

This book deals with various aspects of cultural exchange between the Low Countries and Asia. While the Dutch East India Company (VOC) is extensively documented and its social and economic history have been researched, the important role the VOC played in the arts and more broadly visual culture has been relatively neglected. Although it is well known that increased prosperity and the flood of imported goods from Asia had a huge influence on seventeenth-century Holland, Netherlandish impact in Asia has not yet been thoroughly studied.

However, hundreds of VOC functionaries in Asia practiced forms of art in which they had been trained in the West. Several important Dutch painters worked at the court of the Persian shahs. Western perspective is found in unexpected places, including murals in an Isfahan palace and on Japanese title pages. Painters like Willem Schellinks who had traveled abroad created imaginative renditions of ceremonies at the Mogul court and wrote about the quality of its art.

When the VOC spread merchandise through Asia, it affected developments such as the growth of popularity of Chinese decorative motifs in Indonesia. A wave of interest in Dutch culture also hit Japan after the ban on import of books was lifted, resulting in *Hollandomania*, the imitation of anything Dutch, and *rangaku* (Dutch studies), which became the main vehicle for any and all knowledge concerning Europe.

*Mediating Netherlandish Art and Material Culture in Asia* offers new insights into the world routes traveled by seventeenth-century Dutch art, architecture, and visual culture in relation to the impact of Asia on the Dutch Golden Age.

Thomas DaCosta Kaufmann is Frederick Marquand Professor of Art and Archaeology at Princeton University. Michael North is Professor and Chair of Modern History at the Ernst Moritz Arndt University of Greifswald, Germany.



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KAUFMANN & NORTH Mediating Netherlandish Art and Material Culture in Asia

THOMAS DACOSTA KAUFMANN  
AND MICHAEL NORTH (EDS.)

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Plate 13.6: Albarello Excavated from the Tomb of Tokugawa Hidetada (1579-1632) at Zôjô-ji in Tokyo, Dutch Majolica.

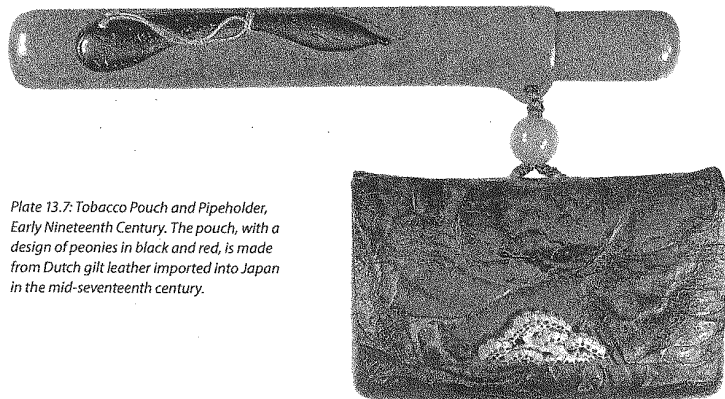


Plate 13.7: Tobacco Pouch and Pipeholder, Early Nineteenth Century. The pouch, with a design of peonies in black and red, is made from Dutch gilt leather imported into Japan in the mid-seventeenth century.

## 14 Circulating Art and Material Culture

### A Model of Transcultural Mediation

Astrid Erll

Looking at the wealth of knowledge produced by this collection, a challenging question arises: what general insights are to be gained from the great variety of historical and art-historical studies brought together in this volume? Can research on Netherlandish art in Asia spawn a more general model of cultural mediation, a model applicable to other research projects on the global circulation of cultural artifacts? Could the findings of the NIAS project on the early modern age in Asia enrich our view of different historical periods, other social and spatial constellations?

