承德避暑山荘における康熙 36 景と乾隆 36 景の景名と空間に関する研究

A Study on Names and Spaces of the Kangxi 36 and Qianlong 36 Scenic Spots in the Chengde Summer Resort of China

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Abstract : This article attempts to ascertain the relationship between names and spaces of the Kangxi 36 and Qianlong 36 scenic spots in the Chengde Summer Resort of China. Through document research and fieldwork, the study deciphered and analyzed the connotations, ways of naming, expression contents, and elements of names and spaces of these scenic spots. It was found that the names of the 72 scenic spots mainly describe the natural scenery and buildings in the resort and reflect the aesthetic, ethical, and political thinking of Emperors Kangxi and Qianlong. This study defines the close relationship between the names and spaces of the scenic spots, and shows that an understanding of their relations is essential to renovation, protection and reconstruction of the Summer Resort.

Keywords: *Chengde Summer Resort, Kangxi 36 scenic spots, Qianlong 36 scenic spots, names of scenic spots, spaces of scenic spots*
キーワード：承德避暑山荘，康熙 36 景，乾隆 36 景，景名，空間

1. Introduction

Name of scenic spot is essential to the classical Chinese gardens¹⁾. In ancient Chinese gardens, the contents and features of scenic spots were reflected in their names. Landscape architects often expressed their feelings, ideals and wishes in the form of horizontal boards with couplets (see Figure 1). Therefore, a study of names of scenic spots is an integral part to research on thoughts in construction of classical Chinese gardens and their spaces.

The Chengde Summer Resort, a resort for the emperors of the Qing dynasty, is the largest extant imperial garden in China. In 1994, the Chengde Summer Resort and its outlying temples were listed on the World Heritage List by UNESCO. It is one of the most important examples of classical Chinese gardens, boasting a total of 120 scenic spots, of which the Kangxi 36 and Qianlong 36 scenic spots are the most famous. Research on the names of the 72 scenic spots is important for a better understanding of the landscapes and spaces in the resort.

Previous studies on the names of scenic spots in classical Chinese gardens have been carried by Hu²⁾, Wang¹⁾, and Jin³⁾. They studied the names of some typical scenic spots and analyzed their ways of naming and contents of expression. Further, Li⁴⁾ as well as other researchers focused on the examination of horizontal boards and the couplets. Only Zhang⁵⁾ and Gu⁶⁾ undertook research on names of scenic spots (in the form of horizontal boards with couplets) and spaces with some garden studies. Among the extensive research on the Summer Resort, only Duan⁷⁾, and Ma⁸⁾ have explained the connotations and contents of the horizontal boards and the couplets.

This study aims to analyze the relationship between the

names and spaces of the 72 scenic spots mentioned previously on the basis of the aforementioned research.

2. Research Subject

The Chengde Summer Resort, also known as Jehol Resort, is located on the northern part of downtown Chengde in the Hebei province of China. The construction of the resort took 89 years, from 1703 to 1792, through the reigns of Emperors Kangxi, Yongzheng and Qianlong. Covering an area of 564 hectares, the resort is divided into four parts: the Palace Zone, the Lake Zone, the Plain Zone, and the Mountain Zone.

The construction of the Summer Resort was carried out in two phases: the first during the reign of Kangxi and the second during that of Qianlong. The 36 scenic spots called the Kangxi 36 scenic spots were chosen, and each given a name consisting of four Chinese characters, by Emperor Kangxi during his reign, when initial construction of the resort was completed. Similarly, the 36 scenic spots called the Qianlong 36 scenic spots were chosen and named by Emperor Qianlong during his reign, after final construction of the resort. The Qianlong names consisted of three Chinese characters (see Figure 1).

A large number of scenic spots were ravaged in wars and from other historical reasons; 16 out of the 72 scenic spots were in bad repair during the author's field visits, although renovation work was going on. This research is based on paintings of the resort after its initial and final construction respectively and on survey maps of the restored scenic spots and on reproduced maps and historical documents (for the scenic spots yet to be renovated).

