to dawn, and there is no need to say that you are traveling early. I have traveled over the green mountains, and the scenery is unique. The peaks outside of Huichang are subversive and direct to the eastern sea. Soldiers point to the southern Guangdong province, which is even more lush and green. This piece of calligraphy is a reflection of both the writer and the calligrapher. During this period, Mao Zedong no longer had any say in the Party or the military, and during this period (1931 to 1934), he buried himself in doing research, reading, and advising the central government, instead of being "idle". The saying "people have not yet grown old in the green mountains" is also a reflection of the spirit of Sun Yuer.

4.2 Memories of Women in the Former Residence of Supervisory Censor Sun

4.2.1 Women of the Scholar-official Family

Whether it is to cultivate one's moral character, to harmonize the family, to rule the country, or to pacify the world, the role of the traditional Chinese woman is also woven into this Confucian ideal of life. For the men of the Shih Da Fu family, they were educated from childhood to take the path of studying to get a job, or to become a squire to participate in the family business and local public affairs, or to become a Confucian merchant by applying what they learned through their studies in the business world. What kind of family responsibilities should women of scholarly families, especially those who married into scholarly families and became officials and eunuchs, take on? And what role should they play in the family? Here we present the memories of women's virtue, virtue-keeping, and honoring through the documents of four women related to the former residence of Supervisory Censor Sun.

4.2.2 Women's Virtue

The traditional Chinese genealogy is organized according to the male lineage, and the male's name and epithet, as well as his wife and children, are all included in the genealogy. For women, whether they are from a commoner's family or an official's family, they are only woven into their husband's family lineage by the location of their father's family and their family name. Some families record the names of women in their male lineage, while others do not record the names of women in their male lineage. The genealogy of the Sun family in Fuchun, Lianjiang,

did not include women born after the Republic of China until 2003, when the genealogy was newly revised. It is often difficult to find traces of the family's female past in the genealogical lineage, but the many epitaphs in the Sun family paint a more complete picture of the women of the scholarly family.

We cannot measure the status of women in late imperial China against the concept of gender equality in modern Western society. Traditional Chinese men called their wives "nairen," "algunai," or "cheap nai," reflecting a "sense of belonging to the family." This reflects the tradition of "male domination of the outside world and female domination of the inside," and signifies a married woman's role within a family or the area she can control. We can see from the several epitaphs related to the former residence of Supervisory Censor Sun that the amount of ink used to write about women in the epitaphs is comparable to that of men, and some epitaphs refer to the past of the female tomb owner more than the male one. There seems to be no relationship between men and women in the epitaphs.

The first epitaph, "Epitaph for Sun's Mother, Chen Tai Ru Ren, by Royal Decree," written by Zhou Mengjian, was written by Sun Qin's mother, who was appointed Tai Ru Ren on her death because of his position as an imperial inspector, and this request was made through a friend, Chen Shugang, an inspector of the imperial inspectorate, to Zhou Mengjian, the former minister of the Hanlin province, who had asked Zhou Mengjian, as an imperial inspector, to write an epitaph for Sun Duan, Sun Wenkui, his father, prior to the death of his mother, and to the fact that he was a member of the imperial inspectorate, he was also a member of the imperial inspectorate. In the Ming Dynasty, officials invited each other to write epitaphs, and the custom of doing so also developed among the common people.

The epitaph describes the real name of Chen Tai Ru Ren, the mother of Sun, as Chen Yu. It is difficult to know the real name of a woman in traditional society, but the family epitaph is the most direct way to obtain this information, which describes the name of Chen Tai Ru Ren's father's family for three generations, from her great-grandfather to her father's name. Traditionally, a person's name is not called by his or her first name, but in the inscriptions after a person's death, he or she is called by his or her first name to show respect for the elders. Chen Tai Ru Ren's father, Chen Jizhong for the early Ming scholar, the Sun family and the Chen family can be said to be the right match, in the traditional society of the Sun Chen two generations of marriage.

Chen Tai Ru Ren was a kind and gentle woman, loved by both parents, and she was smart enough to learn the art of women's hong without learning it, because the traditional Chinese women's hong includes weaving, sewing, embroidery, and other handicrafts that women have to master. Proficiency in these skills requires long-term study and operation, and mastery of the female red is a sign of a woman's diligence and intelligence. Especially in the Ming and Qing Dynasties, the social requirements for women, the husband's family looking for the criteria for choosing a wife, are measured in four aspects: "virtue, speech, appearance, work", of which "work" is the work of women's red. Because a woman can master the very complex female red work, that other things in life will seem much simpler. In the Ming and Qing dynasties, the bride's dowry to her husband's family included her own hand-embroidered pillowcases and embroidery on the bedding, which were displayed in the new house when the dowry was shown to the husband's family in order to gain each

other's respect and honor. In the 1980s and 1990s, sewing machines were a necessary dowry item, and the tradition of "women's honor" had a great deal to do with it.

Even if the women of the scholar-official families had received a good education, it was not reflected in their epitaphs. When Susan Mann(1997) studied the phenomenon of women's talent in the Jiangnan scholar-official husband family, she pointed out that women's poetry creation was said to be done in their spare time after finishing the women's red wine, and women's talent in this area would be interrupted after entering the family to devote themselves to the family life and raising children. The epitaph of Chen Tai Ru Ren does not reflect her ability to read and write, but it does reflect that she taught her children to write, and the inscription reads, "I taught my youngest son to write". We know from the epitaph written by Zhou Mengjian about her husband's experience as an official that from the time her husband Sun Duan passed the examination for the Ming Jing Chou as an official in Hongwu Jazi (1384) to the time he returned to his hometown due to old age and illness in 1416, there were thirty years of time spent in the field as an official. During this period of time, the household management is mainly by Chen Tai Ru Ren, and to her eldest son Sun Jun probably to the adult began to take care of the family business. Thus Chen Tai Ru Ren could not have handled the household affairs well without good reading and writing skills."

After marrying into her husband's family, Chen Tai Ru Ren had to take responsibility for her husband's family when her husband was away all the time, and as the daughter of an official, Chen Ru Ren grew up with her mother's style of dealing with the world and the responsibilities of the family. In her husband's family, she had to deal with the family's funeral, reclining, burial and sacrificial rites, serve her in-laws, and get along well with her relatives, as well as satisfy her relatives in the clan. As for their own small families, they had to be diligent and thrifty, and to take care of the household affairs as well as the education of their children. It can be said that the women of the scholarly family, in the absence of men, also synthesized the affairs that should have been handled by men. Traditionally, Chinese society was against the idea that the female rooster should take the place of the male rooster in the morning. The main internal power of women in the Shih Da Fu family included the right to supervise and assist in the management of the family business and property. Whenever it comes to important family matters such as buying and selling property, building houses and rooms, and separating the family and establishing heirs, not only do they have to be discussed with them, but also many contracts need to be signed by both husband and wife. Usually the husband and wife negotiate, the head of the family makes the final decision, and then the husband, who is in charge of the affairs of the family, carries it out. Daughters-in-law's right to supervise and coordinate usually could not exceed the husband's right to manage, otherwise, it would be "female chicken in the morning". However, in the scholarly family, this phenomenon of "the female chicken taking care of the morning" was not uncommon, especially when the husband was working as an official and the children in the family had not yet reached adulthood. This phenomenon of a woman in charge of the main household affairs in a scholar's family is shown as a woman's Yi De³⁸ in the epitaph and in the society at that time. In the end, the author of the epitaph, Zhou Mengjian, could not help but sigh:

³⁸ Yi De: virtue, especially the virtue of women.

"Whoo Hoo Ru Ren to Hui Yi virtue, diligent and thrifty behavior, training children and Kedi in the success, management of the family and can lead to abundant. So that the points long in the desert service and no internal concern of the particulars, all the power of the Ru Ren also, not based on the family training of the Yi have to be?"

4.2.3 Women's Character

On the lintel of the second hall of the former residence of Supervisory Censor Sun, there is a plaque in regular script, "Complete the Festival to Bear the Family", which should have been destroyed at the beginning of the Cultural Revolution. During the fieldwork, only Sun Qijia, who was born in 1953, remembered this plaque and said that it was written in traditional Chinese characters, but when I asked other people to confirm this many times, they all said that they did not have such an impression, including those residents who were born in the Republic of China period. Later, when I read the epitaph for the burial of Emperor Qing's scholar S Ruosun with his wife Chen Tai Ru Ren and his wife Wu Ru Ren, it was mentioned that in the 40th year of the Kangxi period, the county magistrate Gu Jing's family had "completed the festival and succeeded in the family". This plaque of "completing the festival and carrying on the family" was given to the two women mentioned in the epitaph: Chen Tai Ru Ren and Wu Ru Ren. The two women shared the same fate of being widowed by their husbands' early deaths. (See Figure 34)



Figure 35 Tombstone of "Imperial Qing Dynasty to be Granted to Legendary Scholar Mr. Sun Sun with Chen Tai Ru Ren and Men's Literature Mr. Lang Ren and Men's Wife Ms. Wu Ru Ren" Tombstone.

Source: Sun Wei, 2021.08.20, Photography

From this epitaph, one can see the change of dynasties during the Ming and Qing seasons, and the frequent wars between the new and old dynasties, as well as the fact that the tragedy of this young couple was a reflection of those times. As a twenty year old who died in the fight against the Qing army, Sun Siruo was included in the family's ancestor shrine with the tablet of a warrior. Chen Tai Ru Ren, who became a young widow because of her husband's favoritism to the former (Ming) dynasty, was honored by the new (Qing) regime after 51 years of widowhood. And the authors of

the epitaphs put their own spin on different memories when writing about the past. These different expressions show us the treatment and use of different memories by different groups of people. The beginning of the epitaph praises Sun Siruo's youthful talent and his good marriage with the Chen family, but Sun Siruo's early death does not indicate the fact that Sun Siruo died as a soldier of the Ming dynasty in a battle against the Qing dynasty, because it is recorded in the Lianjiang County Record that in the fifth year of Shunzhi's reign (1648 A.D.), the Qing generals attacked the city with their troops, killing and pillaging the city, and the next few years of the Ming and Qing regimes had constant wars, and it was precisely when Sun Siruo died that he was killed. Two years after this large-scale war. But as the Qing dynasty Fuan County Confucianism oracle in-laws of the late Huang Jiaquan in writing Sun epitaph is to "Tianfeng to talent alone stingy to life" to express the cause of death of Sun Siruo. In the ancestral tablets of the ancestors, Sun Siruo was worshipped as a soldier who died for his country.

The young wife of Sun Siruo was discouraged by her family from committing suicide because she was pregnant. In fact, at the time of the Ming and Qing Dynasties, the self-murder of Han Chinese women was regarded as a heroic act of self-sacrifice and an amazing demonstration of loyalty to their former masters, an incentive for men to resist the Qing army, and a manifestation of the martyrdom of women. Shunzhi five years of the war many women could not tolerate the humiliation of the Qing army, hanging beam and throw themselves into the river of women penetrated more than five dozen families. Living in the county half of the Sun clan should be infiltrated. Therefore, in Lianjiang Fuchun Sun's ancestor shrine ancestor tablets on the left side of the special for these women martyrs listed in the shrine.

Immediately after the Qing army entered the country in 1644, it began to promulgate regulations on gender relations and standards of behavior for women. Since some of these policies were inherited and developed from previous dynasties, they seemed to signal the Qing rulers' eagerness to embrace Confucian ideals of governance. Mark Elvin(1984) points out that in order to promote Confucian ethics among the people, the Qing court took the long-established system of honoring chaste women and martyrs to an extreme. The most famous women's policy of the Qing dynasty was their enthusiastic support for the cult of the "virtuous woman". Significantly, the system of honoring women by the court originated in 1304, during the Yuan dynasty, an earlier non-Han dynasty, and was continued during the Ming dynasty. By the end of the Qing Dynasty, the "festival women fever" and the ostentatious stone pagodas had become a symbol of Qing rule. The promotion of chastity by the court, which had been actively practiced since the Ming dynasty, was based on a system of incentives: it was the duty of local governors to nominate exemplary women and to submit their names, together with a brief biographical sketch, to the prefectural governor, who examined whether they could be honored by the court. To be eligible for an honorary title, a woman in Shengqing had to have lost her husband before the age of 30 and then not changed her modesty by the age of 50. If she passes the Ministry of Ceremonies, her family receives a certificate of commendation from the emperor, which is hung in the main hall of the family house.(Mann,1997,p.30-31) The plaque in the former residence of Supervisory Censor Sun, "The Family of the Perfectly Honored", was written by the county governor during the Kangxi period in honor of Sun Sruo's wife, Chen Tai Ru Ren, and

her daughter-in-law, Wu Ru Ren, for their honorarium. In some cases, the wife's family, and sometimes perhaps the local governor, could receive a sum of money to build a memorial tablet for her chastity. The Qing court, mindful of the need to extend the system to the common people, was so annoyed by the exclusivity of the clergy and eunuchs that they set up programs urging county officials to go out and search for widows of the common people who had demonstrated good character. Women from large families, the court said, had already been given the opportunity to become ordained women because of their husbands and sons. Although the Qing court's determination to promote women's honor among the people was unquestionable, they did not blindly follow the precedents of the previous dynasty. In fact, they were quite selective about the virtues they wanted to encourage. For example, they explicitly rejected a Han Chinese custom that exaggerated women's fidelity: young widows killed themselves to show their will to "follow their husbands to the ground" (to die a martyr's death). This practice in the Ming Dynasty was regarded as the noble behavior of women's chastity. In the critical eyes of the Qing, however, the widow's martyrdom was more often driven by despair than by chastity, as evidenced by countless biographies. Women who remarried were, according to Confucian teaching, "out of modesty" and shameful. Thus, if a young widow's husband's family decides to remarry her, she faces a triple risk: her children may lose the patronage of their father's family; she herself faces the prospect of being apparently unsuited to a spouse, since a family that can afford a first bride will not marry a woman who has been married before; and finally, there is the addition of a personal sense of shame and moral disillusionment. Many other motivations for widow suicide are not hard to guess: loneliness, hardship, unwillingness to bear the burden of caring for her husband's elderly parents, bullying by clansmen, or even the belief that by becoming a ghost after death, she would be able to take revenge on those in the world who had caused her pain. In the early years of the Qing Dynasty, the Manchus disapproved of the extreme act of martyring a woman to death as a symbol of chastity. At the same time, the Qing court in the early decades of the dynasty was apparently litigious about the old custom of the Manchus themselves dying; the practice of the kings and beilei's first and second wives dying after the death of their husbands ceased to be glorified only after the 1660s. (Mann, 1997, p.32-33)

But in the Qing Dynasty, the times were different. Women's self-murder had nothing to do with the idea of restoration of the Ming Dynasty, and the rulers of the Qing Dynasty, while they continued to honor the martyrdom of women who died in resistance to violence, declared themselves to be firmly opposed to the martyrdom of widows. The Qing emperors concluded that a widow's suicide was in effect her refusal to fulfill her duties as a woman to her husband's family. Whether forced or "voluntary," widowhood threatened the family system that the Qing court was trying to foster. In an eloquent oracle in 1728, the Yongzheng emperor spoke of widowhood as a cowardly act of evasion of the family responsibilities taught by the sages. He solemnly emphasized that a truly virtuous widow should continue to live and perform her duties for her in-laws. The Qing system of honoring widows was complemented by the Qing court's measures to promote the material well-being and social stability of the Chinese family. (Mann, 1997, p.33-34)

4.3 The Memory of the Name of the former residence of Supervisory Censor Sun

The former residence of Supervisory Censor Sun used to have the following names: "Zhifu", "Xiawangli", "Xiayuanli", "Xiawangli", and finally became a provincial cultural relics protection unit. The former residence of Supervisory Censor Sun was called "the former residence of Supervisory Censor Sun" after it finally became a provincial cultural relics protection unit. The local people have always called the former residence of Supervisory Censor Sun "Xiawangli", because in the local people still popular folk proverb "Pillar greatly, Xiawangli. Alcove is high, Gao Yin Li." As a proof, "Xiawangli" is famous for its big pillars, while "Goginli", the official residence of the same Sun clan to the left of it, is famous for its height. Sun Qin, one of the owners of the residence, was a fourth-ranking imperial inspector, so he was able to build his residence in the form of a fourth-ranking official of the Ming Dynasty: the residence was located in a four-entry, five-bay, nine-frame house facing north and south, with a total area of more than 3,000 square meters (plus the servant's quarters on the left side of the residence), and there are now the second and third entries of the courtyard, which are the main living quarters, with a total area of 1,264 square meters, the first entry of which is the main residence. 1264 square meters, the first into the entrance hall and the fourth into the back garden has been destroyed. In the traditional society, The former residence of Supervisory Censor Sun was the largest residential building in Lianjiang, so it was called "Xiawangli", which means "King of Building" by the local people, and the people living in the former residence of Supervisory Censor Sun also called themselves "Xiawangli's". Behind the change of the name of the former residence of Supervisory Censor Sun, there were changes of dynasties, changes of social systems, changes of social movements and policies, changes of the status of the residents, and changes of the ownership of the house. Therefore, the five names of the former residence of Supervisory Censor Sun are examined here to study the social memory of the different periods.

