

Depictions of Tributaries of the August Qing 皇清職貢圖 and Hyacinth Bichurin's *First Album*

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Abstract : The paper focus on the study of the album of pictures *About the Peoples Living on the Banks of the Amur from the River Ussuri to Its Mouth, along the Whole Coast of the Eastern Sea from the Bounds of Korea to the Russian Border and on All the Islands Lying along That Coast*, one of three ethnographical albums by Russian Sinologist Nikita Yakovlevich Bichurin (1777–1853) — Father Hyacinth, kept in the National Library of Russia. The album is called also Father Hyacinth's *First Album* as it is the earliest of his albums of art assembled in China between 1809 and 1822. The source for Hyacinth's picture album (Dorn 806) was the third part (*juan* 卷) of an 18th-century woodblock publication *Depictions of Tributaries of the August Qing* (*Huang Qing zhi gong tu* 皇清職貢圖), that contained analogous depictions of ethnic types, but in black-and-white outline pictures. For his album Hyacinth Bichurin chose fairly rare depictions that are of interests from an ethnographic point of view. His album includes 56 drawings of men and women belonging to the Tungus-Manchurian group of North-East China and pictures of representatives of various territorial groups and peoples from Fujian province and the island of Taiwan. It makes evident that later, when writing his major summarizing works about China, Hyacinth made use of the Chinese opus *Huang Qing zhi gong tu* that came to be an important source for the study of the Chinese ethnical types in Russia and Europe.

關鍵詞 : 皇清職貢圖, 乙阿欽特·比丘林, 俄羅斯漢學, 歐州漢學, 西伯利亞民族·遠東民族

Keywords : *Depictions of Tributaries of the Qing*, Hyacinth Bichurin, Russian Sinology, European Sinology, peoples of Siberia and Far East

The sphere of research interests of the encyclopaedically educated scholar Takata Tokio goes far beyond his main specializations — philology and Dunhuang studies. He devotes much attention to the history of Sinology and the history of how stocks of Chinese books formed in collections around the world. His works have put into scholarly circulation a number of manuscript and woodblock texts that are kept in Russia. The present paper presents a hand-made album of art assembled by Father Hyacinth from the collection of the National Library of Russia and is an expression of gratitude to Professor Takata for his unfailing assistance through consultations over many years.

1. Father Hyacinth as a Painter

On 10 November 1822, the Imperial Public Library in St Petersburg purchased for 300 roubles from Mikhail Sipakov, a former student of the Ninth Russian Orthodox Spiritual Mission to China and later a translator with the Asian Department of the Foreign Ministry, three albums of drawings with Chinese subject matter, which included one of an ethnographic character containing depictions of the peoples inhabiting lands adjacent to China (ref. No: Dorn 806). The full title of the album is *О народах, обитающих по берегам Амура от реки Усури до устья его, по всему берегу восточного моря от пределов Кореи до границы Российской и по всем островам вдоль сего берега лежащим* (*About the Peoples Living on the Banks of the Amur from the River Ussuri to Its Mouth, along the Whole Coast of the Eastern Sea from the Bounds of Korea to the Russian Border and on All the Islands Lying along That Coast*). As was determined later, the drawings and the captions to them were created by the outstanding Sinologist, one of the founders of that field of study in Russia, Nikita Yakovlevich Bichurin (1777–1853) — Father Hyacinth (Iakinf). In 2010 a facsimile edition of the album was published with a collection of research papers.¹

Bichurin was born in 1777. He graduated from the seminary in Kazan in 1799 and in 1807 was appointed to head the Ninth Russian Spiritual Mission. Hyacinth spent 14

¹ The contents of *Pervyi al'bom Iakinf Bichurina* («Первый альбом» о. Иакинфа (Н. Я. Бичурина). Исследования и комментарии. Ответственный редактор В. С. Мясников, составитель О. В. Васильева. Санкт-Петербург: РНБ, 2010 [The *First Album* of Father Hyacinth. Researches and Commentaries. Editor-in-chief V.S. Myasnikov, compiler O. V. Vasil'eva. St Petersburg: National Library of Russia, 2010]) : В. С. Мясников, И. Ф. Попова. Никита Яковлевич Бичурин (отец Иакинф) — основатель отечественной научной синологии [Nikita Yakovlevich Bichurin (Father Hyacinth) — the Founder of Scholarly Sinology in This Country], сс. 6–17; О. В. Васильева. «Китайские» альбомы в Российской национальной библиотеке и отец Иакинф (Бичурин) [‘Chinese’ Albums in the National Library of Russia and Father Hyacinth (Bichurin)], сс. 18–28; Е. В. Нестерова. «Первый альбом» Иакинфа Бичурина и его автопортрет [Hyacinth Bichurin's *First Album* and His Self-Portrait], сс. 29–35; О. В. Васильева, М. А. Смирнова. Описание «Первого альбома» Иакинфа Бичурина [“A Description of Hyacinth Bichurin's *First Album*”], сс. 36–37; И. Ф. Попова. «Изображения данников августейшей Цин» и «Первый альбом» Иакинфа Бичурина [‘Depictions of Tributaries of the Qing’ and Hyacinth Bichurin's *First Album*’], сс. 38–44; Аннотации и подписи к «Первому альбому» (подготовлены М. А. Смирновой) [Annotations and Captions for the *First Album* (ed. by М. А. Smirnova)]. Китайский текст и комментарии (подготовлены И. Ф. Поповой) [Chinese Text and Commentaries (ed. by I. F. Popova)], сс. 45–67.

