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International conference co-organized by Sophia University Institute of Comparative Culture,  
The University of Osaka, University of Geneva Geography Department, University of Turin  
Department of Humanities

## Japan, tourist world tours and globetrotters – from the Meiji period (1868-1912) to 1970

Sophia University, Tokyo, 26-28 June 2026



Aoki, Tsunesaburō (1885-86). *Sekai ryokō bankoku meisho zue – Illustrated guidebook for travellers round the world*, Covers of volumes 1 and 6. Kobe University Library, <https://da.lib.kobe-u.ac.jp/da/sc/0100407099/>

# PROGRAMME

## June 26 (Friday), 2026

**17.45-18:15:** Registration

**18:20:** Welcome remarks (MURAI Noriko, Sophia University, Member of the research group “Making the World - The first round the world tourist tours (1869-1914)”)

**18.30-19.30 PM:** Keynote speech 1 (Sonia FAVI, University of Turin, Member of the research group “Making the World - The first round the world tourist tours (1869-1914)”), *Picturing tourist world tours in Japan – guidebooks, maps and sugoroku, 1880s-1930s.*

## June 27 (Saturday), 2026

**9-10.30: SESSION 1 – Moderator: MURAI Noriko (Sophia University)**

Jason Gordon BUTTERS (Columbia University), *Anxious to Impress: The impact of globetrotters on (inter)nationalist thought and praxis in imperial Japan, 1880s-1920s.*

William FAVRE (University of Geneva), *Inverting the gaze: the SS Cleveland cruises around the world in the Japanese press.*

Andreas EICHLETER (Heidelberg University), *Foreign Residents in Japan and their Impression of the Visiting Globetrotter.*

**10.30-11:** Break

**11-12.30 SESSION 2 – Moderator: MURAI Noriko (Sophia University)**

Laura SAYSANAVONGPHET (University of Geneva), *Japan as the Highlight of the World Tour: Tourist Practices, Encounters, and Imaginaries in Early Globetrotting (1869–1914).*

Jean-François STASZAK (University of Geneva), *Globetrotting in Japan (1909-1913).*

KŌ En (Komazawa University), *Japan’s Imperial Showcase on the World Tour: Manchuria, Round-the-World Cruises, and Global Representation in the 1920s (Colonial Manchuria in world tours)*

**12.30-14:** Lunch

**14-15.30: SESSION 3 – Moderator: Hannah HOLTZMAN (Sophia University)**

Vanessa SCHWARTZ (University of Southern California), *Hiro: Fashion Photographer as Globetrotter.*

Claire-Akiko BRISSET (University of Geneva), *Japanese globetrotters and avant-garde cinema in the 1920s*.

Kevin RIORDAN (Temple University), *Calendar Confusion in Meiji Japan: Jules Verne, Thomas Cook, and Kume Kunitake*

**15.30-16:** Break

**16-17.30: SESSION 4 – Moderator: Sonia FAVI (University of Turin)**

Andrew ELLIOTT (Doshisha Women's College), *Guiding the Globetrotter in Imperial Japan*.

Bettina ZORN (Weltmuseum Wien), *Heinrich von Siebold as tourist guide for the Austrian-Hungarian nobility at the end of the 19th century*.

HU Kouzi (University of Tokyo), *Bodily Practices and Affective Encounters: The Japanese Inn Experience in Globetrotters' Accounts, 1860–1920*.

**17.30-18:** Break

**18-19:** Keynote speech 2 (HASHIMOTO Yorimitsu, The University of Osaka, Member of the research group “Making the World - The first round the world tourist tours (1869-1914)”). *Globetrotting as Duty: From Imperial Education to Postwar Ethical Critique, Japan's Transforming Rites of Elite Travel, 1910s–1960s*

## **June 28 (Sunday), 2026**

**9.30-11: SESSION 5 – Moderator: MURAI Noriko (Sophia University)**

WAKABAYASHI Haruko (Rutgers University), *From Oyatoi to a Globe-Trotter: Edward Warren Clark's World Tours in the Midst of the Sino-Japanese War of 1894-1895*.

Véronique BRINDEAU (visiting scholar, Sophia University), *A traveling salesman turned art collector: a French globetrotter in Japan, Georges Labit (1862–1899)*.

Laurence WILLIAMS (Sophia University), *Elite Globetrotters and the Critique of Mass Tourism: Rudyard Kipling and Aldous Huxley in Japan*.

**11-11.30:** Break

**11.30-13: SESSION 6 – Moderator: Jean-François STASZAK (University of Geneva)**

Karolina WATROBA (University of Edinburgh), *Touring the World via Japan: Three German 'Weltreisen' of 1929*.