The essays collected in this volume contain an important lesson for those engaged in cultural studies. Scholars of the field tend to favor one or another particular concept as a guiding principle for their approach. Current terms include "reception," "adaptation," "implants," "cultural transfer," "cultural exchanges," "entangled histories," "hybridity," and "transculturation," each of which reflects a certain, subtly different understanding of the material.<sup>1</sup> The participants in the NIAS project chose not to adopt a universalizing meta-theory of this kind but to allow their critical terminology to emerge from their conclusions concerning specific case studies. Cultural encounters are always *specific*; they are unpredictable and rarely follow standard patterns. Bearing this in mind and proceeding from the insights about Netherlandish art and material culture in Asia that the authors of this volume shared with me, I will outline in the following a general

model that does not pretend to be a theory of everything but to provide a rough field map to navigate through the complex territory of cultural circulations.

Taking my cue from the collection's title, I will use the term "mediation" to describe the circulation of art and material culture across time and space. In this way I hope to reformulate the description of the relevant processes within the framework of media theory. Classic theories of media communication assume a tripartite model:

1. The sender/production of a message
2. The transmission of the message through a channel, and
3. The receiver/reception of the message.<sup>2</sup>

Proceeding from communication studies, and drawing as well on new media theory and memory studies, I will propose a model of transcultural mediation that features five more or less distinct stages:

1. *Production*, or the making of art and material culture
2. *Transmission*, or the transfer of art and material culture to other temporal and local settings
3. *Reception*, or the appropriation of art and material culture
4. *Transcultural remediation*, or the making of new art and material culture based on earlier cultural mediations
5. *Afterlife*, or the *longue durée* of the above-mentioned processes.

In what follows I will provide short explanations of these five stages, give examples taken from the essays in this volume and formulate questions for further research.

### Production

The stage of production, as I will argue below, is not necessarily the first step in transcultural mediation. A serious consideration of production has to deal with a multitude of questions such as: Who creates objects of art and material culture? When? In what socio-cultural contexts? Using which materials? Under which constraints? For what intended uses? In the case of Netherlandish art in Asia, the scope of constellations of production is almost limitless. At one extreme we find trained Dutch painters based in Amsterdam and on the other Eurasian artisans working in Batavia (see Bok).<sup>3</sup>

### Transmission

The transmission of art and material culture involves agents, channels and frameworks.

- (a) *Agents, or mediators*: Who delivers the artwork to the receiving party?
- (b) *Channels*: What are the media and modes of transport?
- (c) *Frameworks*: In what social, political, religious or aesthetic constellations does the transmission of art and material culture take place?

For example, the fragile standing of the VOC in seventeenth-century Japan entailed a framework of transmission worlds apart from the contemporaneous situation in Indonesia, where the Company exercised nearly complete power.

The cases studied in this volume clearly suggest that the major mediator of Netherlandish art in Asia was the VOC. A typical example would be the "gift" carried in a trunk on a VOC ship (*channel*) to Ceylon and handed over by a high-ranking VOC official (*mediating agent*) to the king of Kandy in the context of an annual embassy, which was experienced by the Dutch envoys as a humiliating affair (*framework*) (see Wagenaar).<sup>4</sup> Cultural mediation may also fail at the vulnerable stage of transmission. Ships may sink. Delivery systems may break down, transmitting agents may make mistakes like the VOC when it presented the same gifts to Chinese and Indian rulers (see Kaufmann).<sup>5</sup>

The VOC, however, was not the sole mediator of Netherlandish art in Asia. We are also dealing with individual artists like Jan Lucasz. van Hasselt, who came on his own to the Persian court in Isfahan (see Schwartz).<sup>6</sup> There are rival agents of mediation, such as the Jesuits, who introduced principles of European painting to China (see Forrer, Kaufmann).<sup>7</sup> And there is the impact of ethnic networks, such as the Armenian merchant community of New Julfa, which disseminated European art in Persia (see Landau, Schwartz).<sup>8</sup> As Amy Landau emphasizes, "the intermediary role" of such groups is often grounded in the mediating agents' intercultural competences, such as their mastery of both European and Asian languages and cultures. Michael North's essay on art in the households of Batavia and the Cape Colony, finally, combines in one rich mix all the factors we have singled out. The transmission of art and material culture may also be taken less literally as a function of taste, which does its channeling through agents, painters and patrons, publications on aesthetics, and the art market.

