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The Itineraries of Art

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The Itineraries of Art

Topographies of Artistic Mobility in Europe and Asia

Edited by
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Wilhelm Fink

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Berlin, November 2014
Karin Gludovatz, Juliane Noth, Joachim Rees

JULIANE NOTH / JOACHIM REES

Introduction

At the start of his book *Vermeer's Hat: The Seventeenth Century and the Dawn of the Global World*, Timothy Brook reports of the consequences of an unintentional interruption of his travels. During a bicycle tour of the Netherlands—part of a trip across Europe that Brook undertook during the early 1970s, travelling hobo style—the student was run off the road by a truck during rainy weather. A local resident took in the bicyclist. This welcome was an important reason why the tourist then took the city closer into his sights, where he was so amicably welcomed that it seemed to the traveller that his host had made a present of the city itself: “She gave me Delft.”¹

In Brook's book, Delft serves as a topographic beginning for an approach to a web of relations whose origins the author sites in the seventeenth century: the emergence of the “global world” whose defining characteristic is in that its stories can begin *anywhere* and then develop worldwide dimensions. For this reason, Brook, a historian of China, can begin his contribution to global history in the Dutch city of Delft, or more precisely, with an examination of several paintings by Jan Vermeer, whose painterly work reflects the link of his hometown to global trade, and precisely because the painter scarcely ever left Delft, whereas conversely none of his paintings remain today in the place of their creation. That the author introduces his inquiries with a story of his own personal history of mobility is thus more than just an anecdotal entrée; instead it refers to the thread that brings together the events, settings, objects, paintings, ideas, and agents in Brook's book: the structure of routes and road connections, whose significance for historical knowledge was repeatedly emphasised by Fernand Braudel: “Plus encore ... s'impose à moi l'importance de ces liaisons routières. Elles sont l'infra-structure de toute histoire cohérente.”²

Historical, textual, image, and material cultures provide access to these *liaisons routières* in their own respective ways and bestow striking insights into processes of interweaving in particular when mobility, routes, and transfer do not seem to be of relevance at all, for example, the large felt hats often depicted in mid-seventeenth century paintings, as in the case of Vermeer. This kind of head covering provided Brook with his title because it can be conceived as a materialised *liaison routière* on its own accord, one that stretched from the forests and lakes of Eastern Canada to the furrier workshops of European cities. While beaver pelts hunted by Native Americans since the early seventeenth century were acquired in ever larger amounts by European traders, this led on the other side of the Atlantic to the use of these pelts to create high-quality felt hats, which, underlain with certain sociocultural codes, were integrated into repertoires of self-representation and visual idioms. But that is not enough to grasp the *liaisons routières* of Vermeer's hat in their full extent:

Brook shows how the conflict-ridden penetration of the European powers into the area of the North American Great Lakes was often motivated by the search for a navigable passageway linking Atlantic and Pacific to open a trade route in the Northern Hemisphere between Europe and Asia, or more specifically, China. The sudden increasing numbers of European ventures on land and sea ever since the fifteenth century reveal themselves on closer inspection to be searches for routes to the trading centres of East and South Asia, “shortcuts” that were faster and less prone to losses.³

Braudel’s appraisal that the route links between local networks and trans-continental ocean passages create linkages that define a period that explanatory models in historical studies need to account for, develops a different urgency if we transfer this from the realm of historical research to the field of cultural studies. James Clifford explored this horizon of questions in his 1997 collection of essays *Routes: Travel and Translation in the Late Twentieth Century*, and with the background of the ethnologist and cultural anthropologist sketches the methodological premises of possible answers. Here too, the scene of arrival serves as the narrative entry into a world where all apparent signs of remoteness are always tied into actively used *liaisons routières*. Clifford borrowed this scene from the autobiographical narrative of the writer and social anthropologist Amitav Ghosh, published in 1986. This story deals with an ethnologist who, soon after the beginning of his field research in a village in the Nile Delta, discovers that the lifeworld of a large part of the male population had been shaped by manifold experiences of mobility—for generations.⁴ For Clifford, this semi-fictional scene has parable-like outlines: it spotlights that mobility and sedentariness on the mere descriptive level were always vague criteria of cultural difference and at the end of the twentieth century have become entirely untenable.

The broad reception that Clifford’s book enjoyed is due among other things to the fact that he pointed to a paradox in the cultural coding of the sedentary and the mobile that has shaped the European tradition: genealogically speaking, the Latin-Western concept of “culture” is inscribed with a preference for the sedentary, locally anchored way of life, one that is interrupted, disturbed, complemented, or enriched by sporadic changes of location. “Dwelling was understood to be the local ground of collective life, travel a supplement, roots always precede routes.”⁵ At the same time, a strategic understanding of travel was already able to form against this backdrop in the social order of pre-modern Europe, which valorised temporary mobility as the accumulation of symbolic capital, experience, and knowledge. To the extent that this mobility expanded its geographic radius beyond the borders of Europe, this form of experience was expanded discursively to become a criterion of difference vis-à-vis other cultures, whose forms of movement are “othered,” archaicised, or levelled in favour of a unified cultural image of collective sedentariness.

A comparable form of social distinction took shape in China. The extended journeys that government officials had to undertake in order to take their positions, to fulfil administrative tasks, or to carry out rituals led them across the entire empire. This privilege of the scholar-officials (and as of the sixteenth century increas-

ingly scholars not in the state service) to seek out the most spectacular landscapes of the empire and especially the “famous mountains” (*mingshan*)⁶ led, beginning in the eighth century, to the formation of the literary genre of the travelogue, combining geographic information with subjective-aesthetic descriptions of landscapes. Later travellers often sought out a location not only due to their landscape or history, but also because of literary references in poetry or travelogues. In many cases, these texts or passages from them were inscribed directly onto rocks located on site. As Richard Strassberg has noted, this “textualization” of the landscape was accompanied by social, political, military, and economic developments: “It was one way a place became significant and was mapped onto an itinerary for other travellers. By applying the patterns of the classical language, writers symbolically claimed unknown or marginal places, transforming their ‘otherness’ and bringing them within the Chinese world order.”⁷

The semantic origins of these concepts shed light on the cultural recodings that were necessary to mark a socially privileged form of movement that initially sought the greatest possible distance to compulsive, subaltern mobility. The English word “travel” echoes the French term *travail* and refers to the fact that changing location and movement were often effort and work for elites as well over long historical periods. The Chinese distinguish between troublesome, purposeful travel (*xinglü* or *lüxing*) and travelling that serves the purpose of pleasure, edification, or the aesthetic experience of landscapes (*you*).⁸ In German, the verb *reisen* refers to the movement of starting off (as in the English “to rise”), that, according to the Brothers Grimm, originally meant “rising for battle and war.”⁹ This aspect of the violent is also echoed in the history of the word route, which takes its point of origin in the Latin *via rupta*. This term was used in the Gallo-Romanic world for paths that were pioneered or literally “broken” with collective effort through impassable territory, especially dense forests.¹⁰ Routes were originally swaths that passed over roots in a literal sense. Braudel’s term *liaisons routières* thus refers to the dialectical unity of links (*liaisons*) and ruptures that shapes the materiality of the cut path and the metaphor of the route, which plays with approach and distance, bringing together and separation. The formation and education of the human being along the life path lies at the basis of the term *dao* in Chinese thought, which Michael Nylan interpreted as “existentially appropriate modes of operating in the social world.”¹¹

The terms that we use to describe the web of shared traces, trails, and routes that formed in mutual interaction with collective movements thus have their own significant semantic paths behind them. This is the source of the overlapping of layers of meaning, the strange mixings between the material-pragmatic and symbolic-visual aspects that are so often encountered in the conceptual language of *liaisons routières*. For Michel de Certeau, the term *metaphorai*, which is used for public transportation in Greece, vehicles that “transfer” their users along certain routes and in a certain rhythm, serves as an occasion to reflect upon “routes” in narrative spatial presentations.¹² Jilly Traganou also refers to this semantic link in her work on the Tōkaidō, when she seeks to understand the most-important pre-modern road in Japan, which linked Kyoto, Osaka, and Edo (today’s Tokyo), as a metaphor.