4.3.1. Zhi Fu (Early-Middle Ming)

In the genealogy of the Fuchun Sun Clan of Lianjiang, compiled and revised in 2003, it was recorded that during the Xuande period of the Ming Dynasty, Sun Qin constructed the Zifu in Jinbi (the current location of the former residence of Supervisory Censor Sun) in Lianjiang County, which is the first name of the former residence of Supervisory Censor Sun's gang that has been recorded in writing so far. The reason why it is called "Zhifu" is because Sun Qin was the imperial inspector of the Ming Dynasty, and the patch on the official uniform of the imperial inspector is "Xiezhi", which symbolizes the imperial inspector. "Xiezhi" is an ancient legend, shaped like a sheep, with a sharp horn on top of its head, can understand good and evil, right and wrong, encountering evil people or officials will use his sharp horn to kill the evil person. Therefore, in the Ming Dynasty, the House of the Royal Inspector General lived in the "radical House". From the initial naming of the former residence of Supervisory Censor Sun, we can know that at that time, "Biefu" reflected the nature of the house and the owner's social status and identity.

The former residence of Supervisory Censor Sun in this period was the embodiment and symbol of the imperial power of the Ming Dynasty at the local level, and it was one of the means for the Ming regime to realize the rule of "the Emperor is close to the sky" through the regulations of the residence. The former residence of Supervisory

Censor Sun was built strictly in accordance with the form prescribed for the fourth-grade officials of the Ming Dynasty: five rooms and seven frames (five rooms in width and seven pillars in depth), the lintel of the second and third entrances decorated with two door hairpins, and the decorations of the wood carvings with the entwining pattern, peony pattern, Baoxiang flower pattern, crane pattern, etc. did not go beyond the four-grade officials' form of the wood carving patterns. In the early Ming Dynasty, the official system was strict, and Sun Qin, who was the official of Feng Kou, constructed "Zi Fu" in strict accordance with the form of the fourth-grade officials. Of course, in strict accordance with the provisions of the four officials, in terms of financial resources as a local giant Sun Jun and his brother Sun Qin to build "Zi Mansion", the use of a person can be able to embrace the columns as the second into the hall of the roof beams, as well as large slabs of stone as the corridor stone to show their family's economic strength. This economic investment has become a common memory of the local people as "Pillar Dada, Xiawangli".

However, not all officials could build such a mansion, especially in the early Ming Dynasty, the official's salary is not high, if only rely on Sun Qin's salary can not be built like the former residence of Supervisory Censor Sun such a mansion. We know from Sun Qin's biography that when Sun Qin was studying to get a merit, his brother Sun Jun ran the family business to provide his brother with education to get a job, and at the same time, after Sun Qin was appointed as the royal historian twice, he was the main financier in the construction of the former residence of Supervisory Censor Sun. However, in the traditional official records, such as the Jiaqing period of the Qing Dynasty and the Republic of China, Lianjiang County Records of the local official family's house and mound are clearly documented in the Sun Qin Residence Jinbi (which is where the former residence of Sun Zha is now located). In the society of "scholar, farmer, industrialist and businessman", Sun Jun, who was the other owner of the former residence of Sun Zha Yuan and also the most important contributor to the family business, was only mentioned in a few family epitaphs related to him about his home in Jinbi. The house remained in the official and local memories of the period as the "Zhifu".

The layout of Supervisory Censor Sun's house reflects the characteristics of an official residence: the first entrance has a flagpole stone and a stone for mounting and dismounting horses in front of the front door; the front door of the front door is flanked by a pair of drum stones decorated with symbols of the official's rank; the second entrance is the hall, which has the significance of a political space as well as a family space, where Sun Qin and Sun Jun dealt with their official business and family affairs, and where the women and the servants in their family usually stayed away from this space. The lofts on either side of the hall were where the masters read and taught their children to read; the third entrance was where the in-laws' hall was located and where the female members of the family lived, while male guests and male servants did not penetrate into this space. The fourth entry: the back garden is a place for family members to relax, have fun and find spiritual support. The overall five-room, seven-frame form of the former residence of Supervisory Censor Sun is the embodiment of the political power of the state in the house. The plaque "Huaide Tang" adorned in the center above the second hall, as well as the plaques on behalf of the family's achievements adorned in the upper-left and upper-right parts of the hall, embody the pursuit of the family's character and the political

status that the family has acquired. The second entry is also the home of the Sun Qin brothers. The second hall is also the place where the two Sun Qin brothers dealt with political affairs and family affairs, while the third hall, the Hall of the In-laws, was to cover the family rituals of "sacrifice, marriage, funeral, and dowry". It can be said that as the period of the "Biefu" the former residence of Supervisory Censor Sun from the spatial layout, daily rituals, the pursuit of life to realize the Confucianism advocated the "cultivation, family, governance, and the world" of the world outlook and values of life. At the same time as a "radical House" in the individual Sun Qin and his brother Sun Jun, we can know from the genealogy of the elder brother Sun Jun "Keli family business, the rich to spare, A in Feng Yi" Sun Qin in Jiangxi Province, Huguang Road, and the residence of virtue, known as the "real imperial historian" and its pursuit of life to realize the Confucian advocacy of "cultivate oneself and the family, rule the country and the world" world view and values of life. The true imperial historian" and it can be said that Confucianism advocated the "family" and "governance" in the Sun Qin brothers were well embodied.

4.3.2 Xiawangli (Late Ming Dynasty to Republic of China)

The name of the former residence of Supervisory Censor Sun, Xiawangli, is found in the literature in a tombstone that has been preserved in the former residence of Supervisory Censor Sun and collected by Sun Qixing. The writer of the epitaph is a relative of Sun's who had an official position in Sun Chayan's residence. In the epitaph, The former residence of Supervisory Censor Sun is clearly referred to as "Xiawangli", and this epitaph from the middle of the Qing Dynasty clearly states that it no longer complains about the glorious past of the former residence of Supervisory Censor Sun because the writer points out that this is an indisputable fact in the area. At the same time, from the local proverbs that have been handed down to us: "Pillar big, Xiawangli. Alcove is high, Gaoyinli." It is inferred that the former residence of Supervisory Censor Sun was renamed as "Xiawangli" from "Zhifu" in the middle and late Ming Dynasty, because Gaoyinli was located next door to the former residence of Supervisory Censor Sun in the middle and late Ming Dynasty. Xiawangli is famous for its big pillars, and Goginli is famous for its high houses. The local people pay more attention to the attributes of the house itself, such as big or tall features.

The change in the identity of the occupants brought about a change in the name of the house. The researcher analyzed the genealogy of the Sun Clan of Fuchun in Lianjiang, the epitaphs of different periods related to the house, and the structure of the people who lived in

the house before the restoration to understand the situation of the house after Sun Qin and Sun Jun. In this period, The former residence of Supervisory Censor Sun did not inherit the right to live in the residence according to the system of direct lineage, and from the residence of each branch of the genealogy and the occasional mention of family relocation in the epitaphs, we find that the first and second sons of Sun Jun and Sun Qin did not live in the former residence of Supervisory Censor Sun, and that it was the descendants of Sun Wan, the youngest son of Sun Jun, who lived in the former residence of Supervisory Censor Sun at that time. Records of Sun Wan mention in his descendant's Epitaph of Sun Zhonggao that his father, Sun Wan, was fond of landscapes and retired to his ancestral home, Donghu. He left his four children to work together in the county to manage the family business. His grandfather, Sun Jun, and his father, Tao Zhujun, were the most important of the four children in the

county. It should be said that the children and grandchildren of Sun Wan are the richest of the children and grandchildren of Sun Jun and Sun Qin, because all the epitaphs of the Fuchun Sun Clan in Lianjiang River are included in the genealogy of how many epitaphs related to the former residence of the Supervisory Censor Sun at that time and how many epitaphs related to the children and grandchildren of Sun Wan, and the epitaphs of an incumbent official in the Ming Dynasty can cost up to 5000 Guan³⁹. It is understandable that a descendant with financial power could acquire the largest mansion in the area, which is a symbol of political power. Therefore, it was called the residence of Confucian merchants in this period.

After Sun Qin, the people in the former residence of Supervisory Censor Sun became a family that cultivated themselves, aligned their families, and read holy books. The two couplets in the second hall of this period reflect the pursuit of this family in this period. On the two main pillars under the second entrance hall, Du Fu wrote the poem of sending Zhang Zhong, "Crowns go through the sea, and articles fall on the upper stage." On the one hand, it expresses the importance of not caring about the remoteness of the road, and on the other hand, it expresses the importance of studying and cultivating one's writing. And another couplet for Zhu Xi language "to set up Xiuqi Zhi, read the book of sages." It can be seen that these families do not read to get a job as the ultimate goal, but by reading the book of sages to realize the ideal of cultivation, family unity. Sun Wan was known as a scholar in his ancestor's tablet, which is the name given to those who are talented but did not serve as officials in traditional societies. His four children, who had a Confucian education, were not obsessed with fame and fortune, but worked together to run the family business and become prestigious local gentry, while also actively participating in local public affairs. Not far from the former residence of Supervisory Censor Sun, researchers have found a stone tablet of the construction of the A-Ma Temple, which was built in the former residence of Supervisory Censor Sun at that time.

The ancestors' past achievements and honors are still being commemorated and used. Several of the epitaphs related to the former residence of Supervisory Censor Sun begin with a reference to their ancestors' official careers and achievements in running the family business. There has not been a greater official at the former residence of Supervisory Censor Sun since Sun Qin (Sun Chien-hsiung 2022). The epitaphs also show that the authors and writers of the epitaphs were mostly the junshi-born in-laws of the younger generation, and that the marriage of generations between official and eunuch families had a mutually beneficial effect, allowing their local political prestige to be maintained from generation to generation, as no family could truly have someone in the family who had served as an official for many generations. Similarly descendants who had risen to become state officials could gain greater rights and interests from tracing their ancestors with official backgrounds. Sun Ru was the fifth-generation grandson of Sun Duan (Sun Qin's father), and was descended from a concubine that Sun Duan had taken while he was an official in Fengyang, Anhui Province. Sun Duan was sent to Yunnan during his term of office due to an incident, while his wife and children continued to stay in Anwei Fengyang, so the descendants took Sun Duan's concubine Chen as their ancestor, so it can be said that Sun Ru didn't have a good ancestral background before

³⁹ Guan: Ancient rope for threading money, where square-hole money was threaded onto a rope, with every thousand pieces being a guan. Shuowen Jiezi

he was traced back to his roots as a descendant of a military family. Perhaps some information about his ancestor Sun Duan remained in his family. Because he was a state official, he found his ancestor in Fujian at this time Sun Duan has been posthumously appointed "Supervisor of the Imperial Households" because of Sun Qin's contribution, so Sun Ru is the descendant of the "Supervisor of the Imperial Households", although from Sun Duan to Sun Ru has been five generations long, but Sun Ru Although it has been five generations from Sun Duan to Sun Ru, Sun Ru's self-telling of his search for his ancestor can be realized in his eagerness to search for his ancestor and the significance of his search for his ancestor with the status of an official. Finally, Sun Bai (the fifth grandson of Sun Duan in Fujian) met with Sun Ru in Nanjing, which, in addition to blood ties, has been five generations long without a jinshi in the family and the emergence of a jinshi born of state officials can make the whole family exempted from taxes and military service.

4.3.3 Xiayuanli (1952-2018)

The name Xiayuanli was a common name during the socialist construction period. There is no difference between "Xayuanli" and "Xiawangli" when pronounced in the Fuzhou dialect, but there is only a difference in the writing. During this period, some of the families in the former residence of Supervisory Censor Sun were classified as landlords during the agrarian reform because they truthfully reported their family's property, and some were also classified as "bad elements" because they managed the Sun ancestral hall. All their properties were confiscated and redistributed politically, so there were foreigners living in the former residence of Supervisory Censor Sun during this period.

The name "Xiayuanli" was the result of the people who lived in the former residence of Supervisory Censor Sun during that period and modified it by themselves. "My son, you must remember that this is how "Xiayuanli" has always been written in our family." Sun Chien-hsiung showed me the traditional Chinese character for "Xiayuanli", which is what Ma Gong, who was categorized as a "bad element" for managing the key to the Sun clan's ancestral hall, said when he instructed the young Sun Chien-hsiung on how to correctly write "Xiayuanli", which is the name of the house. "(Sun Jianxiong 2021) "The pronunciation of Xia Yuan Li and Xia Wang Li are too similar, and I am not quite sure which one is correct. My mother told me to write Xia Yuan Li in my home address, and when I filled out my home address in middle school, I only dared to write Xia Yuan Li because there is a "king" in the Chinese characters "(king)" in the Chinese characters "(king)". When I wrote my home address in secondary school, I only dared to write Xayuanli because I would be criticized by the teacher if I wrote "Xa Wangli" with the character "king" in it. (Sun Xubao 2022)

After the agrarian reform, the people of the former residence of Supervisory Censor Sun learned how to transform themselves before each political movement in order to minimize the negative effects of the political movement. During the agrarian reform, the people who lived in the former residence of Supervisory Censor Sun learned how to reform themselves from the experience of women who underreported their actual property without reporting it truthfully or without knowing the size of their family's property, and avoided the danger of being categorized as a "landlord class". These reforms before each political movement also left some traces in the former residence of Supervisory Censor Sun, such as the plaque in the middle of the

second hall of the former residence of Supervisory Censor Sun, "Huaide Tang," which was preserved because it was pinned back to its original position by the family; and some of the utensils related to daily life could not be easily hidden, so the traditional social patterns, especially the figure patterns, were made. In some other cases, the traditional social motifs, especially the figure motifs, were treated and obliterated so that they could be preserved.