A key feature of cultural transmission in a global perspective is multidirectionality. In contrast to what classical models of media communication may suggest, transfers of art

and material culture in seventeenth-century Europe and Asia were certainly no one-way road. Nor are our cases sufficiently characterized as examples of straightforward reciprocity, i.e. the simple reversal of the roles of sender and receiver, exporter and importer. Triangular and even more complex multidirectional processes can be identified in such environments as the Cape Colony (see North)<sup>9</sup>, where art objects produced in China, Batavia, Holland, and the rest of Europe were united in an identifiable local collecting culture. Further east, the VOC acted as an "intra-Asian mediator" (Kaufmann)<sup>10</sup>, importing Chinese porcelain to Persia and supporting the export of Persian imitations of Chinese ceramics.

Studying cultural transmission means reconstructing the networks involved in moving art objects (and with them less tangible phenomena, such as tastes and styles) from one socio-cultural context to the other. An open list of research questions – to which the articles collected here provide a variety of answers – includes the VOC and its procedures of transmission (also in comparison with other European trading companies); "commodity chains"<sup>11</sup> and the migration history of objects; the multidirectionality of transfer processes; and the power structures and other social and cultural factors at play in cultural transmission.

### Reception

Constructionist media theories emphasize that reception is much more than the passive decoding of an original message. Rather, it is an "appropriation," the active construction of a message.<sup>12</sup> The reception of one and the same message may therefore vary widely according to what was above described as the frameworks of transmission: time, place, social order, knowledge systems, values, and aesthetics.

In British cultural studies, a distinction is drawn between various modes of reception. Stuart Hall, in his seminal article "Encoding/Decoding,"<sup>13</sup> differentiates between "hegemonic readings," "negotiated readings," and "oppositional readings" of a message. Historians of global circulation can play a vital role in the development of cultural theory by reformulating this model in accordance with their own research into the complexities of intercultural encounter in different times and places.

The example of Netherlandish art in Asia suggests that we assume a gradual scaling of *modes of reception*, ranging from (a) *consonant* and (b) *negotiated* modes all the way to (c) *inconsonant* modes. A kind of reception which seems more or less *consonant* with the intentions of – or the original meanings ascribed to the object by – its Dutch producers and/or transmitting agents would entail treating the transmitted object as a "valuable gift" or a "piece of art." At the other end of the scale are *inconsonant* modes of reception that culminate in nonreception, the refusal of or complete lack of interest in Netherlandish art and material culture. Objects might be cast as poor quality, uninteresting, or even trash (see Kaufmann for the Chinese lack of interest in Dutch objects).

Between these poles is a large grey zone of (using Hall's terminology) the *negotiated* meanings of foreign art objects. They may be understood as exotic objects and stored in museums, archives, or curiosity cabinets. Such a reception as *exotica* seems to have been a prevalent mode of treating Dutch objects in India, China, and Japan. However, foreign objects may also be turned into pragmatic objects, their potential aesthetic richness and polyvalence ignored in favor of a single, specific use. This occurred in Japan, where European painting techniques were employed initially merely to record plants, insects, or birds (see Kobayashi-Sato).<sup>14</sup> And while worldly art may

be constituted as holy objects in the course of intercultural reception, sacred art may by the same token be turned into profane objects (as the tombstones of Dutch cemeteries in South India, see Krieger).<sup>16</sup>

Clearly, what is needed to address the manifold options of receiving art and material culture in contexts of global circulation is (using Marcus's terminology) a careful multi-sited ethnography of reception.<sup>16</sup> Therefore, central research questions in this volume revolve around the *local practices of reception*, the actual ways of dealing with Netherlandish art – at a particular place and time, by specific social groups. How is intercultural reception performed? For example, if an object is indeed cast as an “art work” by a community in Asia, how will this type of reception become manifest in social practice? Are foreign art objects used to teach young princes (as at the Persian court, see Schwartz)? Or are even entire art schools founded on such objects (as in the case of the Japanese Akita Ranga School, see Forrer/Kobayashi-Sato)?<sup>17</sup> Are there hybridizing practices of dealing with art, as in the case of the Cape Colony, where residents selected and combined objects from very different origins in their households (see North)?<sup>18</sup>