years in China, devoting himself not so much to preaching Christianity as to the study of the Chinese and Manchu languages and historical books. He returned to Russia in 1821 and right up to his death occupied himself with preparing the works that he had produced in Beijing for printing. For neglecting his missionary task in China, a Court of the Most Holy Synod sentenced Bichurin in 1823 by to banishment on the island of Valaam, where he spent four years. In that difficult period for Bichurin, Sipakov looked after his books and materials and, evidently at his request, sold some of them to the Public Library.

Around 70 works by Hyacinth Bichurin, revealing him to be versatile and considerably ahead of his time as a historian, philologist, geographer, economist and legal scholar, were published in his lifetime, between 1827 and 1851, and almost as many remain in manuscript form to this day. Until quite recently, however, his works of an ethnographic character remained virtually unknown, as did his researches into Chinese painting, which he was one of the first to study.

Originally professional artists were not included among the members of Russian spiritual missions,² but the priests sent to China and the pupils of the missions were directed to seek out and purchase paints in China, to study their use and composition, to buy Chinese paintings and also, as far as possible, to sketch anything that might seem of interest from an ethnographical viewpoint. Chinese paints had long been famed for their high quality and the secrets involved in their manufacture were, like the secret of making Chinese porcelain, of particular interest to Europeans. Among the tasks laid down for members of the spiritual missions an important place was allotted to drawing *in situ* clothing, household goods, tools used in various crafts, musical instruments, buildings of different sorts, domestic and wild animals, trees, flowers, fruit and so on. Great attention was devoted to the depiction of members of various ethnic groups inhabiting China.

Bichurin obviously took a keen interest in the secrets of Chinese painters that was due not so much to the standing instructions, which were not intended directly for him, as to his own enthusiasm. He had studied drawing at the seminary in Kazan, achieving splendid results. One of the papers that Bichurin published on his return to Russia, in

² A professional painter, Anton Legashov, first travelled from Russia to China in 1830 as a member of the 11th mission.

1834, is entitled “On the Making of Paints in China”.³ In it the author directs the reader’s attention to the astonishing brightness and “radiance” of the paints in Chinese pictures. He attributes this to the special way in which the Chinese purify and rinse their paints. In his work “China, Its Inhabitants, Morals, Customs and Education” (St Petersburg, 1840)⁴ Bichurin devotes much attention to the description of the way Chinese from different social strata dress at various times of the year. He gives full information about clothing, from boots to hats, indicating the colour of garments and the materials used.

During his sojourn in China, Father Hyacinth became acquainted with the works of local Chinese artists and also with albums of drawings and watercolours created by Jesuit missionaries. For the study of local minorities, their ethnography and way of life, those works were of great significance. Since Father Hyacinth set himself the task of studying in detail the life and customs of small ethnic groups, the depiction of local inhabitants in traditional dress made it possible to demonstrate some of the distinctive aspects of material culture in China. Those drawings could not have been made from life. It is hard to imagine that members of the local populace would agree to pose for a foreigner. Evidently for this reason Bichurin made use of works by Chinese artists contained in woodblock publications.

Interestingly the practical study of expressive local types prompted Bichurin to create his own self-portrait in Chinese attire. Today this work is in the Institute of Oriental Manuscripts of the Russian Academy of Sciences. It was made using the same technique and in the same manner as the drawings in the album (Dorn 806), but it is of far greater size (215 × 115 cm). Bichurin is shown in the summer dress of a Chinese official. He is wearing a conical bamboo hat, a long dark blue caftan and shoes with thick felt soles. His head is shaved; his eyes slightly slanting. Father Hyacinth’s facial features reflected his Cheremis ancestry (the ethnic minority now known as the Mari).⁵

The *First Album* of Hyacinth’s drawings (Dorn 806) contains 59 folios: two binding sheets of thick white paper and 57 sheets of thin, semitransparent paper, folded in

³ Н. Я. Бичурин. О приготовлении красок в Китае [On the Making of Paints in China] // *Журнал министерства внутренних дел* [The Journal of the Internal Affairs Ministry]. 1834, октябрь [October]. Ч. 18, сс. 68–71.

