

PLATE 17. THE KOREAN PENINSULA FROM THE KANGNIDO, BY YI HOE AND KWŎN KŪN. (See pp. 283 and 289.) This is the oldest Korean map of Korea to survive, with an amazingly accurate coastline for its time. The northern frontier has a flattened appearance, as on many later maps down to the seventeenth century. The map has an abbreviated shapes-and-forces character, with the main mountain "artery" (*maek*) along

the east coast and several more extending westward. One of them reaches to the area of Seoul, marked with a crenellated circle. Many inlets and harbors are indicated with elliptical cartouches. Presence and absence of certain northern districts shows that this is a copy of about 1470. Size of the detail: ca. 80 × 60 cm. By permission of Ryūkoku University Library, Kyōto, Japan.



PLATE 18. CHOSŎN'GUK P'ALTO T'ONGHAPTO (CONSOLIDATED MAP OF THE EIGHT PROVINCES OF CHOSŎN). (See p. 292.) The flat northern frontier and the distinction of district name cartouches by provincial colors are characteristics of Chŏng Ch'ŏk-style maps, but the indication of the major mountain ranges evokes the treatment of the Korean portion of the *Kangnido*, by Yi Hoe and Kwŏn Kŭn. But though typologically early, the distinctive folk-art style marks it as an

eighteenth- or nineteenth-century product. The left margin has information on the overall dimensions of the country and the number of its administrative districts. On the right are notes on the origins of Korea, including the slogan "Chosŏn for myriad and myriad years!" Size of the original: 50.3 × 40.8 cm. By permission of Yi Ch'an, Seoul.

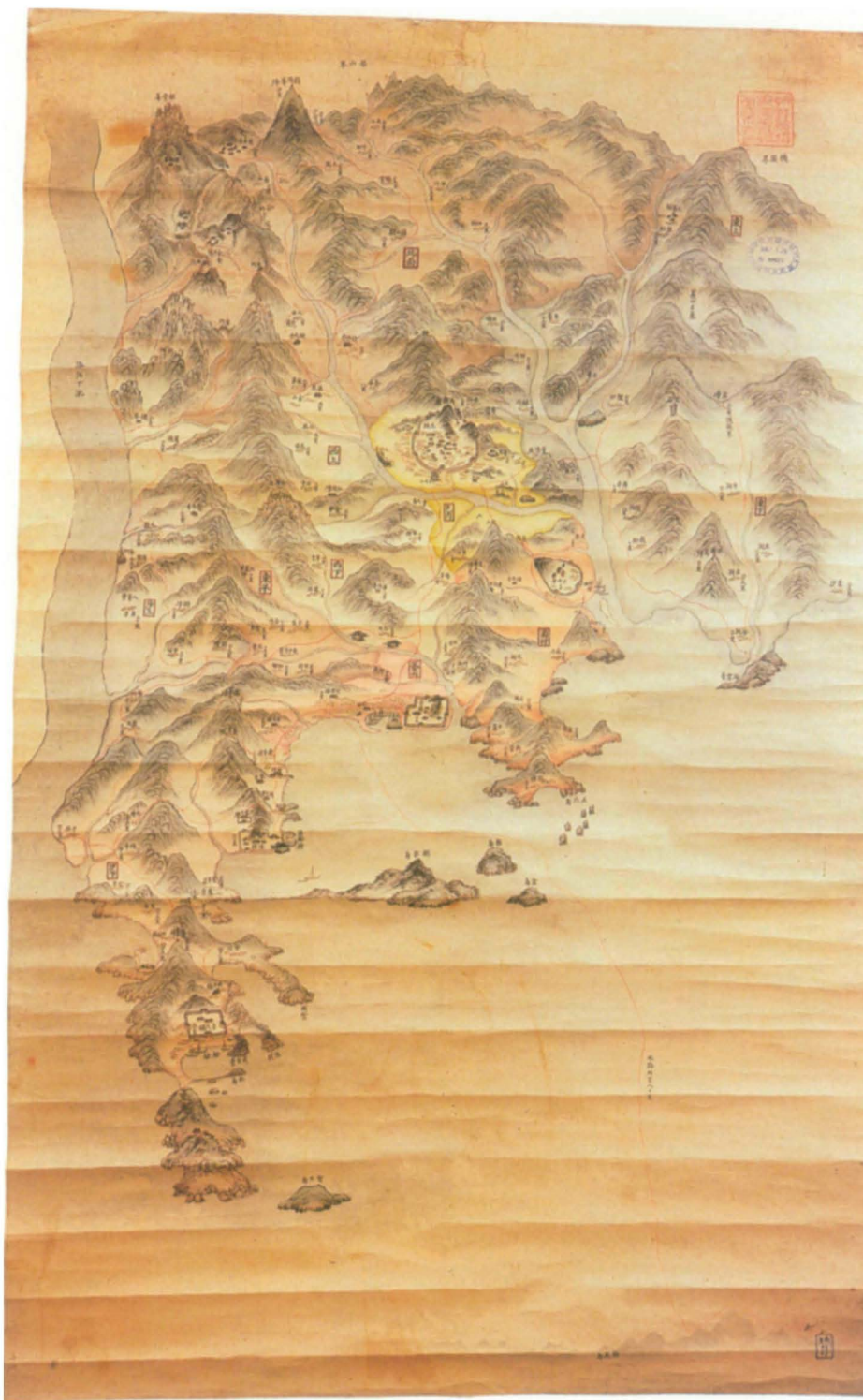


PLATE 19. *TONGNAE PUSAN KO CHIDO* (OLD MAP OF TONGNAE AND PUSAN). (See p. 329.) This representation of the district of Tongnae, from a scroll of unknown date, is a typical example of the map-painting, which was generally favored for local maps and coexisted with the more scientific cartography of the provincial and national levels. It filled many of the functions of a map, and all the lands of the district are included. Distances are indicated by notes. In the center is the

walled seat of Tongnae district, with a road leading south about twenty *li* to the "Japan House" (Waegwan) at Pusan Harbor. A major Korean naval base lies across the hills to the northeast; other military installations watch the Japanese from various positions around the harbor. The large river at the left is the mouth of the Naktong.