The people who lived around the former residence of Supervisory Censor Sun at that time said that every person in the mansion stood on the slanting stone slabs. (Sun Xubao 2022) For those who lived in the neighborhood or those who were directly involved in the socialist renovation of the former residence of Supervisory Censor Sun, it seemed that the former residence of Supervisory Censor Sun had multiple identities and complex relationships: the official residence of a fourth-ranked imperial inspector of the Ming Dynasty, the residence of scholars and squires, the residence of the landlords and the rich peasants, the relationship with the relatives of the Kuomintang, and the bad elements of feudalism. Thus it seems that this place is the focus of renovation, but through genealogical research it was found that only one or two families who now live in the former residence of Supervisory Censor Sun are descendants of Sun Jun. The other residents were moved to the former residence of Supervisory Censor Sun from other branches of the Lianjiang Sun Clan, which were cousins to the original builders of the Sun Chayan Gang's former residence, whose grandfather was Sun Bojiao, who was interred in the Butterfly Tomb on Wenbi Mountain, a situation that was generally caused by the sale and purchase of houses in the clan. Even a pair of blood brothers have different opinions about which branch house they belong to. "My father once told me that our family moved here from Baifutang, which is two to three hundred meters from here." (Sun Qiguang 2023) "Our family has always lived over here we belong to Fushangtang." (Sun Qijia 2023) The memory of the house itself affects one's judgment of the nature of the people who lived in it. The people who live in Sun Chayan's former house also accept such identity and memory and modify the values and symbols that represent the tradition in order to avoid more.

4.3.4 Xiawangli (2018)

"Xiawangli" was first mentioned in the article "Protecting the Out-of-Print Lianjiang" by an ancient architecture enthusiast with the screen name "Xiao Feidian", and the name "Xiawangli" was provided by Sun Kaoming, who used to live in the former residence of Supervisory Censor Sun. The name "Xiawangli" was originally lived in the former residence of Supervisory Censor Sun Sun Kaiming provided to the ancient architecture enthusiasts. The name "Xiawangli" was also used when quoting the proverbs describing Gao Yinli and Xiawangli. "At that time, I told Sun Kaeming that we should not use Xiawang-ri, we should use Xiawang-li, and that our family is just a family of officials, not a family of kings." Summer is the second of the four seasons of the year, so Xiawang generally refers to the prince who is second only to the crown prince. An official family in a traditional society would not take this name. We were standing next to the stone tablet erected in 2018 when we discussed this issue, which is inscribed with the name Xiawangli. After the restoration of the former residence of Supervisory Censor Sun was completed, a new, larger stone tablet was erected in front of the former residence of Supervisory Censor Sun, and the inscription was corrected to read "Xiawangli". The use of "Xiawangli" is one of the

aspects of socialist transformation, where people forget the memories of the traditional society, and what used to be regarded as common knowledge or what used to be a concern becomes a cold knowledge.

The transformation in the early years of socialist society made people forget the past. The doors of each hall, which were widely demolished because of the Great Steel Refinement, made people who did not really experience the Great Leap Forward misunderstand that the halls of the past were so transparent. In the former residence of Supervisory Censor Sun, the floor of the second patio was raised because of rainwater backflow, which solved the problem of rainwater backflow to a certain extent, but caused the steps from the patio to the second hall to change from five steps to four steps. In traditional society, this is not in line with the official building etiquette and feng shui requirements, because the steps are set three, five, seven, nine, etc. are single, single is "yang", is a symbol of male and power, while the double is "yin", is a symbol of women. Similarly, in the early 1990s, motorcycles became popular among young people, who were proud of owning one, and the young people in the former residence of Supervisory Censor Sun also owned motorcycles. However, the problem was that the high thresholds of the mansion buildings did not allow the bulky motorcycles to enter and exit freely, and the young people living in the backyard removed the high thresholds, which symbolized the status of the officials in the former residence of Supervisory Censor Sun, in order to facilitate the entry and exit of the motorcycles, and no one thought that there was anything wrong with this at that time.

4.3.5 The former residence of Supervisory Censor Sun (2018-present)

The name "The former residence of Supervisory Censor Sun" appeared alongside "Xiawangli" in "Protecting the Extinct Lianjiang", and the author named the house after the official position of Sun Qin, the founder of the house, in order to make it easier for the general public to visualize the six-hundred-year old house. The audience can clearly understand that this is not an ordinary residential building but a governmental building with a history of 600 years. In the following web articles related to the preservation, publicity and restoration progress of the former residence of Supervisory Censor Sun, both private and official publicity referred to "Xiawangli" as the former residence of Supervisory Censor Sun. Sun Cha Yuan's Former Residence has been used from the initial "designation" of the conservator to the use of the term in Internet publicity, and finally in official publicity media and official events such as the ceremony for the transfer of the property rights of Sun Cha Yuan's Former Residence and the commencement of its restoration. The final name of the former residence of Supervisory Censor Sun was approved in 2018 by the application for the ninth batch of cultural relics protection units in Fujian Province, and the final name was determined to be "The former residence of Supervisory Censor Sun". Researchers also use "The former residence of Supervisory Censor Sun" to refer to what locals call "Xiawangli", and even the aborigines who used to live in the former residence of Supervisory Censor Sun also use "Sun Chayan" to refer to them. Even the aborigines who used to live in Sun Yat-sen's former residence use "Sun Yat-sen" to refer to what they have always called "Xiawangli".

This is a characteristic of the modern Internet, where a name is constantly used, copied, and spread, just like "Sun Chayin's former residence," which has changed from a "pronoun" to a "proper name. The use of the name "the former residence of

Supervisory Censor Sun" is a return to memory, reflecting the influence of the past on the present. The original name of Sun Zha Yuan was "Zi Fu", the modern meaning of which is "Prosecutor's residence", while the modern meaning of "Sun Zha Yuan's former residence" is "Prosecutor's former residence with the surname Sun". The modern meaning of "former residence of Sun Chayon" is "former residence of the prosecutor". The use of the proper name of "the former residence of Sun Chajin" indicates that it has regained its official identity. The local government has been promoting the culture of the official in the publicity of the past, and the memory of the house, which was banned in the early days of the socialist construction, has been used once again. At the same time, in the process of restoration, efforts are being made to restore the original appearance of the building.

Conclusion

The above study shows that there is a strong connection between social memory and the former residence of Supervisory Censor Sun, which creates the memory of the ancestors of famous families in the tracing of ancestors. The family became an influential local official family through the imperial examinations. As well as ordinary official families and squire families who later continued to maintain their reputation for cultivating themselves, studying, and obtaining an official position. This political connection with the mainstream was maintained until the Republican period. The former residence of Supervisory Censor Sun became a family of scholars, squires and scholars in the memory of the local people. Similarly, the women living in the former residence of Supervisory Censor Sun were also integrated into the Confucian ideal of "cultivating one's moral character, perfecting one's family, ruling the country, and leveling the world" in different ways, and the women of the scholarly family were also molded by the virtue and temperament of the women in the traditional society, which contributed to the Confucian ideal of "cultivating one's moral character, perfecting one's family, and ruling the country and leveling the world", As a scholarly family, women also contribute to the Confucian ideal of "cultivating oneself, regulating the family, ruling the country and pacifying the world" through the molding of women's virtue and integrity in traditional society. Behind the change of the name of the former residence of Supervisory Censor Sun, there is a change of dynasties, a change of social systems, a change of social movements and policies, a change of the status of the residents, and a change of the right to own the house, among other factors. The memory of the past has both positive and negative effects on the life in the former residence of Supervisory Censor Sun: the memory of the official officials and eunuchs in the past reminds the children and grandchildren of the past glory of their ancestors and warns them to pass on the tradition of the scholarly family of "setting up the ambition of cultivating the spirit of qi, and reading the books of the sages". During the period of building the socialist system, the memory of the official family was also the target of criticism and rehabilitation. The memory of the past, whether by insiders or outsiders, or by outsiders through imagination and facts, plays a very important role in the preservation of the former residence of Supervisory Censor Sun.

Chapter 5:

Contestation in space of the former residence of Supervisory Censor Sun

This chapter is about the contestation in space in the former residence of Supervisory Censor Sun. It examines the past and present contested in space of the former residence of Supervisory Censor Sun from the perspective of "contestation in space". It discusses the function of the former residence of Supervisory Censor Sun as an architectural space and the spatial order it embodies, as well as how different groups and individuals have contested the space of the former residence of Supervisory Censor Sun at different times in the development of the society, and how the meaning of the space has been transformed under the policy of cultural heritage preservation. The whole chapter is divided into four subsections: the first subsection explains the spatial order of the former residence of Supervisory Censor Sun; the second section explains the contestation in space of the former residence of Supervisory Censor Sun in the past; and the third section explains the contestation in space of the former residence of Supervisory Censor Sun in the present. The fourth section explains the former residence of Supervisory Censor Sun under the cultural heritage protection policy.

5.1 Spatial Order in the former residence of Supervisory Censor Sun

5.1.1 The significance of the spatial study of the former residence of Supervisory Censor Sun

Memory requires a container, and in the previous chapter it was discussed that the space of the the former residence of Supervisory Censor Sun as a building contain memories of the past and present of the former residence of Supervisory Censor Sun. Henri Lefebvre(1991), perhaps the most influential spatial theorist, insisted that the relationship between social change and spatial change is dialectical: the change of spatial concept is not only an expression of social change, but also a channel and a catalyst for social change, "is grave and also is cradle".Francesca Bary(1997) links the construction of home architecture and social order in the late imperial era of China, where the late imperial system established a space for home harmony through the construction of home space through rituals and teachings.Francesca Bary further expands the significance of the traditional Chinese house space: first, the house is a space of ritual, a materialization of Neo-Confucian values. Second, the house is a space of energy related to the universe. Third, the house is a cultural space: it presents Chinese ideas about people. As an official residence in traditional society, Supervisory Censor Sun's house is a space in which family harmony is realized internally through the cohabitation of the living and the dead, the order of the young and the old, and the creation of a ritual space for men and women, and externally through the shape of the building itself and the symbols of the scholars within it, which connect the family with the state and the local community. Changes in the social system also led to changes in the spatial meaning of the former residence of Supervisory Censor Sun, which led to different ways of contestation in space among individuals, family groups, and social groups in the same space, and also produced more multifaceted meanings.

5.1.2 The spatial order of the former residence of Supervisory Censor Sun

The architectural structure of the former residence of Supervisory Censor Sun has something in common with that of palaces and temples in terms of structure. Therefore, Duan Yifu(1977) writes that traditional Chinese architecture did not take different architectural forms because of different functions. And in the course of thousands of years of development, did not change much. This is due to the system, the social system has not changed fundamentally, the structure of the house will not change fundamentally. Traditional Chinese architecture from the official house to the residential building have strict system regulations, if from the functional considerations, traditional architecture is not very suitable for modern people living habits of the building. Although traditional houses in various regions of China are adjusted according to the light and wind direction of the house, it is still cramped for modern people to live in.

The former residence of Supervisory Censor Sun is a functional expression of social, familial, and personal order, with the spirit of Confucianism dominating each space. From the overall view of the former residence of Supervisory Censor Sun, even when it was first built, it consisted of a large door with eaves, a white wall surrounding it, and a few side doors, so that the average person could not tell at a glance the internal architectural structure and decorations, which aesthetically embodies the Confucian spirit of "mediocrity". However, we can know the architectural characteristics of the official residence through the dismantled stone and the drum stone in front of the door, which are symbols of power. From the layout of the building, the relationship between the ruler, the minister, the father and the son, which is advocated by the Confucian spirit, is correspondingly reflected in the building. Next, we will discuss the order of the architecture embodied in the former residence of Supervisory Censor Sun from a functional point of view.

The second hall serves the function of displaying the family's honor and admonishing the descendants. This hall was the place where Sun Qin dealt with official business during his time. Here Sun Qin received important officials, dealt with family affairs, met with relatives, and went about his daily life. It was an external space where even his own family members were not allowed to enter. At the same time, the side rooms and the attic in this section were the storage places for the family's main resources, including the food produced and collected by the family, agricultural tools for production, the sacred kitchen where sacrificial utensils were stored, and the bookstore where books and relics of the ancestors were kept. The second section also carries the function of displaying the political honor of the family, and the gold lacquered boards of the scholar, the list of civil and military leaders, and the list of longevity in the hall appear particularly dazzling in the pure wood-colored building. Through reading the couplets⁴⁰ on the pillars, visitors can savor the pursuit and cultivation of the master's family, and the words in the pillars also write the beauty of the former residence of Supervisory Censor Sun. This is a whole system of display, showing the political strength and wealth to the outside. Inwardly, it was an

⁴⁰ Couplets: commonly known as "pairs", commonly known as "couplings", "couplets", it is simple and meaningful, neatly contrasted, level and oblique coordination, is a unique art form of the Chinese language of one word and one tone. It is a unique art form of Chinese language. The types of couplets are divided into Spring Couplets, Happiness Couplets, Longevity Couplets, and Elegiac Couplets.

admonition to his children and grandchildren to study and cultivate themselves to become virtuous people.

The third entry takes on the function of the family's daily life, which is, of course, the daily life advocated by Confucianism. The third section is where the in-laws' hall and the family's residence are located, and the in-laws' hall is the place for marriages, funerals, marriages, and rituals. Apart from the hall of the in-laws, it is the place where family members of different generations live and relax. Ancestors are placed in the center of the hall, and they participate in the daily life of the descendants in tangible forms, such as the tablets of the gods, which include bowing to the ancestors, lighting incense, and serving tea early in the morning, paying homage on the first and fifteenth days of the year, and performing large-scale rituals on New Year's Day and during festivals. The ancestors are also informed of the departure of their children and grandchildren, the addition of new children, and marriages. This is also the place where families live their daily lives. It fulfills the functions of daily life, but the details also show the segregation of women, which is a function beyond daily life. There is a steeply sloping staircase next to the right side of the back of the in-laws' hall, which is connected to the attic of the women's families on the second floor. From the point of view of the function of daily life, it's not convenient for foot-binding⁴¹ women goes up and down stairs, invisible in isolate the woman in attic. From this, we can see that the function of satisfying daily life did not take precedence in traditional architecture.

In traditional Chinese architecture, the self and the individual are hidden in the last rear garden. Li Yu's "Garden Journal" depicts the view of the ideal back garden of the literati. The landscape and bonsai in Chinese gardens were places where people sent their love to the landscape. Although the literati may be close to real mountains and water, real mountains and water are places where the body travels, and the bonsai created in the garden is a place where the spirit swims. This small scenery, without the intervention and involvement of real people and things, is a completely personalized and spiritual world. Therefore, the backyard garden serves the function of nourishing the body and mind, and the individual is detached from society and the family to find his or her personal spiritual freedom.

5.2 Contestation in Space in the Past of the former residence of Supervisory

Censor Sun

The next section discusses the contestation in space of the former residence of Supervisory Censor Sun, including the contestation of the past space and the contestation of the present space. The past spatial contestation discusses how Lianjiang Fuchun Sun Clan and the people in the former residence of Supervisory Censor Sun fought for space with the help of politics so that the family took root in the suburbs of the county and developed towards the county, becoming a prestigious family in the county; how the people in the former residence of Supervisory Censor Sun realized the myth of official luck and feng shui passed down from generation to generation, and how the later scholar-official family, the Wu Family, realized the

⁴¹ Foot-binding is an ancient Chinese custom. It is the practice of wrapping women's feet tightly with cloth to make them deformed and small. Generally speaking, women began to wrap their feet from the age of four or five until the adult skeleton was shaped before the cloth was unwrapped, and there were also lifelong wrappers.

competition and negotiation of feng shui space through the feng shui tower to check and balance the feng shui space; comparing the former residence of Supervisory Censor Sun with the local Qing dynasty and the middle age of the Qing dynasty; and contrasting Sun Comparing the former residence of Supervisory Censor Sun with the local architecture of the mid- to late-Qing period, we analyze how the architecture and community space constructed by the local gentry who engaged in business in the mid- to late-Qing period satisfy the imagination of obtaining the space of political power through the form of usurpation⁴².