The Tōkaidō, according to Traganou, is “not simply a means of transportation, but carried a strong figurative capacity, embodying a multitude of ideologies and imaginings that shaped travellers, artists and spectators.”¹³

A similar blending of the concrete with the metaphoric can be found in the most significant term in the field of modern route research, “the silk roads,” coined by the German geographer Ferdinand von Richthofen to describe routes in Central Asia. With this term, he bundled events of transfer that crossed the Eurasian continent for millennia in a composite in which description and imagination, calculation and poetry are insolubly mixed. For this reason, the term, ever since its coinage, has been employed for various geopolitical, military, economic, cultural, and scholarly interests and projects. This ingenious semantic device, combining the robust material solidity of the *road* with the luxurious, but ephemeral sinuousness of silk, could not help provoking archaeological searches and modern expectations of profit among the rival colonial powers who competed around the world for markets. Another reason for the longevity of this term is the consciously chosen use of the plural.¹⁴ This thus aired the idea of a cluster of regional linkages that was later developed and differentiated. In so doing, the emphasis on a dominant trade good implied by Richthofen’s passage was successively abandoned, as was the focus on land-based linkages.¹⁵ All the same, the temptation has always been great to reduce this web of multifunctional *liaisons routières* to a teleology of the linear route that draws its historical and current meaning from its final destinations. The location of an endpoint in East Asia, rather ideologically constructed than historically provable, either on the Chinese mainland or in the Japanese archipelago, has been the contested objective of historical research in the service of nationalist interests and memory politics.¹⁶

What insights could be expected, with the aforementioned caveats in mind, from a research perspective that does not begin with certain practices of mobility and their discursivation, but rather with local situations and the history of the movement of material objects? For if, as Barry Flood noted, inspired by Bruno Latour, we need to understand routes until the opening of the vertical and the digital space of the twentieth century as a translocal construct “that is local at all points,”¹⁷ then the same can be said for the iterative movements of people and things. As a heuristic approach and a conceptual lens, routes open those purportedly immobile and passive marginal areas that are scarcely present in a largely author and actor-centred mobility research. Such an approach converges with the critical approach that seeks to break up the interpretive monopoly of the travellers over the “travellees,” inscribed in texts and images and to dissolve the traditional asymmetries between “travelling cultures” and “travelled cultures.”¹⁸ Historical thought that takes its orientation from *liaisons routières* accentuates the historical possibilities of horizontal and multilateral links and thus pursues a spatial concept that differs from vertical narratives of the rise and fall of civilisations, (high) cultures, or centres of hegemony.¹⁹ In exploring this horizon, the ambivalent semantics of the route remains an important indicator in the exciting composite of linkages and fragments: as paths that were “broken,” routes were never the mere result

of diffuse emergence, but intentional artefacts created by collective labour, and at the same time abstracting vectors that combined collective ideas on space, distance, and destinations.²⁰ Reducing routes to their linking functions means masking out the resistance that has to be broken in the act of creating these routes. One need not turn to the hegemonic route projects of the ancient and modern worlds to realise that these ruptures were not only directed against the resistance of physical space. Thinking along *liaisons routières* does not supplant the political, strategic, and economic dimensions of an infrastructure that organises geographic mobility on a collective scale. On the contrary, it is this very line of thought that reveals territorial calculations, regimes of transfer, and movement control—in brief, historically volatile route policies. In historical studies on cultural processes of the exchange, this also entails granting analytic weight to the transfer of material “channelisations” of communication, translations, and transports. The premodern *liaisons routières* in particular had their own “obligatory points of passage.”²¹ And the “path dependency” that in modern theoretical formations is intended to show a tendency towards the fixing of social or organisational structures, was for millennia considered, quite unmetaphorically, as the only possibility of advancement.

Approaching artistic mobilities (and moorings)

Without an elaborated and historically differentiated concept of mobility, the potential of a spatial concept developed along the *liaisons routières* cannot be sensibly explored and made fruitful for disciplinary knowledge interests. In the field of art history, the consequences of a lacking complementarity of space and mobility-based approaches is the clearest in attempts to refer specific characteristics of artistic production to geographically established realms of distribution. Even if this renewed attention to regional distinctions revived by the spatial turn of the 1990s seeks to set itself conceptually apart from the models of art geography (*Kunstgeographie*) that were popular in Europe between the wars, more recent studies in this realm do not escape the dilemma of labelling spatial relations according to historical or current nomenclatures of political geography. At issue here, in Europe and elsewhere, are almost always controversial terminologies if not “sectarian taxonomies.”²² In addition, it is striking that many of these studies work with a weak concept of mobility that is limited to alluding to processes of diffusion and circulation that are not further specified.²³

With the attempt to define the spatial dimensions of artistic mobility on a conceptual level, it is worth examining theoretical positions that have been developed in recent years in the context of interdisciplinary mobility studies. A theoretical scaffolding that at the same time opens historical perspectives has recently been shown by Tim Cresswell.²⁴ Cresswell on the one hand proposes structuring mobility in constitutive components to divorce this category from its singular conception, and thus to make it operable for various perspectives of study and disciplinary competence. On the other hand, Cresswell sees a historicisation of forms of move-

ment as urgently necessary, especially in the face of a blatantly presentist narrowing of the paradigm of mobility. Here, an arrangement of temporal-spatially variable “constellations of mobility” can be of use. We will discuss both approaches here briefly to better profile their application for the cultural-historical analysis of artistic forms of movement. The necessity to interrogate mobility more specifically for its constitutive elements results for Cresswell from an integral understanding of human movement, as developed in recent years in mobility studies with a strong foundation in the social sciences. This complex approach seeks to analyse mobility on a scale that stretches from the “micro-movements of the body to the politics of global travel.”²⁵ This broad approach can be focussed on specific contexts by considering the relations between six basic mobility components: motive force, velocity, rhythm, route, experience and friction.²⁶ Each of these elements opens perspectives that, taken together, serve to carve out the conditions and politics under which mobility is created, privileged, blocked, experienced, and represented. In so doing, an analytical basis can be gained for a context-sensitive study of “constellations of mobility.”²⁷ Cresswell understands constellations of mobility as ephemeral structures of physical movement, representation, and practices, whose distribution in space and time can usually be reconstructed in rough outlines. Borrowing from Walter Benjamin’s concept of the constellation, Cresswell assumes that apparently obsolete constellations of mobility from the past might resurface unsuspectingly in the present and that elements of future constellations are already present today. These constellations should be conceived dynamically: not all alterations in these force fields can be understood easily from a historical perspective. To mention just one example, the supposedly neutral component of physical movement before the beginning of motorisation should be imagined as complex synchronisations of human, animal, and material bodies, each with their own experiences of the body and hierarchies of representation.

