

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

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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* 江西輿地圖說 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* 紀錄彙編, vol. 208) and the *Rao Nan Jiu sanfu tushuo* 饒南九三府圖說 by Wang Shimao 王世懋 (*Jilu huibian*, vol. 209) with which it can be compared.

According to Wang Shimao “Sanjun tushuo ba” 三郡圖說跋 (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

at the time in plain terms, describing how the land is barren and densely populated, or how there are many lawsuits, or how there is much damage from floods.

Unlike local gazetteers, the *Jiangxi yudi tushuo* records administrative comments on whether the prefectures and counties are “bustling,” “remote,” “complex,” or “simple,” indicative of an intent to respond directly to administrative needs. In the maps of prefectures and counties, mountains in the distance are veiled in mist, but otherwise they are rendered in the manner of the “blue-and-green” style of landscape painting, and the names of mountains are inscribed in gold letters. Buildings are noted in black ink inside white squares, and most of them are public facilities.

The fact that the *Jiangxi yudi tushuo*, compiled at a provincial level, took the form of a landscape painting is probably indicative of the fact that the maps brought together by the Bureau of Operations (*Zhifangsi* 職方司) in the Ministry of War (*Bingbu* 兵部) were in the form of landscape paintings. Although the maps found in the *Da Ming yitongzhi* 大明一統志 and various local gazetteers differ in their relative detail, they may generally be described as landscape-style maps, and this would have been because the maps compiled by government offices at various levels in the bureaucratic hierarchy were originally drawn in the style of landscape paintings. The originals of these coloured landscape paintings were produced in the provinces and then gathered together by the central government.

A variety of illustrated maps prepared and submitted by government offices since the early Ming, starting with the *Jiangnan ge daofu tubiao* 江南各道府圖表 (Table of Maps of Regions and Prefectures in Southern China) can be seen in exhibition catalogues of the National Palace Museum in Taipei.

For example, *Zhejiang Hangzhou fu diyu tushuo* 浙江杭州府地輿圖說 and *Zhejiang Taizhou fu diyu tushuo* 浙江台州府地輿圖說 are held in the National Palace Museum in Taipei, and *Yangzhou fu tushuo* 揚州府圖說 and *Quanzhou fu yudi tushuo* 泉州府輿地圖說 are held in the Library of Congress.

It may thus be assumed that during the Ming landscape-style provincial maps and particular subject maps were produced throughout the country, and these gradually accumulated, being either sent to the central authorities or kept by local government offices.

The *Huangyutu* 皇輿圖 is a very precious example of landscape-style map which was produced in late Ming and introduced to Japan, and it was formerly held by Momijiyama Bunko 紅葉山文庫, the former shogunal library in Japan, now held by the National Archives of Japan.

It is bound in twelve albums, and when joined together it forms a large map measuring 444 × 348 cm. On the verso side there has been affixed the *Kunyu wanguo quantu* 坤輿萬國全圖 (Map of All Countries on the Earth) by Li Mado 利瑪竇 (Matteo Ricci). And it is known to have been presented to the shogun by the Nagasaki magistrate (*bugyō* 奉行) in Kyōhō 享保 19 (1734).

Although the *Huangyutu* shows roads, it does not mark the boundaries between administrative divisions. Cities are depicted at a prefectural level, but at the level of subprefectures and counties only the name of the subprefecture or county is given. The names of some rivers are also given, along with some place-names such as Masha 麻沙 and Ehu 鵝湖, and buildings such as temples and barrier stations are also shown. Considering the place-names on the maps, the map must postdate Wanli 萬曆 4 (1576) and may preserve information predating Wanli 11.



Figure 1 *Jiangxi quansheng tushuo* 江西全省圖說, Ji'an fu tu 吉安府圖  
 (National Library of China, Beijing)  
 World Digital Library (<https://www.wdl.org/en/item/3049/>)

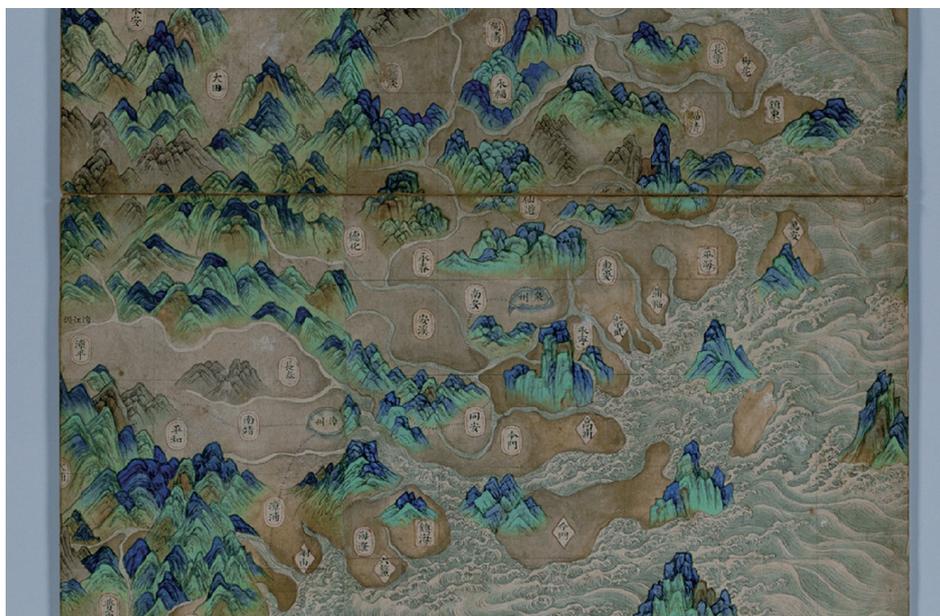


Figure 2 *Huangyutu* 皇輿圖, Quanzhou fu fujin 泉州府附近