5.2.1 Contestation in Space of Reality

As several times in the south of the Central Plains migrated to Fujian has always been "eight points of the mountains, one point of water, one point of the field," said the limited arable land resources, resulting in intense competition for land in the region, and as the last batch of Hakka people from the Central Plains migrated into the northern region of Fujian in order to guard against the locals or the Central Plains immigrants who had settled in the area earlier and built up a fortress like the carving As the last group of Hakka to migrate from the central plains to northern Fujian, they built fortresses to protect themselves from the locals or the immigrants from the central plains who had settled here earlier. The eighteen clans that moved to the Central Plains with Wang Shenzhi at the end of the Tang Dynasty had their own way of doing things. When tracing their ancestors, many clans in the Fuzhou area say that their ancestors came from Gushi in Henan Province. Micheal Szonyi (2002) has a discussion about this, and some of these immigrants from the Central Plains were people who really came from the north, others claimed to have come from Gushi, Henan, because of Wang Audit's preference for the use of the old Henan tribes, and still others traced their ancestry back to the Central Plains because they wanted to change their status as boat-dwellers⁴³ or she-mins. In the genealogy of Lianjiang Fuchun Sun Clan, the first ancestor is Sun Min, who came to Quanzhou with Wang Shenzhi as a war immigrant and then migrated to Donghu in the northern part of Lianjiang County from Quanzhou, which is four kilometers away from Lianjiang County, the ancestral home of Lianjiang Fuchun Sun Clan. This is where the Lianjiang Fuchun Sun Clan developed from, and this is also the place where the Sun Clan, who had lived in the county town for a long time, returned to their hometowns and farms. Sun Min also followed Wang Qinzhi to attack Fuzhou Prefecture, the seat of the remnants of the Tang Dynasty, and because of this achievement, Wang Qinzhi, who later became the King of Min, also bestowed on Sun Min the official title of "the Royal Historian, the first Royal Historian of the Lianjiang Fuchun Sun Clan since the beginning of the ancestor to the Qing Dynasty. Sun Min did not embark on the road of politics after being appointed, but chose to return to the East Lake in seclusion. Being a descendant of the imperial nobility and his experience of campaigning with Wang Qinzhi enhanced his reputation in the area, and this experience allowed his family to minimize disputes with the locals when they were cultivating fertile land. The Suns who now live in Donghu are called Donghu Suns, and the descendants of Sun Qin in

⁴²Usurpation: to impersonate, to go beyond one's proper place.

⁴³boat-dwellers: according to legend, they were the indigenous people of Fuzhou more than 1,500 years ago, and were mostly the working people of Wuzhu, who compiled the Encyclopedia of Fuzhou in 1994. The boat-dwelling people used boats as their home, and their boats were high and pointed at the bow and tail, and their hulls were flat and broad, and their shapes were like boat-dwelling people.

the former residence of Sun Zha later moved back to their ancestral homeland. Sun Min, a first-generation immigrant to Fujian, fought for a place to live as a descendant of the royal family and as a "middle-ranking royal official" in Donghu.

After experiencing the early Sun ancestors opening up fertile land, the Fuchun Sun clan took root in Donghu. The other way was to gain political space and influence in the area while gaining merit through studying for a job. The emperors of the Song Dynasty spoke in verse of the pragmatic benefits that could be gained by pursuing a career through the imperial examinations. The third emperor of the Song Dynasty, Emperor Song Zhenzong, once said in his poem "Poem on Advising Learning": "There is no need to buy a good field for a rich family, for there is a thousand bells of corn in a book. Don't hate to marry without a good matchmaker, the book has its own face like jade. If you go out, don't hate the fact that no one comes with you, for there are so many carriages and horses in the book. If a man wants to fulfill his ambition in life, he should read the Five Classics diligently in front of the window." And Sun Qin era the former residence of Supervisory Censor Sun in the eyes of outsiders is such a representative, although the early Ming Dynasty political strict, the official's salary is not high, the official can not be from the position in which the personal interests of the officials, but the family's original family business base and the political base of clansmen for the court to serve each other, so that the whole family to enhance the political prestige of the local consolidation of the local economy at the same time the status of the local. This way of consolidating the prestige and economic status of the family through enhancing the political status of the family was the most important way for the Sun clan to obtain more property and land resources in Lianjiang County. On this basis mutual cooperation between families of the same surname and intermarriage and union between families of different surnames further strengthened the position of the family in the locality. It can be said that it is through this way that the population of the Sun family in Fuchun, Lianjiang reached half of the county and was called "Sun Half City". The Sun family bought houses and properties in the same area of the county, and there is an alley in the Republic of China's Lianjiang County Records specifically named "Sun Family Alley". In addition to the former residence of Supervisory Censor Sun, there are also the former residence of Supervisory Censor Sun, the servant's room, the former residence of Sun Yong Gaoyinli, the collapsed Sun Family Alley, and so on, on August 16th Road, where the former residence of Supervisory Censor Sun is located. "Old people say that this street used to be inhabited by the Sun family" (Sun Xubao 2022).

5.2.2 Contestation in Space of Feng Shui

The traditional Chinese idea of "treating death like life" makes people break the boundary between life and death, and this is also true for the scholar-official families, who strive for a better living space in life, and also want to get the same resting space after death as they did in life. Therefore, when a scholar-official families builds a "yang" house, they also build their "yin" house. For traditional Chinese people, even after they die, there are still two spaces to consider, the space of the home where they lived before death and the space of the mound where they will rest after death. As I mentioned earlier, in the third shrine, the ancestors live with their descendants in the form of a shrine, and they are visited by their descendants every day and honored on the first and fifteenth days of the year. The continuation of this space for the living can be continued from generation to generation by educating the

children and grandchildren to study and earn a living, to be diligent and thrifty, and to maintain the prosperity of the family lineage. As for the space of the mound, i.e., the residence after death, on the one hand, it is necessary to consider whether it faces the sun, and likewise the visual space, and on the other hand, it is also necessary to consider whether it is blessed by the descendants. If an ancestor's grave does not bless his descendants, the descendants will not be able to worship his grave, and after a hundred years, the deceased will become a lonely ghost or a starving ghost. Therefore, the feng shui of the grave points to the future. For example, the tomb of Sun Bo Jiao, mentioned above, is still being worshipped by his descendants even after hundreds of years. The feng shui of a mansion points to the people who live in it. While Feng Shui masters are hired to look at the feng shui of a tomb, the owner can use his or her knowledge of feng shui to look for a feng shui treasure site on his or her own, which is called "dragon vein" in the dialect. Even when some young people are looking for a suitable commercial house in the city, the elderly members of the family call it "catching the dragon".

Sun Qin's grandfather, Sun Bojiao, was the owner of the Butterfly Tomb on Wenbi Mountain. When he was still alive, he wrote an article entitled "Erecting a Bawl Tower and Throwing a Leung", from which it can be known that he erected a bawl tower halfway up a mountain to enjoy the scenery. From the location of the bower and the view we can see, we can know the spatial beauty of the bower as far as the eye can see. Therefore, the legend that he found the feng shui land either through his own search or through the enlightenment of the God of Wenbi Mountain as written in the genealogy is based on certain facts. This is how the article describes the sight he saw at the place where he wanted to erect the bawl.

Volunteer to Lianchuan for the state of the shape of the state crown in the euphony, bawl is a place to look at, standing as three mountains, great columns and stones of the work of the great, the beams of the use of the North Pole to look up to the clear light of the Phoenix Que, the front of the Nanshan Yifeng Ao Feng of the gas, the side embracing Lianying and bravery and solemn, under the city of Guangcheng and the chickens and dogs in peace, by the camp of the Cheng into the, together with the completion of the United States. Total but the county officials advocate fairness, qu through the people's sentiments, the squatters with the Yin Xiekong Chengliu Xuanhua is the rise of the decadence of the abolition, I have to reform the old to the new beauty, call the Bo and song Gantang Ocean in the virtue of the government, and seek engineers to get the wood to strengthen its scale. Transportation of this heart on the scripture, see this in front of the sudden, Lotus Leak twenty-five points clear, Pujin bell one hundred and eight sound loud, ten thousand families will be prosperous mouths of joy, but the government of the clear, the people's winds of the simple and generous load ChenShanSong used to lift repair beam. Praise said: throw beam east, a stone's throw ladder has a road, team of horses and cars to and from the place, full of city pick Li total spring. Throwing beam west, Wenbi peak high painting building Qi, butterfly case Fengting Fu Ji prophecy, look at Pingbu on the ladder. In the south, the five horses and the golden aollette are listed in the Lanfeng, and it is even more delightful to see the bridge gate and the place where the sand is merged, and the spring water of the river is as green as blue. In the north, the trees are like halberds, don't say that the cape is covered by high mountains, and the head of the gods is within reach of the sky. On the beam, a bit of starlight,

everyone raises his hand to thank the God of Heaven, from now on, peace should be like. Throwing down the beam, the beautiful shade of ten thousand houses into a wide building, universal red son all happy face, tong yin common words of peace and prosperity.

This article from Sun Bojiao can see the beauty of the space of this location, it is not closed space, from this location can see the water of the Aojiang River winding into the sea, but also can see the southeastern waters of the point of white sails. And because Lianjiang surrounded by mountains on all sides can see the East China Sea is not a few places. Therefore, after examining this location, the author thinks that this is probably the location of Wenbi Mountain Butterfly Tomb. The Butterfly Tomb on Wenbi Mountain, like the location of the Qiaolou mentioned in the article, has an open visual space, as well as the shape of the mountain itself, such as a pen holder, plus the left and right of the Lion Mountain and Elephant Mountain, and the front of the book-shaped mountain range, which naturally makes this place a feng shui treasure. Such a tomb will be surrounded by many small tombs. Or if a local Feng Shui master likes a tomb, and the tomb has not been worshipped for a long time, and there is no "bad qi", such a tomb will be "invited away" by someone through the rituals of the original coffins. Therefore, it is not uncommon for a good Feng Shui tomb to have many small tombs next to it. In Feng Shui, there is also the saying that "a blessed place is a blessed person's place", which means that the same grave is good for one person, while it may bring "disaster" to another person. This saying avoids competition for the same feng shui site, while a feng shui site is accompanied by spiritual legends to tell people that the site is not available to anyone. The genealogical record of the butterflies on Wenbi Mountain is that the butterflies were given the feng shui land on a special night, in a special space, in the middle of a temple on Yuquan Mountain, by the point of the god of Wenbi Mountain, and the butterflies led the coffin into the grave. The more there are spiritual things happen to the tomb pointing the stronger, if others take the more will cause the God's displeasure and descending disaster in this family. In the legend, he is a mountain god with a black face, and it is difficult to distinguish between a good god and an evil god. The black color also represents the meaning of iron face, such as Bao Qingtian is the black face, and at the same time, the tomb with the spiritual story will be more caused by the descendants of the treasure.

Sun Bojiao butterfly tomb also created the same door three Gui Calyx feng shui myth, to Sun Qin later passed the entrance examination double promotion for the supervision of the royal historian, as well as the descendants of the descendants of the entrance examination in Fengyang, Anhui Province, after the double promotion for the statistics of Sun Bojiao's descendants of the number of the entrance examination, how many oracles, giving the impression that Sun Bojiao this door for the official for many generations. So now there are other surnames of people in the Qingming Festival in advance of the butterfly tomb, want to realize the official feng shui diversion through such a way.

In the late Ming Dynasty, Fuzhou literati Xie Zhaojing wrote in "Five Miscellaneous Chopsticks", "We people in Fujian are the most obsessed with feng shui." The art of geomancy has a long history, initially for the "emperor's art", seldom seen in the civil society, the end of the Tang Dynasty, after the Huang Chao attacked the capital, in charge of geography of the Lingtai after Yang Yunsong settled in the

southern part of Jiangxi Province to take disciples to teach the art of geomancy, the art of geomancy began to gradually spread in the civil society, and then gradually spread to the provinces of Fujian, Guangdong, Gui, Xiang, Zhejiang, and then spread to the whole country. The local literati in Lianjiang were also very enthusiastic about geomancy. The hidden rivalry and contradiction among the families in the local social space at the end of the Ming Dynasty was manifested in the lesser intermarriage between each other and in the art of geomancy. The map of Lianjiang Ancient City shows the characteristics of geomancy prevalent in the southern region, Lianjiang County is surrounded by mountains on all sides, the Ao River in the southern part of the county injects into the East China Sea from the west to the east, and the county government office is located in the plain area on the central axis of the county government office is backed up by the main mountain, and the left and right sides of the mountain are auxiliary. At the same time Lianjiang ancient city in the local people look like a soaring phoenix. Ancient Lianjiang people from the simmering river into the county formed from west to east of the river to facilitate the residents at that time the need for domestic water. To the end of the Ming Dynasty, Sun's family house is basically on both sides of the river, geomancy position is located just on the wings of the phoenix, coupled with the roof of the houses are lined up in the shape of the wings such as flying wings. It can be said that the Sun's clan in the actual urban geographic space occupies a very good geographical position, to the Republic of China on the map of the Sun Lane, for example, The Sun Lane is located on the right side of the main road in front of the county government building. so far this is still the center of the old city's administrative and commercial, and the former residence of Supervisory Censor Sun is located on the eighty-sixth road Sun's residence is located in the southern part of the city by the simmering river side of the area, the waterfront and living is the ideal of the ancient people's life. It is rumored that Wu Wenhua, who lived in the city at that time and was the Secretary of the Ministry of War, built the Hanguang Pagoda at the head of Tongji Bridge in the south of the county in order to check and balance the feng shui of the Sun's. The Hanguang Pagoda is an important part of geomancy. The Hankwang Pagoda is located at the head of the phoenix in the geomancy space. In the opinion of the Sun Clan, the construction of the Hanguang Pagoda destroyed the feng shui of Lianjiang County and also had a great impact on their feng shui. In the Changle area of Fuzhou, the legend of Ye Xianggao's destruction of the pagoda when he was the chief minister of Fuzhou also spreads, and the legend of geomancy and the check and balance of feng shui of a place, while Ye Xianggao was very close to Wu Wenhua, and there is still a cliff carving on Qingzhi Mountain in Lianjiang left by Ye Xianggao when he was touring Qingzhi Mountain together with Wu Wenhua and Dong Yingju. Therefore, this kind of handling and checks and balances in feng shui space has practical significance.

5.3 Contestation in Space of the former residence of Supervisory Censor Sun

after liberation

5.3.1 Space Expropriated without Compensation

In the early years of liberation, The former residence of Supervisory Censor Sun underwent major changes. First of all, the first part of the gatehouse of the old house was forcibly demolished. Demolition is the 1950s, so in the interview of many old people, only one born in 1941 Sun Xiubao old people still have an impression of this, "all the dirt road, now think about it should be a very narrow road, but everyone was walking, there is no car, and our residence Sun's location is already the best in the county, so did not think it was narrow". In the interview, I asked the old man, the old mansion in the people agree, anyone out to protest, or have received compensation? Sun Xiubao old man surprised to answer, "how can anyone go against, adults received notice to hurry to their own things packed up and moved away, for fear of delaying the government's demolition work." The old man said that the front house is generally each family stacked some agricultural tools, cleaning tools, and firewood and coal and so on, although usually there are small frictions such as quarrels who put more things, who occupies a larger location and so on. However, since there were no people living in the area, and the new government ordered the road reconstruction, everyone quickly cooperated with the government. Due to the transition of the old and new regimes, and the people in the old mansion were mostly remnants of the Kuomintang or feudal society, so the people in the old mansion were silent on the new government's notices or requests, and quickly cooperated with the government's work, "where they dared to not cooperate," said Sun Xiubao, an old man. Except for the demolition of the gate house, there is not much change in the former residence of Supervisory Censor Sun. During the interview, the old man was asked if he would not feel pity, the old man replied, "No pity, ragged yard, full of street houses are not all the same, is that those miscellaneous piles of home is very crowded". Around 1949, part of the people followed the Kuomintang army to Taiwan, leaving the old house; part of the people in the war of resistance against Japan and liberation, moved to remote villages in order to avoid the war, but also left the old house; and then part of the displacement in that era do not know where to go, so Sun Chayuan's former residence of the people less.