Like other proponents of the new mobilities paradigm, for Cresswell human movement is only sufficiently described if aspects of the immobile, of persistence and continuity, are given analytic weight, and not just as resistance (“friction and stiction”) that interferes in movement. This thought is captured by the term “mobilities and moorings.”²⁸ There is a clear proximity to the binarism of “roots” and “routes,” that has run through cultural studies since Clifford’s book, but here the accents are placed on mutual complementariness. Refusing all vegetal associations, “moorings” could be understood as locations or situations where potentially mobile individuals, groups, or things could be “held,” “anchored,” or detained. In this heuristic image, movement and stasis are not considered categorical, but rather gradual differences.

Cresswell would like his considerations to be understood as a “meso-theoretical approach” that leads beyond a case study arrangement of “real world examples,” but does not seek to target the macrolevel of an overarching theory design. This focus on a middle level unquestionably eases the adaption of the constellation analysis presented for our undertaking to subject historical practices of artistic mobility to parallel examination that were situated in geographically distant cultural contexts

and narrativised in different historiographies. The studies presented here take a look at constellations of artistic mobility, which, not unlike Tim Brooks' episodic approach, take local situations and regional references as a point of departure and explore how these experiential spaces, definable in a topographical sense, are integrated in a processual, iterative way into artistic labour and at the same time are transformed in the transition from geographic mobility to pictorial movement. The *liaisons routières* in Braudel's sense serve as a conceptual point of access for the various bodies of images, objects, and texts that in their material, media, and narrative constitution mark the span of movement between physical transfers on plausible routes and an iconically framed micromobility of production and perception. On the other hand, these route linkages, which we now can grasp as sequences of "mobilities and moorings," serve as an organising principle for the constellations of mobilities in Europe and Asia. Here, a diachronic perspective is opened that on the one hand at least by way of example seeks to account for the *longue durée* of long distance Eurasian relationships. On the other hand, however, the current genealogy of our interest of knowledge should be reflected upon, an interest that is motivated by the critical discourse on politics of mobility and space that has increasingly been taken up in art studies since the 1990s.

The emphasis of the contributions in this volume is placed on the period between the late sixteenth and the late eighteenth century. While the Indian subcontinent was shaped over long stretches of this historical period by the imperial formation of the Mughals and experienced long phases of political stability, relations in Europe and East Asia were marked by profound transformations. In Europe, confessional division, dynastic rivalries, and economic competition fed the conflictual formation of territorial nation-states, while in China, the most populated region of the world at the time, the increasing social differentiation that brought elites affluence and allowed for an intense tourism caused economic catastrophe and around the mid-seventeenth century led to the collapse of the Ming dynasty. The conquest of China by the Manchus and the foundation of the Qing dynasty (1644–1911) placed many scholars and artists in hardships and conflicts of loyalty, and drove many into internal exile. With the consolidation of the new dynasty, however, a period of far-reaching inner stability and prosperity began where the cultural and economic links to Europe were also intensified.²⁹ In the Japanese archipelago, during the early seventeenth century the Tokugawa shoguns established a structure of rule that would continue until 1868, at least nominally. This was preceded by decades of military conflicts between regional power holders. Just as in Europe, the redirection of violence towards expansion played an important role in ending these territorial struggles, leading in the last decade of the sixteenth century to the invasion of the Korean peninsula by Japanese troops. The system of "alternate attendance" that the Tokugawa shoguns established, which required of regional lords (*daimyō*) and their courts an extended stay in Edo every two years, led, due to the forced mobility of thousands of people, to a close interweaving of regional cultures with that of the capital, and ultimately to the formation of a "Japanese" culture.³⁰

These few spotlights on a larger historical context that will be developed in the individual contributions in greater detail show that constellations of artistic mobility can only be studied in specific contexts, defined as precisely as possible in temporal-spatial terms. At the same time, we can be sure that these constellations will unavoidably interfere or overlap with one another. The “itineraries of art” are inserted into the web of the *liaisons routières* and are subject, like these, to the historical dialectics of linkage and rupture. In contrast to other studies that posit similar conceptual requirements, in this collection of essays we would like to contribute to an integrative conception of artistic mobility that consciously expands the prior dominant frame of reference of Western modernity and the contemporary global situation and directs our gaze at artistic constellations of mobility in “multiple early modernities.”³¹

In the following, the perspectives for future research that can be gained with such a multi-focal approach will be sketched out before discussing the structure of the book and the arguments presented by the individual contributors. This sketch can take its orientation from the three named elements of constellations of mobility: movements, representations, and practices.

Movements: In the historical reconstruction and classification of personal forms of mobility and material transfer, the focus on individual “events of mobility” in the biographies of usually prominent artists, as typical in Western art history in the construct of the “artist’s journey,” is proving increasingly inadequate. This model has prevented a more differentiated treatment of other forms of movement, in particular circumstances and forms of forced mobility (expulsion, exile).³² The question of how experiences of forced or chosen “displacement” or imposed immobility shaped artistic work is also of relevance for the visual cultures of the early modern period. Seeing artistic mobility as a product of network operations opens new perspectives for an art history that works traditionally with strong concepts of the author; for the analysis of broad geographic mobility, this point of view is essential. In the event space here focussed upon, from a European point of view primarily two transcontinental networks are of importance in cultural interactions with Asia: the Jesuit order and trade companies with state monopolies. The activities of these organisations generated each in its own way interactions between visual cultures that condensed at specific obligatory passage points, for example the courts of the Mughals, the Qing Emperor, or hubs of maritime travel.³³ Despite all frictions, the merchant ships travelling on fixed routes structured transfer processes in rhythms of departure and return that were taken up in the visual cultures of Europe and East Asia in their own forms of representation. And yet, these very iterations, if not routines, in transfer events sharpen our focus on phase shifts between personal and material movements.³⁴

Representations: Movement is represented, and in this way it takes on social and cultural significance. Here, consider representations on a linguistic level, that, as already indicated, contain evidence of historical transformations in the production of meaning (movement as *travail* / travel). In a broader analysis, oral or text-bound narrativisations of movement can be addressed in the framework of a theory of a structural analysis according to certain basic patterns (for example representations

of time-space movements as quest, encounter, errancy, ascent, or a return to “origins”). For the historical study of visual representations of movement, the material and media conditions under which mobility is treated and under which visual perception and sign-based production of meaning are processed are central. Here, it is important that, at least in the field of manual visual production, the sensory-motoric creation process of the visual object comes to a (relative) conclusion—one could also say is iconically anchored—so that new stories of movement, including those of the object, can begin. For the objects treated in the studies here presented, this sequencing of “mobilities and moorings” seems clear, for at issue are largely more or less solid pictorial supports, in the creation of which transportability is already planned (drawings, illuminations, engravings, folding screens, paintings on canvas or panel, paper or silk, in album or scroll format, woodcuts, tiles, etc.). At the same time, the iterations of movement and moorings can only be established by the precise examination of individual object biographies, since most of the mobile visual objects here treated travelled their itineraries in the mode of potential or real “mutability.”³⁵ Many of the works examined in the individual contributions in this book are characterised by the fact that the relation between *representing* motion (moves of the pictorial tool) and *represented* motion (a ship depicted on a Delft tile) were made explicit in visualisations of referenced mobility. Mobility can be considered referenced when it relates to movements in spaces that are anchored outside the pictorial realm and whose physical execution was claimed by human actors, in other words, “real world mobility” in Cresswell’s sense.