⁴ Н. Я. Бичурин. Китай, его жители, нравы, обычаи, просвещение [China, Its Inhabitants, Morals, Customs and Education]. Санкт-Петербург: Типография Императорской Академии наук, 1840.

two, as was customary in Chinese manuscripts and woodblock publications. The album's "butterfly" binding and cover were executed in the traditional Chinese manner. The cover is made of light green silk fabric with a floral pattern (red, pink and yellow chrysanthemums, blue stems and leaves) pasted onto thick sheets of paper. The spine is missing — only the upper and lower edges are trimmed with yellow silk fabric. The album contains 57 pictures executed in water-soluble paints and enclosed in a frame of black double lines measuring 21.5×16.2 cm externally. Fifty-six of the pictures in the album are paired, showing a man and a woman of a particular ethnic group, and arranged in double-page spreads, one opposite the other.

The source for Hyacinth's picture album (Dorn 806) was the third part (*juan* 卷) of an 18th-century woodblock publication *Depictions of Tributaries of the August Qing* (*Huang Qing zhi gong tu* 皇清職貢圖), that contained analogous depictions of ethnic types, but in black-and-white outline pictures

The last picture in Hyacinth's album, captioned *Heshang* ("Monk"), has no match in the *Huang Qing zhi gong tu* and is not a copy from that source in the full sense, since there is no such personage in the Chinese xylographic publication. But in the fourth volume of the *Huang Qing zhi gong tu*, on folio 36v, there is a depiction that may just have served as a distant "prototype" for the monk. That picture, however, is of a female figure with two buckets on a yoke, while hanging on the *heshang*'s rod are a metal gong and a bag for alms. In the album itself on folio 49r there is a male figure with a yoke, but that is turned in the other direction. The bulk of the pictures have captions and the pages preceding a spread of pictures carry annotations in Russian that are a translation from the aforementioned Chinese printed work and are written in black ink in Father Hyacinth's hand. Evidently it was also him who translated them from the Chinese. Almost all the translations are cut-down versions of the explanations in the woodblock publication.

Bichurin sought to keep his writing even and attractive, which indicates that he regarded this as a fair copy. Nevertheless in the text one frequently encounters places painted over with whiting. Sometimes this covers individual letters or an accent, sometimes whole words, with others written over the top (folio 28r). There are also crossed-

⁵ Bichurin's authorship was established by Yelena Nesterova. See: *Е.В. Нестерова. Автопортрет в китайском костюме* [Self-Portrait in Chinese Dress] // *Искусство Ленинграда* [The Art of Leningrad], 1990, cc. 58–64.

out words and sometimes the replacement words or phrases are underlined. One can also find instances where the word to be replaced has not been struck through, but a new word has been written above it in a different, dark brown, ink (folio 22r). So we have here traces of editorial correction, made moreover at a different time. It is certain that Bichurin worked on this album in Beijing, i.e. between 1809 and 1822, but it is difficult to be more precise. The album has minor defects: several double sheets have torn at the fold; folios 2 and 58 are foxed. Despite this damage, the state of preservation can be considered good.

2. Huang Qing zhi gong tu as the Source for Hyacinth's First Album

The source publication for Bichurin's *First Album* — the *Huang Qing zhi gong tu* — took the form of an illustrated description of representatives of various peoples inhabiting the territory of China and adjacent lands, and also countries that had trading relations with China. According to established tradition, they were all considered tributaries, that is to say, actual or potential subjects of the Emperor of China, obliged to appear before him with gifts as a sign of their recognition of his suzerainty. The pictures included in the album feature representatives of both ethnic minorities who were in actual fact dependent on China and peoples who had never been part of the Celestial Empire, such as Russians, the British and French, whom the Chinese nonetheless formally considered subjects of the Qing Emperor. The degree of a people's "dependence" on China is reflected in the choice of terminology: "tributaries" that were in fact independent of China are termed *yi* 夷, while peoples who had subjected themselves to China are termed *fan* 番 and further subdivided depending on their adoption of Chinese culture into the civilized *shu* 熟 and uncivilized *sheng* 生.

