

Original Paper

Truth and Goodness arise Beauty: The Multi-dimensional Ecological Value of the Landscape Ecology of Yanshan Garden in Guilin

Yuan Kaiyuan¹

¹ Guangxi Minzu University, Nanning 530006, Guangxi, China

Fund Project

Project of Housing and Urban-Rural Development Department of Guangxi Zhuang Autonomous Region (Project No.: GXZC2022-C3-004140-YZLZ).

Received: January 29, 2024

Accepted: March 07, 2024

Online Published: March 19, 2024

doi:10.22158/assc.v6n2p73

URL: <http://dx.doi.org/10.22158/assc.v6n2p73>

Abstract

Yanshan Garden benefits from the complex cultural history and the background of the garden construction of the true mountain and the true water, so that it has the multiple values of “natural ecology”, “historical ecology” and “cultural ecology”, and becomes the best place to stimulate and enhance people’s “four hearts” authentic emotion on the whole. The historical and cultural inheritance of Yanshan garden after several changes; Social purposes for running schools and planting plants; Garden construction of true mountains and waters; Research atmosphere where famous people gather together; The inheritance of the red spirit and the revolutionary spirit is difficult for other gardens to have the innate conditions at the same time, and Yanshan Garden, as the noumenon of the garden, as the whole has these innate conditions of the core of Confucian aesthetic thoughts, generating the multidimensional value of “goodness and beauty”. People enter the Yanshan Garden, the body and mind inhabit the sound of nature in the home, in the green life can realize the Chinese style of the path of beauty. From the perspective of its scale, shape and landscape ecology, Yanshan Garden is the representative of Lingnan garden, showing the ideal of living in the home of nature. To become the home of nature is the highest realm of garden, the highest criterion of garden structure, and the profound reason why Yanshan Garden is renowned as “the first garden in Lingnan”.

Keywords

Yanshan Garden, landscape ecology, true good health beauty, confucian culture

In traditional Chinese culture, Taoism, Confucianism, Buddhism and other thoughts are closely related to the perfection and construction of individual personality, and from the perspective of wide dissemination and practice, the inheritance of Confucianism is the most representative.

Chen Yan pointed out in his book “Confucianism, Buddhism, Moral Ecological Wisdom and Artistic Appeals”: “From the perspective of genesis, Confucianism has made special contributions to the formation of the aesthetic psychological habits of the Chinese nation in the process of the reconstruction of ritual and music culture. As we know, the difference between man and animal lies in the fact that man is an animal of culture, while culture is a carrier and medium of symbols. In this sense, the famous symbolist philosopher Cassirer once pointed out that man is a kind of symbolic animal. The Confucians, who took “ceremony” as their profession, were originally the masters and operators of this cultural symbol.” (Chen, Zhao, & Li, 2012) Perhaps due to the influence of the doctrine of the mean in Confucianism, traditional Chinese culture has always had a very close relationship with the aesthetic psychology of the Chinese nation. In terms of aesthetic taste and aesthetic value, Chinese traditional culture pays more attention to the whole and the system, which is different from the West which pays more attention to the individual and emphasizes the unutilitarian aesthetic.

With the rapid development of modern society, people are forced to tend to a fast pace of life, which not only affects the aesthetic and artistic fields, but also leads to modern people’s extreme psychological and other mental health problems. The whole and system of Confucianism can help modern people to improve their personality and ease their spirit. We believe that one of the most unique aesthetic values of Yanshan Garden is that it can completely provide an experienced Confucian multi-dimensional ecological aesthetic cultural value of “beauty and kindness”. As an aesthetic landscape that provides an experienced feeling, the garden makes people in aesthetic activities, physical and mental contact with nature and culture in all aspects, “four hearts” (Mencius’s theory of four hearts includes: the heart of compassion, the heart of shame and disgust, the heart of humility and concession, and the heart of distinguishing right from wrong). It is purified and sublimated, so as to realize the perfection of individual personality and the healing of soul. Other gardens can also stimulate people’s “four hearts”, but few gardens have the conditions to fully stimulate Confucian “four hearts”, so there is no overall Confucian aesthetic and cultural value.

Because of its special geographical position and unique historical background, Yanshan Garden has unique natural environment, regional customs, human culture and revolutionary history. These elements are cleverly integrated into the garden landscape, forming the unique garden landscape, custom landscape, cultural landscape and historical landscape of Yanshan Garden. These different garden landscapes show four different ecological aesthetics, namely, “natural beauty”, “dependent beauty”, “competitive beauty” and “symbiotic beauty”, which are in line with the lofty humanistic spirit of Confucianism, namely, “establishing the heart of heaven and earth”, “establishing the life of the living people”, “continuing the learning of the past saints” and “establishing peace for everything”. Thus, the landscape ecological value of “beauty and goodness in harmony” of Yanshan Garden was

generated.