Another, rather intricate, much less graspable and yet fascinating question for all those who study the circulation of objects is that of *cultural (non-)receptivity*. Why are some objects welcomed and appropriated in a specific socio-cultural context – and others not? It is generally agreed in art and literary studies that the properties of art works alone can never trigger a particular reception. Instead, as Amy Landau emphasizes, it seems it is “first and foremost the local context which conditions and determines the response.” Receptivity may be guided by certain policies and philosophies devised for the encounter with the foreign (as we find them in China and Japan). A certain

mode of reception may become a factor in local controversies of the day (such as in Sulayman's Persia, see Landau).<sup>19</sup> In order to arrive at sound hypotheses concerning the impact of art and material culture (or the lack thereof) in differing cultural circumstances, we have no choice but to reconstruct the convictions, interests, and challenges of the local people.

Cultural receptivity is a function of social context. But does that mean that the form and materiality of an object are entirely irrelevant for the study of its circulation? Of course not. Rather, we need concepts to address the interrelations between material and social phenomena at work in the process of reception. One of these concepts is the *cultural resonance* of an art object.<sup>20</sup> Do its specific shape, its forms and materials meet a congenial aesthetics when it arrives in a foreign place? Does the receiving audience have patterns of expectation that make the object from abroad “fit,” even if in surprising ways? One example of cultural resonance are the Leiden fine painters and the similarities their works showed with Persian painting (i.e. their small scale, minute details, and polished surfaces; see Landau). Another example are the concentric ivory spheres that the Dutch brought to China in the seventeenth century. Thomas DaCosta Kaufmann calls these “successfully mediated objects,” because they fit in with contemporary aesthetic discourses of the Ming dynasty.<sup>21</sup>

Finally, it is also the *media qualities* of an object, which have an impact on cultural receptivity: Small prints and engravings, for example, are better circulation media than big canvas paintings. The feasibility of mass export and thus their sheer quantitative impact will influence reception. This was the case with European prints in Japan (see Forrer).<sup>22</sup> As the examples in this volume show, only close study of individual cases can tease out the complex interrelations of medium and social context that guide intercultural reception into certain paths.

### Transcultural Remediation

A sure sign of success in the mediation of an object is when it provokes the local creation of further objects. This process can be called *remediation*<sup>23</sup> – the making of a new medium, which is based on a received old medium. The idea of remediation turns the classic tripartite, linear model of communication into a spiral.<sup>24</sup> Reception leads to production, and the process of mediation delineated above starts all over again: we are dealing with new producers, agents, frameworks, and channels of transmission, and with the different modes of yet another round of reception. Remediation in the present case has the additional complication of being transcultural, because we are describing how objects made in the Netherlands became a model or an inspiration for works created in Asia. The outcome is what is called in many essays “hybrid art.”

“Hybridization” and “hybrid art” are of course vexed notions.<sup>25</sup> They suggest the amalgamation of two or more formerly distinct and pure entities – homogeneous cultures and artistic traditions, as it were. The historical evidence presented in this volume goes counter to any such idea. Like culture at large, art is internally hybrid to begin with, the result of long processes of mediation. To emphasize the fact that we need to think “beyond culture” if we want to understand the dynamics of global circulation, I suggest using the concept of the “transcultural.”<sup>26</sup> Instead of implying the existence of internally homogeneous and clearly demarcated cultures, it draws our attention to the fundamental cultural process of ongoing exchange among a number of mutable socio-cultural formations that, being the result of earlier exchanges, are always already hybrid.

Once it is accepted that the quest for phantasms of pureness or origins is futile – in art as well as all the other areas the humanities

concern themselves with – it also becomes clear that theories of cultural circulation are compelled to deal in tautologies. Culture is fundamentally transcultural. Art is always hybrid art. Mediation is always remediation.