The compilation of the album *Depictions of Tributaries of the August Qing* was one of the state undertakings of the Qianlong Emperor, whose reign (1736–1795) saw extensive conquests of territory. The Qing Empire acquired the lands of present-day Xinjiang, Yunnan and south-west China. The Emperor waged ten victorious wars and at the end of his life styled himself "Old Man of the Ten Completed [Great Campaigns]" 十全老人. An aggressive foreign policy was accompanied by large-scale projects to make maps and draw up geographical and ethnographical descriptions of

the newly-annexed lands. To commemorate his military victories Qianlong tasked the Jesuits headed by Giuseppe Castiglione 郎世寧 (1688–1766) who were serving at his court with producing a series of copperplate engravings in a European manner. The plates for this project were ordered from France and the Emperor wanted to send the albums, known by the general name *Pictures of the Emperor Qianlong's Conquests* (*Qianlong zhan tu* 乾隆戰圖), to all the royal courts of Europe, so as to inform the world of his achievements.⁶ From that same time onwards coloured handwritten albums were produced containing depictions of the peoples living in the annexed lands to the south, such as *Gloomy Rain Fattens Them* (*Yin yu gao zhi* 隱雨膏之) or *Pictures of the Miao [Inhabiting] All the Province of Guizhou* (*Guizhou tong sheng miao tu* 貴州通省苗圖).⁷

The Qianlong Emperor's decree on the compilation of *Huang Qing zhi gong tu* was issued on 23 July 1751.⁸ A special commission was created to produce it, headed by the Emperor's relative Fuheng 傅恆 (died 1770). By 1761 a four-part (*juan*) work had been created with captions in Manchu and Chinese. The pictures were the work of the artist Xie Sui 謝遂 (died 1795) and originally the depictions of the representatives of each people, a man and a woman, were placed in one picture with a single caption.⁹ Three colour and two outline copies were made of the original. One of the outline copies was included in the *Complete Library of the Four Treasuries* (*Siku Quanshu* 四庫全書), while the second became the basis for the subsequent woodblock publication. To that end, each *juan* was divided into two parts and to the resultant eight one more was added with descriptions of the Torgut, the peoples of Badakhshan and others. The work had taken its final form by 1763.¹⁰ A long list of compilers and editors was given at the start of the publication. There were also undated dedications in verse by various

⁶ Between 2008 and 2013 the Rinsen publishing house in Kyoto produced a facsimile edition of the seven albums of *Pictures of the Emperor Qianlong's Conquests* (under the title: *Qianlong Emperor's Copperplate Engravings of his Conquests*). Professor Takata Tokio provided each of the volumes with a detailed introduction.

⁷ See: G. Bertuccioli, "Chinese Books from the Library of the Italian Geographic Society in Rome Illustrating the Lives of Ethnic Minorities in South-West China." In: *East and West* 37, 1987, pp. 399–438.

⁸ [Qing] Fucheng (et al. eds.) [清] 傅恆等編纂 *Huang Qing zhi gong tu* 皇清職貢圖 [Depictions of Tributaries of the Qing]. Yangzhou 揚州: Guangling shushe 廣陵書社, 2008, p. 1.

⁹ *Qianlong huangdi wenhua de da ye* 乾隆皇帝文化的大業 [Chinese subtitle: Emperor Ch'ien-lung's Grand Cultural Enterprise]. Ed. by Feng Mingzhu 馮明珠主編. Taipei: National Palace Museum, 2002, pp. 140–141.

authors and an afterword composed by Yu Minzhong 于敏中 (1714–1780).

The collection of the Institute of Oriental Manuscripts of the Russian Academy of Sciences contains four copies of the xylographic edition of *Huang Qing zhi gong tu* (ref. Nos: Д 284, E 179, E 42 and E 43). Two of these (Д 284 and E 179) came into the collection from the Asian Department of the Foreign Ministry in 1864. The source of the others (E 42 and E 43) is not known, but they came into the stocks at an earlier date since they are recorded in Marie-Félicité Brosset's catalogue.¹¹ Descriptions of all four woodblock albums appear in Zoya Gorbacheva's catalogue.¹² All the albums are made up of nine parts (*juan*), but the number of gatherings (*ben*) is not the same in each: in E 179, E 42 and E 43 there are nine, in keeping with the number of *juan*, but in Д 284 there are six. There parts 2 and 3 make up the second gathering, while parts 7, 8 and 9 are combined in the sixth. Each publication contains 582 illustrations.¹³

The xylographic *Huang Qing zhi gong tu* provides historically and ethnographically interesting material. The first *juan* of the publication begins with a description of peoples not formally subject to the Chinese Emperor: Koreans, the inhabitants of the Ryukyu Islands, Vietnam, Thailand, the Sulu archipelago, Burma and Europe. The principle by which these descriptions are arranged is clearly not geographical, since the Burmese are next to the English and the Russians next to the Japanese and Dutch. The second *juan* contains the inhabitants of Central Asia: Tibetans, Kazakhs, Buruts and the peoples of Siberia. The third and fourth parts contain descriptions of the southern ethnoses of China: the Yao 僛, Lang 俚, Ling 伶 and Ya 仡 tribes. The fifth and sixth parts comprise descriptions of the Qiang tribes that live predominantly in the province of Sichuan, while the seventh features the peoples of Yunnan and Guizhou — the Lolo and others.