1. “Compassion” and “Heart for Heaven and Earth”: The “Natural Beauty” of Yanshan Garden Landscape

The first feature of Yanshan Garden landscape is the “natural beauty” shown by its “garden landscape”. Unlike the elegant gardens of Suzhou and the majestic imperial gardens, Yanshan Garden is carved and constructed on the basis of large tracts of real natural mountains and rivers. This way of building the garden based on nature makes Yanshan Garden have natural and lofty aesthetic value and metaphorical ecological beauty, and brings people an aesthetic experience that resonates with “humanity and nature”. The noble aesthetic value presented by Yanshan Garden is rooted in the inheritance and practice of the Confucian spirit of “setting heart for heaven and earth” by the founders of the garden. This spirit was fully embodied in Tang Yue, the first owner of Yanshan Garden.

As the first owner of the Yanshan Garden, Tang Yue selected a site for the construction of the garden in Yongan Village (now Yanshanxia Village), 24 km southwest of Guilin. This land is only 4 kilometers away from his hometown and has a unique natural landscape environment. Therefore, for Tang Yue, Yanshan Garden is not only a place to realize his garden dream, but also a home for emotional sustenance.



Figure 1. The Top Student Pavilion (Photo by Huang Jiebin)

In the construction of Yanshan Garden, Tang Yue upheld the Confucian humanistic spirit of “setting the heart for heaven and earth”. Among them, “for” emphasizes that the purpose of behavior is not for self, but for object and nature; “Heaven and earth” represents the vast nature and universe, and is the object

that human activities should respect and serve. This spiritual core makes Yanshan Garden always maintain the affinity and reverence for nature during the construction process, thus forming the garden landscape characteristics of “though made by people, it is like the sky opens” (Figure 1).

Overlooking Yanshan Garden (Figure 2), you can see that the whole garden is surrounded by Zhongru Mountain and Fangzhu Mountain, and the Acacia River flows quietly in the two mountains. The garden is filled with vegetation, mountains, water, caves, walls and other natural landscapes, while the traditional Chinese aesthetic culture of wooden structure pavilions, courtyards and stone benches, stone steps and other human elements, are cleverly integrated into them, and harmonious coexistence with the natural landscape. These humanistic elements not only add the aesthetic value of the garden, but also do not destroy the original beauty of nature, which fully embodies Tang Yue’s optimistic and spontaneous nature.

From a whole point of view, Yanshan Garden with its backside of the Bell Rushan Mountain and Fangzhu Mountain rock area, as well as flowing between the living water, so that this garden in the beginning of the founding of the ecological charm of “natural beauty”. The gardening technique based on natural landscape not only makes every landscape of Yanshan Garden full of fresh vitality, but also creates an ecological beauty of “natural breath and humanistic spirit”. This kind of garden aesthetics, which deeply integrates nature and humanistic spirit, is exactly what some garden landscapes that are only shaped by artificial simulation and stacking do not have and cannot be compared.



Figure 2. Top View of Yanshan Garden (Photo by Zhong Guowei)

On the other hand, with the passage of time, many ancient buildings in Yanshan Garden have been gradually broken and damaged due to historical vicissitudes and lack of maintenance, leaving only some historical marks. These imprints, including moss-covered stone steps, half-collapsed pavilions

and broken walls, become part of the real history of Yanshan Garden, showing the “natural beauty” of the garden in a living and emotional way.

As Petrarch quotes Virgil in the Secret:

Like a little deer,

The drift was struck by a hunter’s arrowhead in the woods of Crete.

The hunter left without finding the prey,

And the fawn wandered among the trees of Mt.Dicte,

The arrowhead was still on its back. (The Secret, 2008)

When we read this passage, a mysterious healing power comes out of our hearts. This strength may be due to the fact that we are touched by the scene of a deer being injured, which triggers a deep sense of “compassion”; Perhaps it is because we put ourselves in the position of the deer and feel the life force that is resilient even when injured.

Metaphor in literary works does not touch people’s hearts through straightforward teachings, but through reproducing a scene full of primitive natural sense, arousing people’s innermost good feelings, and making readers invisibly infected and inspired.