Size of the scroll: 133.4 × 82.7 cm. By permission of the National Central Library, Seoul (cat. no. Kwi 112 Kojo 61-41).

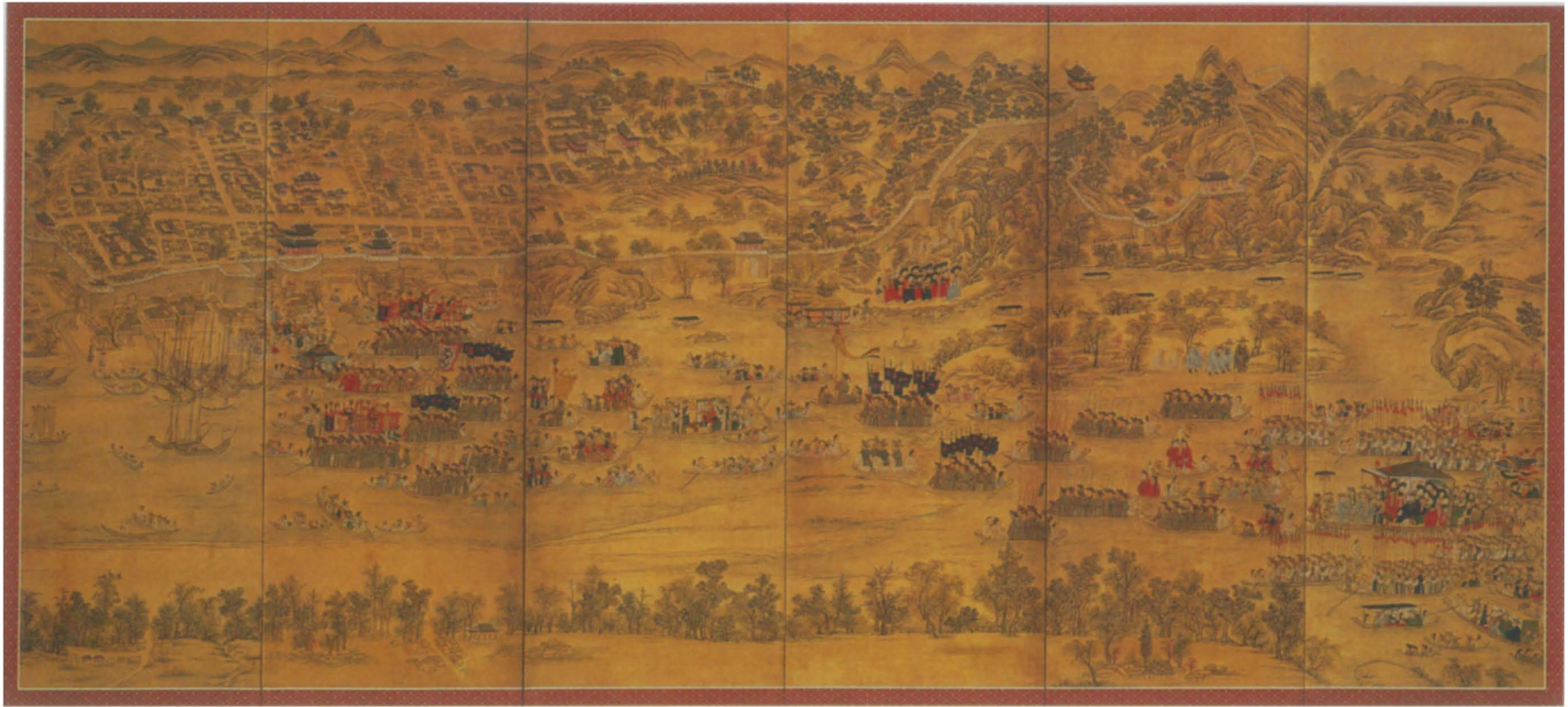


PLATE 20. UNTITLED VIEW OF P'YÖNGYANG, WITH PARTICIPANTS IN A FESTIVE OCCASION ON THE RIVER IN THE FOREGROUND. (See p. 337.) This large screen shows a procession of boats escorting a high official (far right), with the city of P'yöngyang, capital of P'yöng'an (or Kwansö) Province, in the background. A boat in the center of the procession has a pennon reading "Commander of All Military Forces in Kwansö," which would describe one of the powers of the provincial governor. Many of the boats in the procession carry soldiers. The painting possibly commemorates the arrival of a new P'yöng'an governor. The walls and gates of

P'yöngyang, the governor's compound, and the streets and residential areas of the city can be seen in the background. Although the festive and celebratory character of this painting transcends its character as a map of the city, map-paintings of P'yöngyang, without the fanfare and fun, frequently feature such bird's-eye views eastward across the Taedong River and Nüంగా Island, as here. The map of P'yöngyang adds an important symbolic element to this highlight from a prominent official's career. Size of the original: 125.5 × 286.6 cm. Photograph courtesy of Christie's, New York.