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Figure-1 Plan of Chengde Summer Resort and Pictures of Horizontal Boards and Couplets

3. Methods

(1) Investigation Method

A survey of relevant literature and documents was carried out at the Beijing Library and the Beijing Forestry University from November 15 to 21, 2008. Similar studies were undertaken at the Chengde Municipal Bureau of Cultural Relics and at the administrative office of the resort from November 22 to 29, 2008.

Two fieldwork investigations were conducted at the Summer Resort from November 30 to December 3, 2008, and from March 2 to 5, 2009, to verify the locations, elements of spaces, and preservation of the 72 scenic spots.

(2) Analytical Method

(1) Names and connotations of the 72 scenic spots were determined based on the Summer Resort Pictorial⁹⁾ and the Imperially Decreed History of Jehol¹⁰⁾.

(2) Ways of naming scenic spots were determined based on the Wang's research on the ways of naming scenic spots in the classical Chinese gardens.

(3) The Contents of names were classified and the inclination of the expression contents was analyzed.

(4) The elements of names were determined.

(5) Based on survey maps¹¹⁾, reproduced maps¹²⁾, and fieldwork studies, elements of spaces in the 72 scenic spots were determined. Further, they were examined in association with elements of names to determine the relationship between names and spaces of these scenic spots.

4. Results

(1) Classification of Names

On the basis of official documents of the Qing Dynasty, the Summer Resort Pictorial⁹⁾ and the Imperially Decreed History of Jehol¹⁰⁾, the names of the 72 scenic spots and their connotations were unscrambled (see Table 1).

By an analysis of many typical names of scenic spots in classical Chinese gardens, the ways of naming were classified

into four categories by Wang¹⁾: record, description, symbolization and verbal expression. This classification has become the standard for correlation studies in China. In the Chengde Summer Resort, no scenic spot was named by the way of record. Therefore, this research is based on the other three categories: description, symbolization, and verbal expression. The names were cataloged on the basis of this classification (see Table 1). Description means depiction of features or functions of scenic spots; symbolization refers to use of metaphors or representation by implication; and verbal expression implies the owner's thinking, wishes, and interests.

Duan⁷⁾ explained the connotations of the horizontal boards and couplets in the Summer Resort, and Ma⁸⁾ classified the contents of the horizontal boards and couplets into nine categories: nature, buildings, aesthetic interests, political ambitions, virtues, benevolence to subjects and emphasis on agriculture, ethnic policies, traditional culture, and myths and religions. Further, names of scenic spots are often represented by horizontal boards and couplets. Besides, some scenic spots are modeled on places of interest in China. Therefore, another category has been added to the classification of Ma⁸⁾, and the contents of the names in the 72 scenic spots were cataloged in ten categories (see Table 1).

The purpose of this research is to define the relationship between names and spaces of scenic spots. Therefore, on the basis of the integral elements of names and spaces in the 72 scenic spots, the elements were classified into ten categories: climate, animals, water, islands, mountains, stones, plants, other plants, buildings, and other buildings. These integral elements were unscrambled and cataloged, along with fieldwork results (see Table 1).

Details of classification of the ways of naming and the expression contents are listed in Table 1. Plural ways of naming and expression contents are often combined in a single name.

Description is mostly used when scenic spots are named, which is consistent with the fundamental function of the names of scenic spots. However, only 23 scenic spots were named solely by the way of description, while the names of 47 scenic spots were based on symbolization and/or verbal expression, plus description. This shows that Emperors Kangxi and Qianlong wished to express higher emotions, above the physical manifestation of the scenic spot itself, when they named scenic spots and enjoyed them.