¹⁰ Huang Qing zhi gong tu 皇清職貢圖, pp. 1–3.

¹¹ M. Brosset. Catalogue des livres et manuscrits chinois, mandchous, poliglottes, japonais et coréens de la Bibliothèque du Musée asiatique de l'Académie Impériale des sciences. St Pétersbourg, 1840 (manuscript copyright), p. 62.

¹² З. И. Горбачева. Краткое описание китайских ксилографических изданий коллекции Института народов Азии Академии наук СССР (Ленинградское отделение) [A Brief Description of the Chinese Woodblock Publications in the Collection of the Institute of the Peoples of Asia of the USSR Academy of Sciences (Leningrad Branch)]. Ленинград, 1961. Вып. 1: География [Issue 1: Geography] (manuscript copyright), cc. 64–66.

¹³ The individual parts of the work contain the following quantities of illustrations: 1st *juan* 74, 2nd *juan* 44, 3rd *juan* 56, 4th *juan* 66, 5th *juan* 68, 6th *juan* 100, 7th *juan* 72, 8th *juan* 84, 9th *juan* 18.

Almost all the pictures included in the Chinese woodblock book are notable for their accuracy. The faces are depicted expressively with indication of ethnic distinctions, while the elements of the costumes are shown precisely and in detail. The descriptions of the ethnic groups that were immediate neighbours of the Chinese go into many particulars and evidently the depictions of them were made from life. The texts accompanying the pictures give information about place of habitation, peculiarities of dress, occupations and customs. In some cases there are descriptions of members of different social strata within a particular people: peasants, officials, clergy. For the majority of the depictions of Europeans, use was evidently made of quite specific pictorial sources. After examining how knowledge of Europe penetrated into China, Hyacinth Bichurin wrote that, on the basis of the information that the Chinese acquired from European missionaries, in the Qing Empire they formed an impression that Europe contained up to 70 different dominions, chief among which were Spain, France, Italy, Germany, Holland, Poland, Hungary, the “Danish realms” (Denmark, Norway, Sweden and Finland) and Greece.¹⁴

Evidently information from the Jesuits also formed the basis for the descriptions of the peoples of Europe in *Huang Qing zhi gong tu* 皇清職貢圖. At the same time some of the pictures in the woodblock albums do contain errors and curiosities that were pointed out by Anatoly Terentyev-Katansky in his time as part of a brief overview.¹⁵ Some of the pictures in books E 42 and Д 284 have been mixed up. For example, the depiction of a European male (an inhabitant of Helvetia in the other books) is captioned *feiyake* (Fiak), while that of an Englishman is captioned *hezhe* (Nanai). The images in the Chinese edition of the album are of interest as historical works of Chinese book illustration.

The pictures in Hyacinth Bichurin’s album are colour copies of the illustrations for *Huang Qing zhi gong tu*. Bichurin’s *First Album* was not the only attempt to study this particular work. In 1826 Stepan Lipovtsov (1770–1841) made a translation of the

¹⁴ See: Н. Я. Бичурин. Сведения о Европе, сообщенные китайцам католическими вероисповедниками [The Information about Europe Given to the Chinese by Catholic Missionaries] // Отечественные записки [Annals of the Fatherland]. 1845. Т. 40, № 6, отд. 8, сс. 91–97.

¹⁵ А. П. Терентьев-Катанский. Иллюстрации к старинным китайским географическим сочинениям [Illustrations to Old Chinese Geographical Writings] // Страны и народы Востока [Countries and Peoples of the East]. Вып. 8. Москва: Наука, Главная редакция восточной литературы, 1969, сс. 92–94.

majority of the captions to the illustrations in the woodblock publication. That translation was not published and was deposited in the Foreign Policy Archives of the Russian Empire.¹⁶ In the late 19th century a French publication came out containing selected translations from the Chinese woodblock book made by Gabriel Déveria.¹⁷ That publication included 38 pictures of southern ethnic groups living in Yunnan and Vietnam taken from various parts of the original. In the mid-20th century two of the Chinese xylographic illustrations, depicting inhabitants of Helvetia, the north-west of present-day Switzerland, were examined in a small paper by Alfred Steinmann.¹⁸

