Chapter 6

Remarks on Presentations of Traditional Chinese Maps

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It has been pointed out that after the 1980s, the study of the history of cartography changed drastically in the Anglophone world. New studies on modern, pre-modern, and non-Western map-making replaced so-called "progressive narratives" of map history predicated on the achievement of Western sciences [Edney 2005, 2018]. Cordell Yee's seminal works on traditional Chinese maps appeared in Book 2 of Volume 2 of *The History of Cartography* [1994a–f]; they closely correspond to this change and highlight important subjects to be studied concerning the history of Chinese cartography.

Simultaneously, we should be aware of the changing access to images of objects of our study. In addition to the publication of pictorial records not only in mainland China and Taiwan but also in other countries, the opening of digitised images of traditional Chinese maps mainly from museums and libraries in Western countries, allowed us to examine them minutely. The exposition *Le monde vu d'Asie* (Musée national des arts asiatiques-Guimet, Paris, 2018), displayed at the introduction of this session by Christina Cramerotti, also provides a vital introduction to Chinese cartography. In addition to such improved access to map images, researchers have noticed multifarious aspects of traditional Chinese maps, which remain unexplored. We are now enjoying these new services, inaccessible to early scholars.

Three presentations of this session are on major themes of the early modern cartography of China. The first presentation by Kicengge focuses on the survey of the Northeast Region carried out according to the Kangxi emperor's edict in 1709. After reviewing studies on the mapping of this region during the Kangxi era, it describes the composition of the survey team and its interactions with local officials and villagers who supported the surveyors and their attendants. Remarkably, a Manchu official with special knowledge of calendrical calculation and two map illustrators were included in this team besides three Westerners. The participation of these non-Western members suggests their contribution to map-making of this age. In addition, the size of this team was larger than previously estimated, because household servants accompanied the high officials. These findings make alterations to the conventional view on map-making and survey teams for preparing the *Huangyu quanlan tu* 皇輿全覧図 and correspond well with the view confirmed in a recent book by Mario Cams [2017, 124–144].

After the survey that Kicengge described, two more explorations were carried out to supplement it without Jesuit missionary members. One was led by a Manchu official named Mukedeng to demarcate the border between Qing and Korea [Ledyard 1994, 298–305]. The other one, led by Manchu officials, reached the mouth of the Amur [Matsuura 2010]. Their survey routes represented on the *Huangyu quanlan tu* clearly express the role of Manchu officials in the map-making process of the Kangxi era.

The second presentation by Usami Bunri examines the relationship between traditional mapping and pictorial arts in China. He directs his attention to the similarities between *shan shui* 山水 paintings and landscape maps and discusses the differences between them from three viewpoints. The first one concerns the nature of the landscape painted: imagined scene versus actual view. The second one is the direction of the drawers' gaze: horizontal versus vertical. However, he also points out that images of mountains were frequently drawn in horizontal perspectives from varied directions in contrast to rivers. This topic reminds us of Cordell Yee's view on the shifting perspectives observed in Chinese maps as follows.

> The map images often present the area depicted from shifting perspectives: map readers need to imagine their orientation changes as their eyes move across the map surface. In other words, the objects represented, though occupying the plane of the map surface, need to be conceived of as lying on different planes [Yee 1992, 39].

Usami also mentions the "imaginary" perspective as a key concept of traditional Chinese maps. This point seems to have been delved deeply into to approach their distinctive features.

Finally, Usami takes up human figures drawn in *shan shui* paintings. He argues that most *shan shui* paintings contain human figures, and sometimes the figures are the drawer's alter ego as in the case of *Cezhang tu* 策杖図 by Shen Zhou 沈周.

In relation to this approach from humanities, we should pay attention to the cartographic view of Waldo Tobler; it argues that pre-modern maps have implicit projection and coordinate systems to be extracted by analysing the positional relationship of geographical elements indicated on them [Tobler 1966]. It seems possible to apply his view to clarify the distinction between *shan shui* paintings and landscape maps. In other words, we will be able to recognise icons of landscape, from which we can extract coordinate systems, as maps.

The third presentation by Ōsawa Akihiro focuses on landscape maps, which were produced and accumulated at local government offices. Access to these maps has been limited for researchers because they are manuscripts and large-sized in many cases. However, those in the major collections in China and overseas have been gradually reprinted since the mid-1880s and uploaded recently to digital archives. Ōsawa collected these im-

ages and examined them meticulously in order to reconstruct such a particular map-making process, especially during the last years of the Ming dynasty.

His findings consider various topics. For example, maps that were prepared at the local government office and submitted to upper offices. Although the number of examples is still limited, explanations of these maps reflect local governors' concerns, which are different from those of local gazetteers. Based on these findings, important features of this category of map will be subsequently elucidated in the near future.

These presentations will give new insights into the study of early modern map-making in China, providing findings that suggest important research subjects in the future. However, I also wish for a presentation on the interaction between Chinese and modern Western cartography in this session. It is well known that Cordell Yee [1994e] reviewed the relationship between traditional Chinese cartography and its Western counterpart during the late Ming and Qing eras. Following up on the changing process of cartography in late Imperial China, Amelung [2007] found an interrupted road to modernity. He described the failure of the Huidianguan 會典館 survey to standardise provincial maps since 1886 more minutely than Yee [1994e, 195] and elucidated the difficulty in changing the long-established tradition of Chinese cartography embedded deeply in society to receive new knowledge and its application. My comparison of Chinese, Korean, and Japanese cartographies during the 19th century [Kobayashi, forthcoming] also suggests that the difference in the traditional position of map-making and map-makers in each society significantly influenced the modernisation of cartography.

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