In June 1950, the Committee of the Central People's Government passed and promulgated the Land Reform Law of the People's Republic of China, which became the basic legal basis for guiding land reform. The Land Reform Law stipulated that "the feudal and exploitative land ownership system of the landlord class shall be abolished and the land ownership system of the peasants shall be implemented, by which the productive forces in the countryside shall be liberated, agricultural production shall be developed, and the way shall be opened for the industrialization of the new China." At the same time, it was stipulated that the past policy of expropriating the surplus landed property of the rich peasants should be replaced by a policy of preserving the rich peasant economy, so as to better isolate the landlords, protect the middle peasants and the small land renters, and stabilize the national bourgeoisie. In the final analysis, it was to favor the recovery and development of production. In the fieldwork, the families in Sun Chayan's old residence had their

farms in the countryside either confiscated or were afraid to admit that they had good land at home until they were deserted to the point of being taken away by the government. However, the size and orientation of the houses in the old house remained almost unchanged, which provided a pretext for a big quarrel in the old house in the 1990s.

At this stage, it can be seen that the coming of the new government had a great impact on the hearts of the people in the old houses. Being the ruling class or landowners in the feudal society, they were afraid of the new government and had no idea of the new society after the end of the war, so they accepted the government's arrangement of the old houses and fields in a relatively passive manner.

As time went by, they came to the era of "Great Iron and Steel" in 1958. On August 17, 1958, the Central Committee of the Communist Party of China held an enlarged meeting of the Politburo in Beidaihe, and adopted the resolution of "the whole party and the whole nation to produce 10.7 million tons of steel", which set off a vigorous campaign of steel-making for the whole nation. From then on, the party's guiding ideology of national economic work, gradually shifted to "steel as a program", steel production targets higher and higher. In August 1958, the enlarged meeting of the Political Bureau of the Central Committee in Beidaihe formally decided to double the steel output in 1958 compared with that in 1957, reaching 10.7 million tons. After the meeting, in order to complete the task of doubling steel production in the remaining 4 months (only 4 million tons of steel were produced in the first 8 months), a mass movement of steelmaking was launched nationwide. Everywhere cutting down trees and digging coal, looking for iron ore, building millions of small earth blast furnaces, small earth coke ovens, lowering the production standards, using the local method of iron and steelmaking, and even the family cooking iron pots and other iron smashed, used as raw materials for iron and steelmaking. This kind of national mobilization campaign, Sun Chayan also participated. And how was it involved? The repair team found that the gate was missing from the second courtyard, saying that it was impossible for a traditional courtyard house not to have a gate. The workers said that according to their experience, some of the buildings they repaired would be stolen or sold by the residents of the mansion. Sun Chayan in the second into the hall of the door frame has a clear hole, the size of ten centimeters long, five centimeters wide, according to this size, The former residence of Supervisory Censor Sun in the second into the door "absolutely not small, it is difficult to steal." At the same time, the former residence of Supervisory Censor Sun interview, we got the answer. Sun Jianxiong said he clearly remembers that "when I was a child, two into the compound is a gate, a very large and thick wooden door, but in the Great Iron and Steel all demolished, not only the gate, the old house of those who do not have a practical building components are also demolished a lot of firewood to go." It is understood that, in addition to the former residence of Supervisory Censor Sun, other old houses next door to the wooden structure or iron structure was also requisitioned for the "Great Iron and Steel". Just other old houses of wooden components are not as huge as the gate of Sun Chayan, so during the interview, the next door neighbors of the elderly just said that they remembered a lot of things taken to the fire, but what exactly is the object, they said, "a lot of ah, the yard of the tree ah, cauldron ah and so on, but also the bricks were taken to build the furnace, I can not remember, anyway, a lot of". At the end of the

interview, I still asked the same question, "Did the people in the old house agree, did anyone come out to protest, or did they receive any compensation?" This time the answer is a little different, Sun Jianxiong said, "The whole country is like this, to support the construction of the country, and everyone is very positive. But the wooden door is really big, it took a long time to dismantle it, and it took a long time to dismantle it into several pieces in the yard before it could be lifted out and moved away, which was really a pity."

At that time in the nationwide iron and steel boom, every family put their own steel, iron and steel, iron and steel, used to support the construction of the national iron and steel industry, because iron and steel is an important measure of the country's economic strength of the indicator, so the people of the whole country responded to the iron and steel activities, at that time achieved certain results, but of course, that is a special period of time to adopt a special measure, looking at the history of both positive historical significance, of course, also has Positive historical significance, of course, there are also some negative impacts, after a few months of brutal work, by the end of 1958, a total of 11.08 million tons of steel production, qualified steel only 8 million tons, the rest simply can not be used. The mass movement of steel production caused a huge waste of manpower and material resources, a serious imbalance in the proportion of the national economy, and serious damage to natural resources and the ecological environment. As a result of the occupation of a large number of rural laborers, grain and other major crops in that year were "abundant but not abundant", and people's lives began to experience serious difficulties. For the former residence of Supervisory Censor Sun, the "high gate" and "beautiful wood carvings on the beams", which used to be the symbols of the famous and prosperous families and the pride of the big families, were once again taken away by the current of history, and once again, the colors of the feudal society were removed for the sake of the country, so that the space of the former residence of Supervisory Censor Sun was more simple, and it was changed from the space with the characteristics of the traditional official residence and scholarly family to an ordinary living space.

5.3.2 Erased Space

One of the other biggest changes to the former residence of Supervisory Censor Sun was during the period of the Great Proletarian Cultural Revolution, commonly known as the Cultural Revolution, or simply the Cultural Revolution, a nationwide political movement in the history of the People's Republic of China, which took place between May 16, 1966 and October 6, 1976, within the territory of mainland China. During the Cultural Revolution, China's traditional culture and morality suffered greatly, the economy as a whole was severely affected, and a large number of cultural relics and monuments were destroyed by the Red Guards during the "Destruction of the Four Olds". Breaking the Four Olds refers to the social movement of the People's Republic of China during the early stages of the Cultural Revolution, which was carried out by the Red Guards, a group of university and high school students, and was labeled as "breaking the old ideas, the old culture, the old customs, and the old habits". The old ideology refers to the ideas of all the representatives of feudalism and bourgeoisie in history, from Confucius, Laozhuang and other sages to Dong Zhongshu, Han Yu, Zhu Xi and Wang Yangming, as well as to their writings and other works under their influence. Old culture refers to the spiritual phenomena of the old times, such as ceremonial systems, literature and art,

educational ideas and practices, both written and unwritten remnants. It encompasses a wider range of content than old ideas. Old customs refer to the fashions (including clothing, food, housing, transportation, festivals, weddings and funerals, entertainment, etiquette, habits, i.e., secular manifestations of old culture) that have been passed down from generation to generation and accumulated in the daily lives of people throughout history. Old habits refer to the behavioral patterns, tendencies, and customs formed in history and in reality over a long period of time, and also include the psychological stereotypes derived from old ideas, old culture, and old habits. Everything in the former residence of Supervisory Censor Sun is in line with the above. Therefore, it has been subjected to a great transformation. The former residence of Supervisory Censor Sun was a famous official residence in the area, which had produced many officials in the feudal period, and the architectural style and building grade had obvious feudal characteristics. Until the liberation, the residents of the old residence had been landlords or rich peasants, and even the Kuomintang, so the residents, including the old residence itself, were in danger. The first thing to be destroyed were the plaques in the building. In an interview with Sun Qijia, he clearly remembers that there was a plaque on the second entrance door that reads, "The family of the perfect festival", and that "because it was hot in the summer when I was a child, I used to sleep in the corridor at night, and I could see the plaque hanging on the doorframe as soon as I went down there." Asked when the plaque disappeared, he said he did not remember the specific time, the impression is that the Red Guards era, because that time to burn a lot of things, such as his mother's make-up box, "because there are carvings on the top and pasted gold leaf," Sun Qijia said, these are representatives of feudalism at that time, to be eradicated together with the wood carvings in the old house. Therefore, until now, The former residence of Supervisory Censor Sun is still very obvious traces of the building components of the felling. In addition, there are many quotations from Chairman Mao written on the walls of the old house. Such as: "Make up your mind, not afraid of sacrifice, overcome all difficulties, and strive for victory", "We should believe in the masses and we should believe in the Party, these are the two fundamental principles", "Loyalty to Chairman Mao, loyalty to Mao Tse-tung Thought, and loyalty to Chairman Mao's revolutionary line; unlimited love, unlimited respect, unlimited worship, and unlimited loyalty to Chairman Mao", etc. Red slogans. The old mansion has also undergone great changes in the use of space. The second hall, which used to be a meeting place for the officials of the old mansion in the feudal society and a hall where women and servants did not wait to enter, has been turned into a classroom for socialist society's propaganda and education. Because of the open space of the old mansion, it was easy to gather people for classes, and because the residents of the old mansion used to be landowners or rich peasants, it was possible to achieve the purpose of preaching better.

5.3.3 Reconstructed space

In the 1990s, due to the development of economy and population, people had higher requirements for living environment, and so did the residents of the old mansion. The reform and opening up in the nineties was a major decision and a turning point in the history of the People's Republic of China, which started in the period of "Reform and Rehabilitation" after the Cultural Revolution, changing the economic closure of mainland China for nearly 30 years since 1949, and leading to the high-speed development of the economy of the People's Republic of China. The

old mansion is old, with outdated facilities, poor sanitary conditions, and privacy concerns, so changing the living environment became a priority for some of the first affluent residents in the old mansion. At that time, there were many government workers living in the old mansion. In the early 1990s, public housing was privatized, and there were staff welfare housing and unit-funded housing. Some of the residents with public positions would move out of the old house. In an interview, Sun Qiguang, who is in a public office, said that the unit's dormitory four-story small building was originally designed for two households per staircase, each household 46 square meters, a room and two halls. Each household bathroom, are independently located in the corridor on the balcony, only a squatting pit, hanging on the wall of the water heater. He is still fresh in the memory of the furniture at that time, brand, size, price, purchase time, are like a treasure. "The 18-inch Changhong color TV, the refrigerator was imported, 110 liters, the floor was cement tiles, the walls were limewash with blue paint. The sofa was a nylon sofa fabric that cost \$600. The other furniture cost a total of 800 yuan, and there was a Wuyang bicycle and a permanent women's bicycle. This was good enough for the time." Although the living conditions seem cramped for today, the expenses of daily life were very cheap at that time. He remembers that his salary was more than 300 yuan a month, and his unit only charged a few dollars a month for rent, and only about 1 yuan for utilities. There was no property management fee, and the unit's logistics management office was responsible for garbage removal, common area sanitation, and landscaping. Therefore, those who are in a position to do so have moved out of the old mansion. Those who choose to stay in the old mansion have to find ways to improve the environment. Before the restoration of the old mansion, on the left side of the two courtyards is the home of Sun Qijia. He and his wife, who are also public officials, did not go to the capitalized housing and still chose to live in the old house, so they chose to redecorate the part of the property that belonged to them. They tore down the second courtyard skimmer, which in Sun Qin's time was used as a corridor to protect the entrance from rain and sun, and was gradually converted into a storage room and kitchen. They found a construction team to carry out the remodeling, expanding the original area by 1 meter and adding an additional floor, with the first floor being used for the bathroom and kitchen, and the second floor being used for the new living room. They were also the first to install air-conditioning and other advanced equipment in their old house because of their good financial condition. But their move also caused a furor. Even though they had obtained a building permit for the extension, the other residents of the old house thought they were encroaching on public land, and joined forces with several families to stop Sun Qijia from building by preventing construction materials from entering the site, or preventing workers from starting work by standing on the construction site. In the end, Sun Qijia said, "I had no choice but to invite some dark and strong-looking friends who had long hair and wore bell-bottomed pants like hooligans to sit in the courtyard and play cards and smoke cigarettes, so that the neighbors who prevented the construction didn't dare to come out to curse and yell," making the family the first to be equipped with modern amenities in the old mansion. After the 1990s, Sun Chayuan's former residence has been gradually renovated to improve its living environment, which has had a greater impact on the architectural style of the old mansion itself and the use of architectural space.

5.3.4 Marginalized Space

After 2000, more and more people moved out of the old mansion for many reasons, such as outdated facilities, aging wiring, and safety of living, and so on, and the staff of the former residence of Supervisory Censor Sun gradually declined. In the interview, residents told me that many of them moved out of the house is used to rent, because the old house is in the old city, in Lianjiang before the rise of the new city is still quite good to rent out. The old house is located 500 meters from Lianjiang County Hospital, and some young doctors and nurses who have not purchased a house are willing to rent a room and live in the former residence of Supervisory Censor Sun for the convenience of transportation. However, for the same reason, such as hygiene or environmental reasons, the tenants also feel the inconvenience of the old house, and gradually there are fewer tenants. In the old house, the property owners could only use the old house to store the unused items of their families, such as sofas, beds, and dining tables, which they had outgrown. Because of these ready-made items, the staff of the local street work office asked if they could use it as a resting place for free, and they could help clean up the house. After no one rented it, the old house was made available to sanitation workers and security guards free of charge." Because the old house will soon break down if you don't live in it," said Sun Qijia, "and it's also a good thing to do". The front part of the courtyard of the former residence of Supervisory Censor Sun was given to the street office as a rest stop for free in 2015-2016, and the street staff only used the most convenient Sun Qijia's house, while the third part of the courtyard was left completely unused.

Another big change is that there are more and more scraps in the old mansion. Interviewing people who originally lived in the old mansion, they said that there was a disabled person in the backyard called Sun Heng, who worked abroad when he was young, and suffered a more serious work-related injury because of a factory explosion, and his wife left him with their children, so he came back to Lianjiang to live in the same house as his parents. Sun Heng, with the left half of his face badly burned and his back hunched over, was unable to find any work and lived on social security. Later, his children also came to Lianjiang, the old man in the yard whispered that "this child is not good at studying, his temper is not good, and he often hears father and son quarrelling and even beat Sun Heng", but in order to increase his income, Sun Heng usually picks up garbage and sells it to make up for his living. At first, the garbage was just piled up in his own home, but slowly it came to his doorway and corridor. Because the garbage piles take up public space, and most importantly, it produces bad smell and attracts rats and insects, because the neighbors have also complained and quarreled with him. However, because he was disabled and his family had little income, they were more tolerant of his behavior. Later on, more and more people moved out of the old mansion, and the tenants dared not speak out against the garbage piled up in the hall, and slowly the number of people became less and less until the street staff found a new rest stop, and the former residence of Supervisory Censor Sun was completely reduced to a large garbage dump. In the lobby, there are bundles of plastic bottles, cardboard, and used electrical appliances. Moved out of the old house of the residents occasionally return to the former residence of Supervisory Censor Sun are from the side door back to their respective houses, not willing to go home from the front door, one of the old man said that in the past the most bustling hall, will be held on New Year's Day ceremonies, hosted their

wedding ceremony, hosted the funeral of the old man, "now piled up with garbage, look at the heart is very difficult to see the heart is also very embarrassing". At this time, there are no traces of living in the former residence of Supervisory Censor Sun, the gates of each house are locked, there are no plants in the courtyard, the owner of the third courtyard seldom comes back, the houses are tilted and crooked, and the main body of the house is supported by a large wood, which is already a scene of decay.

