

Urban Celebrity Culture Scenic Spot: A Case Study of Nanchang Badashanren Memorial Hall

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Abstract As the traditional culture of the city, celebrity culture is an important part of urban historical and cultural heritage with great vitality. The in-depth excavation of celebrity culture is not only a display window of urban spiritual culture, but also has strong tourism value and externality. In this paper, the life history of Bada Shanren, the origin of Bada Shanren and Qingyunpu, and the “past and present lives” of Badashanren Memorial Hall are discussed, and how Nanchang can effectively protect, utilize and inherit this celebrity culture is analyzed, so as to promote its unique value in urban development.

Keywords Urban celebrity culture, Bada Shanren, Badashanren Memorial Hall, Qingyunpu

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When studying the impact of urban historical and cultural heritage on urban development, the cultural resources of historical celebrities have important value. As one of the famous historical and cultural cities in China, Nanchang has rich cultural resources and unique geographical location. As an outstanding cultural celebrity in the 17th century worldwide, outstanding artistic achievements of Bada Shanren has made a significant contribution to the history. His influence is far-reaching and lasting. It not only affects the development of Chinese art for 300 years, but also remains an indispensable part of Chinese artistic spirit. By analyzing Bada Shanren and his relationship with Qingyunpu, how to make better use of celebrity culture assets, and promote the development of urban cultural tourism and the protection of cultural heritage is discussed.

Bada Shanren is a “coordinate” figure in the Chinese painting world in the late Ming and early Qing Dynasties. He is famous for his unique artistic style and uninhibited attitude towards life, and profoundly embodies the ideological essence of Confucianism, Buddhism and Taoism. He is deeply influenced by Confucianism, Buddhism and Taoism. His poems are unique and profound, and his calligraphy is vigorous and graceful^[1]. He is skilled in painting, especially in flower and bird painting and landscape painting. His works are rich and vivid. He inherits the tradition of combining poetry, calligraphy and painting since the Song and Yuan Dynasties, pushing the literati painting of freehand brushwork to a new height and becoming a great master. His artistic achievements have exerted a wide influence in China and even in the world^[7].

The Badashanren Memorial Hall was

established in 1959. It is the first memorial hall for ancient painters in China and the sixth batch of key cultural relics protection units in China. It is located in Badashanren Meihu Scenic Spot, an urban historical, cultural and ecological scenic spot in Jiangnan with traditional culture as the main axis and the ecological beauty of the Meihu Lake as the link^[2]. It is the core area of scenic spot development. The memorial hall, formerly the site of Qingyunpu Temple rebuilt in 1900 in accordance with the style of the Ming and Qing Dynasties, has been protected, repaired, reconstructed and expanded. Now, it includes three areas: Qingyunpu ancient building, Badashanren Authentic Museum, and Badashanren Research Center^[3].

1 Origin of Bada Shanren and Qingyunpu

1.1 Life of Bada Shanren

Bada Shanren, formerly known as Zhuda (1626–1705), lived in the world in his later years as “Bada Shanren”. The widespread spread of this title stems from the signature “Bada Shanren” on his calligraphy and painting works in his later years^[4]. As for the origin of his name, there are two mainstream explanations: one is that he named himself “Bada” because he had studied the *Eight Human Consciousness Sutras*, the other is derived from the allegory of that “Bada, four directions and four corners. I am the greatest, and none is greater than me”. Bada Shanren have experienced ups and downs in his life, which can be roughly divided into four stages:

1.1.1 Descendants of the royal family. Historical materials have recorded in detail the identity of Bada Shanren as descendants of the royal

family of the Ming Dynasty. Zhu Da, born in Nanchang of Jiangxi Province, is the ninth generation offspring of Zhu Quan, King Ningxian, the seventeenth son of the emperor Taizu of the Ming Dynasty. It has been recorded in history that he was appointed Fuguo Zhongwei. The origin of Ningfan in Jiangxi Province, to which Bada Shanren belonged, can be traced back to the ancestor, Zhu Quan, and its royal family has a long history. During the 276-year course of the Ming Dynasty, many Zhu Quan’s descendants were able to write poems and paint well. This elegant tradition has lasted for generations, which is rare in the family history of China. The profound family cultural tradition has had an immeasurable impact on the artistic creation of Bada Shanren.