PLATE 21. CH'ÖRONGSŎNG CHŎNDO (COMPLETE MAP OF IRON JAR FORTRESS). (See pp. 330 and 343.) This map-painting, which on art-historical grounds was done during the eighteenth century, shows the fortress of Ch'orong proper on the peak known as Yaksan, at the extreme left; it has its own separate wall. Spreading out from left to right is the adjacent district seat of Yŏngbyŏn, headquarters of a major military command; its wall was over thirteen kilometers in perimeter. At the upper left is an entrance into Puk Sansŏng (North Fortress), which also had independent fortifications. The buildings

of the military command and the district government are at center right, with the grass-roofed homes of the townspeople clustered to the south. The Chosŏn kings invested heavily in this complex during the seventeenth century (see text); the results are evident here. Yaksan is famous in Korea for its azaleas. The area at left, already overwhelming in its scenic grandeur, must have been ravishing in late March. Size of the original: 78.7 × 120.3. By permission of the National Central Library, Seoul (cat. no. Ko 2702-20).

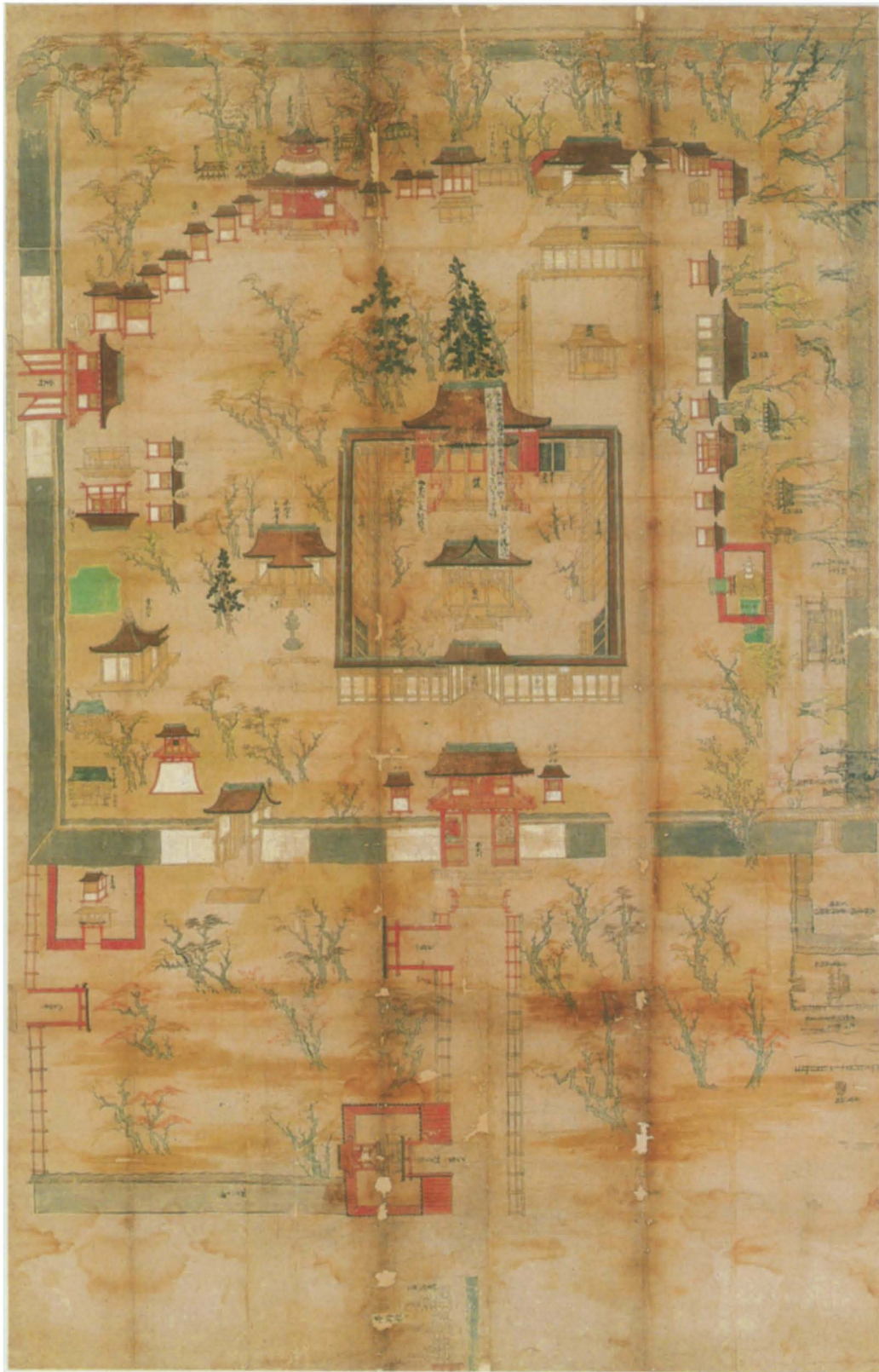


PLATE 22. THE *GION OYASHIRO EZU* (MAP OF GION SHRINE) OF 1331. (See p. 364.) Emphasis in the manuscript is placed on the buildings, which for the most part are two-dimensional from a head-on perspective. The map is oriented so as

to be viewed from two directions, as above and with the left side at the bottom. Size of the original: 167 × 107.5 cm. By permission of Yasaka Shrine, Kyōto.



PLATE 23. THE EARLY SEVENTEENTH-CENTURY *BAN-KOKU EZU* (MAP OF ALL THE COUNTRIES) WITH ITS COMPANION SCREEN SHOWING VIEWS OF TWENTY-EIGHT CITIES. (See p. 380.) These are on a pair of eight-fold screens. The world map is one of the last *Nanban*-style and is presumed to have been modeled on van den Keere's 1609 map on the Mercator projection. Although the van den Keere map has not been found, this presumption is based on the 1619

revision of it and on Willem Jansz. Blaeu's world map of 1606–7 that served as a model for van den Keere. The illustrations of costumed people and the views of the cities are purely European in style and are also thought to have been copied from van den Keere's work.