In terms of expressed contents, names depicting beautiful natural scenery ranked first (47 spots), followed by those describing features, locations and functions of buildings (28 spots) and expressing the emperors' aesthetic interests (18 spots). As an imperial garden, the Summer Resort abounds with mountains, water, plants and other natural conditions and is known as the only imperial garden with natural beauty as its motif, in the Qing dynasty¹³⁾, therefore, most names depict natural scenery. In the Qing dynasty, the building was the main element in a garden¹⁴⁾. As the resort and the second political center, the Summer Resort boasts a large number of buildings for emperors' activities, including sightseeing, recreation, and life-and-work activities. Therefore, many names represent buildings. On the other hand, in the Kangxi 36 scenic spots, more names depict nature and fewer names

Table-1 The Names, Connotations, Ways of Naming, Contents, and Elements of Names and Spaces

No.	Name	Connotation	Ways of Naming	Content	Climate	Animal	Water	Island	Mt.	Stone	Plant	Other Plant	Building	Other Building										
K1	Yanbozhishuang	Refreshing Mists and Waves	N1N3	C1C4C5	●	■	●	■			■		■	■										
K2	Zhijingyundi	Iris Path and Cloud Dike	N1N2N3	C1C4C10							■	■		●										
K3	Wushuqingliang	Cool Weather without Any Summer Heat	N1N2	C3C10	●	■		■	■	■		■	■	■										
K4	Yanxunshanguan	Moutain Lodging (guan) of Enduring Balminess	N1N2	C3C7	●	■			●	■			●	■										
K5	Shuifangyanxiu	Fragrant Water and Graceful Rock	N1	C1			●	■	■	■				■										
K6	Wanhesongfeng	10,000 Valleys and the Rustling of Pines	N1N3	C1C9	●	■			●	■	●	■		■										
K7	Songheqingyue	Rustling of Pine Trees and Clear Voices of Cranes	N1N2	C1C6		●	■				●	■	■	■										
K8	Yunshanshengdi	Resort of Cloud and Moutain	N1	C1	●	■			●	■	■		■	■										
K9	Simianyunshan	Shrouded in Clouds and Screened by Moutain	N1	C1C3	●	■			●	■			■	■										
K10	Beizhenshuangfeng	Pillowng on the North Twin-Peak	N1	C1					●	■			■	■										
K11	Xilingchenxia	Rosy Dawn at the West Ridge	N1	C1	●	■		■	●				■	■										
K12	Chuifengluozhao	Hammer-shaped Peak in Sunset	N1	C1	●	■			●	■			■	■										
K13	Nanshanjixue	Southern Moutain Under Snow	N1	C1	●	■			●	■			■	■										
K14	Lihuabanyue	The Moon in the Company of Pear Blossoms	N1N3	C1C3C4	●	■		■			●	■		■										
K15	Qushuihexiang	Winding River and Fragrance of Lotus Flower	N1N2N3	C1C2C4C9			●	■	■		●	■		■										
K16	Fengquanqingting	The Mellifluous Music Played by Wind and Spring	N1	C1	●	■	●	■		■			■	■										
K17	Haopujianxiang	Thinking on the Brige over the Hao River	N3	C4C9			●	■					■	■										
K18	Tianyuxianchang	Both the Heaven and the Earth Being Delightful	N1N2	C3C5	●	■		■	■	■			■	■										
K19	Nuanliuxuanbo	Warm Streams and Waves	N1	C1			●	■						■										
K20	Quanyuanshibi	Springhead and Stone Wall	N1	C1			●	■		■	■		■	■										
K21	Qingfenglvyu	Blue Maple and Green Islet	N1N3	C1C4				●		■	●	■	■	■										
K22	Yingzhuaniaomu	Singng Orioles and Arbors	N1N3	C1C4C9		●	■					●	■	■										
K23	Xiangyuanyiqing	The Further ,the Fresher of the Louts' Aroma	N1N2N3	C1C6C9				■			●	■	■	■										
K24	Jinlianyingri	Sun Shining upon the nasturtiums	N1N2	C1C10	●	■			■		●	■	■	■										
K25	Yuanjinquansheng	Symphony Played by Spring both Far and Near	N1	C1			●	■	■		■		■	■										
K26	Yunfanyuefang	Cloudy Sail and Moon-like Ship	N1N2	C3C10	●			■	■				●	■										
K27	Fangzhulinliu	Fragrant Islet Bordering on the Flowing Water	N1	C1C3			●	■				●	■	■										
K28	Yunrongshuitai	Appearance of Clouds and Carriage of Water	N1N2N3	C1C5C9	●	■	●	■						■										
K29	Chengquanraoshi	Limpid Spring Rounds the Rock	N1	C1			●	■		■	●	■		■										
K30	Chengbodiecui	Limpid Waves and Piled Emerald	N1	C1			●	■			■	●	■	■										
K31	Shijiguanyu	Watching Fish on the Rock	N1N2N3	C1C4C9		●	■		■	■	■		■	■										
