

A Comment on Presentations of the Session 2

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Three presentations of the Session 2 concern with major themes of the early modern cartography of China. The first is Cheng Zhi's presentation, which focuses on the survey of the Northeast Region carried out according to the order of the Kangxi emperor's edict in 1709. After reviewing 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. It is remarkable that 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 that estimated previously, because high officials accompanied their household servants. These findings make alterations to conventional view on map making and survey teams for the preparation of the *Huangyu quanlan tu* 皇輿全覽圖, and correspond well with the view confirmed in recent book by Mario Cams (Cams 2017).

The second is Usami, Bunri's presentation, which examines the relation between traditional mapping and pictorial arts in China. He directs his attention to the similarities of *Shangshui* paintings and landscape maps and discusses the difference between them from three viewpoints. The first concerns the nature of landscape painted: imagined scene versus actual view. The second is the direction of drawers' gaze: horizontal versus vertical. Finally, Usami takes up human figures drawn on *Shangshui* paintings. He argues most of *Shangshui* paintings accompany human figures and sometimes the figures is the drawer's alter ego as the case of *Cezhangtu* 策杖圖 by Shen Zhou 沈周.

In relation to this approach from humanities, we should pay attention to the cartographic view of Waldo Tobler (1930–2018), which argues that premodern maps have implicit projection and coordinate system to be extracted by the analysis of the positional relationship of geographical elements indicated on them (Tobler 1966). It seems possible to apply his view to clarify the distinction between *Shangshui* paintings and landscape maps. In other words, we will be able to recognize icons of landscape, from which we can extract coordinate system, as maps.

The third presentation by Osawa, Akihiro focuses on landscape maps, which were produced and accumulated at government offices. The access to these maps has been limited for researchers because they are manuscript and large-sized in many cases. However those in the major collections in China and overseas were gradually reprinted since the middle of 1880s and uploaded recently to digital archives. Osawa collected these images and examined them meticulously in order to reconstruct the making process of this kind of map, especially that during the last years of Ming.

His findings take up various topics. Maps prepared at local government office were submitted to upper offices. Although the number of examples is still limited, explanation of these maps reflects local governors' concerns, which are different those of local gazetteers. On the basis of these findings, important features of this category of map will be elucidated one after another in the near future.

These presentations will give new insights to the study of early modern mapping in China, providing findings which do not correspond with conventional understanding. It is well known Cordell Yee (1994) reviewed the relation between Chinese traditional cartography and Western cartography imported from Late Ming era. I hope opinions of presenters concerning this overview will be expressed at the earliest opportunity.

Reference

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- Yee, C.D.K. 1994. Traditional Chinese cartography and the myth of Westernization. In *The History of Cartography Vol.2, Book 2*, edited by J.B. Harley and D. Woodward, 170–202, University of Chicago Press.