Under this aspect, bringing together evidence from various visual cultures seems urgently needed, and this publication seeks to make a contribution here. Currently, we only have a very vague notion of constellations of mobility that interfere with one another on the layer of representation. For example, horizontal hand scrolls in East Asia can be considered constants of art production and visual culture: they were used with great continuity for a route-based spatial presentation. In the West, in contrast, the tradition of this mode of representation came to an end in the high Middle Ages. Transformed in terms of media, the spectacular re-entry of the route scroll in the topographical repertoire of representation of European visual cultures can be dated to 1675, when the first volume of John Ogilby’s *Britannia* was published.³⁶ In this luxurious publication, conceivably unsuitable for the pragmatic use *en route*, the pages of this folio-format book are filled with sequences that in their graphic layout simulate advancement along a route in the visual sense as the development of a continuous horizontal scroll. Whether this elaborate media synchronisation of book, scroll, and tableau, intended for the political-social elite, was inspired at least indirectly by an awareness of the topographical pictorial scrolls from East Asia would require further investigation. Something similar could be said about visual representations of river journeys, where the controlled, directional movement along the route is “naturalised” and supported with its own narratives and chronotopes.³⁷ Several contributions to this volume explore forms of visualisation of such river journeys as a tradition-giving element in the context of Ming period literati painting and in the twentieth century. Against this backdrop, ques-

tions of phase shifts and convergences in the framework of European visual cultures emerge, where an elaborate “fluvial aesthetics” can scarcely be dated to before the mid-eighteenth century.³⁸

And finally, the multi-focal approach to representations of mobility can be mobilised to more precisely define the relation between historically and functionally variable modes of representing space. Not only can structuralist contrasts be dissolved, like the one between experience-based and abstracting forms that Michel de Certeau conceptualised in the contrast between *parcours* and *carte*.³⁹ Furthermore, the already deconstructed teleology of projective geometry with its perspectivist insistence on coherence, which long overshadowed the contact history of early modern visual cultures, could be followed by an approach that concentrates on modes and motivations of “peripatetic vision” in cultural and historical transformation.⁴⁰

Practices: Like any other form of mobility, artistic mobility is created and physically experienced. As already mentioned, artistic work can be conceptualised as mobility, understood as a convergence of motive force, velocity, rhythm, route, experience and friction. This ensemble is coordinated by practices that are culturally conceived as a path, track, process, or in modern times, as a routine. Artistic practices of mobility have specific “moorings” not only in historical visual cultures. They were and are anchored in workshops, temples, studios, academies, or cabinets, micromovements carried out in physical engagement with the material, and thus also embedded in social topographies and cultural conventions. An emphasis of the contributions collected here is placed on the historical understanding of transitions between “localized” artistic mobility and broader forms of movement. Here, it becomes clear that the spatial division of artistic mobilities and moorings was subject to historically highly variable practices and in none of the visual cultures treated can be reduced to simple lines of development. For example, the reference to an instantaneous visual experience on a temporary-provisional mooring of artistic mobility, as began in European visual cultures in the practice of outdoor sketching in the sixteenth century and outdoor painting in the eighteenth century, was considered the hallmark of modern art education in early-twentieth-century China.⁴¹ It is exactly this practice of the temporary re-localisation of artistic mobility within their socially accepted moorings, conceptualised using unfocussed composites like plein-air painting and outdoor sketching, was only tolerated at best in the Western visual cultures of the premodern period. The specific spatiotemporal contexts in which conflicts and collisions of artistic practices of mobility could appear with social, political, and visual-cultural ascriptions of meaning thus form the subject of one of the contributions in this volume.

Outline of the volume and thematic scope of the essays

This volume is structured in three sections, where the constellations of artistic mobility are explored in various regional moorings and temporal horizons. Here, not only does the interplay among movements, representations, and practices come to

the forefront in its historical variability. In this multi-perspective approach, a whole spectrum of perspectives on the issue of mobility is revealed from the framework of art history and cultural studies. The contributions of the first section take a look at the disciplinary implications revealed with the growing interest in an “art of itinerancy.” What explicit and implicit expectations do practitioners of art history and visual studies link to research on the mobility of historical actors and objects? What methodological challenges grow from this interest in historical *liaisons routières* for academic fields that are shaped by regional and epochal specialisations? And finally, what frictions and oppositions are minimalised in the paradigm of mobility and how can they be made visible in their historical contextualisation?

The second section collects case studies in a diachronic perspective on the mutual interaction of geographically referenced mobility, its translation to spatial images and image spaces that visually codify certain acts of mobility, making them repeatable. The analytic focus is placed here on the question of how in the visual cultures of Western Europe and East Asia geographic movement was recoded since the seventeenth century along definable routes in diachronic temporal experience, be it as a genealogy of pictorial styles or as a passage through historically constructed series of eras.

The third section places an accent on the littoral zones of contact as areas of crossing between land and sea routes. The transfer events localised there generate on the one hand innovative image formats, where the mobility of people, animals, and things are iconographically ordered. On the other hand, in these conflictual zones of contact artists and their visual knowledge of representation find themselves easily subject to the influence of political-military control.

Art histories of the route: transcultural approaches

In the opening essay, CHRISTIAN KRAVAGNA explores the contact history of two figures of discourse whose itineraries cross repeatedly in various contexts: on the one hand, the mutual relationship between artistic practices and dominant orders of knowledge in relation to the modelling of cultural difference in the act of representation. On the other hand, the formation of political trajectories that work toward establishing a relational, route-based understanding of the cultural in hierarchical relations shaped by determinisms and dictates of domination. In this way, the author investigates positions of an “anti-foundational discourse,” that in the temporal horizon of “multiple modernities” since the early twentieth century developed momentum in various social, cultural, and institutional contexts and is currently popular in the field of “transcultural studies.”

For Kravagna as well, Clifford’s book *Routes* represents a milestone in a process of a relational, multi-perspectival refiguration of cultural life forms. Yet more important for him is the insight that the crisis of foreign-cultural representation in the referential framework of academic writing culture was commented upon much earlier in the visual medium of film. The sequence of a cultural encounter discussed by the author from Michelangelo Antonioni’s film *The Passenger* (1977) not only reveals surprising

parallels to the scene of arrival mentioned above in Amitav Gosh's narrative. Here too, distributions of knowledge resources, interpretive authority, and world knowledge are brought into relief in an asymmetrical constellation between local-native and global-cosmopolitan movements. The *rupture* of this arrangement is presented in the medium of the moving image as an inversion of representing and represented movements, which results in nothing less than the implosion of the representational space. The finding, gained from contemporary visual culture, that artistic practices use unsuspected "moves" and changes of direction to reveal that "founded" orders of the representation of the "other" are changeable and thus relativised in their claim to validity, is undoubtedly also of great importance for studies of the pre-modern period. The *liaisons routières* of anti-foundational concepts of culture Kravagna traces until the mid and early twentieth century. In so doing, he sketches moorings that stretch from the emancipatory educational initiatives of Rabindranath Tagore in colonial India via the avant-garde syncretism of the Brazilian Oswald de Andrade to Cuba, where Fernando Ortiz developed the concept of *transculturación* as a point of reference in his social analysis engaging with the social-economic relations of the interwar years. A sketch of this discursive topography reveals alternative networks and routes of a cultural modernity that was hidden by the cultural mapping of colonialism, based on a sharp dichotomy between dynamic (Western) metropolises and passive-immobile peripheries.