K32	Jingshuiyincen	Secluded Clouds Mirroring in the Still Water	N1N2	C1C6	●	■	●	■	■	●	■		■	■										
K33	Shuanghujiajing	Mirror Between the Twin Lakes	N1N2	C1C6			●	■						■										
K34	Changhongyinlian	Rainbow over the Water	N1N3	C1C4C9	●		●	■		■			■	■										
K35	Putiancongryue	Vast fields and Just-shaped Shade	N1N2	C1C7C8C9				■				●	■	■										
K36	Shuiliuyunzai	Flowing Water and Floating Clouds	N1N2N3	C1C5C6C9	●	■	●	■						■										
Q1	Lizhengmen	Gate of Beauty and Righteousness	N1N2N3	C3C5C9									●	■										
Q2	Qinzhengdian	Hall(dian) of Diligence	N1N2	C3C5									■	■										
Q3	Songhezhai	Chapel(zhai) of Pine and Crane	N1N2	C3C6		●	■				●	■	●	■										
Q4	Ruyihu	Lake of Good Luck	N1N3	C1C4			●	■					■	■										
Q5	Qingquefang	Green-backed Tit Boat	N1N3	C3C9		●		■		■			■	■										
Q6	Qiwanglou	Tower with an Enchanting View	N1N2	C3C7						■			■	■										
Q7	Xunlupo	Rein Deer Slop	N1N2	C1C8		●	■		●	■			■	■										
Q8	Shuixinxie	Mid-Lake Gazebo (xie)	N1N2N3	C3C4C8			●	■	■				■	■										
Q9	Yizhitang	Hall(tang) of Health and Aspirations	N1N2	C3C6						■			■	■										
Q10	Changyuantai	Terrace Providing a Broad and Distant Vista of Scenery	N1	C3						■			■	■										
Q11	Jinghaotang	Hall(tang) of Tranquility and Fine	N1N3	C3C4				■		■		■	●	■										
Q12	Lengxiangting	Cool Fragrance Pavilion	N1	C3	●	■		■	■		●	■	■	■										
Q13	Caillingdu	Ferry of Picking Water Chestnut	N1N3	C1C9				■	■		●	■	■	■										
Q14	Guanliansuo	House of Watching Nasturtiums	N1N2	C1C3C6C10				■	■		●	■	■	■										
Q15	Qinghuiting	Sunshine Pavilion	N1N3	C3C9				■		■	■		●	■										
Q16	Banruoxiang	Wisdom House	N2	C10									■	■										
Q17	Canglangyu	Isle of Clear Water	N1N2N3	C2C5C9				●	■	■			■	■										
Q18	Yipianyun	A Piece of Cloud	N1	C3	●				■	■			■	■										
Q19	Pingxiangpan	Half-Moon Pond with Aromatic Duckweed	N1	C1			●	■			●	■	■	■										
Q20	Wanshuyuan	Gardens of Ten Thousand Trees	N1N2	C1C8								●	■	■										
Q21	Shimadai	Horse-training Barn	N1N2	C1C8		●	■						■	■										
Q22	Jiashuxuan	Fine Tree Gallery (xuan)	N1N2	C1C3C7								●	■	■										
Q23	Lechengge	Belvedere (ge) of Pleasure of Achievement	N1N2	C3C7									■	■										
Q24	Suyunyan	Tower of Gathering Clouds	N1N3	C3C4	●	■							■	■										
Q25	Chengguanzhai	Chapel(zhai) of Watching the Limpid Lake	N1N3	C3C4					■				■	■										
Q26	Cuiyunyan	Green Cloud Rock	N1	C1	●	■			●	■			■	■										
Q27	Yanhuachang	Windows of Screening Pictures	N1	C1C3					●	■			■	■										
Q28	Lingtaixu	Soaring above the Horizon	N1N3	C1C4					■				■	■										
Q29	Qianchixue	Thousand-Chi Snow	N1N2N3	C1C2C4C5	●		■			■			■	■										
Q30	Ningjingzhai	Tranquil Chapel(zhai)	N1N3	C3C4									■	■										
Q31	Yuginxuan	Gallery (xuan) of the Jade Qin	N1N3	C1C3C5			●	■					■	■										
Q32	Linfangshu	Villa Close to Fragrance	N1	C1C3			■	■	■		■		●	■										
Q33	Zhiyuji	Fish-knowing Rock	N1N2	C1C6		●	■	■	■	■			■	■										
Q34	Yongcuiyan	Jade-gushing Rock	N1	C1			●	■	●	■	■		■	■										
Q35	Sushangzhai	Chapel(zhai) of Reverence and Worship	N1N3	C3C4					■				■	■										
Q36	Yongtianju	Ever-Quiet Residence	N1N2	C3C5C6				■		■				■										
Kangxi	N1:35 N2:15 N3:12	C1:31 C2:1 C3:7 C4:9 C5:4 C6:5 C7:2 C8:1 C9:10 C10:4			18	16	3	3	16	28	1	11	11	20	3	6	7	13	5	27	2	34	1	36
Qianlong	N1:35 N2:17 N3:15	C1:16 C2:2 C3:21 C4:9 C5:6 C6:5 C7:3 C8:4 C9:5 C10:1			5	3	5	4	5	18	1	10	3	17	1	6	5	9	4	30	17	34	2	29
Total	N1:70 N2:32 N3:27	C1:47 C2:3 C3:28 C4:18 C5:10 C6:10 C7:5 C8:5 C9:15 C10:5			23	19	8	7	21	46	2	21	14	37	4	12	12	22	9	57	19	68	3	65
Ways of naming: Description N1 Symbolization N2 Verbal expression N3 Expressed contents: Nature C1 Places of interest C2 Buildings C3 Aesthetic interests C4 Political ambitions C5 Virtues C6 Benevolence to subjects and emphasis on agriculture C7 Ethnic policies C8 Traditional culture C9 Myths and religions C10																								
Elements of names ● Elements of spaces ■																								