Size of the original: 177 × 483 cm (map) and 178 × 465 cm (views). By permission of the Imperial Household Agency, Tokyo.



PLATE 24. SHIBUKAWA HARUMI'S TERRESTRIAL GLOBE OF 1690. (See p. 391.) The earliest of the terrestrial globes made by Shibukawa, it was dedicated to the Grand Shrine at Ise along with his celestial globe made the following year. On it may be seen the influence of Matteo Ricci's world map, especially

Magellanica and the place-name "Nohakinea" (Nova Guinea) written in katakana. Each country is painted in a different color, Japan being in gold. Diameter of the original: 24 cm (manuscript on paper). By permission of the Jingu Historical Museum, Ise.





PLATE 25. AN EXTRACT FROM A SHŌHŌ PROVINCIAL MAP: NAGATO PROVINCE (NOW PART OF YAMAGUCHI PREFECTURE) OF 1649. (See p. 397.) The Shōhō enterprise was the third of five projects to compile provincial maps undertaken by the Tokugawa shogunate, and the first to include detailed instructions for compiling the maps from field

surveys. On the manuscript, there are marks one *ri* apart along the main roads, and the color of the ovals symbolizing towns and villages differs by county. Size of the entire original: 334 × 480 cm. By permission of the Yamaguchi Prefectural Archives, Yamaguchi.

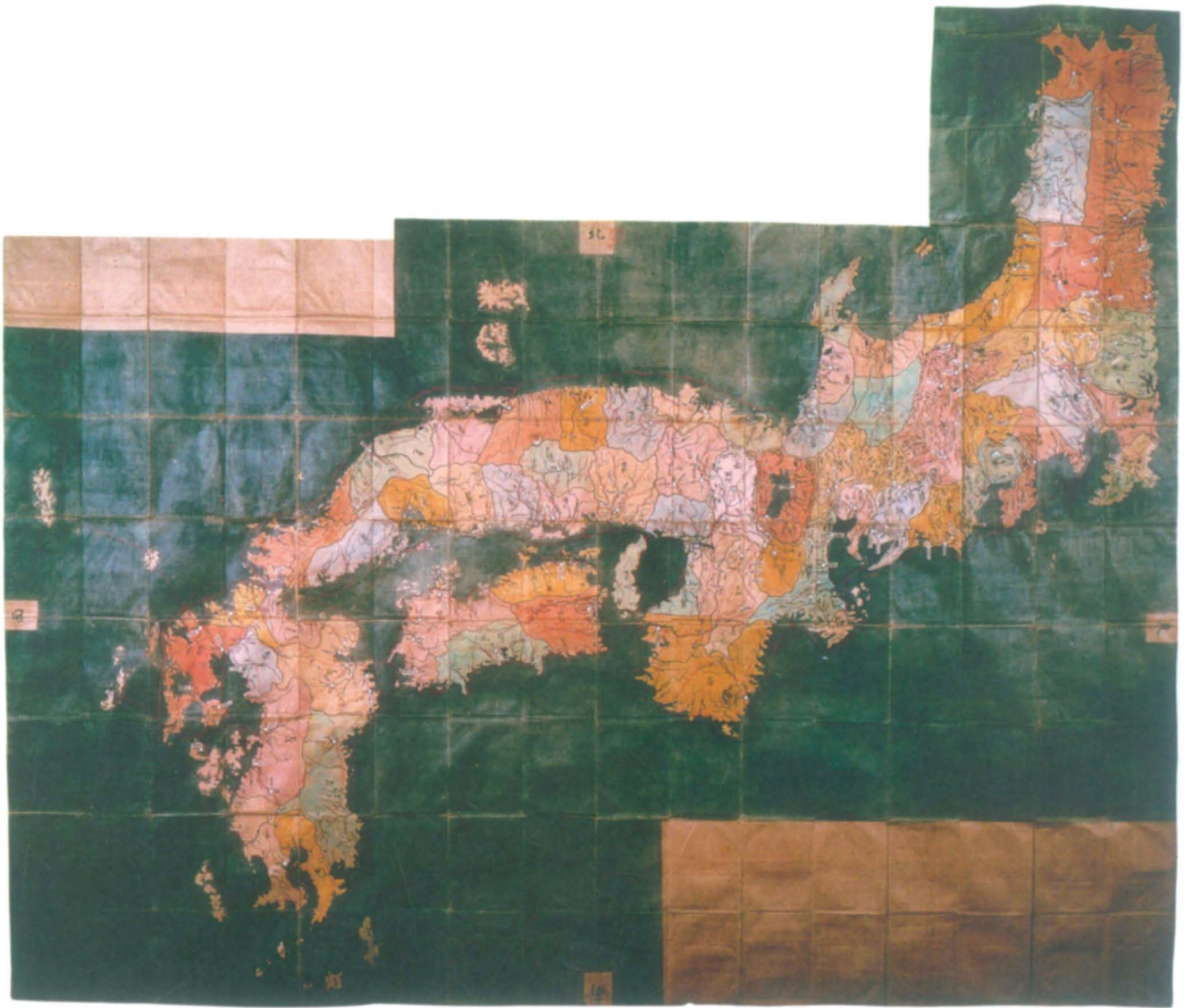


PLATE 26. KEICHŌ MAP OF JAPAN, CA. 1653. (See p. 397.) Dating and identifying this map with the Keichō project, which was inaugurated in 1605, is based on three important sets of information: the seats of the daimyates as they were before 1633, the names of the daimyos in 1639, and the names of the daimyos in 1653. Although it cannot be said with absolute

certainty, the geographical information most likely came from the Keichō project (the Kan'ei project, the second of five, began about 1633), and the original map of the country was compiled about 1639. This manuscript, then, would have been a revision. Size of the original: 370 × 434 cm. By permission of the National Diet Library, Tokyo.