Indeed, the model of mediation, too, cannot proceed from the notion of an original medium. As the media theorists Bolter and Grusin have famously stated, “all mediation is remediation.”<sup>27</sup> All art – even if we look at the default case of a Golden Age painting produced in an Amsterdam workshop by a true-born Dutchman – is remediated art, and its genesis must be seen in a transcultural horizon: the Dutchman is likely to have been borrowing from Italian models based in turn on Greek precursors that may be adaptations of Middle Eastern images, and so on.<sup>28</sup> In the case of Netherlandish art in Asia the concept of transcultural remediation helps us deal with the complexities of, for example, Chinese artisans producing for Japanese markets or for consumers in the Cape Colony hybrid works inspired by Dutch art.

Researchers interested in the infinitely regressive field of transcultural remediation have various approaches at their disposal. They may address the *intercultural frameworks* for the production, transmission, and reception of hybrid art, as does Lodewijk Wagenaar in his postulation of different territorial spheres of Dutch influence in Sri Lanka. One can also begin by looking at specific objects and ask questions about the forms (how?) and the functions (why?) of transcultural remediation. The articles in this volume show that it is especially for the study of *hybrid forms* that art-historical expertise and scrutiny must come into play. Which iconographies, materials, and techniques are blended together when new hybrid art is created? And how do we describe the end product? Do we encounter a unified style that people at the time were themselves very much aware of, even theorized? This seems to be true of the Persian

adaptations of Western artistic techniques in *farangi-sāzi* (see Landau).<sup>30</sup> Or is the field of hybrid art constituted more as a loose assemblage of scattered hybrid objects, the very existence of which depends on today's vantage point, our "anachronistic" perspective (see Schwartz)?<sup>31</sup>

Although the spectrum of *functions of hybrid art* is very broad, the main function of the production and transmission of objects through trading companies like the VOC is, quite clearly, to make money. Fascinating polycentric trading connections and trajectories have been reconstructed, showing how European companies, which were certainly profit-driven, could willy-nilly become mediators of art and material culture in Asia. However, the functions of art production in cultural contact zones are much more complex. In colonial contexts, it is often the opportunity to show mastery over the foreigners' (or even colonial masters') art which spurs hybrid work. It may also be a response to foreign images and narratives: Amy Landau points to Persian artists' "desire to exert emblematic power over European images." But the production of hybrid art may also fulfill functions that are entirely dissociated from their foreign sources of influence and instead exclusively directed toward the inner life of a social group, e.g. when artists in Persia used "a foreign iconography in order to negotiate internal religious conflicts" (see Landau).<sup>32</sup>

The reception side had its own multiplicity of meanings. For those who bought hybrid art works, they seem to have fulfilled a multilayered set of social functions. Hybrid art and material culture was produced for Asian as well as for European markets. In both places, people had developed a taste for exotic styles. For the VOC officials who stayed in Asia they fulfilled commemorative, decorative, or self-expressive functions. And hybrid art also gained currency in multi-ethnic societies such as the Cape Colony, where it was used as

a medium of self-fashioning in the face of a highly differentiated society (see North).<sup>33</sup>

### Afterlife

The focus of this collection is on synchronic constellations of transcultural mediation. Such a perspective draws attention to the spatial, translocal aspect of cultural exchanges. Another research option is looking at the changes in cultural exchanges over time. If we look into the afterlife of a work of art, we view the mediating process in a diachronic, *longue durée*-perspective. What was the impact of Netherlandish art in Asia in the long run? What survives until the present day? How have the uses of Dutch art and material culture changed over time? What is remembered? What forgotten?