represent buildings compared to the Qianlong 36 scenic spots. This fact reflects different garden styles; obviously, Emperors Kangxi and Qianlong had different ideas about garden design. Scenic spots built during the Kangxi reign embody natural beauty, while the Qianlong 36 scenic spots emphasize both architectural and natural beauty.

The name of K35 depicts vast fields and luxuriant forests, which symbolize Emperor Kangxi's emphasis on agriculture and benevolence to his subjects. Since the name is derived from the Book of Odes¹⁵⁾ and *Huai Nan Zi*¹⁶⁾, it is clear the emperor respected traditional culture. This scenic spot was the venue for Emperor Kangxi's hunting sports, in the company of leaders of ethnic minorities. Thus, it symbolizes the emperor's policies of promoting national solidarity and national unification. Q1 is the main entrance to the Summer Resort as well as the place for imperial ceremonies. Its name suggests the type of this building; and *lizheng*, derived from the Book of Change s¹⁷⁾, implies that the rule and political moves of the Qing dynasty are correct and shows Emperor Qianlong respected traditional culture.

(2) Analysis of Names and Spaces of Scenic Spots

After the ways of naming and expression contents have been clarified, the relationship between names and spaces of scenic spots (i.e., between the expression contents and elements of names and spaces) are analyzed (see Table 1 and Figure 2). The results of the analysis are as follows:

(1) The building is the most frequently used element in the spaces (133 spots). Among the 72 scenic spots, only K20, Q20, and Q21 do not have a building. This fact is consistent with the temporal background of the gardens: the building was the main element in a garden, in the Qing dynasty. Overall, 15 types of buildings exist in the spaces: halls (*dian*), covered walkways (*lang*), gates (*men*), lodgings (*guan*), halls (*tang*), living-rooms (*shi*), chamber (*fang*), towers (*lou*), pavilions (*ting*), belvederes (*ge*), gazebos (*xie*), terraces (*tai*), boat houses (*fang*), galleries (*xuan*), and chapels (*zhai*). Clearly, the 72 scenic spots include most types of classical Chinese architecture.

