Takemori Doetsu in 1696. Professor Watanabe has compared several different versions, and the map of Ryukyu in 1696 actually reflect the situation of the Ryukyu Kingdom earlier. Indeed, map researchers often face the problem of version differences, which is one of the interesting points of map research. By comparing different versions, the difference in map drawing age can be arranged. Interestingly, the later the map does not necessarily reflect the latest historical geography information, Professor Watanabe gave us a good case study. Therefore, not only the drawing era, the historical era reflected in the map is also a key point. Professor Watanabe also mentioned a key point, which is the influence of the social network of the map maker. That is, the information that the map maker refers to and the map depiction of a certain area actually reflect the historical view and geographical view of the collective members of this social network. Therefore, for the study of old maps, in addition to the personal image, the social network and the era, the influence of the atmosphere also needs to be noticed. The third part is Professor Takahashi's research on Ryukyu and Taiwan in the map of China during the Edo period in Japan. Professor Takahashi's paper mentions the Big Ryukyu and Little Ryukyu in the Chinese map. Big Ryukyu and Little Ryukyu should be named after the voyager in the southern Fujian Province. In the sailing needle book of the Ming Dynasty, it is also common to refer to the Little Ryukyu and the head of Little Ryukyu, which is often referred to as Taiwan. In the documents of the late Ming Dynasty, there are two names in Taiwan, the Pacan (north harbor) of the southwest and the Little Ryukyu of the north. Probably because the northern part of Taiwan is close to the Chinese Ryukyu tributary route, it is named as a small Ryukyu relative to the Big Ryukyu.

At the same time, in the map of China drawn in Europe in the 16th century, Little Ryukyu was often painted south of the Big Ryukyu, and occasionally added to Formosa in the north of the Little Ryukyu before the 17th century. Taiwan often appeared in the map in the name of Little Ryukyu. After the Dutch came to Taiwan, the name of Formosa gradually became exclusive to Taiwan. The study of Little Ryukyu should be an interesting topic. At that time, there was not only a Little Ryukyu in Taiwan in the East Asian waters. The islands near the Big Ryukyu were often called the Little Ryukyu, including the Little Ryukyu in the outer sea of Pingtung county in Taiwan, and even Luzon Island also known as Little Ryukyu.

The last thing I want to talk about is some thoughts on map research after I read three articles. The study of maps can not only look at the map alone, but also put the map back into the overall social context and context generated by the map. In addition, the map is used as an image and visual representation, and its production is also a part of the overall social and cultural production field. The image on maps may also be repeated in the contemporary image works. If the map can be regarded as a cultural product, the symbols and concepts of the map are naturally the focus of the researcher. What is the material culture represented by the map and its relevance to daily life? I think this should also be the focus of attention.

Keynote Speech 2

The Secret Life of Maps: A History of the National Museum of Asian Arts, Guimet through Its Cartographic Collection

Cristina CRAMEROTTI

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Maps are valuable. Today we tend to consider maps as mere tools for orientation, to find our way or a specific place. With our smartphones, we are never really lost anywhere in the world. But it has not always been like that.

Since the dawn of humanity, maps have raised passions. Coveted, hidden, stolen, exchanged, maps symbolised possession or control over a territory, a population, against neighbours or enemies. For explorers they meant victory over the hardships to discover unknown places, then for colonialists the expansion of the wealth and power of their country. A map is indeed a piece of land, a piece of dream. Object of desire, for the information contained, for the mere pleasure of beauty, as ancient maps are real pieces of art, combining the art of mapmaking with the art of painting a landscape. All these reasons explain why old maps still fascinate us, and why each one had a secret life from the time and places they were created until they end up in our hands. Their stories tell the story of the institution keeping them, and here is the story of the National museum of Asian art–Guimet.

The museum was founded in 1889 by a philanthropic industrialist, Emile Guimet (1836–1918). Interested in the religious fact, he made a grand tour in Asia in 1876–1877 to study oriental religions. His travels took him first to Japan where he spent two months, then China, Sri Lanka, and India. He was accompanied by Felix Régamey (1844–1907), a noted artist at the time, who was to sketch local life, settings, and people, in order to document Guimet's research. Along the way, Guimet brought large collections of religious artefacts, books, and manuscripts for the museum of history of religions he intended to found. Of course he collected maps too. One very interesting map was given to him by the Japanese cook at his service, Jirô. It's a manuscript map with colours Sado kuni jû omeguri mura ezu 佐渡國中御巡村絵図, noted "Plan de l'île de Sado" in his notebook, dated 1788. This is one of the many examples illustrating the secret life of the museum cartographic collection.

From the beginning Guimet created a library at the core of the museum, because he firmly believed in transmission of knowledge and the power of texts. Besides the books collected in Asia, the library quickly expanded with translations of religious texts, travel stories, research books on Asian civilisations. The collection contains maps, from ancient Western famous printed maps, published by Abraham Ortelius (1527–1598), Hendrick de Hondt (1597–1651), or Martino Martini (1614–1661), complemented by Sanson d'Abbeville's *L'Asie en plusieurs cartes nouvelles, et exactes; et en divers traités de géographie, et d'histoire* (1652), to maps provided by the Service géographique de l'Indochine (Indochina geographical service).