Bada Shanren have been smart since childhood, and can write poems at the age of six. In his youth, he devoted himself to the study of imperial examination and was successful in obtaining the status of “Zhusheng” in the system. Although he was born in the late Ming Dynasty, the situation was turbulent and the Zhu Dynasty was unstable, this did not change his identity as a royal kinship. He spent the first 20 years of his life in the palace of the Ming Dynasty and received the orthodox royal education. Influenced by this identity and family culture, Bada Shanren inherited the legacy of his ancestors, had a deep love for calligraphy and painting art, and is unique in the history of Chinese art.

1.1.2 Adherents of former dynasty. With the decline of the Ming Dynasty, Emperor Chongzhen, the last emperor of the Ming Dynasty, hanged himself in the Meishan of Beijing in 1644, marking the end of the Ming Dynasty.

Subsequently, Wu Sangui led the Qing army into the Shanhai Pass, successfully defeated the peasant army led by Li Zicheng, and the Ming Dynasty officially withdrew from the stage of history. Unfortunately, Bada Shanren's father died at the same time. A year later, Nanchang was also occupied by the Qing army. The 20-year-old Bada Shanren suddenly became orphan and adherent from the royal lineage.

After hiding in the Fengxin Mountain for three years, the internal disputes of the small imperial court of the Southern Dynasty dashed the hope of fighting against the Qing Dynasty and restoring the Ming Dynasty, and the dream of Bada Shanren to restore the country disappeared. The extant couplet wrote by Bada Shanren profoundly reflects his state of mind in this period: "sorry, I will not die; alas, I will survive". This couplet shows his firm national integrity, indicating that he does not intend to cooperate with the Qing Dynasty, but always regards himself as a relic of the Ming Dynasty. It is this sad and angry, desolate and sentimental state of mind that has had a profound impact on the artistic style of Bada Shanren, making his works often reveal a faint melancholy beauty.

1.1.3 Lost his hair and became a monk. In the fifth year of Shunzhi, a 23-year-old Bada Shanren cut his hair and became a monk in Gengxiang Temple of Fengshan. In the *Biography of Bada Shanren* written by Shao Changheng, a friend of Bada Shanren, he said: "Bada Shanren... he encountered changes in twenty years old and became a monk in the Fengxin Mountain". In the Gengxiang Temple, Bada Shanren followed master Hongmin to officially become a monk, named Chuanqing, and became the heir of master Hongmin and the 38th generation of Cao Dongzong.

At the age of 28, Bada Shanren took his mother to Hongya Temple in Xinjian County, accepted the commandment at Geng Nunnery, and was honored as the grand master. Since then, he has lived in the mountains, devoted himself to preaching, and more than 100 people have followed him to learn Buddhism. According to research, Bada Shanren, aged 28–36, with his mother and brother, lived near the Shengjin Pagoda outside Fuzhou Gate (Jinxian Gate) in Nanchang City. At that time, there were many tea and wine shops in the area, which was the main settlement of working people. Although living in poverty, Bada Shanren still maintained an attitude of being detached from the worldly life, was not punctilious, and often wandered here. He liked drinking, but he was slightly drunk every time when drinking no more than a full liter. In the

intoxication, he wrote or drawn a picture, and his works of one stroke can reach more than ten. Whether it was a monk in the mountains, a poor scholar, a butcher or a street vendor, he generously presented paintings to anyone who asked for them.