5.4 The Former Residence of Sun Cha-won under the Cultural Heritage

Protection Policy

5.4.1 The former residence of Supervisory Censor Sun next to the "Shanty Town"

On February 2, 2018, the Lianjiang County Government officially issued the "Notice of Expropriation of Houses on State-owned Land by the People's Government of Lianjiang County", intending to implement the expropriation of houses on state-owned land within the scope of the shantytown renovation project in the areas on both sides of Yuhuo West Road in Lianjiang County. It is understood that the shantytown renovation project land area of 179.43 acres on both sides of Yuhuo West Road, the expropriation of housing area of 180,000 square meters. The main purpose of the transformation is to "improve the living environment, beautify the appearance of the city, improve public facilities, enhance the quality of urban functions." April 12, Lianjiang County Propaganda Department official WeChat article also said: "the future of the county government in the county party committee under the transformation of the scientific planning of the shantytowns on both sides of Yuhuo West Road, will be a high-rise buildings and bustling, crowded vehicles endless flow of asphalt road spacious and bright."

In the "shanty" area next door to the former residence of Supervisory Censor Sun of the second courtyard is not in the red line of the shantytown transformation area, but the third courtyard is not delineated as a cultural relics within the scope of the point. This ancient building in the third national census of immovable cultural relics has been found, to 18 years ago is just an ordinary, no level of cultural relics. "Old city renovation" triggered "constructive destruction", the old city is the city's historical memory to maintain the most intact, the richest areas, but also real estate development at high prices to compete for prime locations. In order to maximize economic benefits, some cities unreasonably require "local balance", blindly building high-rise buildings in the old city, so that the cultural heritage and its environment has been damaged. (See Figure 35)



Figure 36

Red line map of the renovation project on both sides of Yuhuo West Road in Lianjiang County.

Source: Volunteers for the Protection of Ancient Buildings, 2018.03, Photography

On April 11, netizen Little Flying Dagger published an article on WeChat public number, calling attention to the shantytown renovation project of the areas on both sides of Yuhuo West Road in Lianjiang County, Fujian Province, which was launched in February this year. He wrote in the article: "thousand-year-old county Lianjiang after all the modern transformation, only four pieces of the old city left, and this transformation will be the most elite two pieces of the old city in one net." Dagger is a resident of Fuzhou, ancient architecture enthusiasts, concerned about the protection of ancient buildings in Fujian Province has been nearly 20 years. The evening of April 10, he was in Fuzhou ancient architecture enthusiasts group learned that Lianjiang County launched a shantytown renovation project on both sides of the west side of the Yuhuo Road. Dagger and other ancient architecture enthusiasts together to the Fuzhou Municipal Bureau of Cultural Relics and City Historical and Cultural City Management Committee to reflect the situation, in order to attract the attention of the heritage protection department. Flying Dagger said: Lianjiang residential the former residence of Supervisory Censor Sun, is the former residence of the Ming supervision Sun Qin, which is currently found in kind in Fujian and the earliest recorded consistency of residential buildings, ancient architecture enthusiasts believe that it is likely to become the origin of the study of the physical nature of the Fujian residence, this point of view has been recognized by the experts. He pointed out and the former residence of Supervisory Censor Sun of similar years of Huangshan, Anhui Province, Cheng's three houses, and Shaoxing, Zhejiang Province, Lvfu have been included in the list of national key cultural relics protection units, but the former residence of Supervisory Censor Sun is still only a cultural relics protection point. At this time, The former residence of Supervisory Censor Sun of the residents of Sun Kai Ming commented in the message area: "the text of the Sun's residence is my ancestral home, there are more than 600 years (history) of the building, has reflected a number of times to retain the monuments, but the

government does not pay enough attention." Subsequently, the network continues to ferment: for example, the third the former residence of Supervisory Censor Sun tilted seriously, the descendants have moved out, part of the uninhabited, they want to repair but suffer from the property rights of a large number of people can not reach an agreement, and there is no professional team of maintenance of ancient buildings, they hope that the local government can start urgent maintenance measures to prevent the former residence of Supervisory Censor Sun to prevent further deterioration and even the complete collapse of the residence, which would be an immeasurable loss of text appeared one after another on the Network. Just within 200 meters around the former residence of Supervisory Censor Sun, there are two other mansions of Sun's descendants, one built in the mid- to late-Ming Dynasty and one in the Qing Dynasty; as well as three Ming Dynasty residences and countless traditional buildings of the Qing Dynasty and the Republic of China on West 816th Road and Patriotic Road. After collecting, the list of 22 Ming Dynasty buildings found so far is as follows: No. 25, Zhongshan Road, No. 81, Zhongshan Road, No. 97, Zhongshan Road, No. 103, Patriotic Road, Nos. 56 and 58, Sun's New Alley, one diagonally opposite Sun's New Alley on Patriotic Road, No. 136, Patriotic Road, No. 62, August 16th Road, West, No. 70, August 16th Road, No. 70, West Road, The former residence of Supervisory Censor Sun on August 6th Road, No. 94, Youth Road, Lin's Ancestral Hall, Lin's Ancestral House, Xi Lin Qian Road, Lin's Ancestral House, and the Lin's Ancestral House, Xi Lin Qian Road. Ancestral Temple, the lower Linqian Road, Lin's ancestral hall, Jianguo Road, No. 77 opposite a, Jianguo Road, No. 77 next door a, Jianguo Road, No. 89, Jianguo Road, No. 93, Jianguo Road, No. 93 opposite a, Jianguo Road, No. 98, Jianguo Road, No. 105, Jianguo Road, No. 114, Jianguo Road, No. 120 and the old houses in the shantytowns began to be demolished. Patriotic Road, No. 136 courtyard has become a ruin, not only all the building components are all demolished, and even the four walls are not exist, only nailed "Patriotic Road, No. 136" door plate lying in the building rubble.

April 23, according to a source at the scene said: that day, a local cadres in the inspection, but also found a group of workers wearing helmets are wearing a helmet on the roof of the No. 62 of the 866 West Road to lift the tiles, in the cadres intervened, the construction was suspended. In the county, has searched, found at least 22 Ming Dynasty homes, ancestral buildings, in addition to the former residence of Supervisory Censor Sun and other 3 for the cultural relics point, the rest do not have any identity, they "avoided" the cultural relics census, "avoided" the historic buildings census, waiting for the They "escaped" the heritage census, "escaped" the historic buildings census, and waited for the precise hat of "shacks". Of the 22 buildings above, seven are within the scope of the current relocation, and the rest are all within the scope of the "shantytown redevelopment plan" for the next two years. Most of the compensation payments for these seven buildings have already been realized. After the fermentation of public opinion, caused a lot of attention on the Internet, the government sent experts to investigate and found that the shantytown renovation project area on both sides of the west side of the Yuhuo Road, there are 25 ancient buildings from the Ming Dynasty to the Republic of China period, of which 5 is the ancient building protection volunteers identified as the Ming Dynasty buildings. And the shantytown area within the scope of the Xian Tower, Fu Chun Sun Ancestral Hall, the two Lianjiang County-level cultural relics protection units, The former residence

of Supervisory Censor Sun is to protect the identity of cultural relics protection points, but the local community has not formulated a specific protection of cultural relics protection points protection regulations (Note: the protection of cultural relics protection points usually refers to "has not been approved to be published as a unit of cultural relics protection of immovable cultural relics"). During the interview, a staff member from the Bureau of Cultural Relics that they had wanted to recommend the former residence of Supervisory Censor Sun as a provincial cultural relics protection units, but the local government did not declare.

The afternoon of May 23, Fujian Provincial Cultural Relics Management Committee of all members of the meeting held in the provincial government conference room. Yang Xianjin, vice governor of Fujian Provincial People's Government, presided over the meeting and made a speech. Fu Qisheng, deputy director of the provincial cultural relics management committee and director of the provincial cultural relics bureau, made a report on the review of the ninth batch of provincial cultural relics protection units, detailing the inclusion of 251 provincial cultural relics protection units in the meeting to consider the situation of candidates, while proposing that cultural relics with high historical, scientific and artistic value of the point - Sun Qin's former residence in Lianjiang County, Fujian Province Proposed for the high historical, scientific and artistic value of cultural relics - Lianjiang County, Fujian Province, the former residence of Sun Qin supplemented by the ninth batch of provincial cultural relics protection unit candidates, submitted to the meeting for discussion. Members of the Cultural Affairs Commission on the ninth batch of provincial cultural relics protection unit assessment was carefully discussed, the meeting passed the 252 candidates submitted to the meeting for the ninth batch of provincial cultural relics protection unit. The former residence of Sun Cha Yuan was transformed from an unranked cultural relic site to a provincial cultural relics protection unit in less than a month.

5.4.2 Provincial Cultural Relics Protection Units

Article 13 of the Law of the People's Republic of China on the Protection of Cultural Relics stipulates that provincial-level cultural relics protection units shall be approved and announced by the people's governments of the provinces, autonomous regions and municipalities directly under the central government, and reported to the State Council for the record. Once identified as a cultural relics protection unit, no other construction works or blasting, drilling, excavation and other operations shall be carried out within the scope of its protection. Construction projects should avoid immovable cultural relics as far as possible; due to special circumstances can not be avoided, the protection of cultural relics protection units to follow the implementation of in situ protection. For special needs in the protection of cultural relics protection unit within the scope of other construction projects or blasting, drilling, excavation and other operations, must ensure the safety of cultural relics protection unit, and approved by the government approved the announcement of the unit of cultural relics protection approved, before approval shall obtain the consent of the people's government of the previous level of cultural relics administrative departments. At this moment, the 600-year-old Sun Chayan has been reborn. Not only the former residence of Supervisory Censor Sun has been protected, in mid-April, the expert group field survey, to the city of famous city committee submitted a "Lianjiang County, urban areas of the old reform of the historical building style building census list", identified

in the entire Lianjiang County, the old reform of the area has 25 buildings belong to the historical building, it is recommended to give protection. Among them, No. 136 Aiguo Road is one of the 22 Ming Dynasty buildings recognized by volunteers, and also one of the 25 "historical buildings" listed in the "census list" by experts. All the old buildings in the old town of Lianjiang have been protected. Cultural preservation is a process with long-term return, can not see immediate results. In this process, cultural relics repair, management, and risk taking are responsible for by the local government, the local government, declared a unit of cultural relics protection to a certain extent is to add their own "baggage". Since the third national cultural relics census results were announced in 2011, so far, the census of cultural relics protection points have been "disappeared" part. Compared with the cultural relics protection units, the local government on the protection of cultural relics protection sites to develop the protection measures are not perfect, which leads to the protection of cultural relics protection sites "disappeared" is an important reason. For example, the heritage building is not registered or listed, the relevant units in the construction process may be mistakenly demolished. Fuzhou City, there have been heritage sites were demolished, public outcry, and then rebuilt, but the reconstruction of the value of cultural relics will inevitably change. The relevant government departments have certain problems in recognizing the cultural relics, and instead of recognizing them as cultural heritage and cultural treasures, they incorporate them into shantytowns, in which case there is no way to talk about cherishing the cultural relics. In addition, there may be room for improvement in the process of declaring and evaluating heritage conservation units. On the morning of December 26, 2020, Lianjiang County held a ceremony to transfer the property rights of the former residence of Supervisory Censor Sun and the start of maintenance. Xue Jitian, a member of the Chinese Cultural Relics Society, Jiang Xin and Ying Jiakang, volunteers for the protection of ancient buildings in Fuzhou, and representatives of the residents of the former residence of Supervisory Censor Sun attended the ceremony. "In order to carry forward the long history and culture of the thousand-year-old county, and to create Lianjiang's characteristic cultural and tourism business card, the county party committee and the county government attach great importance to the protection and repair of the former residence of Supervisory Censor Sun." Lianjiang county government sources, Lianjiang adhere to the principle of the old city transformation and cultural relics, ancient building protection and give equal importance to the two-year period to actively and steadily promote the former residence of Supervisory Censor Sun safety protection, de-risking and reinforcement, property rights expropriation, relocation of households and other work, meticulous and in-depth demonstration of protection and restoration programs. To this end, Lianjiang set up a Sun Chayin former residence of cultural protection volunteer team, day and night inspections, but also hired a 24-hour care, at the same time, employing experts in ancient architecture for many demonstrations, invested more than 200,000 yuan in advance, in addition to the risk of reinforcing the current project has been fully completed. The former residence of Supervisory Censor Sun after repair, to be used as a historical and cultural pavilion, and the surrounding Kui Long Fang historical and cultural district together, the construction of Lianjiang County with a deep historical and cultural heritage of tourist attractions, together to create a cultural concentration of culture and education eunuchs and eunuchs, Ming and Qing Dynasty Alcove

Museum, the Lianjiang City Guest House. Sun's descendants also received compensation. In addition to the area-based compensation for each family, the communal area of the former residence of Supervisory Censor Sun was divided according to the proportion of the area occupied by each family.

5.4.3 Impacts on the preservation of urban cultural heritage

After becoming a cultural heritage to protect, there are potential problems in Sun Chayin and the surrounding historical neighborhoods. The main performance is as follows: Firstly, the problem of "one side of a thousand cities" is more prominent. At present, the "character crisis" has become a common problem in urban construction. Many urban planning and design methods are copied and converged, and the pursuit of large-volume buildings and large-scale architectural clusters has led to a uniform urban appearance, resulting in some unique historical cities and historical and cultural districts being drowned by monotonous new building clusters. Second, misplaced development has harmed cultural heritage. Some cultural heritages and their environments face serious threats from tourist overload and misplaced development. "Overcrowding" and the influx of large numbers of tourists have overburdened cultural heritage sites and caused irreparable damage to cultural relics; "commercialization", "artificialization" and "urbanization" of cultural heritage sites have seriously damaged the original environment of cultural heritage. The "commercialization", "artificialization" and "urbanization" of cultural heritage sites have seriously damaged the original environment of cultural heritage.

With the rapid development of China's economy, the quality of residents' living cannot be guaranteed, therefore, large-scale renovation of old cities has occurred in all major cities. Such a large-scale renovation of the old city for the city has brought great economic and financial benefits, to a certain extent, to improve the living environment, to achieve land use intensification, improve the city's infrastructure conditions and urban environment. But on the other hand, it also has some negative impacts on urban construction and planning. Historical sites, cultural heritage is a visual experience of experts on the study of history and the historical and cultural education of our people, from which we can learn about the ancient cultural heritage, the development and rise and fall process of buildings, streets and spaces, and understand the local customs and folklore; the protection and inheritance of cultural heritage can also explore the potential charms of the region, and increase the social cohesion of the people as well as their social pride: at the same time, historical and cultural heritage can bring about certain economic benefits, such as its promotion of the development of the city's infrastructure and urban environment, and on the other hand, it also has some negative impact on urban construction and planning. At the same time, historical and cultural heritage can bring certain economic benefits, for example, it promotes the development of tourism and series of industries, the development of related commercial and service industries, and the development of urban modernization.

With the rapid development of tourism in China, historical and cultural tourism has become an important part of the development of tourism in China, so that our cultural heritage has been greatly developed and utilized. The overloaded tourism and many commercialized and destructive development of cultural heritage have made the current situation of China's cultural heritage worrying.