All his life, Guimet kept a keen interest on scientific expeditions and he solicited specialists to help him build the museum collection. He had good relationships with key scholars like Paul Pelliot (1878–1945), Edouard Chavannes (1865–1918), and Victor Segalen (1878–1919). Their archives are deposited at the museum, and contain sometimes sketched maps of their journeys. The various edited books of the Mission Paul Pelliot contain maps and sketches from Central Asia still relevant nowadays. Charles Varat (1842 or 43–1893), a French explorer, visited Korea in 1888 and discovered a fascinating but unknown country. He then committed himself to introduce Korean civilisation in France. Together with Victor Collin de Plancy (1853–1922), a French diplomat based in Seoul, he donated precious books and artefacts to the museum, including a Korean manuscript atlas, Tongguk chido 東國地圖, dated mid-18th century, very typical of Korean mapmaking at the time. Thirteen maps with colours represent the world (天下圖), China, Korea general and eight provinces, Japan and the Ryukyu archipelago. Varat also brought back a wonderful height panels folding screen, representing a visit of a governor in Pyongyang. This painting proves the ambiguity of the very notion of map in Asian civilisations, since maps often are depicted as a landscape, between reality and imagination.

Collin de Plancy gave another interesting folding screen with six panels representing the world. It is a copy of the map of the world that Jesuit Ferdinand Verbiest draw in 1674 at the Chinese emperor's request. We know it was made in Korea in 1860 because the original woodblocks for this copy can be found in the Kyujanggak 奎章閣, the royal library of the Choson dynasty.

After Guimet's passing, the tradition of working closely with scholars continued. Joseph Hackin (1886–1941) embodies the fusion between the director of the museum, the scholar, and the archaeologists. He led various expeditions in Afghanistan and unearthed archaeological sites like Bamyan or Begram, discoveries well documented in the *Mémoires de la délégation archéologique française en Afghanistan* (Memoirs of the French archaeological delegation in Afghanistan). The sketches, photographs, plans, and maps are invaluable today after decades of war and destructions. Hackin was close to Jacques Bacot (1877–1965), renown specialist of Tibet, who gave to the museum a magnificent Tibetan thangka (end of the 18th century) depicting Lhassa and the surrounding area and leading monasteries in 1912, then in 1951 another thangka depicting the Potala in Lhassa. Again, the combination of map and landscape is evident.

The best part of the Chinese map collection comes from a single person, Arnold Vissière (1858–1930), a diplomat who spent long years in China. He studied Chinese in Paris then was posted in Beijing and other places from 1882 to 1898. His daughter in law donated to the library his important collection of books and 105 maps in 1973. Among these, we find a beautifully painted map of the Grand Canal, one depicting the Yellow River from its source to the mouth of the ocean, various provinces and cities of China. But the most extraordinary map of China

Xizang tu (BG58303, 62 x 97 cm)
Detail: Nam Tso lake, Lhasa, Shigatse

in the museum is a Japanese copy of a monumental Ming dynasty map, Da Ming di li zhi tu 大明地理之圖, created by Murayama Kôshû 村山光衆 in 1762. The museum was able to acquire this map at auction in 2011.

The cartographic collection of the museum is strongly axed on East Asia. There are quite fewer maps from Southeast Asia, besides the ones created by the French authorities in Indochina, most dating from the beginning of the 20th century. One notable exception is the Map of Ava (Burma), donated by the family of Philibert Bonvillain (1852–1916), a French engineer posted in Burma between 1875 and 1885. India too is poorly represented, besides paintings of temples like the Temple of Jagannath in Puri or Jain cosmological paintings. It is true that France was not present in the country outside some tiny spots and Great Britain took a rather dim view of French activities.

In the museum, maps can be found isolated, in books, albums, and atlases, but also on folding screens, fans, paintings, thangkas, textiles… The different media pose various conservation problems. On paper, maps are fragile and tend to turn aciditic. Painting resist better but their textile support is also fragile. This situation explains why, according to the material presentation, they are kept in different places of the museum: the library or area sections. Maps have an ambiguous status, whether considered as scientific material or as museum artefacts.

Session 2

Land Surveys in the Northeast for the '*Huangyu quanlan tu*'

Cheng zhi (Kicengge)
(Professor, Otemon Gakuin University)

During the 47th year of the Kangxi reign (1708), the Kangxi emperor for the first time sent out three missionaries as part of a team of surveyors also including an escort, a carpenter, and others, in order to draw part of a map known as the '*Huangyu quanlan tu*'. They traveled through the Great Wall's Shanhai Pass, along the seashore to the city of Fenghuang, and later west of the Changbai Mountains back to the city of Mukden. After that, they continued eastward, passing Ningguta, Hunchun, the Suifen River, and the Usury River, and on towards the lower reaches of the Amur River. Two years later, the emperor again sent out a team, this time mainly consisting of Manchus. They reached areas that were not visited during the first expedition, such as the mouth of the Amur River and the island of Sakhalin, where they undertook surveying activities. When we look carefully at the people who conducted the surveying activities on both expeditions, we see that the literature has hitherto focused solely on the role of the missionaries, while neglecting the Manchu expedition leaders and representatives of the Bureau of Astronomy. In this presentation, I use Manchu and other language materials to revisit the surveying activities related to the Kangxi-era '*Huangyu quanlan tu*' and undertaken in the Northeast.

An Explanation of the Relationship Between Maps and *Shan Shui* Paintings

USAMI Bunri
(Professor, Graduate Schools of Letters, Kyoto University)

Maps and *shan shui* 山水 paintings have been understood as two completely different things and thus have been treated by completely different academic fields. However, the boundary between them is ambiguous, as some maps represent mountains in a similar manner to *shan shui* paintings, and some *shan shui* paintings have included elements of maps. It is also noteworthy that there are works that merge the two to create what should