Many buildings figure among the elements of names (22 spots). Names of scenic spots include references to 12 types of buildings: halls (*dian*), gates (*men*), lodgings (*guan*), halls (*tang*), towers (*lou*), pavilions (*ting*), belvederes (*ge*), gazebos (*xie*), terraces (*tai*), boat houses (*fang*), galleries (*xuan*), and chapels (*zhai*). All these types of buildings have their corresponding elements in spaces. For example, K26 is named *Yunfanyuefang*; *fang* corresponds to a ship-like building in the actual scenic spot, on the lakeside to the west of Ruyizhou Island. Q15 is named *Qinghuiting*; the corresponding element in the actual scenic spot is the pavilion southeast of Ruyizhou Island.

As shown in Figure 2, all contents expressed in names of scenic spots are related to buildings. Names depicting nature (81 spots) rank first, followed by those reflecting buildings (63 spots) and aesthetic interests (39 spots). For example, the name of K4 suggests mountains and winds (nature). In terms of its space, the lodging, the main building southward, together with the covered walkways to the east and west and the southward gate, forms the yard west of the mountains.

Residents of the scenic spot, which is situated on Ruyizhou Island, would really enjoy the south wind blowing across the lake into the yard and the building. Thus, the ambience of the scenic spot is consistent with its name. The name of Q2 suggests that the type of the building is a hall (*dian*) and at the same time shows Emperor Qianlong's concern for affairs of the state. Spatially, the scenic spot is situated in the eastern part of the Palace Zone. The main building is a hall (*dian*) facing south, where Emperor Qianlong met with his subordinates and dealt with affairs of the state. The type and function of the building correspond to its name.

(2) After buildings, plants form the most frequently used element (77 spots). Twelve types of plants are employed: pines, willows, elms, locust trees, pear trees, maples, lotus flowers, nasturtiums, bamboos, water caltrops, poplars, and clover ferns.

Many scenic spot names are related to plant names (21 spots). Scenic spot names refer to 7 types of plants: pines, pear trees, maples, lotus flowers, water lilies, nasturtiums, and clover ferns. All of them are associated spatially. For example, the pear tree in the name of K14 corresponds to the pear trees planted on the slopes. At spring nights, the pear trees in full blossom and the bright moon create a specific landscape. Q20 is named *Wanshuyuan*. Although the name refers to a place abundant in trees, it makes no mention of their types. Spatially, a number of elms, willows, and locust trees several hundred years old existed during the reigns of Emperors Kangxi and Qianlong, but only a few elms remain today.

The expression contents in the names of scenic spots fully reflect the plant element. Names expressing natural contents rank first (54 spots), followed by those reflecting buildings (24 spots) and traditional culture (20 spots). The name of K6 depicts natural landscapes such as valleys and pine trees. Spatially, the scenic spot is located on the mountain slope north of the Palace Zone. With the lake to its west and the mountain to its northwest, the building is surrounded by hundreds of ancient pine trees. Whenever the wind blows in the mountain valleys, the sound of undulating pine trees can be heard in the building. Since mountains and pine trees are elements frequently used in traditional Chinese painting, the name of the scenic spot also expresses Emperor Kangxi's love of traditional culture and arts. The name of Q14 depicts the natural landscape (nasturtiums) and the function of the building at the same time. Spatially, the main building is a pavilion. A large number of lotuses and nasturtiums are planted, the former to its west in the Ruyi Lake and the latter to its north. Therefore, the pavilion is the place for Emperor Qianlong to enjoy lotuses and nasturtiums. In China, both nasturtiums and lotuses are emblems of the Buddha; lotuses also represent virtues and ethics. Therefore, this scenic spot reflects the emperor's virtues and religious beliefs.

(3) Among the integral elements of spaces, water is involved in 46 scenic spots, mainly in the form of lakes, streams, waterfalls, and ponds. Water is involved in the names of 21 scenic spots and match spatially.