Due to the basic requirements of urbanization, the overall appearance of many historical and cultural cities (neighborhoods, villages and towns), ancient buildings, sites and scenic spots has been destroyed, and high-rise buildings have been erected in all directions, which affects the overall beauty and elegant cultural atmosphere of ancient buildings. For example, courtyard houses have become a rarity in Beijing, which is characterized by rapid development and dramatic changes in form. As a result of urban planning and construction, a large number of courtyard houses have been demolished, and the city walls have been transformed into the congested Second Ring Road. Improper planning and urbanization have weakened the historical features of some ancient capitals and cities, and some ancient building complexes have been destroyed and transformed beyond recognition. Historical sites and cultural heritage are the visual experience of experts' research on history and education on history and culture of our people, from which we can learn the development and rise and fall process of ancient cultural heritage, buildings, streets and spaces, and understand the local customs and folklore; the protection and inheritance of cultural heritage can also explore the potential charms of the region and increase people's social cohesion and social pride; at the same time, historical and cultural heritage can bring about At the same time, historical and cultural heritage can bring certain economic benefits, such as promoting the development of tourism and a series of industries, promoting the development of related business and service industries, and promoting the development of urban modernization.

The charm of a city lies in its characteristics, and the foundation of the characteristics lies in its culture. The so-called character is personality. City characteristics, refers to a city's connotation and external performance is clearly different from the personality characteristics of other cities. The crisis of the city lies in homogenization and loss of individuality. Urban historical and cultural heritage is an important centralized expression of the connotation of urban characteristics. It transcends countries and nations, is the common wealth of mankind, and has universal attraction.

5.4.4. Current status of research on cultural heritage protection

Individual countries have established a perfect heritage protection system. With the rise of the wave of historical and cultural heritage protection in the process of urban development and transformation of old cities, countries all over the world have taken measures for historical heritage protection in different degrees. Generally speaking, due to their strong economic strength and long-established awareness of historical and cultural heritage preservation, developed countries have taken the lead in preservation research in the world. Especially in some European countries with a long history, such as Italy, France, Britain, etc., the achievements in the protection of their domestic historical and cultural heritage have attracted the attention of the whole world; similarly, their concepts and methods of historical and cultural heritage protection are also the most advanced in the world.

At present, Europe has established a very perfect protection system for historical and cultural heritage, and the key to this system is legislation. In the process of continuous improvement of the protection system, almost every time a protection concept is defined, there will be a series of corresponding statutes, regulations, decrees, etc. to make corresponding provisions on all levels of protection of historical and cultural heritage. The idea of European historical and cultural preservation is very

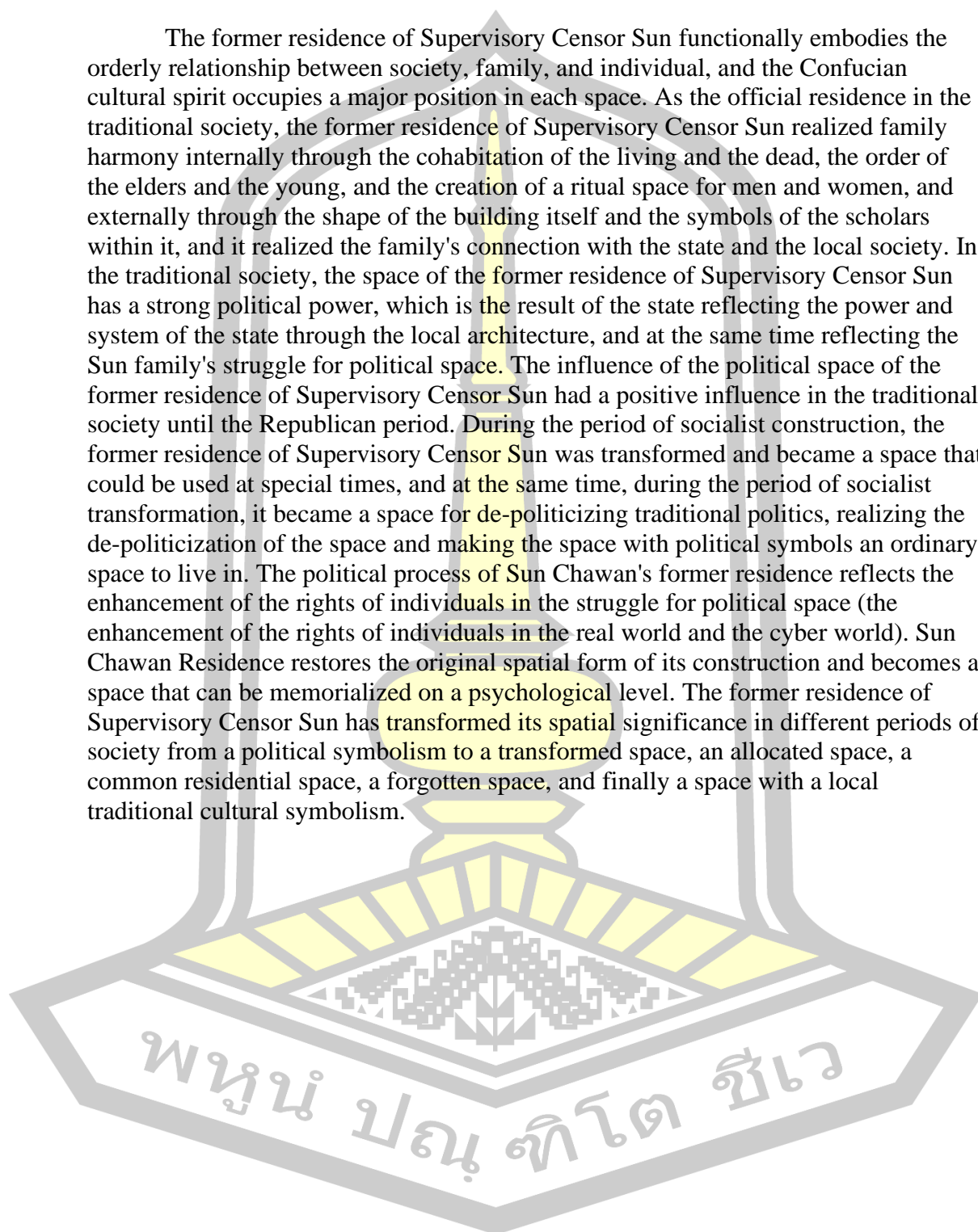
clear, it emphasizes that preservation is not independent but diversified, and links preservation with funding, housing construction, taxation, government functions, public participation, etc., in order to provide a good external environment for preservation. The whole system makes the conservation work highly operable, and the power of both the government and the private sector is fully utilized. The systems and segments involved in the conservation system, such as the formation and establishment of the contents of conservation, the functions of the conservation organizations, the administrative management system of conservation, the financial guarantee system, the supervision system, the public participation system, etc., are clearly defined in the form of laws and regulations, thus providing an important foundation and guarantee for the conservation work. It can be said that the reason why Europe's historical and cultural heritage protection walks in the forefront of the world is inseparable from its coherent and strict laws, sound protection mechanism, efficient management organization, and sufficient financial security. Compared with developed countries, developing countries in the process of rapid modernization tend to pay more attention to it.

Current status of research on the protection of historical and cultural heritage at home and abroad. UNESCO's point of view: UNESCO pointed out that: in the protection of cultural heritage, first of all, the lack of a clear definition of cultural heritage, the imperfection of regulations and systems, as well as the lack of funds and incentives are important constraints affecting the protection of cultural heritage; in addition, the lack of people's awareness of the importance of cultural heritage protection, in particular, the government or abuse of power, or relaxation of the management, but also man-made subjective factors. The subjective factor is also human-made. At present, the protection and management of cultural traditions and heritage around the world are faced with the following three main problems. First, How to protect cultural heritage in the face of exploitation, misuse and increasing decline? Second, How can the intangible values of cultural heritage be realized? Third, How to protect the continuity and transmission of cultural heritage in the context of social development?

In order to solve the above problems, UNESCO has put forward a series of new concepts and strategies: first of all, the definition of cultural heritage itself, emphasizing the importance of cultural diversity, and making it clear that cultural diversity is reflected both in the ethnic diversity of the region's traditions and in the diversity of its societies as a result of the region's rapid urbanization and development. This view has been largely recognized by most political leaders and social groups. Secondly, the definition of cultural heritage has been broadened to include not only traditional sites and monuments, but also residential areas and cultural landscapes. Finally, mobilizing all parties to join in the cause, so that the protection of cultural heritage is a combination of top-down and bottom-up approaches. From government officials, technical experts to local people, all of them can play their respective roles, and an effective incentive system should be established to encourage people to make spontaneous efforts for cultural heritage protection.

Conclusion

The former residence of Supervisory Censor Sun functionally embodies the orderly relationship between society, family, and individual, and the Confucian cultural spirit occupies a major position in each space. As the official residence in the traditional society, the former residence of Supervisory Censor Sun realized family harmony internally through the cohabitation of the living and the dead, the order of the elders and the young, and the creation of a ritual space for men and women, and externally through the shape of the building itself and the symbols of the scholars within it, and it realized the family's connection with the state and the local society. In the traditional society, the space of the former residence of Supervisory Censor Sun has a strong political power, which is the result of the state reflecting the power and system of the state through the local architecture, and at the same time reflecting the Sun family's struggle for political space. The influence of the political space of the former residence of Supervisory Censor Sun had a positive influence in the traditional society until the Republican period. During the period of socialist construction, the former residence of Supervisory Censor Sun was transformed and became a space that could be used at special times, and at the same time, during the period of socialist transformation, it became a space for de-politicizing traditional politics, realizing the de-politicization of the space and making the space with political symbols an ordinary space to live in. The political process of Sun Chawan's former residence reflects the enhancement of the rights of individuals in the struggle for political space (the enhancement of the rights of individuals in the real world and the cyber world). Sun Chawan Residence restores the original spatial form of its construction and becomes a space that can be memorialized on a psychological level. The former residence of Supervisory Censor Sun has transformed its spatial significance in different periods of society from a political symbolism to a transformed space, an allocated space, a common residential space, a forgotten space, and finally a space with a local traditional cultural symbolism.



Chapter 6: Conclusion

The former residence of Supervisory Censor Sun was built during the Xuande(1425) period of the Ming Dynasty , about 600 years ago, and is the earliest dated ancient residence found in Fujian Province so far. It was built by Sun Qin, the imperial inspector of Zhejiang Province in the Ming Dynasty, and his brother Sun Jun. It was built in accordance with the form of the Ming Dynasty official's residence of the fourth grade officials: sitting in the north and facing the south, there were originally a total of four compartments, and the second and third compartments are now in existence, which are the main living areas, covering a total area of 1,264 square meters, and the entrance hall of the first compartment and the back garden of the fourth compartment have been destroyed. Over the past 600 years, the descendants of the Sun family have been living in the former residence of Supervisory Censor Sun, so this time-honored mansion hides many memories of society, family and individuals that have been submerged in the river of time. In the pre-liberation period (Ming Dynasty to the Republic of China), The former residence of Supervisory Censor Sun was an official building with the symbol of power and wealth, which was the embodiment of the official's identity, status, and rank, and the official building had special records in the traditional local records, and the official building was a tangible symbol of the state power in the local area. In the early stage of socialist construction after liberation, Sun's former residence represented the old regime, including the symbols of the old imperial power and the remnants of the nationalist party during the Republican period, so Sun's former residence, including the people who lived in it, became the object of transformation. China's reform and opening up brought about economic development, improved living standards, and job changes, which led to the Sun family members living in the house gradually moving out of the old house and into new apartment buildings. In the past thirty years, this old house and a large number of surrounding ancient buildings from the Ming and Qing Dynasties to the Republic of China, as well as ancient homes, from ancient to deserted. At the same time, the local real estate economic interests tend to define the old houses on the verge of abandonment as shantytowns for demolition and reconstruction into new buildings. In the national cultural heritage policy to protect the background of the Sun's descendants and ancient building experts and major groups of society and the local government and real estate developers under the good offices of the former residence of Supervisory Censor Sun from the shanty houses on the verge of demolition into a provincial-level protection units, and by the local government's restoration.

The art form and aesthetic value embodied in the architecture of the former residence of Supervisory Censor Sun is the embodiment of the architectural system of the official residence of the Ming Dynasty in the local area. The Ming government made the former residence of the Sun Chayan gang a representative of the local official residence architecture through the regulation and constraint of architectural form, and it was the regime of the Ming Dynasty that realized the rule of the local area through the strict distinction of the architectural form of the official and the people and wove the local area's vast territory into the system of the Ming Dynasty's imperial power. The architectural layout and structural features of the former residence of Supervisory Censor Sun reflect the characteristics of the official residence architecture and the special status and position of the owner. The layout of

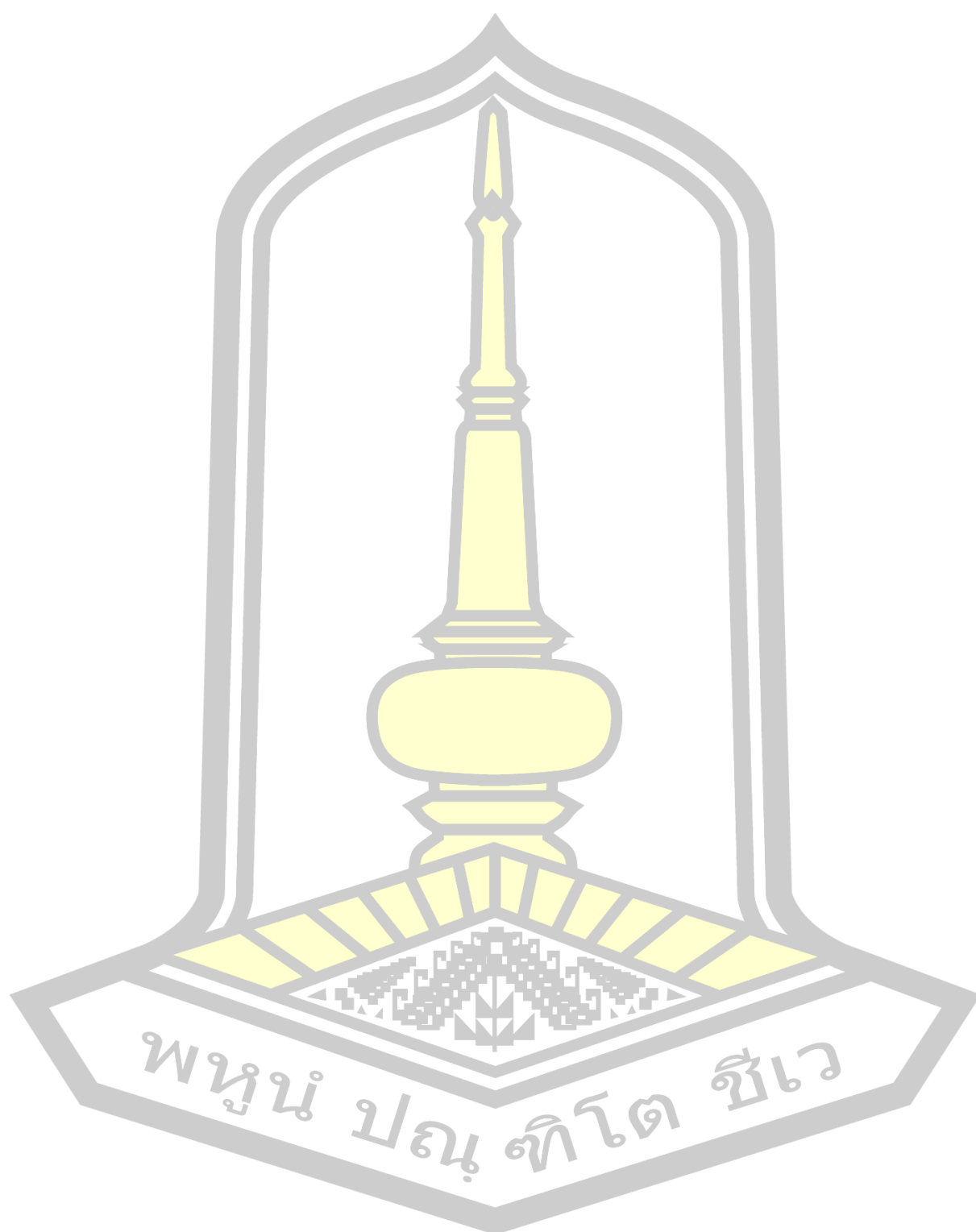
the official residence of the former residence of Supervisory Censor Sun reflects the spatial relationship between the imperial power, the family and the individual. First of all, The former residence of Supervisory Censor Sun is the embodiment of the identity of the fourth-grade officials in front of the door head room, holding the drum stone, on and off the horse stone, flagpole stone; the second into the hall is the master of the Sun Qin to deal with political and family affairs is the embodiment of the imperial power; the third into the hall of the in-laws is the place where the family members are living in the family life; the fourth into the back garden is the embodiment of the personal spiritual space; in the form of the official house on the basis of the production of the former residence of Supervisory Censor Sun due to the economic strength of the builder to inherit the early Ming Dynasty Min Min's residence and the personal space. On the basis of the form of official residence, The former residence of Supervisory Censor Sun inherited the characteristics of large wooden structure in the early Ming Dynasty and showed the solemn, simple and atmospheric legacy of Song Dynasty architecture, and therefore the former residence of Supervisory Censor Sun became the representative of the local buildings with both official residence and large wooden structure, and became the representative of the local buildings with the local proverbs of "Pillar big, Xiawangli" in the end of the Ming Dynasty. It became a very representative building of the region in the late Ming Dynasty. The rainy climate of eastern Fujian and people's pursuit of spacious living space, as well as the economic strength of the limitations of the aesthetic solemn, atmospheric lifting beams of large wooden buildings in the middle of the Ming Dynasty slowly to the development of lightweight through the arch of small wooden buildings. At the same time from the middle of the Ming dynasty to the Qing dynasty from the imperial power within the house shape production and the relaxation of decorative shape requirements, as well as officials, merchants, civilians in the use of symbols of imperial power in the arrogation of power in the imagination, exquisite and complex wood carving decoration to meet the merchants on the wealth of the desire to show. It is because of the former residence of Supervisory Censor Sun is the early Ming Dynasty strict official residence system and the early Ming Dynasty large wooden structure features make it has a higher historical value and cultural value.