The mobility of people, objects, and images is often treated in art historical studies under the premise of the "traceability" of processes of transfer and translation. In her contribution, MONICA JUNEJA takes up the methodological challenges that are linked to tracing these cultural encounters. Using examples taken largely from art production at the courts of the Mughal Empire and its successor states, she shows how the analytic recovery of works and forms of presentation as dynamic "sites of cultural encounter" can be implemented in the practice of art history. Going beyond merely tracing out the evidence of a history of contact, a key focus of this study is placed on the specific historical conditions of transculturation, understood as the productive-reflective appropriation of alternative "ways of doing." As Juneja argues, in order to achieve this, the conceptual toolbox needs to be expanded and refined. Although a "space of shared questions" has been established in recent years in the framework of academic art history, where the traditional separations in art history into regions, periods, and genres have been overcome to some extent, she suggests that additional steps are necessary: how can a "delimited" macroperspective with its drift towards reification of the "universal" be grounded in the web of the particular, or what Juneja calls the "thicket of localities?" What relayerings are necessary in the canon of genres of artistic production and what revisions are required in the relationship between art history and research on material culture to be able to conceptualise transculturation processes in the history of visual cultures?

Juneja gathers these concerns in the question of the importance of the visual in the structure of those perceptive bridges that mediate between the familiar and the unfamiliar. Just as mobility in the framework of the humanities was taken for granted for a long time, vision was also considered something that existed across

time. In her attempt to differentiate a singular vision into historically variable “ways of seeing,” the author considers especially those visual works as important signs where this plurality of visual forms is made thematic as a collection of various modes of image production. The image production of early medieval court culture in northern and southern India, where art forms, literary traditions, and religious knowledge from various cultures of Eurasia crossed, offers a rich store of material to illustrate this. Juneja shows that the dynamics of this crossover are based on “local” prerequisites that need to be defined more precisely in the work of historical contextualisation. For example, for all of the visual cultures involved differentiated orders of visibility and understandings of the pictorial can be shown that differently weigh the relationship between vision and representation, material and mental images, (divine) truth and (human) deception—at times resulting in controversy. Whether and with what consequences the images took anchor between Antwerp, Istanbul, Tabriz, Lahore, and Bikaner depended not least on the intellectual climate of these cultural moorings. The author attributes great importance to the agency of manuscript illuminators and court painters in this process: many of these picture producers mastered diverse pictorial modes of their own geographic provenance, and they mobilised this professional knowledge in various visual cultures for a social “self-fashioning.” The *muraqqa* widespread among the court elite, albums in which the illuminations, drawings, or prints of the most varied origins were inserted, could in this perspective be understood as temporary moorings of migrating images, whose itineraries were assembled in the process of collage and were made accessible to synchronous examination.

The methodological problem of tracing those movements that culminated in encounters at diverse cultural moorings and triggered artistic interactions is further explored by EUGENE Y. WANG. The author grasps this problematic in questioning the implicit assumptions and perspectivist ascriptions that lie at the basis of those models of interpretation with which historical disciplines construct movements as culturally significant encounters. To examine the heuristic validity of these models, Wang explores a conglomerate of events that is often attributed a key role in the modern history of contact between Western Europe and East Asia. Through the military expansion of the Mongols, during the course of the thirteenth century a dynastic power complex developed that stretched from China to the Levant. The dynamics of movement contained in this process of empire building have historiographically been narrativised in highly different ways: while the military expansion of the Mongols in the Latin West was captured in metaphors of the wild forces of nature, individual events of mobility were emphasised early on in this historical context as undertakings that transgress language, religious, and cultural bounds: in particular, the Asia travels of Marco Polo and his brothers, which coincided with the establishment of the Mongol Yuan dynasty in China. When Wang provocatively asks why the presence of the Venetians left no provable traces in the Chinese visual arts of the late thirteenth century, he targets a problem not only relevant in art history. The silence of Yuan sources about the arrival of the travellers from the West is also a subject of concern in other historical disciplines. Wang takes this

negative finding as an occasion to closely examine the rarely thematised expectations that shape historical investigations in the framework of a story of cultural contacts and transfers.

As a foil of contrast, he uses a mobility event from the mid-fourteenth century that triggered artistic moves in the context of Yuan court art and beyond. The arrival and stay of the papal emissary Giovanni Marignolli in Beijing in 1342 served as a cause for painting both for the court artist Zhou Lang and for the painter Ren Xianzuo, who was aspiring to win the favour of the court. A comparative examination of these visual works and the inclusion of additional iconographic sources leads to the result that both artists took recourse to visual scripts, in which the event of the travellers' arrival was read into in order to be communicated visually. These scripts not only shaped the pictorial description of the animal and human actors involved in the encounter, but they anticipated as it were all real travel movement and their spatial dimensions. The visual formulas of the court painter follow a mythological-geographic narrative developed in an exalted, lyrical speech that links the presentation of the horses as precious gifts to the rulers with the appearance of the heavenly steed as a promising omen for the rule of the Emperor. The mobility here interpreted in the painting is more vertical than it is horizontal. Ren's scroll places a stronger accent on horizontal movement in that he represents the arrival of the emissaries as an act of offering tribute, and in so doing takes recourse to pictorial markers of an ethnic-cultural diversity that refer both to India and near Eastern Asian Christian denominations like the Nestorians or Manicheans. From this case study, the author derives the necessity to question the division of roles preinscribed in the semantics of the "cultural encounter": of the countless movements, in the cultural moorings of the premodern era only those were visually codified that could be synchronised with local forms of meaning production.

Symbolic itineraries and topographies: framing roads and routes

The second section explores the tensions between itineraries as paths in geographic space and as a sequence of perceptions and observations. Pictorial constructions of itineraries can be understood as mediations of physical spatial experience with collective frameworks of knowledge in which manifold processes of translation are involved: what is selectively emphasised from the wealth of experience, how is the reference to what is seen underlain with meaning? An additional focus is placed on the exploration of the link between travel route, encounters, and their imagination in the moment of visual depiction. The contributions explore how the relationships between the travellers, the "travellees," the visited locations, and routes travelled that are constitutive for the images appear on the surface and how they are fixed or indeed produced by images and accompanying texts. This relates not only to the implied beholders, the readers and recipients of the works, since not just the audience, but often the artists themselves have often not travelled the routes in question. The images thus refer often simultaneously to travels that have taken place and to the imagination of such journeys.

The metaphor of the route is not only based on a spatial dimension, but at the same time a temporal one, closely linked to the former. Not only is the time required to take a trip inscribed in the visualisations, they are also tied to a respectively specific historicity. For example, in European expedition reports of the late eighteenth century, residents of the Pacific Islands were historically-culturally “othered” by inter pictorial references to Roman-Greek antiquity. In the Chinese literary tradition, in contrast, the course of the Yangzi from West to East was itself a metaphor for the passing of time. This temporality becomes a key element in later representations of the river, which refer to it in a spatio-temporal as well as an art historical sense. This form of representation is made possible by the format of the horizontal scroll, which needs to be successively unrolled in viewing, revealing the image bit by bit. In this way, and with the extremely long pictorial dimensions that it allows, it seems to be the ideal format for representing rivers and routes, making the temporal dimension of routes available to experience. The album, another common format of East Asian painting, makes it possible to place individual views of landscapes or special events of a journey in a sequence and in relation to one another. The routes are thus inserted with pictorial formats into various visual orders that summon specific references: at the same time, they refer to various modes of experience and orders of knowledge.