And Yanshan Garden, the whole garden built on the real natural landscape, also conveys the ecological metaphorical beauty in its unique way. Here, the elements of nature and the cultural landscape blend together to build a people’s gathering space full of inclusiveness and vitality. This inclusiveness reflects nature’s acceptance and gift of man’s essential power. The historical traces of the garden can provide a unique aesthetic perspective, so that the viewer can truly feel the tenacity of nature and the vitality of natural healing from an imperfect beauty. The role of metaphor also quietly occurs in the viewer’s heart, stimulating the emotion of “compassion” in the soul.

Follow the Berlin trail under Fangzhu Mountain to walk around the mountain, you will encounter the most beautiful garden scenery in Yanshan Garden, where the landscape and nature are in harmony, like a paradise. The first thing you see is the red bean Yard (Figure 3), which is built on the mountain and is named after the red bean tree. In the 1930s, Hu Shi once visited this place, and was inspired by the scenery of the red bean forest and the cave under the Fangzhu Mountain, and wrote the poem “Acacia Rock on the Acacia River, Acacia Cave under the Acacia Rock, three years of marriage is not too late, one night Acacia makes people thin”. Passing through the Red Bean Courtyard, you can come to the former site of the “garden within Garden”, where Tang Yue once lived, the two-storey Hantong building built on the banks of the sparkling lake. Today, the Hantong building has disappeared, and the vast lake has been replaced by mud and vegetation, leaving only a few pedestals and the historic stone bricks on which the new “Zhuang Wang Mansion” is built. In the evening, the dark red sunset projected on the building through the tree tops, “Tang Yue, Cen Chunxuan, Chen Yinke, Hu Shi”, these names like the dust of history scattered in the heart, “freedom, home country, knowledge, history” as if at any time can be blown by a gust of wind. But—nature uses its quiet power to “heal” a certain emotional sadness within us.

Exploring further along the path, the scenery becomes more and more quiet, and the sound of the clear stream comes from not far away. We can see the green stream flowing under the flagstone bridge, and the water from the outer lotus pond leads into the pool under the pavilion. The natural water flow, the landscape and the elegant pavilion in the center of the pool form a Chinese ink landscape painting. Moss-covered stone Bridges and stone railing carvings have been washed for a hundred years, and have been integrated with the mountains, flowers and trees in the garden, which reminds people of Wang Xizhi's "Blue Pavilion Preface", "looking up at the size of the universe, looking down at the richness of the categories", and laments the nourishment of nature for everything in the world.

Human reason and lofty humanistic spirit and the emotional tolerance of nature together create the garden landscape of Yanshan Garden with "natural beauty" life breath.



Figure 3. Red Bean Pavilion in Yanshan Garden (Photo by Qin Zhongming)

2. "The Heart of Shame and Disgust" and "Establishing Life for the Living": The Dependent Beauty of Life in the Customary Landscapes of Yanshan Garden

The second feature of Yanshan Garden landscape is the "dependent beauty of liveing" shown by its "custom landscape". Gardens are usually built with elegance as the standard, but Yanshan Garden is not quite the same. The construction of Yanshan Garden took place in the late Qing Dynasty, an era of social unrest and people's pursuit of survival and security. As a result, Yanshan Garden not only has an elegant garden landscape, but also absorbs a large number of custom elements rooted in daily life and cultural traditions.

Engels said, “Man himself is a product of nature and develops in and with his environment.” This view emphasizes the close connection between man and the environment. In ancient society, due to the limitation of productive forces and production mode, stable farming civilization and benevolence and standard Confucianism provided people with a sense of security in life. This sense of security comes from a deep affection for the land and culture in which we live. From the perspective of psychology, despite the continuous progress of human society, people’s dependence on the living environment and culture has not disappeared. This emotion, as Jung said, has become a collective unconscious passed down from generation to generation, deeply imprinted in the human genome.

Therefore, when we face those scenes and pictures that can produce “security”, we will naturally feel relaxed. The construction of Yanshan Garden echoes this emotional transmission. Due to Tang Yue’s military background and his experience in suppressing the Taiping Army, he had a high sense of survival, and integrated into the construction of Yanshan Garden, making the overall structure of Yanshan Garden present a garden environment full of profound customs and culture.

Yanshan Garden has an inner garden and an outer garden two layers of walls. Among them, the inner garden wall is mainly concentrated in the Fangzhushan area, starting from the quiet Biyun Lake water pavilion. On this mirror-like lake, the “swastika-shaped nine-curved corridor” connects the Biyun Lake Boat in the east and Chengyan Pavilion in the southwest, presenting a harmonious and elegant architectural aesthetics.