It is obvious that Bada Shanren becoming monk is not because of his religious belief in Buddhism, but because it is difficult to get rid of his national enmity and family hatred, so he can only turn to find a way to escape from Buddhism. However, the influence of becoming a monk on his artistic creation cannot be erased. Many of his works reflect the understanding of Buddhism and Buddhist subtleties.

1.1.4 Abandoning the Buddhism and following the Taoism. After decades of Buddhist practice, Bada Shanren turned to be the founder of Qingyunpu. In Qingyunpu, he hid in the world and concentrated on Taoist practice and artistic creation. During this period, he began to create poems and paintings in the name of "Bada Shanren". His signature is unique and connected with four words, sometimes like "crying" and sometimes like "laughing", which deeply embodies his complex mood of mental disorder caused by depression, sometimes laughing and sometimes crying.

After that, Bada Shanren handed over the Taoist temple to his apprentice. He left Qingyunpu and established a "Qing Cottage" near Fuhe Bridge in Nanchang to continue his artistic career. Until the early winter of the 44th year of Kangxi reign (1705), Bada Shanren died.

1.2 Origin of Bada Shanren and Qingyunpu

The Badashanren Memorial Hall is located in Qingyunpu District of Nanchang, which has a long history and pleasant scenery. According to historical documents, Nanchang County official Mei Fu abandoned his official position and lived in seclusion here for fishing in the late Western Han Dynasty. In memory of him, later generations built the "Meixian Temple". During the Eastern Jin Dynasty, Xu Xun came here in the process of water control and advocated the "Jingming school" of Taoism^[8].

The site of Qingyunpu Taoist Temple, which was rebuilt in 1900 in accordance with the architectural style of the Ming and Qing Dynasties, is now glowing with new vitality. The layout of the Taoist temple is rigorous, including six main halls of Guandi, Lvzu, Xuzu, Sanguan, Doumu and Qiao^[8]. Each hall is separated by the Tianchi. There are four side halls on the east and west sides connected with each other. In the middle, there are abbots' rooms, millet houses,

crane nests and other buildings. The environment in the temple is quiet and elegant, with flowers and trees flourishing all the year round. Green bamboos set off, and the atmosphere is quiet and far-reaching. In terms of cultural heritage, the Taoist temple has preserved precious relics such as Xizhi ink pool, Wanli ancient well, Jingming Zhenjing, 500-year old *Podocarpus macrophyllus* and *Picrasma quassioides*, and more than ten important historical sites such as the tombs of Bada Shanren and Niu Shihui, which are of great historical value and cultural significance. After careful protection, repair, reconstruction and expansion, the Badashanren Memorial Hall has been divided into three areas: Qingyunpu ancient building area, Badashanren Authentic Museum and Badashanren Research Center.

Qingyunpu Taoist Temple was listed as a key cultural relics protection unit in Jiangxi Province in 1957, and was later transformed into the Badashan Memorial Hall in 1959 to display the calligraphy and painting works of Bada Shanren. In 2006, the museum was included in the sixth batch of cultural relics protection units by the State Council. In 2007, Jiangxi Provincial Department of Culture set the direction of cultural work, namely building a public cultural service system and a cultural market system, and implementing eight projects of cultural construction and development, to promote the all-round development of cultural undertakings. In 2009, the Nanchang Municipal Committee of the Democratic Progressive movement proposed to renovate and expand the memorial hall. By the Spring Festival of 2011, the Badashanren Authentic Museum was completed and opened under the guidance of academician Qi Kang, an architecture expert of Southeast University. In addition, the establishment of the Badashanren Memorial Hall directly originated from the *Geshan Xiaoxiang* found in Fengxin Temple, Luotang Village, Fengxin County, Jiangxi Province in 1955, which aroused extensive academic attention. In 1959, Xia Yan, Vice Minister of the Ministry of Culture, and other important figures promoted the establishment of a memorial hall in Qingyunpu Taoist Temple^[1].