3. The Study of Peoples of the South Siberia and North-East China in Europe and Russia

Information about the history of China's neighbouring peoples contained in Chinese historical sources attracted the attention of western scholars from the moment European Sinology began. These data were included in Chinese dynastic histories as part of a common picture of the history of China and, consequently, of the entire world, beginning with the Early Han (206 BC–8 AD). The Jesuit missionaries, who actively engaged in map-making in China, gathered data on non-Chinese ethnic groups living on the borders of the Qing Empire, both on their own initiative and at the request of the Celestial Emperor. French missionaries managed to extract from Chinese sources extensive information about the population of Xinjiang, Tibet, and China's southern borderlands.¹⁹ Hyacinth Bichurin, who was able to use the library of the Jesuit mission in Beijing, was familiar with the works of Alvaro Semedo, Joseph-Anne-Marie de Moyriac de Mailla, Abbé Grozier (1743–1823), Jean-Baptiste Du Halde (1674–1743) and others.²⁰

In 1785 the Japanese explorer Mogami Tokunai 最上徳内 (1754–1836) visited

¹⁶ Изображения народов, которые платят дань китайским императорам [Depictions of the Peoples who Pay Tribute to the Chinese Emperors] (translation from the Chinese by S. Lipovtsov, 1826). In the Foreign Policy Archives of the Russian Empire, fund 152, inventory 505, unit 51, 42 folios.

¹⁷ La frontière Sino-annamite: Description géographique et ethnographique, d'après des documents officiels chinois / Traduits pour la première fois par G. Déveria, Paris: E. Leroux, 1886, pp. 87–170.

¹⁸ A. Steinmann. Die Schweiz in chinesischer Darstellung (Ein Kuriosum chinesischen Geschichtsschreibung aus dem 18. Jahrhundert). In: *Sinologica* 1953. Vol. 3, No 3, ss. 97–99.

¹⁹ La frontière Sino-annamite: Description géographique et ethnographique, d'après des documents officiels chinois, pp. XI–XII.

the Amur estuary. In 1808–10 Mamiya Rinzō 間宮林藏 (1775–1844) explored Sakhalin and drew up fairly detailed descriptions of the Ainu and Nivks (Gilyaks). In 1845–46 the French Jesuit De La Brunière spent time on the Amur. In 1850 the missionary Charles Venault followed in his tracks, while in 1861 Gerbillon explored the Amur and Sungari.

Russian scholars started to study the peoples of Siberia and the Far East in the middle of the 17th century in connection with the activities on the River Amur of Maxim Perfiyev, Vasily Poyarkov, Yerofei Khabarov and Onufry Stepanov, who were the first to compile material describing the ethnographic composition, distribution and numbers of the peoples inhabiting the basin of the Amur and its tributaries.²¹ The first academic descriptions of the peoples of Russia's Far East were given in a summarizing work by Johann Gottlieb Georgi (1729–1802).²² Information about the inhabitants of Siberia and the Far East was given in part three of it.

The convict Gury Vasilyev escaped down the Amur to its mouth three times in the years 1815–26 and each time the Chinese authorities detained him on the way back and handed him over to Russia. Under interrogation he gave detailed information about the climate, nature and mineral resources of the region, which was then checked by Colonel Mikhail Ladyzhensky's expedition in 1832.²³ The ethnographer Alexander Zolotarev (1907–1943) write that Hyacinth Bichurin made use of Vasilyev's information and in his works "for the first time the Ulch are separated from the Gilyaks,"²⁴ but I have not been able to find confirmation of this in Bichurin's works.

Russian researchers strove to make as extensive use as possible of all available

²⁰ [Н. Адоратский]. Отец Иакинф Бичурин (исторический этюд) [Father Hyacinth Bichurin (a Historical Sketch)]. Казань: Типография Императорского университета, 1886, с. 7 (offprint).

²¹ Б. О. Долгих. Этнический состав и расселение народов Амура в XVII в. по русским источникам. Отв. ред. М. Н. Тихомиров [The Ethnic Composition and Distribution of the Peoples of the Amur in the 17th Century according to Russian Sources. Editor-in-chief M.N. Tikhomirov] // Сборник статей по истории Дальнего Востока [Collection of Papers on the History of Far East]. Москва: Академия наук СССР, 1958, сс. 125–142.

²² J.G. Georgi. Beschreibung aller Nationen des Russischen Reiches, ihrer Lebensart, Religion, Gebräuche, Wohnungen, Kleidung und übrigen Merkwürdigkeiten. Vols. 1–4. St Petersburg: C.W. Müller, 1776–80.

²³ В. К. Арсеньев. В горах Сихотэ-Алиня [In the Sikhote-Alin Mountains]. Москва: Географгиз, 1955, с. 6.