PLATE 27. THE *HONCHŌ ZUKAN KŌMOKU* (OUTLINE MAP OF JAPAN, 1687) BY THE UKIYOE ARTIST ISHIKAWA RYŪSEN. (See p. 412.) Based on the modified Keichō-type map, it was made more useful and decorative by adding such things as post towns, distances between these towns, waves, and ships. Revisions of this woodblock print were pub-

lished for nearly a century, and works based on this original are known collectively as Ryūsen-type maps of Japan. This is the first edition of a map of Japan to have the name Ishikawa Ryūsen.

Size of the original: 58 × 127.7 cm. By permission of the National Archives, Tokyo.



PLATE 28. THE *NIHON MEISHO NO E* (PANORAMIC VIEW OF THE NOTED PLACES OF JAPAN, CA. 1804). (See p. 416.) The oblique aerial composition shown in this woodblock print was done by the *ukiyo*e artist Kuwagata Keisai.

Kuwagata was the first painter to portray Japan as if seen from above.  
Size of the original: 42 × 59 cm. By permission of the Bibliotheek der Rijksuniversiteit, Leiden.



PLATE 29. A MAP OF JAMBŪDVĪPA, CA. 1709. (See p. 429.) This example of later Buddhist world maps has incorporated within it European geographical knowledge, including Europe itself in the upper left corner. Judging from the content and basic structure, it was most likely composed by the monk-

painter Sōkaku. The manuscript is an intermediate stage between Sōkaku's ca. 1698 and Rōkashi's 1710 maps of Jambūdvīpa (see fig. 11.59).

Size of the original: 152 × 156 cm. By permission of the Kobe City Museum, Kobe, Nanba Collection.



PLATE 30. EMBASSY TO CHINA. (See p. 496.) This portion of a probably eighteenth-century (Trịnh) map shows part of the route of a Vietnamese embassy to the Chinese capital of Beijing and portrays the view in both directions from the river (east is at the top).

Size of the original: ca. 24.5 × 20.5 cm. By permission of the Société Asiatique, Paris (HM2182).

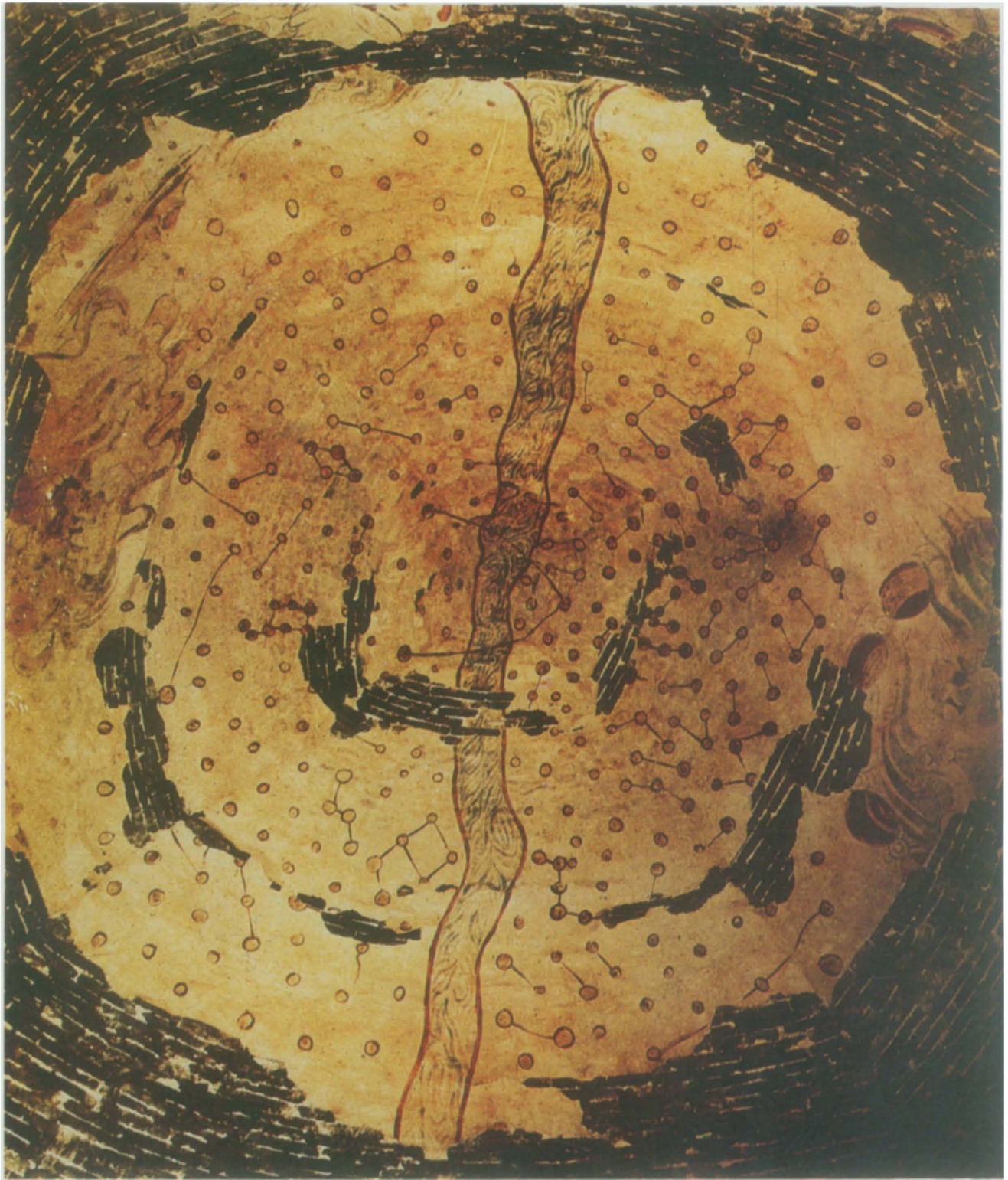


PLATE 31. PAINTING OF CONSTELLATIONS AND THE MILKY WAY ON THE CEILING OF A NORTHERN WEI TOMB. (See p. 531.) This painting is dominated by the Milky Way (the River of Heaven), shown in blue. There is little effort to depict the true configuration of the stars, but this is the earliest surviving attempt to portray the whole of the visible sky.