Professor Zhu Liangzhi of the Department of Philosophy of Peking University discussed the "Qingyunpu problem" in his book *Research on Bada Shanren*, and pointed out that "Bada Shanren is Zhu Daolang" was a historical misreading. He stressed that Bada Shanren had close ties with Qingyunpu, which was once an important activity place for Bada Shanren^[9]. In 2010, Nanchang municipal government renovated the Qingyunpu ancient building to restore

its historical features in the Ming and Qing Dynasties. The construction of Badashanren Authentic Museum has provided a new academic platform for the study of Bada Shanren. Although some historical mysteries about Bada Shanren still need to be solved, these mysteries are both obstacles and opportunities for development. Therefore, the management party needs to deeply explore the cultural spirit of Bada Shanren, and combine his cultural charm with the needs of modern society, to better serve the society and the public.

2 Badashanren Memorial Hall

2.1 Qingyunpu ancient building and garden

Qingyunpu ancient building and garden is the former residence of Bada Shanren. It is one of the scenic spots with a long history in Nanchang, and has a strong Taoist culture and profound garden connotation. It is the typical representative of Taoist gardens in Jiangxi, an indispensable part of Chinese classical gardens, and the core of the development of the whole scenic spot.

Qingyunpu ancient building and garden is located near Dingshan Bridge, about 7.5 km away from Qingyunpu District, Nanchang City. It was originally an elegant and quiet Taoist temple. The history of Qingyunpu can be traced back to the era of King Ling of Zhou Dynasty. About 2,500 years ago, the then Prince Wang Ziqiao refined pills here. At the end of the Western Han Dynasty when Wang Mang usurped the throne, Nanchang County official Mei Fu was dissatisfied with the corruption of the government, chose to abandon his official position and retire to the bank of Meihu Lake, leaving the remains of shore fishing spot. As Mei Fu was an honest and upright official and loved the people deeply, descendants established the “Meixian Temple” here to commemorate him. In the Wei and Jin Dynasties, Xu Xun passed here when he was dealing with the flood of the Poyang Lake. He regarded it as a geomantic treasure land and expanded it into a “Jingming Zhenjing”, later known as the “Taiji Temple”. During the prevalence of Taoism in the Tang Dynasty, Taiji Temple was renamed “Taiyi Temple”. In the second year of Zhihe in the Song Dynasty, Renzong of the Song Dynasty named it “Tianning Temple”. During the Tianshun period of the Ming Dynasty, it was rebuilt and called Meixian Taoist Temple. In the 18th year of Shunzhi, the Taoist priest Zhu Daolang established a Taoist temple here and named it “Qingyunpu”, which was derived from

the Taoist myth “Lv Chunyang drives Qingyun to subdue”. Qingyunpi was renamed during the Jiaqing period^[5].

Geographically, Qingyunpu is located in the rising terrain in the southwest, with numerous hills in the southeast, forming a unique geographical environment. In the construction of Qingyunpu garden, it adheres to the Taoist concept of “governing by doing nothing” and “following nature”, and fully embodies the gardening technique of “although it is made by people, it is natural”, forming a quiet and beautiful monastic place. Combined with nature and personnel, it forms “twelve sceneries” that are connected with each other and set off each other. During the reign of Emperor Qianlong, the landscape of Qingyunpu further evolved into “inner ten scenes” and “outer ten scenes”^[6].

2.1.1 Qingyunpu eastern garden. The modern Qingyunpu inherits the layout of the Qianlong period, and its overall layout is divided into east and west parts. The east is a garden with a long history, while the west is home to many ancient buildings. There are two doors in the Taoist temple. The front door is engraved with the words “Qingyunpu” on the blue stone forehead, and the second door is built in a four-column three-door archway style with red stone. The front of the door forehead is “Jingming Zhenjing”, and the reverse is “Zhongmiao Zhimen” from Lao Tzu’s *Tao Te Ching*. “Badashanren Memorial Hall” on the door forehead is an inscription by Mr. Guo Moruo. The bronze statue of Bada Shanren stands on the north side of the ancient well directly opposite the gate of the memorial hall. This work was carefully created by the famous sculptor Tang Daxi in 1986 to commemorate the 360 anniversary of the birth of Bada Shanren^[4]. The bronze statue of Bada Shanren, dressed in a robe and wearing sandals, looks sad and looks into the distance. Behind it, two ancient camphors with a history of 380 years stand upright, guarding the great artist.