²⁴ А. М. Золотарев. Родовой строй и религия ульчей [The Clan Structure and Religion of the Ulch]. Хабаровск: Дальгиз, 1939, с. 20.

materials for the study of the ethnography of the region. A. Mordvinov, a contemporary of Bichurin, observed in 1851 that as yet the history of Siberia exclusively took the form of the history of the Russians in Siberia and called for a wider use of the folklore, language and mythology of the peoples of the Far East as material for the study of their true history.²⁵ Vladimir Gorsky (1819–1874), a student with the 12th spiritual mission in China, used Chinese sources to study the geography and history of Manchuria and the Amur basin. Manuscript materials relating to his work on the history and geography of Manchuria have survived.²⁶ In 1870–71 Archimandrite Palladius (Piotr Kafarov, 1817–1872) visited the Ussuri area. This former head of the 13th spiritual mission studied the ancient and mediaeval history of the region on the basis of Chinese, Japanese and Korean sources. He indicated the possible locations of sites in the very places where they were later discovered.²⁷ Sadly, however, Archimandrite Palladius did not complete his work. He died on the way back to St Petersburg and of his extensive writings only some brief notes were published.²⁸

The first scientific classification of the peoples of the Amur basin is associated with Leopold von Schrenck (1826–1894), who in 1854–56 made a journey down the Amur to its mouth and up the Ussuri as far as the River Nor. His researches relate mainly to the Ulch, Nanai and Nivkh.²⁹ A new phase in the archaeological exploration of the Amur basin began with the founding on 1 April 1884 of the Society for the Study of the Amur Territory. Its first president, Feodor Busse (1838–1896), carried out systematic excavations, compiled a completed bibliography of scholarly literature on local his-

²⁵ А. Мордвинов. Орочены или оленные тунгусы [The Orochon or Deer Tungus] // Современник [The Contemporary], 1851. Т. 27, № 6, отд. 6, с. 127.

²⁶ In the Archives of Orientalists of the Institute of Oriental Manuscripts, RAS, category I, inventory 1, unit 25 (no pagination).

²⁷ П. А. Кропоткин. Остатки древностей в Амурском крае. Введение [Remnants of Antiquities in the Amur Territory. Introduction] // Записки Общества изучения Амурского края [Proceedings of the Society of the Study of Amur Territory], 1908. Т. 12, с. 4.

²⁸ П. И. Кафаров (арх. Палладий). Исторический очерк Уссурийского края в связи с историею Маньчжурии [A Historical Outline of the Ussuri Territory in Connection with the History of Manchuria]. Санкт-Петербург (undated, offprint) ; Этнографическая экспедиция арх. Палладия в Уссурийский край [Archimandrite Palladius's Ethnographic Expedition to the Ussuri Territory] // Отчет Императорского Русского географического общества за 1871 г. [Report of the Russian Imperial Geographic Society for 1871], 1872, сс. 16–20.

²⁹ Л. И. Шренк. Об инородцах Амурского края [About the Non-Russians of the Amur Territory]. Санкт-Петербург: Императорская Академия наук. Т. 1–3, 1883–1903.

tory, including ethnographic works,³⁰ and also produced serious summaries of the study of historical sites in the Amur basin.³¹ In 1867–69 the outstanding traveller Nikolai Przhevalsky (1839–1888) visited the Ussuri region and in 1869 he published the results of his observations of an ethnographic character.³² The start of the modern period in the study of the peoples of the Far East is associated with Lev Sternberg (1861–1927).

Japanese and French scholars made particular headway in the study of the southern peoples of China, but Russia can boast individual successes in this field as well. In 1887 Alexei Ivanovsky (1863–1903) published a two-part collection of translations from Chinese sources about the ethnic groups inhabiting south-west China.³³ The great scholar Nikolai Nevsky (1892–1937) researched the languages of the peoples of Taiwan.³⁴

For his album Hyacinth Bichurin chose fairly rare depictions that are of interests from an ethnographic point of view. It should be noted that the title he gave to the album — *About the Peoples Living on the Banks of the Amur from the River Ussuri to Its Mouth, along the Whole Coast of the Eastern Sea from the Bounds of Korea to the Russian Border and on All the Islands Lying along That Coast* — reflects only a part of its

³⁰ Ф. Ф. Буссе. Указатель литературы об Амурском крае [An Index of Literature about the Amur Territory] // Известия Императорского Русского географического общества [Proceedings of the Russian Imperial Geographic Society], 1882. Т. 18 (разд. 10. Население [Section 10: Population]), сс. 31–37.

³¹ Ф. Ф. Буссе. Остатки древностей в Амурском крае [Remnants of Antiquities in the Amur Territory] // Записки Общества изучения Амурского края [Proceedings of the Society for the Study of Amur Territory], 1908. Т. 12, сс. 9–66.

³² Н. М. Пржевальский. Инородческое население в южной части Приморской области [The Non-Russian Population in the Southern Part of the Maritime Region] // Известия Императорского Русского географического общества [Proceedings of the Russian Imperial Geographic Society], 1869. Т. 5, отд. 2, сс. 155–201.