The outer garden wall is located on the northeast side of the garden, next to the paddy fields and the stream outside the garden. Next to the wall, there is a special lookout for defense, which together with the wall forms a layered defense system, showing the builder’s careful consideration of family security in turbulent times.

Entering the inner garden, Biyun Lake water pavilion (Figure 4) comes into view, the lake water shimmering, so that people’s minds get great peace. The Qingluo Stream in the park extends side by side with the Dragon Ridge Road, which complements the outer wall near the farmland and the stream, creating a sense of security for the residents.

The layout of Yanshan Garden is scattered, and the corridor structure extends in all directions, while taking into account aesthetics and practicality, and echoing the Confucian harmonious humanistic spirit of “caring for the old and the old, and the young and the young”. At the same time, similar to many “traditional villages” in Guangxi, Yanshan Garden is not only a scenic garden, it is also a “castle”, shouldering the responsibility of protecting the life and safety of the people, and providing people with a “sense of security” and “belonging”.



Figure 4. Blue Clouds and Water Pavilion (Photo by Qin Zhongming)

As a whole, Yanshan Garden “custom landscape” shows the core quality of “goodness” in “the dependent beauty of life” through the creation of environment and atmosphere. It is a concentrated embodiment of the sense of mission, gratitude culture and moral concept of “making life for the people” advocated by Confucian culture.

As a single Yanshan garden “custom landscape”, it shows the perceptual side of “the dependent beauty of life”. These landscapes through the “metonymy” way, people in the process of viewing, associate with the gift of nature, trigger the natural feelings of dependence on nature.

For example, standing on the Xuanzhu Bridge in Yanshan Garden, the view extends outwards, and the Daoxiang village in the garden echoes with the Yanshan mountains outside the garden, jointly building a borrowing landscape of “Yanluo Ping Sand”. The wild goose image is not only a natural element, but also endowed with the symbolic meaning of gods, whose outstretched wings represent the protection and blessing of Yanshan Garden and the creatures inside.

Such as Yanshan garden in the “Taoyuan cave” and “flower temple”. The history of “Taoyuan Cave” can be traced back to the Guangxu period of the Qing Dynasty, when the villagers of two villages in Yanshan jointly excavated and renovated the cave. Up to now, there are still words engraved on the rock wall of the upper entrance to the cave, clearly recording that the cave is shared by the two villages and cannot be privately owned. This emotional expression has highlighted the emotional and humanistic customs between people and their families, as well as between people and the cave.

The upper entrance of the cave is the core area of the whole cave. There is a spacious flat area here, which is closely connected with the semi-circular entrance of the cave, which is six or seven zhangs high. Standing on the flat ground, you can feel the abundant sunshine and the wind blowing slowly,

making you feel the natural atmosphere of “safe and warm”. Carved on the cave wall are 12 murals of the Goddess of flowers, as well as inscriptions of historical celebrities such as Sun Yat-sen, Kang Youwei, Lin Sen and Qi Baishi, adding a humanistic atmosphere to the cave. From the center of the flat, looking toward the hole, there is a dense vegetation outside. In full sunlight, the plants take on a particularly tender green color. When you walk out of the mouth of the cave, you will find that the flowers and trees here are flourishing because of the suitable soil and climate. This green scene extends to the “flower Shrine” in the Yanshan Garden.



Figure 5. Taoyuan Cave and Unswept Path (Photo by Yuan Kaiyuan)

Offering sacrifices to the “flower God” is a cultural custom in Guangxi, which reflects the Zhuang people’s reverence for nature. According to the old man who once lived in Yanshan Garden, people used to come here to offer flowers, burn incense and make vows when the flowers opened on the 12th day of the 2nd lunar month. There is a local folk song: “The wild geese worship the flower god, and the old trees also meet the spring.”

The original flower shrine in Yanshan Garden has collapsed, and the flower shrine we see today is rebuilt. At the bottom of the temple, there is an incense table used to burn incense and make wishes, and now the table is covered with weeds, fresh green leaves grow in it, dead wood and vitality coexist, which is printed in line with the Buddhist concept of “all beings are equal”, the incense table seems to

tell us the past prosperity and history of the place, and in the way of “metomemphor” opened the ancient custom environment.

The other road bordering the Flower Shrine is a stone path called the “Unswept path”, which winds forward to the “main gate” entrance of the flower shrine. On both sides of this path is a strange flower called “Manchu Sahua”, also known as “the other shore flower”. The flowers bloom first, then grow leaves, which remain green in winter, but fall off in summer and become dormant. When all the leaves fall off, the flowers begin to bloom.