Diameter of the original: ca. 3 m. Photograph from Zhongguo Shehui Kexueyuan Kaogu Yanjiusuo (Archaeological Research Institute, Chinese Academy of Social Science [Academia Sinica]), *Zhongguo gudai tianwen wenwu tuji* (Album of ancient Chinese astronomical relics) (Beijing: Wenwu Chubanshe, 1980), 8 (pl. 6).



PLATE 32. PART OF THE NAGINATABOKO SEISHŌZU (See p. 579.) This shows part or all of thirteen of the twenty-eight lunar lodges on the ceiling of the Naginataboko (Naginata carriage). The carriage was thought to have been made about 1441, although it is not known if the *seishōzu* was there orig-

inally. In this photograph, the front of the carriage is to the left.

Size of the entire *seishōzu*: 350 × 263 cm. Photograph courtesy of Kazuhiko Miyajima, Ōsaka.





PLATE 33. MANDALA OF AN ESOTERIC FORM OF THE BODHISATTVA MAÑJUŚRĪ AND HIS CONSORT. (See p. 620). Mañjuśrī is among the more frequently depicted bodhisattvas, aspirants to Buddhahood who voluntarily postpone attaining that state to work for the welfare of mortals. Mañjuśrī's special function is to stimulate understanding. Although

the profusion of anthropomorphic icons on this mandala tends to blind uninitiated viewers to its underlying cosmographic properties, they nevertheless remain an essential element of the work.

Size of the original: unknown. The current location of this mandala is not known.



PLATE 34. THE POTALA AND OTHER PRINCIPAL HOLY PLACES OF CENTRAL TIBET. (See pp. 648–50 and 668.) In Tibetan, painted on cloth, probably late eighteenth century. The size of the area covered (several thousand square kilometers) belies what the view might suggest in that the major features on the map are painted at an exaggerated scale, whereas the less sacred space between them is commensurately compressed. The subregions of central Tibet that the various towns depicted fall within are marked off from one another by streams and conventionally rendered mountain ranges. The orientation of

the map is generally toward the west. A peculiar feature of the map is its depiction, in front of the Potala, of two elephants, gifts of the king of Nepal to the Dalai Lama. They are said to have died not long after their arrival on the high plateau of Tibet. Also noteworthy are the many pilgrims shown in various parts of the painting, at a scale much larger than that of the adjacent buildings.

Size of the original: 100 × 72 cm. Musée National des Arts Asiatiques—Guimet, Paris. By permission of the Réunion des Musées Nationaux, Paris (inv. no. M.A. 1043).