On the west side of the bronze statue, there is a laurel forest called “Xianchu Zhipu”, which was originally a productive land and used to grow fruits, vegetables and food crops. Nowadays, *Osmanthus fragrans* var. *Thunbergii* and *Osmanthus fragrans* ‘Latifolius’ compete to bloom in autumn, and the aroma overflows, bringing pleasant fragrance to tourists. On the east side of the garden, there is a “Wanli ancient well” of the Ming Dynasty, which used to be used for daily life and garden irrigation. Today, the well water is still clear and sweet, witnessing the changes of history. Behind the ancient well

is a lotus hall engraved with the inscription of “Wushang Xuanmen”, and lotus is planted all over the pool outside. The lotus leaves are graceful and fragrant, so it is named “Bailian Tongchi”. This hall and the surrounding scenery set off each other, which together constitute the unique charm of the Qingyunpu landscape^[13]. The main garden part of the Qingyunpu is at the east of the ancient well. Winding paths lead to seclusion, and the shadows of trees are mottled. The introduction of Meihu Lake water forms a unique waterscape, and the Meihu Lake Scenic Area is outside. The trees are sheltered, and the frogs and cicadas are chirping, with the wild interest everywhere.

To the south of the pond, a building is built near the water, and you can watch the moon when leaning against the fence. When the plum blooms, the cold fragrance brushes the face. It is called “Xiangyue Pinglou”. The hexagonal garden pavilions and bridge pavilions around the water system are carefully arranged. There is an island in the lake, which is connected by the bridge pavilions, providing a variety of viewing angles. The north-south and east-west viewing directions provide different visual depths, enhancing the spatial contrast and visual diversity in the garden. In addition, the tombs of Bada Shanren and Niu Shihui are at the south of the pool, named Tuzhu Hill, with a winding stone path and towering ancient trees. The Meihu Lake outside the Qingyunpu and the winding water flow formed by the water diversion in the garden set off each other, showing the harmonious combination of nature and man-made in the garden. The hill is used to describe the mountains, and the pond is used to replace the rivers, reflecting the aesthetic concept of Xumi Mountain in the mustard, heaven and earth in the lake in Chinese gardens.

2.1.2 Qingyunpu western ancient architecture courtyard. Garden and Taoist temple are distributed on both sides of the east and west, separated by walls. Garden and Taoist temple have their own unique features and functions, but they are closely connected. The Taoist temple adopts a traditional north-south axis symmetrical layout, with a progressive structure and left-right symmetry, showcasing typical techniques of traditional architecture. The main buildings consist of the “Guandi Hall”, “Lvzu Hall”, and “Xuzu Hall”, which are arranged along the central axis and connected in front and back. Each hall is equipped with a courtyard in front and behind, with ancient trees planted in the center and surrounded by corridors. There are side halls and wing rooms on both sides,

forming a quadrangle pattern. The courtyard is used to create a staggered visual effect, and the doors and windows are made of carved lattice windows, which are antique and elegant^[7].