There are various opinions on the origin of “no sweeping path”. Some people say that in the past, the host of the flower shrine because he lamented that the flowers and leaves of this flower could not meet, the heart could not bear it, so he decided not to clean, thus getting the name “do not sweep the path.” Another saying is that whenever the late autumn comes, the courtyard is full of fallen leaves, covered with a golden blanket, this far-reaching artistic conception makes the owner can not bear to destroy, so the name “do not sweep the path”.

Either way, it contains a Buddhist philosophical attitude towards all things in the world. “Compassion” and “humility” are cleverly integrated into the landscape, and the “dependent beauty of living” of the custom landscape is conveyed through the way of “metonymy”. “The dependent beauty of living” can invisibly arouse our inner “shame and disgust”, guide our hearts to “good”, and return to the most authentic emotional state.

The Buddha’s hand deity camphor tree behind the Mingzhi Tower is also the embodiment of the “custom landscape” of Yanshan Garden. This thousand-year-old tree is said to have been a sacrificial site for the Zhuang people. Today, it is adjacent to the former campus of Guangxi University. The romantic and free deity Camphor is equivalent to the neat and rigorous school building, forming a visual contrast between nature and humanity. This contrast seems to tell people that no matter how The Times change, nature and humanity are always interdependent. The ancient camphor tree, like a reliable old man, guards the students in the school building, creating a safe and quiet learning atmosphere.



Figure 6. The Buddha's Hand Deity Camphor Tree and Mingzhi Tower (Photo by Yuan Kaiyuan)

3. “The Heart of Humility and Concession” and “Continuing to Learn for the Past Saints” : The “Beauty of Competitive Life” of Yanshan Garden’s cultural Landscape

The third feature of the landscape of Yanshan Park is the “beauty of competition” demonstrated by its “cultural landscape”. The manifestation of “beauty of competition” in the humanities field is deeply connected with specific historical periods and social backgrounds. For example, in the poem “Qinyuanchun-Xue”, Mao Zedong skillfully used the rhetorical device of “synecdoche” to symbolically compare himself with historical monarchs such as Emperor Taizong of Tang, Qin Shi Huang, Emperor Wu of Han, and Genghis Khan. This imaginative leap across time and space not only allows us to glimpse the decisions and attitudes of these historical figures at critical moments but also reveals Mao Zedong’s different sentiments and standpoints from theirs. The line “Look at today’s heroes who are more numerous” in the poem indicates Mao Zedong’s distinction from feudal emperors. That is, his actions are not motivated by personal desires but are based on seeking the welfare of the people, thus embodying the spirit and philosophy of bravely accepting challenges and carrying forward the wisdom of the sages. This literary comparison between “self” and “other” not only enhances the artistic quality of the work but also evokes the “beauty of competition” in the aesthetic and cultural value of literary works. Therefore, in the humanities field, the beauty of competition serves as both a tribute to predecessors and a spur and inspiration for contemporary people.

Yanshan Park, as a historic cultural site, has also attracted many historical figures to stop here. During the important historical periods of the late Qing Dynasty, the Anti-Japanese War, and the founding of

New China, these historical figures from all walks of life contributed their strength to China's liberation cause, embodying the lofty humanistic pursuit of Confucianism to "carry forward the wisdom of the sages." Their footprints and stories left in the garden, along with their former residences and humanistic spirits, have become the "cultural landscape" of Yanshan Park today.

3.1 Cen Chunxuan Donated Garden and "Xilin Park Gate"

On the central axis of the Hui School in Yanshanyuan stands a gate with the charm of the Republic of China. It is said that this gate was built in memory of the historical event that the Governor of Guangdong and Guangdong Cen Chunxuan donated the "Xilin Park" (that is, Yanshan Garden) to the government during the Republic of China. Its design exquisitely reproduces the original appearance of the gate of the Xilin Park in a 1:1 scale. Through the gate, people can catch a glimpse of a green lawn, full of vitality and vitality, and the Hui School of Guangxi University stands quietly among them. This gate is like a historical witness who has witnessed the end of the feudal dynasty in China, and the rise and prosperity of new history and culture in this land. And in this process, a deep cultural spirit has always been in the inheritance of new vitality.