³³ А. О. Ивановский. Матерьялы для истории инородцев Юго-Западного Китая (губерний Юнь Нань, Гуй Чжоу, Сы Чуань и отчасти Ху Гуан) [Materials for a History of the Non-Han of South-West China (Provinces of Yunnan, Guizhou, Sichuan and Part of Huguang)]. Т. 1, ч. 1. Первый период (От древних времен до династии Сун) [The First Period (From Ancient Times to the Sung Dynasty)]. Т. 1, ч. 2. Выпуск 2. (Сведения этнографические [Ethnographic Information]). Санкт-Петербург: Типография В. Безобразова и Ко, 1887.

³⁴ See: Н. А. Невский. Материалы по говорам языка цоу [Materials on the Dialects of the Tsou Language] // Труды Института востоковедения АН СССР [Transactions of the Institute of Oriental Studies AS of the USSR]. Москва-Ленинград: Издательство Академии наук СССР, 1935. Т. 11; Материалы по говорам языка цоу: Словарь диалекта северных цоу [Materials on the Dialects of the Tsou Language: A Dictionary of the Dialect of the Northern Tsou]. Москва: Наука, Главная редакция восточной литературы, 1981.

content. Placed at the start of the album are 14 drawings of men and women and descriptions of seven peoples belonging to the Tungus-Manchurian group of north-east China (Dongbei), the Amur basin and Sakhalin: Oluncho (Oroqen, Evenks), Tsyryns (Kile), Kuye (Ainu), Fiak (Gilyaks, Nivkh), Kiakl, Tsisins (Akans) and Hezhe (Nanai). Apart from this opening section, the Bichurin album can be divided into two more. The second contains 30 pictures of representatives of various territorial groups and peoples from Fujian province, the She 畚 and related Yao 瑶, and also natives of the western part of the island of Taiwan. There are depictions of Taiwanese plain and mountain tribes, who were subjugated by China at various times in the late 17th century and early 18th. The third and final section consists of 12 pictures and descriptions of the Miao. The final illustration, captioned *Heshang*, depicts a wandering monk and was created by Father Hyacinth himself.

The identification of ethnic elements in Bichurin's descriptions and connecting them with present-day data is extremely difficult due to the use of obsolete ethnonyms and shifts in peoples' places of habitation between then and now. In 1842, describing the ethnic composition of north-east China, Hyacinth Bichurin wrote that the bulk of the population from the Great White Mountains in the north along the right bank of the Sungari and both banks of the Hurha as far as the Amur itself consisted of indigenous Manchurians. "The tribes of Daur and Solon living along the River Nonni-ula (Nen — *I.P.*) have from time immemorial formed a separate branch of the Tungus people. From the Ussuri eastwards to the sea there live various Tungus tribes that pay tributes with sables. On both banks of the Sungari by the mouth of the Ussuri lives the *Hèzhé* tribe; to the east of it, along both sides of the Amur, right to the mouth various tribes dwell with the common name *Fiake*. They also occupy the northern end of the Great Island (Sakhalin — *I.P.*), while in the southern half the Elunchun (Orochon — *I.P.*) live. The Tungus tribes that live from the Ussuri eastwards to the sea were known a century and a half ago by the common Chinese name *Yu-pi-da-zi*, which means 'fish-skinned Non-Han'. The Chinese called them that because those savages wore clothing made of fish skins."³⁵

Hyacinth Bichurin also studied Chinese sources covering the peoples of south China. He described in detail the customs of the Miao and Yao, who inhabited the

³⁵ *Н. Я. Бичурин. Статистическое описание Китайской империи [A Statistical Description of the Chinese Empire]. В 2-х частях. Москва: Восточный Дом, 2002, с. 230.*

provinces of Hunan, Guangdong, Guangxi and Fujian. His researches reflected the traditions of the Red and Black Miao, the Mountain and Meadow Yao, the so-called natives (*turen* 土人) who lived in Hunan and also the small ethnic groups — Li, Nong, Lang, Ling, Ya, Nao and Ming.³⁶ The *First Album* includes descriptions of some Taiwanese peoples of whom the Russian reading public had practically no information at that time.

Conclusion

The *First Album* is Father Hyacinth's work of the ethnographic character, which was unknown until quite recently. During his stay in China Hyacinth studied the ethnography and way of life of the local minorities, collected data on their life and customs. The *First Album* came into the Imperial Public Library in St Petersburg in 1822, before Father Hyacinth began his active career as a scholar and publisher, but it is evident that when writing his major summarizing works about China, he made use of the Chinese opus *Depictions of Tributaries of the Qing* that had earlier been the source from which he created the album and, therefore, *Huang Qing zhi gong tu* came to be an important source for the study of the Chinese ethnical types in Russia and Europe.

³⁶ *Ibid.*, cc. 348–354.

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