More scenic spots involving water exist in the Kangxi 36 scenic spots than in the Qianlong 36 scenic spots. This fact

Figure-2 The Relationship between Contents of Names and Elements of Spaces

reveals that since construction of the Sumer Resort was not completed during Emperor Kangxi's reign, major scenic spots were scattered in and around the Lake Zone. At the same time, the emperor's idea of natural beauty in the construction of the resort is also shown.

Water as an element of spaces is related to all expression contents in the names of scenic spots. Names expressing natural contents rank first (33 spots), followed by those reflecting buildings (16 spots) and traditional culture (11 spots). The name of K19 depicts the temperature of the river. Spatially, the belvedere (ge) in the northeastern part of the resort and the floodgate under the belvedere (ge) are the buildings in the resort. Since the Wulie River rises from warm springs, the water is still warm when it passes the floodgate into the resort. The name of Q4 describes the shape of the lake. Spatially, the scenic spot refers to the Ruyi Lake and the pavilion on the western bank. Shaped like the glossy ganoderma, Ruyi is an artifact that was a sign of luck in ancient China. Thus, this scenic spot reflects the emperor's aesthetic interests.

(4) Mountains figure in the spaces of 37 scenic spots, and are represented in 14 scenic spot names with spatial correspondence.

The mountain as an element of spaces is related with all expressed contents in the names of scenic spots. Names reflecting natural contents rank first (24 spots), followed by those suggesting buildings (14 spots) and aesthetic interests (9 spots). The name of K9 describes natural landscapes such as clouds and mountains as well as the surroundings of the building. Spatially, the scenic spot refers to the pavilion at the highest peak of the northwestern Mountain Zone. Surrounded on all four sides by clouds and mountains, the pavilion is the place for sightseeing by the emperor. The name of Q34 depicts natural landscapes such as waterfalls, forests, and cliffs. Spatially, the architectural element is built on a tree-clad slope along which a waterfall runs down the Valley of Pear Trees.

(5) Appearing in the space of 21 scenic spots, the island is involved in 2 scenic spot names. The island as an element of the names of scenic spots has no spatial correspondence in

K21.

As an element of spaces, the island is related to all expression contents in the names of scenic spots. Names reflecting natural contents rank first (11 spots), followed by those suggesting buildings (9 spots) and myths and religions. The name of Q17 depicts natural landscapes of isles and water. Canglang is Chinese for clear water and symbolizes clean and bright politics. Since the name is derived from an ancient Chinese folk song Ruzi Ge¹⁸⁾, it also shows the emperor's respect for traditional culture. Spatially, situated northwest of Ruyizhou Island, the scenic spot refers to a yard composed of a building, pond, plants, and artificial hills. On the pond is a hall (dian), thus forming an artificial isle.

(6) Climatic elements appear in the names of 23 scenic spots but have no spatial correspondence in K26 and Q18. In 19 spaces they appear mainly in the form of a cloud or rainbow, the moon, wind, and rose-colored dawn clouds, smoke or snow, the sun, hotness, coldness, or coolness.

Climatic elements are more often used in the spaces of the Kangxi 36 scenic spots than in those of the Qianlong, which reflects Emperor Kangxi's idea of natural beauty in the construction of the resort. For instance, climatic elements such as the cloud (K8, K9, K28, and K36), the rose-colored dawn clouds (K11), snow (K13), and wind (K16) play an important role in the composition of scenic spots and reflect the contents of names of scenic spots and natural beauty.

Climate as an element of spaces is related to 8 types of expression contents (i.e., except those of places of interest and of ethnic policies) in the names of scenic spots. Names depicting natural contents rank first (14 spots), followed by those reflecting buildings (7 spots) and aesthetic interests. The name of K12 depicts the mountain and the sunset. Spatially, it refers to the pavilion on the highest peak in the southwestern part of the resort, where the Hammer-Shaped Peak, east of the Resort, and the sunset can be seen. The name of Q12 describes the temperature, the scent of plants and the building. Spatially, the pavilion (ting) is built southwest of Ruyizhou Island in a lake full of lotuses. Since the lake is filled with water from warm springs, lotuses are still in blossom during the Mid-Autumn Festival despite the low temperature, and the fragrance of lotuses pervades the pavilion.