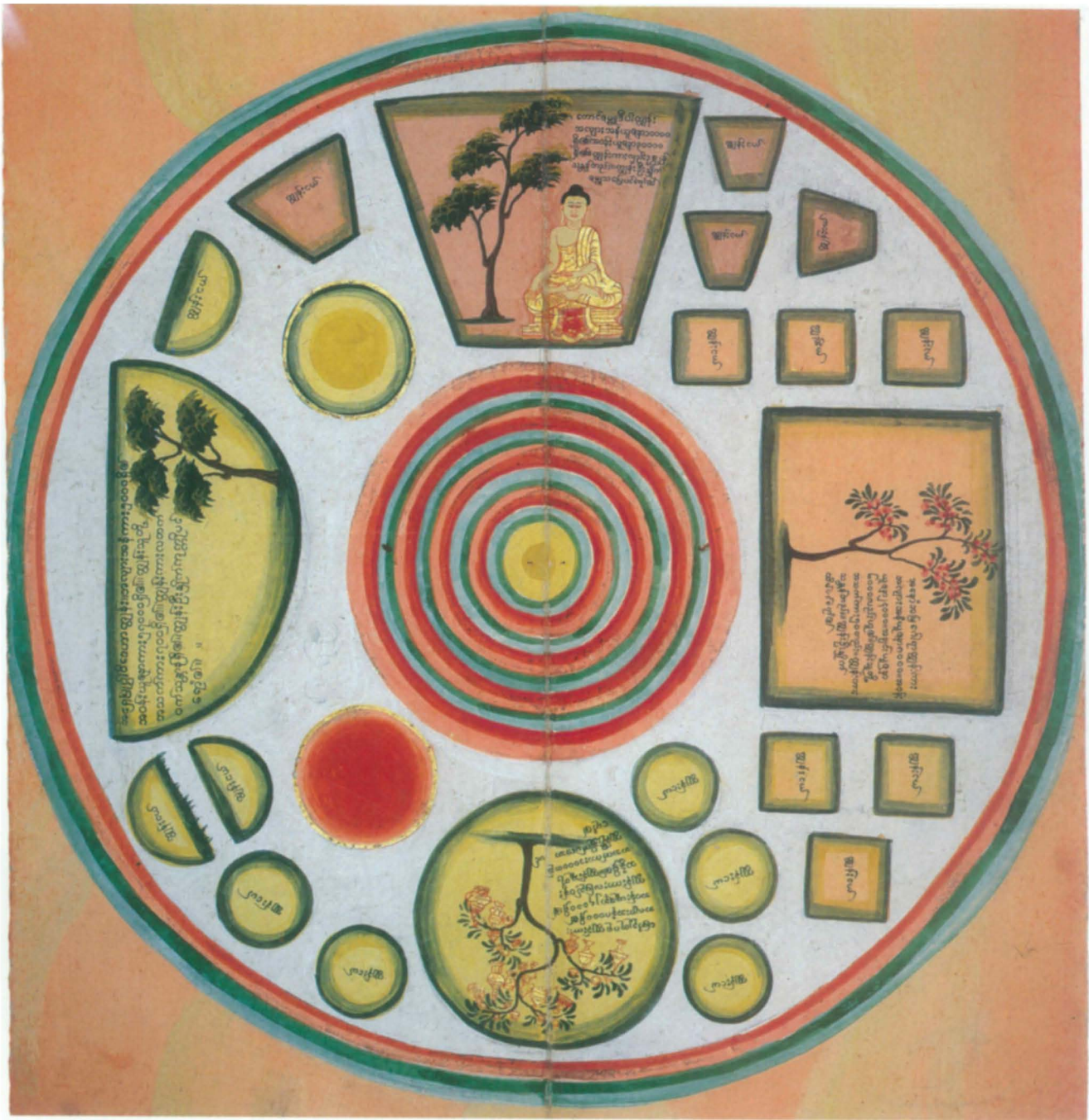


PLATE 35. BURMESE PAINTING OF THE CAKKAVĀLA. (See pp. 723–25 and 731.) Painted on heavy mulberry bark paper, part of an illustrated late nineteenth-century Burmese cosmological manuscript, folded accordion-style. Surrounding the central Mount Sumeru are seven ring mountain ranges, each one compounded of narrower bands of red, orange, pink, and dark green, separated by light green ring seas. In the four cardinal directions outward from these central mountains are the four continents on which humans of different forms live, each type having faces in the shape of the continent they inhabit. Those of our own type inhabit the wedge-shaped southern continent, Jambudīpa, colored in a brownish violet, in which the Buddha sits beside the eponymous *jambu* tree. The square western continent, colored tan, is Aparagoyana; the circular and semicircular northern and eastern continents, both yellow, are

Uttarakuru and Pūbbavideha, respectively. Each continent has from three to six tributary continents of the same shape and color. Both the continents and their tributaries are bounded by green borders. The two large circles near Pūbbavideha are presumed to be the sun (orange) and the moon (yellow). Encompassing the entire world is the rim of the universe, the iron Cakkavāla, composed of narrow red, pink, dark green, and light green bands. The field these features appear on was left unpainted. This is from a manuscript titled “The Bliss of the Country of the Nats, Buddhist Religion,” acquired in Mandalay in 1886. On the reverse side of this manuscript is another, “The Horrors of Hell according to the Buddhist Religion,” also illustrated and also dealing with cosmographic themes. Diameter of the original: ca. 41.5 cm. By permission of the British Library, London (Or. 14004, fol. 27).



PLATE 36. MAP OF ASIA FROM THE ARABIAN SEA TO KOREA AND JAPAN. (See pp. 741–42 and 745.) This work covers six panels of the Berlin manuscript of the Thonburi recension of the *Trai phum* (Story of three worlds), a long Thai cosmographic treatise. This folding manuscript, dated 1776, is of the type known as *samud kloi* and is painted on indigenous paper. The names of four artists responsible for this work are noted in its colophon. The map is oriented to the south on the right and to the east on the left. The Indian peninsula appears near the right border and the Indo-Pacific peninsula (with no

Malay peninsular extension) is seen to its left, while China dominates the left half of the map. Paralleling the upper margin over two-thirds of the map is a phalanx of islands that collectively represent the archipelagoes from Japan to what is now Indonesia. Size of the entire original: 51.8 × 3,195 cm; each panel: 51.8 × 23 cm. By permission of the Museum für Indische Kunst, Staatliche Museen zu Berlin, Preussischer Kulturbesitz (MIK II 650/RF 4–9).



PLATE 37. MAP OF THE VALE OF MANIPUR SHOWING THE ROUTE OF KING ALAUNGPAYA'S INVASION OF 1758-59. (See pp. 752-54.) This large map, painted on two pieces of cloth, relates to one of several Burmese invasions of Manipur, now in northeastern India. The date when it was drawn is not known but could be several generations later than the events to which it relates. It is not known whether the map was compiled from field notes taken at the time of the invasion or from subsequently gathered intelligence. The work has no consistent orientation, but we have chosen to show it with east at the top. Most highland features and man-made structures shown in vertical elevation point toward a hypothetical observer

within the Vale (in contrast to the use noted in figure 18.6). The second river from the eastern (top) edge of the map, as we have presented it, is the Nan-twee, whose actual existence was a point of dispute in later diplomatic exchanges between Great Britain and Burma. Within the Vale the main features depicted can be readily identified on modern topographic maps. An important feature of the map is its consistent use of color to distinguish between the settlements and battle arrays of the Manipuris.

Size of the original: 203 × 284 cm (map area 201 × 264 cm). By permission of the Map Room, Royal Geographical Society, London (Burma S.59).