In her contribution, ELIZABETH KINDALL looks at two albums by Huang Xiangjian (1609–1673); these trace out travel routes through Yunnan and Guizhou, which in the seventeenth century were still remote provinces of southwest China devastated by the fall of the Ming dynasty in 1644. In her analysis of both albums, she uses the term “geo-narrative,” that was shaped in the framework of geographical information science (GIS) and refers to studies in which geographic information is won from narrative material. Kindall uses the term to describe a different phenomenon, that is, the development of a narration using the geographical and topographical qualities of a landscape. The landscape with its views, paths, blockages, and dangers, thus becomes an agent in the image. It is not only placed in a complementary relationship to the small figure that embodies the painter himself, but drives him forward or blocks his way in the form of immense rivers, deep gorges, or hostile locals. As Kindall shows, Huang uses the conventions of representation that was developed in the region around his hometown Suzhou, the wealthiest city in China at the time, filled with cultural landmarks. He thus transformed a pictorial genre that linked the cultivation of social elites with certain topographies and at the same time personalised an experience that was shared by members of this social class and transferred it to a scarcely travelled and largely unmapped landscape to underscore the drama of his own journey. The dramatising narrativisation of landscape served to generate certain social identities, on the one hand that of the artist, on the other the addressee of one of the two albums, his father. Huang Xiangjian undertook the trip to Yunnan before the end of the war to find his parents and return them to Suzhou (his father held a post as district magistrate until the end of the Ming dynasty). After their happy return, the family had lost their fortune; but Huang was able to obtain the official status of “Filial Son” due to the

spread of his dramatic story in paintings and texts, providing his family with social and financial security. The route of his journeys is not only staged in his albums as a geo-narrative to tell the story of a spellbinding journey, but is loaded with cultural and moral connotations that were supposed to be transferred to the experiences and the personality of the artist himself.

SOPHIE ANNETTE KRANEN explores the formation of a geonarrative with a global claim in the late eighteenth century. Her study focusses on the prints for James Cook's third trip around the world in the years 1776 to 1780, published in an independent volume of plates. In particular the large copper engravings based on drawings by the expedition draughtsman John Webber (1751–1793) allowed the European public to participate visually in the journey. The author discusses the various forms of graphic representation that were used to construct the several-year itinerary of this expedition as an illustrative and graspable object. An important instrument in this process of visualisation is the world map that opens the atlas: the routes of all three Cook expeditions were entered on this map with linear precision and numerous chronological entries. These graphic lines measure oceans with ease and in this sense already point to the nautical course maps of maritime world travel in the nineteenth century. Kranen argues that the graphic representations of these itineraries were not only intended to illustrate synchronously the spatiotemporal dimensions of Cook's undertakings, but also to offer beholders suggestive trajectories to past ages of humanity. For the European project of anthropology as the science of the human, the pictures and descriptions made by travellers, and even more so the objects they brought with them, were important evidence of a universal history of human cultures and societies. For the social recoding of geographical mobility in historical development, it was decisive that European societies, despite all their internal competitions and conflicts, increasingly constructed themselves as a civilisation that in an imagined series of levels of humanity was virtually the only one existing in the present, while other cultures were assigned places in the past. In her case study, the author shows not only how the selection and visual presentation of travel drawings was driven by this history of development. The expedition draughtsmen themselves also interpreted their nautical itineraries in the late eighteenth century increasingly as trips to past eras, in the stylisation of Tahiti as an island of Greco-Roman antiquity in the drawings of John Webber. The vast breadth of the Pacific Ocean is here imagined as a chronotope that not only includes archipelagos, but entire eras of human civilisation.

JULIA ORELL's contribution explores a chronotope scarcely less monumental, and one that is illustrated in visual formats that are no less impressive. The focus of the study is placed on horizontal landscape rolls with the motif of the Yangzi, which, as the longest river in China, crosses the country from the Tibetan plateau to the mouth of the river near Shanghai. It thus links the historically more remote Western regions of the country with the affluent economic and cultural centres of the Jiangnan Region (literally "south of the river") and is one of the central traffic arteries of China. The course of the river very early on became a metaphor for the passing of time, both historically, recalling past dynasties and lost heroes, and per-

sonally, standing for the impossibility of returning to one's origins. This melancholic reminiscence of the past and the equivalence of spatial and temporal distance can also be found frequently in poetic colophons to usually no longer extant horizontal scrolls with motifs of the Yangzi River. As Orell shows, these early representations, which were created by anonymous artists beginning in the thirteenth century at the latest, are topographic representations that mark the most important sites along the river and which first and foremost serve as visualisations of historical and geographic knowledge. Beginning in the sixteenth century, however, these anonymous images were attributed alternately to various great masters of landscape painting, so that the subject of "Ten Thousand Miles Along the Yangzi" became a central motif in the history of Chinese painting that was increasingly organised around the names and styles of great masters. Orell's analysis of horizontal scrolls of the Yangzi from the seventeenth century takes this practice as her point of departure. In her study of the scroll *Misty River* attributed to Dong Qichang (1555–1636), she distils how the spatial and temporal dimension of the motif that the work cites is overlaid with a personal temporality of the work process in dating single parts of the image, which show the emergence of the scroll over several months. At the same time, the topography of the river is linked with a genealogy of art history, since the styles of historical models are cited for individual mountains. A comparable personalisation and at the same time a stylistic historicisation is shown using two horizontal scrolls by Wang Hui (1632–1717); the itinerary of the Yangzi is thus transferred from an imperial order of knowledge to a genealogical one, whose most important point of reference is not the river itself, but its visual representation.

JULIANE NOTH explores a similar question: she looks in her contribution at travel pictures and sketches by Huang Binhong (1865–1955), a painter who is considered one of the last representatives of literati painting as shaped by Dong Qichang, oriented on formal modes of earlier masters. Since in the first half of the twentieth century literati painting and its theoretical foundations were no longer self-evident, but had to redefine themselves, in particular vis-à-vis the demand for more realistic depictions but also in the face of modernist currents in art, Huang Binhong also had to readjust his painting. Like many Chinese artists active during the Republican period (1911–1949), he travelled a great deal and produced numerous sketches to ground the genre of Chinese landscape painting on personal observation. In so doing, he linked his visual impressions with the conventions of literati painting. At the same time, he complemented many images with topographic information that he took from his own travels, but also from local gazetteers and historical travelogues. His travel routes are thus linked to geographic descriptions of rivers and streams or the imagination of locations that famous travellers like Xu Xiake (1587–1641) visited. At the same time, his sketches in particular refer over and over to the moment of individual perception. Through this linkage of visual experience and reference to older sources, Huang places his own experience, his pictures, and his texts in a historical continuum with the cultural practices of earlier literati. The sources to which he refers on the visual level not only include

works of literati painting, but in particular more popular models like the woodcut illustrations in local gazetteers or topographical compendia from the seventeenth century. The resulting dissolution of the lines separating text and image emphasises its invention as tradition in the very assertion of continuity.