As Cen Chunxuan wrote in his Garden book:

"It is a garden made by Mr. Tang Zishi, the landscape is pure, the flowers and trees are also a few days, and the pavilions are called days." For farming there is a field, for fishing there is a pond. Not a few decades, if exhausted waste. Since the purchase, a little repair, visitors have sighed for the famous garden, and think of the sheng also. The purchase of Si Yuan also, not to specialize, the real desire to exist. Today, I am old, feel the flow of rivers and valleys, repeatedly moved, deep Wei a family of force to love the park, will not be if the government love the week to also, is donated to the park, public. I hope everyone thinks I have, by the protection and rectification and development, in order to restore Mr. Tang's old, and benefit the great Yan. It is my residual aspiration, especially my aspiration."

In the turbulent years and continuous war, Cen Chunxuan's donation not only highlights his persistent pursuit of education, but also shows his profound understanding of national and cultural inheritance. This garden, from the original Tang Yue, to the later Cen Chunxuan, and then to the Republic of China government and the founding of New China, its owners have changed several times, but the Confucian "the heart of humility and concession" contained in it has always been inherited. This spirit, when combined with the goal of education and public welfare for the nation, expresses the lofty humanistic spirit of Confucianism, which is "to continue learning for the past saints".

3.2 Sun Yat-sen's Speech and the Green Hall

In May 1921, Sun Yat-sen was inaugurated as the President of the Republic of China in Guangzhou. On October 15 of the same year, Sun Yat-sen and his entourage set sail from Guangzhou, went up the river by boat through Wuzhou, first arrived in Nanning, then returned to Wuzhou, and then headed for Guilin. On this trip, Sun Yat-sen planned to make Guilin the base camp of the northern expedition.

After sailing for many days, Sun left Wuzhou on November 15, 1921, arrived in Zhaoping on November 21, then reached Pingle on November 27, and then went to Yangshuo on November 29.

During this period, Sun Yat-sen's trip was warmly welcomed and highly concerned by the military, political, business and academic circles around the country.

On the evening of December 2, 1921, Sun Yat-sen and Li Liebjun arrived in Liang Feng and stayed in the Cen's Grand Garden. That is today's Yanshan Garden. On December 3, representatives of Guilin's military, political, commercial and academic circles gathered in Cen's grand Garden to hold a grand welcome party for Sun Yat-sen. At that time, the participants included Zhu Peide, the commander-in-chief of the Yunnan Army, Zhang, the chief of staff of the Gan Army Headquarters, the commanders of various military brigades, and the officials and scholars in Guilin.

At the welcoming meeting, Sun Yat-sen delivered a rousing speech: "Today's northern expedition is the most important opportunity to lose." His words were imbued with conviction and deep expectation for the cause of the Northern Expedition.

After the reception, Sun Yat-sen arrived at Zhemu Town by boat on December 4 and entered the city. The story was reported in the third edition of the Changsha Ta Kung Pao on December 19 of the same year.



Figure 7. Grass in Front of Hui School (Photo by Huang Jiebin)

Sun Yat-sen's trip to Guilin is of great historical significance, not only demonstrating his firm determination to the cause of northern expedition, but also reflecting his attention to and expectations of Guangxi region, and painting a strong brush for the history of the war of resistance in Yanshan Garden and Guilin as a whole. Today, the meadow in front of Yanshan Yuanhui School (Figure 5) is the place where Dr. Sun Yat-sen delivered his speech. After a hundred years of wind and rain baptism, the

new green grass on this piece of grass, rooted in the earth and growing, full of vitality, as if telling the past period of passion and struggle.

3.3 Chen Yinke and “A Small Building in the Middle of the Mountain”

On October 13, 2017, Chen Liuqiu, Chen Xiaopeng and Chen Meiyuan, the three daughters of Chinese master Chen Yinke, gathered together with their children from Chengdu, Shanghai, Hong Kong and other places in Guilin to return to the Yanshan Garden where they once lived. “Our three sisters are all over 80 years old and need to be accompanied by their children, so it was not easy to find this opportunity.” This time we came to Guilin to pay our respects to our ancestors and visit the place where our parents lived and worked.” Chen Yinke’s eldest daughter Chen Liuqiu said. The three sisters walked and talked, walked and walked, and walked to the “red bean small hall”, the guide told everyone to stop and listen to him, said that a few tall trees are the famous red bean tree of Yanshan Garden, this small hall is also famous, is Mr. Chen Yinke’s residence in Yanshan Garden from 1942 to 1943. Flow for, small Peng, Mei Yan three sisters are showing a look of hesitation, shake their heads and say, wrong, wrong. Xiao Peng said, remember the staff dormitory by the mountain beside the stone, called “mid-mountain small building”. Later, through the cave, came to the flower shrine, Xiao Peng excited, loudly said, here is where we live. Everyone happily left several group photos here. (Deng, 2017)