The front hall is dedicated to Guan Gong, the middle hall is dedicated to Lv Dongbin, and the rear hall is located at the end of the central axis. It is a double layered structure with the Jade Emperor Pavilion on the upper level, which is the visual highlight of the entire garden and enhances the grand atmosphere of the main hall. On both sides of the Xuzu Hall are the Yuanqiao and the Sanguan Hall, as well as the Doulao Pavilion. Each location has an independent courtyard with a water pool. Among them, the “Guandi Hall”, “Lvzu Hall”, and “Xuzu Hall” are now used as exhibition halls to showcase the life of Bada Shanren, his relationship with Confucianism, Buddhism, and Taoism, as well as the inheritance of calligraphy and painting, allowing visitors to appreciate the charm of Bada Shanren’s art. The halls display numerous calligraphy and painting works by Bada Shanren, as well as inscriptions and couplets by contemporary artists and scholars, such as Liu Haisu, Hu Xianya, Xie Zhiliu. Their calligraphy styles are diverse and their content is profound, adding more cultural heritage to ancient architecture. In terms of architectural structure, the three halls all used bucket type and beam lifting type of mixed wood structure commonly found in the Jiangnan region. The roofs are covered with small blue tiles, and the details are exquisitely decorated. The exterior walls are made of locally produced blue bricks to form hollow bucket walls and coated with plaster. In particular, the auxiliary eaves ceiling of the Sanguan Hall adopts the unique “Lingjiaoxuan” method of Jiangnan, while the eaves gallery ceiling of the Shuju adopts the “Yizhixiangxuan” method. These details reflect the integration of the architectural style of Ming and Qing Taoism and the characteristics of local residential architecture in Jiangxi^[5].

2.2 Badashanren Authentic Museum

The design of the Badashanren Authentic Museum starts from the context, and the Qingyunpu Taoist Temple at the southern end is the soul of the entire museum design. Because the Qingyunpu ancient architecture is the former residence of Badashanren and the core of the entire scenic area development, it can even be said to be one of the most important ancient buildings in Nanchang.

The continuation of the cultural context is reflected in various aspects. Firstly, it strengthens the axis of Qingyunpu ancient architecture.

The plane structure of Qingyunpu ancient architecture is symmetrical on both sides, and the axis is clear. The authentic museum conforms to the layout of Qingyunpu ancient architecture, and the entire building layout strictly follows the orthogonal system. The north side facing Qingyunpu exits a square about 50 m away, and the building is simplified along the river according to the riverbank line, forming three prominent square blocks. Moreover, a sloping roof design is adopted, echoing the ancient architecture of the Daoist temple while injecting modern elements. These three blocks differ in size and visual importance, with a slightly “品” shaped layout, but not the symmetrical center layout of the Chinese character “品”. There is dynamic balance, symbolizing the unrestrained painting style of Bada Shanren.

The east side of the authentic museum is connected to the ancient architecture of Qingyunpu through a corridor, which not only enhances the coherence of tourist flow, but also serves as a shelter from wind and rain for visitors. However, the setting of this corridor has brought about problems in landscape treatment and visibility: from a landscape perspective, this corridor cuts off the connection between the site environment of the authentic museum and the original Taoist garden of Qingyunpu, making it impossible to continue the garden; visually speaking, the view of the Meihu Lake from the square is obstructed by the corridor. But by introducing the water from the Meihu Lake into the site and designing a winding corridor to blend into the garden landscape^[11], the corridor seems to float on the water surface, allowing visitors to naturally transition from Qingyunpu ancient architecture and garden to the modern authentic museum. The first floor of the authentic museum is the exhibition hall for the authentic works of Bada Shanren, and the second floor is the exhibition hall for famous calligraphers and painters. It is also a comprehensive exhibition hall for various temporary exhibitions. Many art related students, young people who love painting, and calligraphy and painting enthusiasts often come here for sketching.

The facade treatment of the authentic museum is relatively simple, conforming to the architectural style of Qingyunpu and symbolizing the simple and light painting style of Bada Shanren. It uses two colors, gray and white, with a sharp contrast in the colour, which is similar to the color tone of Qingyunpu ancient architecture and also symbolizes the “yin and yang” in Taoist culture. The white block on the

west side is located at the main entrance of the authentic museum. The signature pattern of Bada Shanren is directly painted on the white wall with red paint, creating a seal like effect and leaving a strong visual image with the symbol of “Bada Shanren” for tourists. The gray blocks connecting the Qingyunpu ancient architecture and garden on the east side are covered with imitation green brick face brick, which are quaint and solemn. At the same time, vertical greening is carried out, and climbing plants cover the walls to create visual continuity.