Crossroads as contact zones: artefacts of interaction

The last section of the volume explores aspects of artistic mobility in relationship to topographic “moorings” and sites of anchorage in a literal sense as well: intended here are coastal regions and harbour towns that both in Asia and in Europe of the early modern period crystallise as particularly dynamic zones of cultural contact and hubs of expansive processes of transfer. The establishment of intercontinental sea routes that were travelled in regular rhythms led in Europe to a marked shift of mercantile activity from the old Mediterranean ports to the rising port cities on the Atlantic coast. In East Asia, the Portuguese traders and beginning in 1600 the European trade companies founded in rapid succession were able to establish a presence because they allowed political authorities in China and Japan better control over the profitable transfers in their “own” coastal regions. In these efforts to make the points of crossing of land and sea routes useful for their own interests, artists and craftsmen were not just passive observers or instruments of mercantile or political protagonists. Trading centres rich in tradition, such as the port cities in the Pearl River Delta, continued to attract countless artists from the Chinese backlands; in the Japanese archipelago, the harbour cities of the island Kyushu, with the Bay of Nagasaki as most important mooring, became genuine destinations of artistic mobility. In Western Europe, beginning in the mid-sixteenth century increasing numbers of artists who in a previous generation would have turned to Italy now settled in the port cities of the Scheldt-Maas-Rhine Region. The contributions in this section approach this artistic-cultural drift to the coast from various perspectives: alongside the travel movements of individual artists specific kinds of mobile visual media are treated that played an important role in the historical process of the imaginative appropriation of the maritime sphere, the new valuation of the port cities as the “window to the world,” and the cultural mapping of entire coastal regions. The creative dimension of maritime zones of contact is here illustrated in the crossover of materials, modes of production, and pictorial styles. The political claims made on the coasts and their territorialisation could transform these precarious zones of contact at any time into military zones of conflict. The mutual interrelations between artistic mobility, visual practices, and military control in littoral spaces thus form an additional thematic focus of these contributions.

The contribution by JOACHIM REES and NORA USANOV-GEISSLER explores a parallel reading of artistic mobility in two littoral zones of contact where, since the mid-sixteenth century, mercantile interests, power-political ambitions, and religious controversies were superimposed in a conflictual way. Under scrutiny here are the north-western coastal regions of Kyushu, the island of the Japanese archipelago closest to the Asian mainland, and the Scheldt delta in the Netherlands, with Ant-

werp as the most important trading centre. The authors explore art production in these conflictual zones of contact by focussing on two generation colleagues that were active in visual cultures geographically distant from one another: the painter Jan Brueghel (1568–1628), who lived in Antwerp beginning in his early childhood, and Kano Naizen (1570–1616), a member of the Kano House of painters, which worked for high-ranking political patrons. In the entourage of hegemon Toyotomi Hideyoshi, at the start of the 1590s Naizen undertook not only travels to Kyushu, but also brought the motif repertoire of trade with Indian-Portuguese merchants, which flourished intertwined with the missionary activities of the Jesuits since the mid-century in the harbour towns of Kyushu, into the pictorial medium of large screens (*byōbu*). After his return from Italy in the late 1590s, Brueghel in turn created ambitious oil paintings on copper and wood with expansive coastal landscapes integrating pictorial references to his own travels, to Antwerp as a hub of land and sea travel, and evangelical motifs of the Christian story of salvation. The authors argue that both the coastal representations of the Japanese artist and those of the Flemish painter could be interpreted as imaginative articulations of experiences and expectations: experiences of their own and observed mobility and expectations awakened by the nautical connectivity of the sea. The artist could clothe hegemonic fantasies of their patrons in suggestive visual formulas, like the Kano painters in the case of Hideyoshi's attack of the Asian mainland; but the painters were also able to use their mobile visual media to allow individual and collective expectations of a peaceful continuation of oversea trade to circulate as material wish images. Finally, the authors explore the question of the visual-artistic implications of the presence of painters in hubs of maritime traffic. In answering this question, they primarily explore the interweavings between cartographic representations and pictorial spatial depiction. Although primarily a painter of landscapes and genre scenes, Brueghel had close professional and familial links to map-makers in Antwerp; his coastal paintings can thus be read as commentaries on the role of sea travel in the increase of geographic knowledge. In the context of Japanese screen painting, imported world maps and atlases of primarily Antwerpian provenance around 1600 led not only to the formation of its own subgenre, painterly adaptations of world maps that suggest the nautical circumnavigability of the Northern Hemisphere also appeared on screens in the late seventeenth century, when overseas trade was subjected to intense political control throughout the Japanese archipelago.

EVELYN REITZ explores a rarely treated “art form of interaction” in her contribution, discussing how ceramic tiles with blue and white decoration could be used in the coastal regions of northern Europe in various social milieus, local contexts, and historical periods as a resource for very different identity politics. The specific formal and material qualities enable this ceramic product to be interpreted both as a factor and as an indicator for the intensification of maritime trade between the North Sea and the Baltic. Lasting and robust, with standardised dimensions and significant weight, the tile loads served as ballast on the Hanseatic ships leaving Frisian harbours on their trips to the Baltic. There, the ceramic goods could be sold

at a profit before the ships departed with bulk cargo (primarily grain and wood) back in a western direction. The earliest symbolic meaning that could be attached to this ceramic product is thus closely linked to the trade and city association the Hanseatic League, which through its links to the Teutonic Order took on a hegemonic position in the Baltic area over the course of the fourteenth century. As “signature pieces” of the federally organised Hanseatic network, the tiles remained part of a merchant domestic culture when the league itself had become irrelevant in terms of trade. These tiles with their striking blue and white decoration were known all across Europe as Delft tiles, and can be considered an early form of product branding, since in this way various production sites, modes of production, and décor iconographies were tied to a geographically and culturally clear provenance. Called “Delft tiles,” the ceramics participated in the cultural prestige of maritime trade. The proximity of the blue and white design to Chinese porcelain was reinforced over the course of the seventeenth century, since imported porcelain from Chinese workshops reached Europe in increasing numbers, especially via the trade routes of the Dutch East India Company. This associative link with the prestigious material cultures of East Asia ensured the tiles a fixed place in an aristocratic-stately ambience, as the author shows using the example of the park architecture of Nymphenburg Castle, which the Bavarian elector and later governor of the Spanish Netherlands, Max Emanuel, had erected in the years 1716 to 1722. The fact that the spread of these tiles can be grasped as a historical sequence of route-based “mobility” and temporary architectural “moorings” is shown by the author pointing to a detail of the historical restoration of Marienburg (Marlbork) Castle at the end of the nineteenth century: the Delft tiles used for the decoration of a water and washing room in the cloister of the former *Ordensburg* were previously acquired from an art dealer in Danzig who had himself found the material in the demolition of private homes in the area. In their new context, the Dutch tiles were taken from a burgher residence on the Baltic to decorate a medieval castle that in the nationalism of the late nineteenth century was declared a “bastion of Germanness” by Prussian authorities in an area that had been a mixed-language transit region for centuries.

The case study of ULRIKE BOSKAMP also leads to a contact zone under pressure. The author studies practices of mobility and image creation in the coastal region around Portsmouth in the decades around 1800, when this region was under strict observation by the political and military authorities in the course of wartime engagements between England and France. The population in this region was especially affected by the impact of a visual propaganda politics that worked with the category of Britishness towards creating an insular national identity, since the Channel has always served as a maritime zone of interlinkage rather than a border. The frictions and conflicts that emerged in the littoral contact zone can be reconstructed using various textual and visual sources that allow for various perspectivalisations of individual mobility events. This is exemplified by using an early biography of the London painter George Morland (1763–1804) in which the arrest of the artist on the Channel coast is described in some detail. During a sketching tour on the Isle of Wight in the summer of 1799, Morland was arrested by the local

militia under the suspicion that he engaged in visual espionage for the French navy. Boskamp places this report in a narrative tradition of accusing of draughtsmen and painters of military espionage that stretches back to the fifteenth century. The conflict history contoured here between civilian experience of the landscape and the corresponding visual aesthetics on the one hand and military regimes of observation and recording illuminate the fraught relationship between mobility and moorings in the context of Western visual culture from various sides: that strategically important topographical situations and elements of military infrastructure could be clandestinely explored and graphically recorded represents a factor that points to the mobility practices of the military world. Boskamp sees another cause in the aspirations of the metropolitan art world to stylise their explorations in the periphery as a socially privileged form of movement that can only be properly interpreted by those who participate in the cultural code of experiencing aesthetic landscapes. In this view, the mobility conflicts here studied point to interferences between two socially and culturally differently coded moorings, the art metropolis of London and the military hub of Portsmouth. And yet the military harbour in the artistic topography around 1800 is not a void: using the art production of war prisoners incarcerated on prison ships, the author shows that in situations of forced physical immobility a continuation of artistic movement in the medium of the image is still possible.