Philip DECKER (Princeton University), *“The New Asia”*: Colin Ross' 1939 journey to Japan and the Japanese Empire, and what he told Adolf Hitler about it

António Eduardo HAWTHORNE BARRENTO (University of Lisbon), *Not as in the books: Ferreira de Castro's Around the World and his observations of Japan in 1939.*

**13-14.30:** Lunch

**14.30-16: SESSION 7 – Moderator: HASHIMOTO Yorimitsu (The University of Osaka)**

Érika WICKY (University Grenoble Alpes), *Scents of Japan: Olfactory accounts of world travelers (1870-1912).*

Maria EMANOVSKAYA (independent researcher), *Russian Globetrotting and Japan: a Story of Construction of Alterity through Food*

DONG Zi'ang (Hokkaido University), *Landscapes in Exile: Postwar Japan in Chiang Yee's The Silent Traveller.*

**16-16.30:** Break

**16.30-17.30: SESSION 8 – Moderator: HASHIMOTO Yorimitsu (The University of Osaka)**

YAJIMA Masumi (Tohoku University), *Japan for the Global Traveler: Ponting's Stereographs and the Rise of Armchair Tourism.*

Raphaël PIERONI (Institute for Research in Art and Design – HEAD Geneva and University of Geneva) and William FAVRE (University of Geneva), *Around the World in One Day in Japan. Tobu World Square (1993) and Small Worlds Miniature Museum (2020).*

**17.30:** Closing remarks

**Organizers:** Sonia FAVI (University of Turin); HASHIMOTO Yorimitsu (The University of Osaka); MURAI Noriko (Sophia University); Jean-François STASZAK (University of Geneva).

## **SPEAKER BIOS AND PAPER ABSTRACTS (A-Z)**

### **Véronique BRINDEAU**

#### **A TRAVELING SALESMAN TURNED ART COLLECTOR: A FRENCH GLOBETROTTER IN JAPAN, GEORGES LABIT (1862–1899)**

Unlike wealthy adventurers, Georges Labit, born in 1862 in Toulouse (France) began his career as a simple travelling salesman for his father, before becoming a discerning art lover. During his travels across Europe, Middle East, China and Japan from 1886 to 1897, Georges Labit, nicknamed “the globetrotter from Toulouse”, gradually developed an appreciation for objects of documentary or artistic value, regardless of their potential benefit to his father’s store. He became increasingly interested in ethnography, a discipline that was developing at that time, maintaining close ties with various learned societies, in particular the recently established Toulouse Geographical Society. The two trips he undertook to Japan, in 1889 and 1895, would definitively mark Georges Labit’s life. In 1893, he had a museum built, intended to house his collections, the most important part being from Japan.

The presentation of George’s Labit life will focus on the two major trends that emerge in his museum: on the one hand, ethnography, with the concern for preserving a disappearing folk art, and on the other, the refined art of Japan, whose influence would play a significant role in Western taste and artistic creation in the years to come. Bequeathed to the City of Toulouse in 1912, Georges Labit's very unique collection brings together artifacts of a culture that is simultaneously popular, scholarly, and artistic, and demonstrates a commitment to representing the diversity of cultures. Holding a master's degree in Japanese from National Institute of Oriental Languages and Civilizations (Paris), where she taught the history of traditional Japanese music and theater, she also graduated from the Paris Conservatory in electronic composition. She currently teaches summer courses at Sophia University.

**Véronique BRINDEAU** is a recipient of residencies at Villa Kujoyama (Kyoto) and Villa Yourcenar (St Jean Capels), she has translated, among other works, a volume of writings by the composer Takemitsu Tōru (2018). Particularly committed in research on Noh theatre, she participated in 2022 to the conferences on “New Stage Designs for Noh Theater” (Aix-en-Provence) and “Neo-Japanism 1945-1975” (Paris). She is currently a visiting scholar at Sophia University.

## Claire-Akiko BRISSET

### JAPANESE GLOBETROTTERS AND AVANT-GARDE CINEMA OF THE 1920S

Since the arrival of the Lumière brothers' Cinematograph in Japan (1897), the industry had developed extremely rapidly: in 1912 Nikkatsu, the first industrial trust, was created as the result of the merger of four preexisting companies, and had already film studios and permanent theatres, in other words the production structure and the distribution network. However, it would be simplistic to believe that Japanese cinema developed in isolation, and a transnational approach is necessary to study its history, as well as that of any other “national” cinema. In the 1920s, Japan was essentially a domestic market and an import market. And during the same 1920s, Japanese filmmakers and screenwriters began travelling to the West in order to present their films, to see the latest avant-garde cinema releases that were unavailable in Japan, and to meet the most prominent figures in the field, mainly in Moscow, Berlin and Paris. Undertaken on the eve of the transition from silent to talking films, these cinematic “world tours” not only played a significant role in the evolution of Japanese cinema, but also contributed, through these exchanges, encounters and even misunderstandings, to its recognition by Western audiences, critics and the industry much earlier than is usually thought. My contribution aims to map the itineraries of these Japanese globetrotters, describe the nature of their interactions with European avant-garde figures, and determine the impact of these travels on the Japanese industry as well as on the representations of Japan in the Western imagination at the time.