The life and death of art is a matter of cultural *remembering and forgetting*.<sup>34</sup> In this volume, Gary Schwartz reflects on the "mortality of art" and comes to the important conclusion that the "survival of a work of art through time is not the rule but the rare exception." This seems to hold true in particular for conspicuously hybrid art, which is often not perceived to be a vital component of a nation's identity and past achievements. In the politics of national memory the ideas of cultural origins and purity discussed above come forcefully into play. They guide the selection of art works to be socially remembered, preserved, and exhibited.<sup>34</sup>

But even if art works survive in material traces they are not necessarily consciously remembered by a social group. Drawing on a distinction made in memory studies, we can differentiate between implicit and explicit forms of afterlife. *Implicit forms of afterlife* are unseen and unacknowledged relics of past art and material culture, which may nevertheless still have effects in the present. Lodewijk Wagenaar gives an example of such implicit afterlife

when he asks what remains of the Dutch presence in today's Sri Lanka. His answer: bricks, stones, and words. The people of Sri Lanka may use these, but they do not seem to recall their Netherlandish origin or be aware of the Dutch material and linguistic impact. Similarly, Martin Krieger shows that Dutch graveyards have long been neglected relics of a colonial past in modern India, left to revert to nature.<sup>35</sup>

However, not all remnants of hybrid art are relegated to the status of implicit cultural memory. There are also *explicit forms* of remembering the material culture that emerged from Dutch-Asian encounters in the seventeenth century. The explicit afterlife of art entails the active and conscious effort of groups and societies not only to preserve artworks physically, but also to further an awareness of their history and meaning. It is only through an ongoing engagement with works of art – "cultural remembering" in the sense of handing down, using, discussing, and interpreting them – that

they are kept alive. The most invigorating way to deal with works of art that have come down to us is their continual remediation. A good example is the way in which *Indische* architecture – hybrid architectural styles that have their roots in seventeenth-century Dutch-Indonesian building – continued to be developed well into the twentieth century (see Nas).<sup>36</sup>

However, the afterlife – or repercussion – of hybrid art is not merely a matter of material survival, but can also be perceived through its long-term effects on the mental dimension of culture. This is evident in the case of Japan, where, as Yoriko Kobayashi-Sato shows, "the Dutch mediation caused the mental world of the Japanese to shift from a Chinese-oriented culture to a Western-oriented culture."<sup>37</sup> The transcultural mediation of art is thus far more than the mere circulation of objects. It moulds our worlds of interacting, thinking, feeling, and perceiving.

### Notes

1. For an overview of the terminological and conceptual options of cultural history to describe the processes studied here, see P. Burke, *Cultural Hybridity* (Cambridge 2009).
2. For an overview of media theories see J. Hartley et al., eds., *Communication, Cultural and Media Studies: The Key Concepts* (London 2002).
3. M. J. Bok, 'European Artists in the Service of the Dutch East India Company' in this volume.
4. L. Wagenaar, 'The Cultural Dimension of the Dutch East India Company Settlements in Dutch-Period Ceylon, 1700-1800 – With Special Reference to Galle' in this volume.
5. Th. DaCosta Kaufmann, 'Scratching the Surface: The Impact of the Dutch on Artistic and Material Culture in Taiwan and China' in this volume.
6. In cases of Netherlandish artists based in Asia, the stages of production and transmission merge. This has consequences for both the production of art (which may show a higher degree of addressee-orientation and hybridization) and the mode of transmission (which may be influenced by the artists' embeddedness into Asian contexts). See G. Schwartz, 'Terms of Reception: Europeans and Persians and Each Other's Art' in this volume.
7. M. Forrer, 'From Optical Prints to *Ukie to Ukiyoe*: The Adoption and Adaptation of Western Linear Perspective in Japan' and Kaufmann, 'The Impact of the Dutch on Artistic and Material Culture in Taiwan and China' in this volume.
8. A. S. Landau, 'Reconfiguring the Northern European Print to Depict Sacred History at the Persian Court' and Schwartz, 'Terms of Reception' in this volume.