Notes

- 1 Timothy Brook, *Vermeer's Hat: The Seventeenth Century and the Dawn of the Global World* (New York: Bloomsbury Press, 2006), 2.
- 2 Fernand Braudel, *La Méditerranée et le Monde méditerranéen à l'époque de Philippe II* (Paris: Armand Colin, 1979, 4th ed.) I, 259.
- 3 The explorers of the Protestant maritime powers in Europe sought maritime-terrestrial alternatives to the Portuguese *carreira da Índia*, the most important axis of maritime traffic between Western Europe and Southeast Asia. The navigation of this sea route was documented in manuscript sea books (*roteiros*), that were subject to strict secrecy and inspired literary forms beginning in the sixteenth century, see Jörg Dünne, *Die kartographische Imagination: Erinnern, Erzählen und Fingieren in der Frühen Neuzeit* (München: Wilhelm Fink, 2011), 188–201.
- 4 James Clifford, *Routes: Travel and Translation in the Late Twentieth Century* (Cambridge, MA.: Harvard University Press, 1997), 1–3.
- 5 Clifford, *Routes* (cf. note 4), 3.
- 6 On various social groups and their specific forms of travel in Ming-period China, see Li-tsun Flora Fu, *Framing Famous Mountains: Grand Tour and Mingshan Paintings in Sixteenth-century China* (Hong Kong: Chinese University Press, 2009), 61–77.
- 7 Richard E. Strassberg, *Inscribed Landscapes: Travel Writing from Imperial China* (Berkeley, Los Angeles, and London: University of California Press, 1994), 6.
- 8 Kenneth Ganza, *The Artist as Traveler: The Origin and Development of Travel as a Theme in Chinese Landscape Painting of the Fourteenth to Seventeenth Centuries* (Ph.D. dissertation, Bloomington: Indiana University, 1990), 2.
- 9 Jacob and Wilhelm Grimm, *Deutsches Wörterbuch*, vol. 8 (Leipzig: Samuel Hirzel, 1893), “Reisen” 718 ff.
- 10 See Hans-Josef Niederehe, *Straße und Weg in der gallorömischen Toponomastik* (Geneva: Droz, 1967), 102. Vittoria Di Palma, “Flow: Rivers, Roads, Routes and Cartographies of Leisure” in

- Mari Hvattum, Janike Kampeveld (eds.), *Routes, Roads and Landscapes* (Farnham: Ashgate, 2011), 34 and note 34. “The differences between the two terms [‘road’ and ‘route’] are apparent from their etymology. Our common understanding of ‘road’ is a relatively modern variant, as road (*rad*, in Old Frisian, Middle Dutch *rede*, Middle Low German *ret*) originally meant not a thing at all, but the act of riding on horseback—i.e. a road was a place where one rode. Route, instead, comes from the Latin *rupta*, meaning broken. A *via rupta* is a way opened by force.”
- 11 Michael Nylan, “Power of Highway Networks During China’s Classical Era (323 BCE–316 CE): Regulations, Metaphors, Rituals, and Deities” in Susan E. Alcock, John Bodel, Richard J. A. Talbert (eds.), *Highways, Byways, and Road Systems in the Pre-Modern World* (Chichester/New York: Wiley-Blackwell, 2012), 45–46: “With life conceived as a journey, the Dao/Tao was defined as a set of orientations toward the social roles and more theoretical issues which a person brought to and then acquired in life ... A major thinker, by definition, proposed to rulers and peers a distinctive Way, an artful ‘technique’ fashioned to supplement a person’s natural defenses against ill-conceived initiatives and time’s relentless depredations. Each Way called for a thoroughgoing conversion of the person’s entire being and bearing, achieved through single-minded dedication to employing the existentially appropriate modes of operating in the social world.”
 - 12 Michel de Certeau, *L’invention du quotidien*, vol. 1: *Arts de faire*, 2nd ed. (Paris: Gallimard, 1990), 170.
 - 13 Jilly Traganou, *The Tokaidō Road: Travelling and Representation in Edo and Meiji Japan* (New York: Routledge Curzon, 2004), 1.
 - 14 See David Christian, “Silk Roads or Steppe Roads? The Silk Roads in World History” *Journal of World History*, vol. 11, no. 1 (Spring 2000), 1–26, here 2.
 - 15 See in comparison Vadime Elisseeff, “Approaches Old and New to the Silk Roads” in *The Silk Roads: Highways of Culture and Commerce* (Paris: UNESCO Publications; New York and Oxford: Berghahn Books, 2000), 1–26.
 - 16 For a controversial discussion of the ideological implications of silk road research in Japan of the interwar period and current museum projects in China see Finbarr Barry Flood, David Joselit, Alexander Nagel, Alessandra Russo, Eugene Wang, Christopher Wood, Mimi Yiengpruksawan, “Roundtable on Globalization” *October* 133, (Summer 2010), 3–19, here 5–6. The most recent example of the continuous tendency to reify historically shaped and conceptually communicated imaginations of route systems as material infrastructure is the New Silk Road Economic Belt project, primarily driven by the Chinese government. Its logistic axis consists of a long distance rail connection from Chongqing in southwest China to the western German city of Duisburg, where access to shipping is guaranteed. During his visit to the city on March 30, 2014, the Chinese President Xi Jinping used the opportunity to promote the project, stressing the special responsibility of the two countries China and Germany, the eastern and the western endpoints of the “New Silk Road.” See the government report on Xi’s Duisburg visit: http://www.chinadaily.com.cn/world/2014xivisitueu/2014-03/30/content_17389965.htm (accessed on Sept. 9, 2014).
 - 17 Flood et al., *Roundtable on Globalization* (cf. note 16), 3.
 - 18 One of the influential studies that introduced this change in perspective is: Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation* (London: Routledge, 1992, 2nd rev. ed., 2008).
 - 19 Cf. Piotr Piotrowski, “Towards Horizontal Art History” in *Crossing Cultures: Conflict, Migration and Convergence: The Proceedings of the 32nd International Congress in the History of Art (Comité International d’Histoire de l’Art, CIHA)*, The University of Melbourne, January 13–18, 2008, ed. Jaynie Anderson (Carlton, Vic.: Miegunyah Press, 2009), 82–85; with similar emphasis: Finbarr Barry Flood, *Objects of Translation: Material Culture and Medieval ‘Hindu-Muslim’ Encounter*, Princeton and Oxford: Princeton University Press, 2009), 2.
 - 20 See Di Palma, “Flow: Rivers, Roads, Routes” (cf. note 10), 34: “A route, on the other hand, is an abstraction: destination-driven, it projects or records the way from A to B. A road can be travelled along from beginning to end, or left at various points. Whether one follows it or not, a road continues to exist as an entity. Together with other roads, it forms a network. A route, on the other hand, is a line that connects two places, is more idea than object.”
 - 21 John Law coined this term in a study on an early modern subject that during the formative phrase of actor-network theory was only rarely considered. In his analysis of broad geographic and functional networks, such as Portuguese trade with India in the sixteenth century, Law identified ob-