The 600 years of history of the former residence of Supervisory Censor Sun provides an ideal field for studying the social memory of the traditional Chinese official family from the past to the present. The Confucian world has two centers, the state and the family, and the behavior of the scholarly officials is based on the dual principle of the state and the family. While participating in national politics as administrators, the Shidaiko were concerned with keeping order with the blood group into which they were born. The former residence of Supervisory Censor Sun, represented by the scholar-official family, constantly practiced the dual significance of the country and the family through men's study. Social memory and the former residence of Sun Cha Yuan have a close connection, creating the memory of the famous ancestors on the trace of the ancestors; The family became an influential local official family through the imperial examinations ; As well as ordinary official families and squire families who later continued to maintain their reputation for cultivating themselves, studying, and obtaining an official position ; This political connection with the mainstream was maintained until the Republican period. As a result, The former residence of Supervisory Censor Sun became the local people's

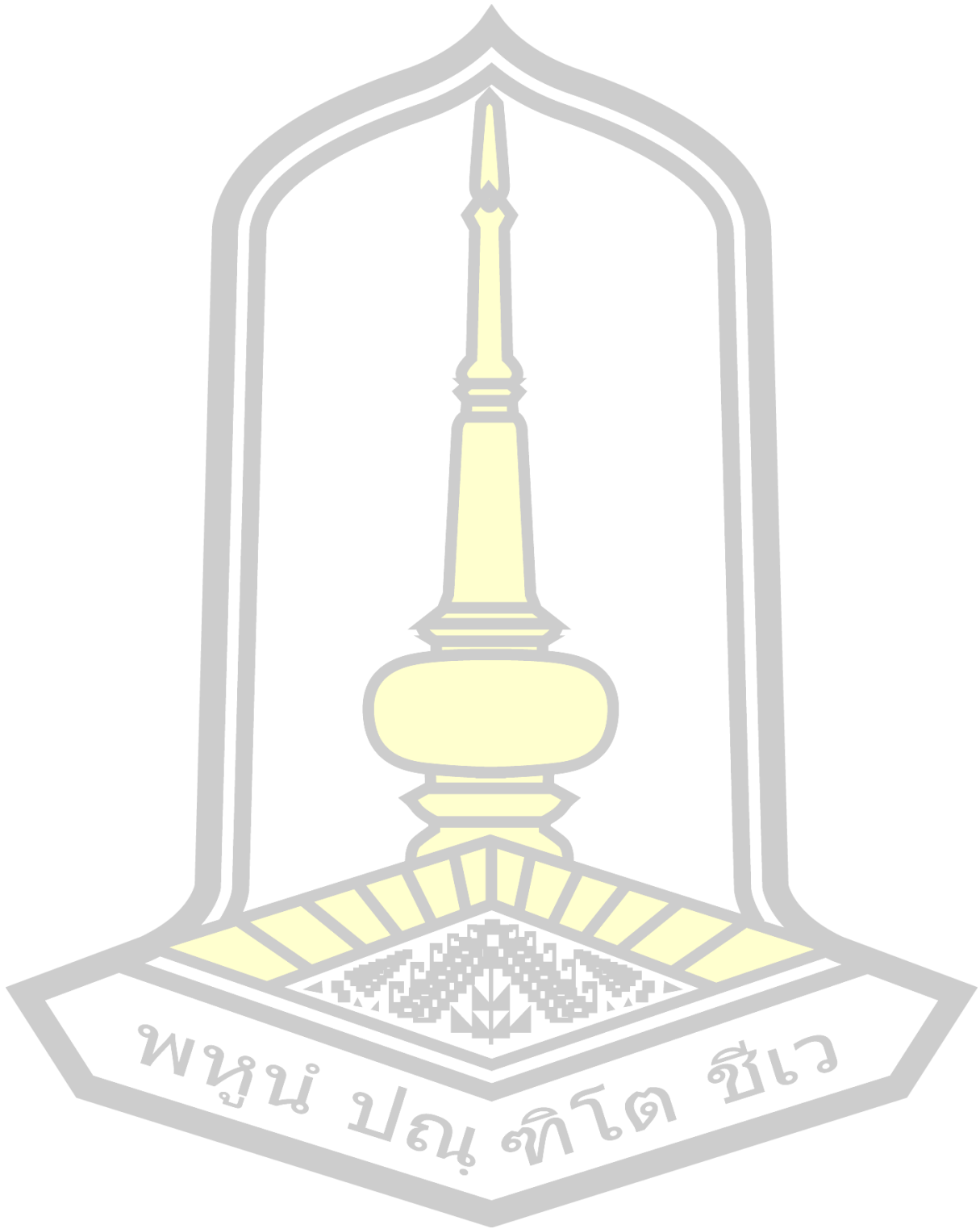
memory of the scholarly family, the squire family, the scholar's family, and the landlord class. Similarly, the women living in the former residence of Supervisory Censor Sun were also integrated into the Confucian ideals of "cultivating one's moral character, perfecting one's family, ruling the country, and pacifying the world" in the way traditional women should be, and as a woman of the scholar-official family, she was also subjected to the molding of women's virtues and temperament in the traditional society, and she was expected to cultivate her moral character, perfect her family, rule the country, and pacify the whole world. In the Confucian ideal of "cultivating one's moral character, regulating the family, ruling the country and pacifying the world", women of the scholarly family were also molded by the traditional society to be virtuous and upright, and to make the sacrifices expected of traditional women. The name of the former residence of Supervisory Censor Sun has changed five times in its 600 hundred years of history. Behind the change of name are the change of dynasties, the change of social systems, the change of social movements and policies, the change of the status of the occupants, and the change of the ownership of the house, among other factors. The former residence of Supervisory Censor Sun as "Zhi Fu" embodies the political identity of the house, and the limitation of the house form is the embodiment of the imperial power in the house, so it was the mansion of the inspector in the memory of the people at that time; The former residence of Supervisory Censor Sun as "Xiawangli" has changed because of the change of the identity of the residents, and the residents are the descendants of the officials. The former residence of Supervisory Censor Sun, as "Xiawangli", has become a symbol of wealth because of the change in the identity of its occupants, who are Confucian merchants with the background of descending from officials. At the same time, the symbol of economic power embodied in the large wooden structure of the building itself is used in people's memories to emphasize its existence as the "king of buildings" in the area. The former residence of Supervisory Censor Sun as "Xayuanli" was built by the residents of "Xawangli" at the beginning of the socialist construction in order to weaken the "king" of "Xawangli". In order to weaken the memories of "king" in "Xiawangli" and the symbol of hierarchy in the word "king", the residents of "Xiawangli" changed the name from "king" to "garden". The word "king" was changed to "garden" to show that it was only the home of the Sun clan. The former residence of Supervisory Censor Sun as "Xiawangli" reflects the blurring of the past history of the Sun clan after the social reform in the early period of social constructionism, and the attempt to preserve the former residence of Supervisory Censor Sun through the "Xiawangli" (which symbolizes the second prince's mansion), which is a symbol of rank. In the process of preserving Sun's house, the Sun clan's ambiguity about the family's past history, and their desire to gain more attention from ancient architecture enthusiasts through the term "Xiawangli" (which in Chinese symbolizes the mansion of the second highest-ranking prince), which is a symbol of higher power, were all brought to the forefront of the Internet. As the "former residence of Supervisory Censor Sun", which is used as a proxy in the network articles, is constantly spread and used in the network world, and later used in the official media and official occasions, so that the "former residence of Supervisory Censor Sun" is changed from "proxy" to "correct name". and later used in official media and formal occasions, which changed the name from "pronoun" to "proper name". The use of "the former residence of Supervisory Censor Sun" as a "proper

name" is due to the fact that the name is a return to the "zi fu" (meaning "inspector's residence") of the early Ming dynasty. The use of social memory reflects the hierarchy of power. The social memories of the past have both positive and negative effects on the life in the former residence of Supervisory Censor Sun: the memories of the past officials and eunuchs remind the children and grandchildren of the past glory of their ancestors and warn them to pass on the traditions of the scholarly family, which is to "set up the ambition of cultivating one's moral character and perfecting one's family , reading the books of the sages". During the period of building the socialist system, the memory of the official family was also the target of criticism and reform. The use of past memories by both insiders and outsiders, the transformation, the transfer, the imagination, the creation, and the combination with the reality confirm the influence of the past memories on the present of the former residence of Supervisory Censor Sun.

In terms of spatial function, the former residence of Supervisory Censor Sun embodies the orderly relationship between society, family, and individual, and the spirit of Confucian culture occupies a major position in each space. The former residence of Supervisory Censor Sun is representative of the living space of a traditional society of scholars. In this space: internally, the relationship between the living and the dead, the order of elders and children, and the separation of male and female spaces create a ritual space to realize family harmony; externally, through the shape of the building itself and the symbols of the scholars inside, it shows the relationship between the house and the country and the local society. In the traditional society, the space of the former residence of Supervisory Censor Sun has a strong political power, which is the result of the state reflecting the power and system of the state through the architecture of the place, and at the same time reflecting the Sun family's struggle for the political space. The influence of the political space of the former residence of Supervisory Censor Sun had a positive influence in the traditional society until the Republican period. During the period of socialist construction, the former residence of Supervisory Censor Sun was transformed and became a space that could be used at special times, and at the same time, during the period of socialist transformation, it became a space for de-politicizing traditional politics, realizing the de-politicization of the space and making the space with political symbols an ordinary space to live in. The political process of the former residence of Supervisory Censor Sun reflects the enhancement of individual rights in the struggle for political space. Sun Chawan Residence restores the original spatial form of its construction and becomes a space to be remembered on a psychological level. The former residence of Supervisory Censor Sun has transformed its spatial significance in different periods of society from a political symbolism to a transformed space, a space to be allocated, an ordinary residential space, a forgotten space, and finally a space with the symbolism of local traditional culture.



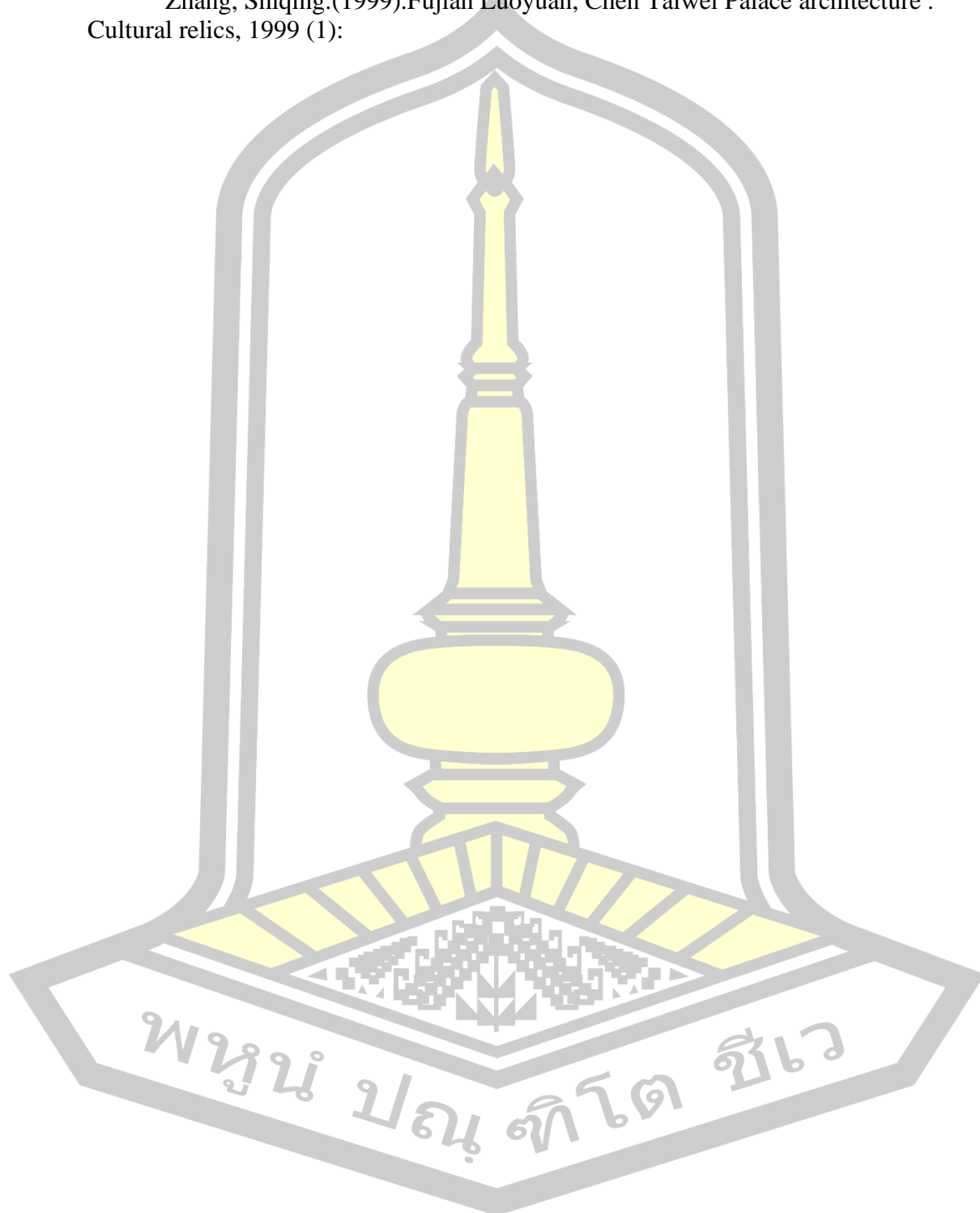
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