At the end of 1941, when the Japanese occupied Hong Kong, Chen Yinke, who was serving as a visiting professor and head of the Chinese Department at the University of Hong Kong, refused the request of the Japanese to appoint him to run the school and moved to Guilin. From June 1942 to August 1943, Chen Yinke taught in Guangxi University for one year, during which time he, his wife Tang 贇 and their three daughters lived in Yanshan Garden. Mr. Chen Yinke, as a famous master of history in China, has “three don’t talk” in his teaching, that is, “don’t talk about something in the book, don’t talk about what others have talked about, and don’t talk about what you have talked about.” Of course, he himself has extensive knowledge as the base of “three Nots”, but the core of “three Nots” is actually to emphasize the personal way of preaching and teaching. As a famous master of history in China, Chen Yinke’s educational ideas and life creeds have a profound influence on his daughters.

Chen Liuqiu said in an interview: “Chen Yinke attaches the most importance to the” spirit of independence, freedom of thought”, which is also one of his life creeds. He never interferes with his daughters’ learning choices, but encourages them to think independently and make independent decisions. This educational philosophy is deeply imprinted on the minds of our daughters.”

At the gate of the middle school behind the Buddha’s hand deity camphor tree in Yanshan Garden, it is written Chen Yinke’s famous saying: “The mind of freedom, the spirit of independence.” This is not only the expectation of students, but also the pursuit of Chen Yinke’s life. In the summer of 1943, when Japanese planes frequently attacked Guilin, Chen Yinke did not give up his research and writing. In the harsh environment, he completed nearly ten works, including the Political History of the Tang Dynasty and other important historical research. This kind of persistent pursuit of academic and the firm belief

in independent thought is his charm as a master of history.

The “Small Building in the Middle Mountains”, where Chen Yinke once lived, is hidden in the depths of Yanshan Garden and adjacent to the “Flower Shrine”. There are no other residential buildings around the “small building”, only green trees and quiet paths, which encircle this residence. Gumo’s Zen and ancient charm coexist, “small building in the mountains” seems to complement Chen Yinke’s personality of stubbornly silent study of Chinese history in his life, showing the unique beauty of “cultural landscape”.

In addition to historical celebrities such as Tang Yue, Cen Chunxuan, Sun Yat-sen and Chen Yinke, there are many famous people who have also visited Yanshan Garden. For example, Kang Youwei, Hu Shi, Chiang Kai-shek, Lin Sen, Li Siguang, Zhu De, Zhou Enlai, Ba Jin, and so on. The gathering of historical celebrities gives birth to the rich and rich humanistic feelings of Yanshan Garden, and when we stop in Yanshan Garden, we feel the traces left by historical celebrities in the garden, but also feel the real history and time and space, thus generating the “heart of resignation” emotion of admiration for the sages, and this admiration also inspires our determination and motivation to “continue to learn for the past sages”.

4. “The Heart of Distinguishing Right from Wrong” and “Peace for Everything”: The “Symbiotic Beauty” of Yanshan Garden Historical Landscape

The fourth feature of Yanshan Garden landscape is the “beauty of symbiosis” shown by its “historical landscape”.

One of the main characteristics of a garden landscape is elegance and leisure. However, after a hundred years of time and space baptism, Yanshan Garden is different. As the only remaining large garden in Guilin, a famous historical and cultural city, Yanshan Garden has a profound historical and cultural heritage. During the management period of Tang Yue, Yanshan Garden was once prosperous, and its elegant courtyard layout borrowed from Yu Garden and Grand View Garden in A Dream of Red Mansions, attracting many literati and writers to visit.

At the beginning of the 19th century, due to the war, the most classical Hantong Building and Chengyan Pavilion in Yanshan Garden were destroyed between 1944 and 1945. In addition, due to the lack of educational resources during the Anti-Japanese War, Yanshan Garden was used as a land for schools and scientific research institutions.