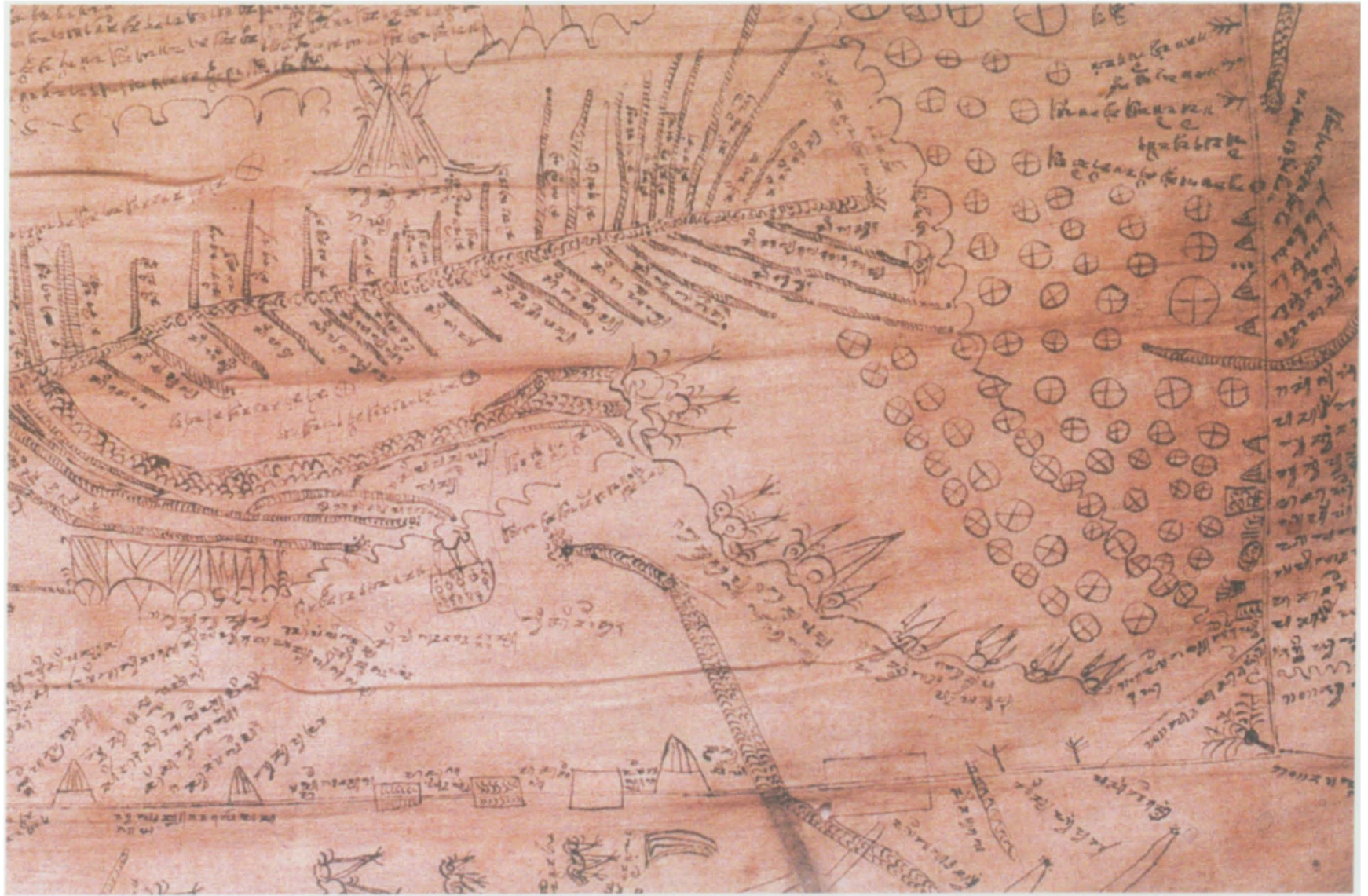


PLATE 38. CENTRAL PORTION OF THE SACRED MAP OF TIMBANGANTEN. (See pp. 767–69.) This excerpt from the map depicted in figure 18.18 provides a clearer view of the variety of signs used, not all of which can be unambiguously identified. Particularly prominent here is Cikuray volcano, in the upper-left quarter of the illustration, below which lies the

village of Ciela. Along the right vertical and lower horizontal lines that signify the territorial limits of Timbanganten are various peaks, trees, and rectangular features (reservoirs?) that appear to be boundary markers. The circles with plus signs reportedly represent broadleaf forest. Photograph courtesy of Joseph E. Schwartzberg.



PLATE 39. PRESUMED ADMINISTRATIVE MAP OF A SMALL PART OF CENTRAL JAVA. (See pp. 773–75.) This relatively modern map (probably of the mid-nineteenth century) is rendered in ink and seven tones of watercolor on European paper. Despite its southerly orientation and its Javanese text, it is likely that the map was made at the behest of local Dutch authorities, possibly as an aid in collecting revenue and exacted labor from the approximately 230 *kampongs* (settlements)

shown, within variously colored areas that presumably indicate low-order administrative subdivisions. The two dark circular areas near the right margin of the map are the volcanoes Merbabu (the larger of the two) and Telomoyo, whose summits are sixteen kilometers apart. Size of the original: 37.9 × 53.6 cm. By permission of the Bibliothèque Nationale, Paris (acc. no. Rés. Ge. D 7776).



PLATE 40. SHAN MAP RELATING TO A BORDER DISPUTE BETWEEN (BRITISH) BURMA AND CHINA ALONG THE NAM MAO RIVER. (See pp. 794-95.) Covering an area of perhaps twenty-five kilometers, this large-scale and remarkably accurate map was probably drawn in 1889. It was painted on Shan paper, with text in Chinese Shan and Burmese notes

subsequently added in pencil. Bright tempera colors are here used to differentiate Chinese territory (in yellow on the upper part of the map) and two Burmese states tributary to the British (the larger in red and the smaller in black).

Size of the original: 75 × 163 cm. By permission of the Syndics of Cambridge University Library (Scott LR. 13.34).