9. M. North, 'Art and Material Culture in the Cape Colony and Batavia in the Seventeenth and Eighteenth Centuries' in this volume.
10. Kaufmann, 'The Impact of the Dutch on Artistic and Material Culture in Taiwan and China' in this volume.
11. A. Appadurai, *The Social Life of Things: Commodities in Cultural Perspective* (Cambridge).
12. P. Alasuutari, *Rethinking the Media Audience: The New Agenda* (London 1999).
13. S. Hall, 'Encoding/Decoding' (1973), in S. Hall et al., eds., *Culture, Media, Language: Working Papers in Cultural Studies, 1972-79* (London 1980), 128-138.
14. Y. Kobayashi-Sato, 'Japan's Encounters with the West through the VOC: Western Paintings and their Appropriation in Japan' in this volume.
15. M. Krieger, 'Dutch Cemeteries in South India' in this volume.
16. G. E. Marcus, 'Ethnography in/of the World System: The Emergence of Multi-Sited Ethnography,' *Annual Review of Anthropology*, 24 (1995): 95-117.
17. M. Forrer and Y. Kobayashi-Sato, 'The Dutch Presence in Japan: The VOC on Deshima and its Impact on Japanese Culture' in this volume.
18. See North, 'Art and Material Culture in the Cape Colony and Batavia' in this volume.
19. See Landau, 'Reconfiguring the Northern European Print' in this volume.
20. Cf. M. Juneja and G. Signori, *The Lives of Objects in the Pre-Modern Societies* (New Delhi 2005).
21. See Kaufmann, 'The Impact of the Dutch on Artistic and Material Culture in Taiwan and China' in this volume.
22. M. Forrer, 'From Optical Prints to *Ukie to Ukiyoe*: The Adoption and Adaptation of Western Linear Perspective in Japan' in this volume.
23. Cf. J. D. Bolter and R. Grusin, *Remediation: Understanding New Media* (Cambridge, Mass. 1999); A. Erli and A. Rigney, eds., *Mediation, Remediation, and the Dynamics of Cultural Memory* (Berlin 2009).
24. For a similar figure, see P. Ricœur, *Temps et récit*, vol. 1 (Paris 1983), "circle of mimesis."
25. For sophisticated model of hybridization see H. K. Bhabha, *The Location of Culture* (London and New York 1994). For a critique and use of the concept of hybridity in art history see C. Dean and D. Leibsohn, 'Hybridity and its Discontents: Considering Visual Culture in Colonial Spanish America,' *Colonial Latin American Review*, 12.1 (2003): 5-35.
26. Cf. W. Welsch, 'Transculturality – The Puzzling Form of Cultures Today,' in M. Featherstone and S. Lash, eds., *Spaces of Culture: City, Nation, World* (London 1999), 194-213. The fundamental impurity of culture has of course long been emphasized by postcolonial theory, e.g. by Edward Said who states that "all cultures are involved in one another; none is single and pure, all are hybrid, heterogeneous, extraordinarily differentiated, and unmonolithic." E. W. Said, *Culture and Imperialism* (New York 1993), xxix.
27. Cf. Bolter and Grusin, *Remediation*, 55.
28. Such ideas have long been discussed in art history. See for example A. Warburg, *Der Bilderatlas Mnemosyne*, eds. M. Warnke and C. Brink (Berlin 2000).
29. See Landau, 'Reconfiguring the Northern European Print' in this volume.
30. See Schwartz, 'Terms of Reception' in this volume.
31. See Landau, 'Reconfiguring the Northern European Print' in this volume.
32. See North, 'Art and Material Culture in the Cape Colony and Batavia' in this volume.
33. For an overview of the field of memory studies A. Erli and A. Nünning, eds., *A Companion to Cultural Memory Studies* (Berlin 2010).
34. On basic processes of selection, canonization, and cultural memory see J. Assmann, *Religion and Cultural Memory: Ten Studies* (Stanford 2006).
35. See Krieger, 'Dutch Cemeteries in South India' in this volume.
36. P. J. M. Nas, 'Indische Architecture in Indonesia' in this volume.
37. See Kobayashi-Sato, 'Japan's Encounters' in this volume.

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