At the beginning of 1932, in order to establish Guangxi Provincial Normal College, the preparatory group of teachers College carried out a large-scale transformation of Yanshan Garden. They demolished the original open pavilion and flower shrine and other buildings, and filled more than 20 acres of lake on the north bank of Biyun Lake, causing the water level of Biyun Lake to shrink by a quarter. In 1933, on the basis of filling the lake, they built the first two-story teaching building of Guangxi Provincial Normal College (the lower level is a classroom, the upper level is a reading room), as well as bungalow classrooms, activity rooms and offices. In addition, they built the principal’s residence on the east side

of the Yanshan villa gate, and built a two-story girls' dormitory on the east side of the small square at the north foot of Ruzhong Mountain. Subsequently, they continued to cut down the Li and Taolin forests at the eastern and southern foot of Fangzhushan (which had been destroyed by the garrison) to build bungalow classrooms, teachers' dormitories, boys' dormitories and dining halls. In 1936, in order to welcome the relocation of Guangxi University to Yanshanyuan, they demolished the theater and built a university auditorium on the site. These Republican-style school buildings and schools were built in the elegant style of Yanshan Garden in the Qing Dynasty, so that the originally quiet Biyun Lake water pavilion was filled with earth to create a noisy school and school. From the point of view of nature appreciation, these buildings are a disservice and "irony" to the Qing Dynasty Yanshan Garden, which is characterized by elegance.

However, another kind of force, in the Republic of China period, at the moment of the survival and death of the country and the nation, was conceived and reborn in the chaotic garden scene of Yanshan Garden which was "ancient and modern" at that time. This is the spirit of working hard to defend and build the motherland. At that time, Yanshan Garden was full of a tendency of "beauty of symbiosis" from the "collective" united to the rise of the nation as the goal.

According to the old man who once lived in Yanshan Garden, the quiet Biyun Water Pavilion was bustling at that time, and there were many stickers and notices about ideological progress posted on the bridge of the water pavilion, and the Biyun Water Pavilion and the Hui School exhaled the light of ideological progress.

This collective atmosphere points not only to excitement, but also to composure and effort. According to the memories of the students at that time: three classes in the morning, free activities in the afternoon, no matter Biyun Lake, or Acacia cave, but no half of the visitors, people are reading in the reading room, taking notes, in complete silence. Occasionally, if a person accidentally drops a book on the floor and makes a noise, he will feel very guilty. Evening self-study, the classroom only gas lights emit a slight rustle sound. If it is in the winter night, the moon outside the window is black and the wind is tight, and the cold strikes people; And the two carbon POTS in the classroom, the fire red, the students more meticulous heart in the book chase, as if to grab something like. (He, n.d.)

Rabindranath Tagore wrote, "The world has kissed me with pain, and I will return it with song." Yanshan Garden has endured many hardships in modern history, but it has fully accepted these, just as the statue of Venus with a broken arm, in the face of the great wrongs and wrongs of history, in the pain and smile, Yanshan Garden has become a symbol of the "beauty" of the past era and this era to unite the national collective centripetal force. Vico understands the successive stages of the development of human consciousness as the transition of escape: "from metaphor to metonymy, from metonymy to synecdoche, from synecdoche to irony, from irony back to metaphor." These changes correspond to the various stages of the historical development of peoples: the age of gods, the Age of heroes, the age of men, and the restoration. These changes correspond to all kinds of human nature, language, grammar and writing." (Hayden White, 2020)

Yanshan Garden has experienced the prosperity of the Tang Yue period, the survival of the nation during the Anti-Japanese War, the wind and rain during the Cultural Revolution, and now the restoration, spanning the baptism of many historical times, and these traces and connotations of different historical periods are also like a silent narrator, expressing different ecological beauty through metaphor, metonymy, synecdoche and irony.

Because the landscape of Yanshan Garden naturally integrates aesthetic, cultural, psychological and historical values, it has a “complete” Confucian aesthetic and cultural value, and has become a garden model for inheriting and promoting excellent traditional Chinese culture and advocating ecological aesthetic and cultural values.

References

- Chen, Y., Zhao, Y., & Li, L. (2012). In *Ecological Wisdom and Artistic Appeal of Confucianism, Buddhism and Taoism* (p. 266), People’s Literature Publishing House.
- Deng, Z. R. (2017). “Mr. Chen Yinke’s daughter” back to Guilin. Guangxi News Network-Guangxi Daily.
- Hayden, W. (2020). The Tropics of History: The Deep Structure of the New Science. In G. Tagliacozzo & D. P. Verence (Eds.), *Baltimore: The Johns Hopkins University Press, 1976*. [Poland] Eva Domanska: Paraphrasing Hayden White, Changing Metalanguage, World History Review, No. 3, 2020.
- He, L. F. (n.d.). “Recalling the Collective Life of Guangxi Teachers’ College”, from the 20th collection of Guilin Literature and History Data.
- The Secret*. translated by Fang Guangguo (p. 117). (2007). Guilin: Guangxi Normal University Press.

Author Information

Yuan Kaiyuan (1987.3-), working unit: Guangxi Minzu University, title: Assistant researcher, research direction: Ecological aesthetics.