3 Conclusion

When exploring the utilization and protection of urban historical and cultural heritage resources, tourism development projects centered around celebrity culture play an important role. Urban celebrity cultural scenic spots are a way for people to inherit historical context and protect site memory in the rapidly developing modern society. The Nanchang Badashanren Memorial Hall, as a typical urban celebrity cultural scenic area development practice, not only showcases the profound cultural heritage of Bada Shanren, but also reflects the exploration and practice of modern cities in the inheritance and utilization of traditional culture. Through a systematic analysis on the origin between Bada Shanren and Qingyunpu, as well as the history and development of the memorial hall, this paper explores how to effectively protect and utilize these celebrity cultural resources, inherit urban context, promote regional culture, and enhance urban charm in the context of the rapid expansion of cities since the reform and opening up, resulting in a “one size fits all” situation.

The establishment and development of the Badashanren Memorial Hall not only preserves historical and cultural heritage, but also provides a platform for in-depth research and exhibition of the artistic achievements of Bada Shanren. It is also an attempt by Nanchang City to use culture as a bridge to connect the past and the present. With the help of the cultural symbol of Bada Shanren, Qingyunpu District has gradually become a unique cultural landmark of Nanchang City, attracting a large number of tourists and cultural scholars’ attention.

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plant types.

4 Conclusions and discussion

The statistical analysis of woody plants conducted at Anhui Xinhua University reveals several notable characteristics regarding the flora composition of woody plants on the campus.

The campus of Anhui Xinhua University exhibits a diverse array of woody plant species, comprising 103 species across 43 families and 78 genera. The flora is predominantly characterized by angiosperms, while gymnosperms are represented in lesser numbers. Additionally, the prevalence of deciduous plants significantly exceeds that of evergreen plants, with an approximate ratio of 2 : 1. The campus is particularly rich in both tree and shrub species, which are present in comparable quantities, whereas lianas are less frequently encountered. The aforementioned analysis suggests that an increase in the number of evergreen plants on campus would enhance the otherwise monotonous winter landscape. Additionally, the introduction of lianas could address the deficiency in vertical landscaping, thereby contributing to the creation of a distinctive campus environment.

The campus is characterized by a significant presence of depauperate families and monotypic genera. The depauperate family, comprising 59 woody plant species, represents the largest proportion of plant species, accounting for 57.2% of the total species observed. Additionally, it encompasses 19 families, which constitute

44.2% of all families recorded. In contrast, the monotypic genus includes 62 plant species, accounting for 59.8% of the total species, and comprises 62 genera, representing 79.5% of all genera identified. From the standpoint of family and genus composition in plant taxonomy, the campus exhibits a significant prevalence of depauperate families and monotypic genera. This phenomenon contributes to a rich diversity of plant species on the campus, resulting in a varied and dynamic plant landscape.

The geographical composition of the plant flora is intricate. At both the family and genus levels, tropic and temperate components are predominant. This observation suggests that Anhui Xinhua University is situated in a transitional zone between the tropic and temperate regions, facilitating the growth of plant species characteristic of both tropic and temperate climates, thereby exhibiting a significant transitional nature. The climate of the location where the campus is situated exhibits a transitional and complex nature, incorporating characteristics of both tropic and temperate climates. This unique climate provides a conducive living environment for a diverse range of plant species with varying climate adaptability. Consequently, in future planning of campus green spaces, it is advisable to introduce and cultivate plant species that are well-suited to the local climate. This approach is expected to enhance the survival rate of the plants and improve the overall landscape of the campus.

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