(7) The stone appears in the spaces of 12 scenic spots. It is involved in 4 scenic spot names and has spatial correspondence.

As an element of spaces, the stone is related to contents expressed in 7 types of scenic spots (i.e., except those of benevolence to subjects and emphasis on agriculture, of ethnic policies, and of myths and religions). Names reflecting nature rank first (10 spots), followed by political ambitions (3 spots) and ethics. The name of K31 depicts natural landscape s—the stone and the fish. Since the name is derived from historical stories, it also shows the emperor's cultural heritage as well as respect for traditional culture. Spatially, the landscape refers to a pavilion for the emperor to fish built on a colossal rock near the stream west of the Inner Lake. The name of Q33 describes natural landscapes—the stone and the fish. Spatially, the hall (dian) is built on a rock on the southwestern part of Linfangshu Island. Emperor Qianlong often came here

to watch fish cavorting in the water.

(8) Animals appear as integral elements of the spaces in 7 scenic spots. They are represented in the names of 8 scenic spots—mainly cranes, orioles, fishes, green-backed tits, deer, and horses. Among them green-backed tits do not have spatial correspondence.

Animals as an integral element of spaces, are related to contents expressed in 7 types of names of scenic spots (i.e., except those of places of interest, of benevolence to subjects and emphasis on agriculture, and of myths and religions). Names reflecting nature rank first (6 spots), followed by those reflecting virtue and traditional culture. The name of K7 depicts natural landscapes—pine trees and cranes. Spatially, the scenic spot refers to a building surrounded by pine trees, with cranes heard sometimes. It was built for Emperor's Kangxi's mother. Pines and cranes represent luck and longevity in China; thus, the scenic spot symbolizes Kangxi's virtue—his filial piety to his mother. The name of Q21 describes the natural landscape and the function of the scenic spot. Spatially, it is open grassland for horse training and grazing. The scenic spot, constructed in the national style of Mongolia, symbolizes Emperor Kangxi's "Conciliatory Policy"¹⁹⁾ towards Mongolian tribes.

5. Conclusions

The 72 scenic spots in the Summer Resort reflect both beautiful natural and architectural landscapes in the resort and aesthetic interests, ethics, ambitions, and political initiatives of Emperors Kangxi and Qianlong. At the same time names of scenic spots reflect different ideas of these two emperors regarding the construction of the resort as well as styles of the resort in different periods.

In addition, names of scenic spots and actual spaces are closely related. That is, the elements of spaces such as the buildings, plants, water, and mountains correspond to those of names. Furthermore, the spaces reflect the various contents of names and the ideas of Emperors Kangxi and Qianlong. Therefore, the renovation and protection of the Summer Resort should be based on a full understanding of the relationship between names and spaces of scenic spots.

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- 15) The Book of Odes is the earliest existing collection of Chinese poems. It comprises 305 poems, some possibly written as early as 1000 BC.
- 16) The Huai Nan Zi is a 2nd century BCE Chinese philosophical classic from the Han dynasty that blends Daoist, Confucianist, and Legalist concepts, including theories such as Yin-Yang and the Five Phases.
- 17) The Book of Changes is one of the oldest of the Chinese classic texts. The book contains a divination system comparable to Western geomancy or the West African Ifá system.
- 18) The Ruozhi Ge is a folk song in the spring and autumn period (770BC-476BC) in the Chu state. It is recorded in The Words of Mencius: "When the water is clean, it can wash my tassel of hat; when the water is muddy, it can wash my feet." (滄浪之水清兮，可以濯我纓。滄浪之水濁兮，可以濯我足。)
- 19) Conciliatory Policy refers to measures adopted by emperors of the Qing dynasty to establish good relationship with the Mongolian and Tibetan tribes. Its purpose is to strengthen ideological and political domination. It includes award of ranks of nobility and money to leaders, connections through marriages, and audience with the emperor in Beijing or Chengde.