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)
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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
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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

perhaps be called a "*shan shui* map."

This presentation considers the definitions of maps and *shan shui* paintings, traces back to how the two have merged, and raises a new viewpoint on the history of Chinese maps.

Although there may be no need to repeat its definition, a map is "an expression of a part or the entire surface of the Earth with a set reduced scale using elements, such as symbols, letters, and colors" (*Nihon Kokugo Daijiten*, published by Shogakukan).

Meanwhile, *Kojien* (published by Iwanami Shoten) defines maps in a similar context and states that maps "use symbols and letters" but not "colors." It is particularly noteworthy that *Kojien* omits "colors" in the definition, which indicates that it considers that maps are formed only by symbols and letters. As contour lines and other related elements are also "symbols" in a sense, this definition is, of course, acceptable. However, this matter is suggestive when considering how abstract symbols must be to define a map. In fact, it is rare for modern Chinese maps to include "only symbols and letters." According to this logic, these maps cannot be considered as maps, but rather as "*shan shui* paintings."

In comparison, *shan shui* paintings are extremely difficult to define. Although the *Nihon Kokugo Daijiten* has defined them as "paintings depicting natural landscapes of elements, such as mountains, river water, and trees as their subjects," it is easily noticeable people being frequently depicted in Chinese *shan shui* paintings (or rather, it is rare that people are not included in these paintings).

Furthermore, Chinese *shan shui* paintings can be considered as such if they depict mountains and water (rivers). Although they are among Chinese paintings that have traditionally considered the expression of *qi* 気 as their major purpose, *shan shui* paintings had two purposes.

One purpose was to express how mountains and rivers were composed of *qi*. The other purpose was to express the artist's own inner *qi*, so that painting is in a sense a self-portrait of the artist—the imagery of the mountains and water is used to illustrate this *qi*. Needless to say, as the latter purpose is completely different from that of maps, such paintings have no overlapping similarity with maps.

As the former purpose ultimately relates to the reproduction of the appearance of the world, it is in tune with maps by "depicting the surface of the Earth."

Furthermore, *wòyóu* 臥游 is considered to hold a similar purpose to that of maps, a purpose that drove the origination of *shan shui* paintings: people who have grown old and can no longer travel can enjoy these illustrations of the mountains and rivers they have visited previously and imagine they are there.

Regardless, the issue here is whether or not these paintings depict "actual scenery."

While Chinese *shan shui* paintings that depict actual scenery are rare, maps are "actual scenery."

Depicting "actual scenery" is a prerequisite for a merger of maps and *shan shui* paintings. This is inarguable. Therefore, to consider maps from the perspective of *shan shui* paintings, it is obvious that a good approach would be to begin considering "actual paintings of mountains and rivers."

Meanwhile, *shan shui* paintings can be considered from the perspective of maps through the issue of "symbols" mentioned earlier, which refers to "how mountains and rivers are expressed as imagery in maps." This issue is directly related to the issue of how to depict mountains and rivers in *shan shui* paintings. Concrete examples will be raised for consideration on this matter.

Furthermore, there is one more issue related to "perspective." Maps generally depict the world vertically, whereas Chinese *shan shui* paintings are famous for having multiple perspectives within a single image. Most importantly, Chinese *shan shui* paintings are unique in how these numerous perspectives coexist in a single

painting. It is also well known that Chinese maps contain multiple perspectives, and this topic could be discussed considering the history of Chinese maps.

Landscape-style Maps in Early Modern China

OSAWA Akihiro

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It is possible to trace landscape-style maps in China back to the Northern Song dynasty. It should be possible to trace such maps back to the *Jingde shanchuan xingshi tu* 景德山川形勢圖 (Map of the Geographical Layout of Mountains and Rivers during the Jingde Era) of Jingde 景德 4 (1007) of the Northern Song, when painters were dispatched throughout the country to draw the "topography of mountains and rivers and geographical distances," and their drawings were then deposited with the Bureau of Military Affairs (Shumiyuan 樞密院) and used for military planning and taxation (*Yuhai* 玉海, vol.14).

For example, maplike landscape paintings such as the *Shuchuan tujuan* 蜀川圖卷 (Shu River) attributed to Li Gonglin 李公麟 (Freer Gallery of Art) could be found already during the Northern Song. And one can readily imagine the realities of illustrated maps during the Song, when, according to the *Yuhai*, painters were dispatched to draw maps.

The oldest extant examples of so-called landscape-style maps produced by traditional techniques were produced in local government offices in the late Ming. In addition to the illustrated maps of prefectures, subprefectures, and counties produced by government offices, maps focusing on particular subjects, such as the Yellow River, the Grand Canal, or frontier defences, were prepared for special requirements, had colours added to turn them into illustrated maps, and were then submitted to the authorities.

It was previously quite rare to be able to view the originals of maps produced by local government offices in the late Ming, but since the mid-1980s photographic reproductions of extant late-Ming atlases have begun to become available.

Worthy of particular note are the atlases of Jiangxi province, and in addition to the *Jiangxi yudi tushuo* 江西輿地圖説 produced in the late Ming and held by the National Library of China in Beijing, there also exist several prefectural maps of Jiangxi province, including the post-Kangxi 康熙-era *Jiangxisheng fuxian fentu* 江西省府縣分圖 and the post-Yongzheng 雍正-era *Jiangxisheng quantu* 江西省全圖. On the one hand, the Qing dynasty employed Jesuits to conduct surveys and produce the *Huangyu quanlan tu* 皇輿全覽圖 (Map of a Complete View of Imperial Territory), but at the same time traditional illustrated maps also continued to be produced.

What is worth noting in particular about this late-Ming *Jiangxi yudi tushuo* is that, as well as being one of the earliest illustrated maps preserved by a government office, there have also survived the contemporaneous *Jiangxi yudi tushuo* by Zhao Bingzhong 趙秉忠 (*Jilu huibian* 紀録彙編, vol. 208) and the *Rao Nan Jiu sanfu tushuo* 饒南九三府圖説 by Wang Shimao 王世懋 (*Jilu huibian*, vol. 209) with which it can be compared.

According to Wang Shimao "Sanjun tushuo ba" 三郡圖説跋 (Wang Shimao's postscript to the *Rao Nan Jiu sanfu tushuo*), this could be a provincial atlas in which maps of each prefecture, subprefecture, and county were drawn, followed by an explanation describing conditions there, and these were presented to the censor and brought together in a single volume.

These constitute only a small number of examples, but these geographical descriptions shed light on actual conditions in the regions from a vantage point that differs from that of local gazetteers. They record the situation