**Claire-Akiko Brisset** is Full Professor in Japanese Cultural History at the University of Geneva and received her Ph.D. in Japanese Studies in 2000 from Paris Diderot University. She is author of co-editor of numerous books dealing with Japanese epic, writing history and culture (cryptography), visual culture, and co-translator of major Japanese classical texts, as well as contemporary Japanese scientific literature (Tsuji Nobuo, Mita Munesuke, etc.). Her current book projects deal 1) with the history and anthropology of Japanese writing system, and 2) with the reception of Japanese cinema in France during the first half of the 20<sup>th</sup> century.

## Jason Gordon BUTTERS

### ANXIOUS TO IMPRESS: THE IMPACT OF GLOBETROTTERS ON (INTER)NATIONALIST THOUGHT AND PRAXIS IN IMPERIAL JAPAN, 1880S-1920S

Since Japan's inclusion in global tourist networks in the 1870s, elites there worried about how visitors perceived the nation, its people, and its territories. This paper examines their reactions, relating them to comparatively well-studied wartime (1931–1945) and post-WWII state-led cultural diplomacy programs, thereby reconsidering the relationship between inbound tourism and early efforts to conceptualize cultural promotion as a tool for state power. It asks how globetrotting travelers shaped Japanese anxieties about international public opinion and how that process shaped liberal internationalist ideas about international relations and national image-making.

The paper begins with an overview of how Japan's earliest tourism promoters (Kihinkai; est. 1892) and cultural nationalist thinkers (Inoue Enryō) reacted to and thought about globetrotters in the 1880s. Their debates form the pre-history to the primary subjects of this research: rail bureaucrats and intellectuals working on tourism promotion in the 1910s and 1920s. Tourism magazines reveal how these boosters and cultural (inter)nationalist intellectuals viewed globetrotters as uniquely important for cultivating pro-Japanese public opinion. Promoters fretted that dissatisfied globetrotters threatened Japan's image, but believed that properly impressed travelers could return home convinced of Japanese ascendancy and hegemony in the Asia-Pacific. The paper and larger research project utilize sources from the rail, home, and foreign ministries to explain these efforts to impress—specifically, projects to reform how customs officers, train conductors, hotel staff, and police treated white Western globetrotters. The paper concludes by suggesting how these perspectives open pathways to new histories of tourism.

**Jason Butters** is a History-East Asia Ph.D. candidate at Columbia University and Visiting Research Fellow at Waseda University researching transregional intellectual and cultural exchange through imperial Japan. His dissertation examines inbound tourism and Japanese-led efforts at its promotion as articulations of liberal internationalist and nationalist thought and a part of the development of cultural diplomatic practices and aims, 1880s-1950s.

## Philip DECKER

### “THE NEW ASIA”: COLIN ROSS’ 1939 JOURNEY TO JAPAN AND THE JAPANESE EMPIRE, AND WHAT HE TOLD ADOLF HITLER ABOUT IT

Austrian-born Nazi-sympathetic travel writer Colin Ross (1885-1945) achieved wide fame in interwar Germany for dozens of detailed travelogues documenting his adventures throughout the world.

The Ross family’s tour of the Japanese Empire was the middle leg of an eighteen-month circumnavigation of the globe. On October 10, 1938, the family departed the port of Bremerhaven for New York, spent six months in the United States, and set sail for Yokohama from San Francisco. There followed a half-year expedition to the Asian mainland, passing through Korea, Manchukuo, Mongolia, Wang Jingwei’s puppet regime, Kuomintang territory, French Indochina, and Siam, before returning to Tokyo in December 1939. The Rosses then boarded the Trans-Siberian Railroad in Vladivostok for a voyage across the Soviet Union which delivered them to Moscow’s Hotel Metropol on January 9. They spent eight days in the capital, three in Leningrad, and five in Kyiv, before coming home to Germany.

On March 12, 1940, Ross ventured into Berlin’s Reich Chancellery to supply Adolf Hitler with a comprehensive summary of his experiences. A second conversation with Hitler and Joseph Goebbels followed on March 14.

My aims in recounting Ross’ journey are to investigate the perception of imperial Japan by an educated, but nonetheless quite ideological, Nazi observer at the dawn of the Second World War; to reconstruct the narrative Ross crafted for Hitler’s consumption; and to analyze the book he wrote about his journey for the German public, *The New Asia*, as well as an eponymous tie-in movie released on September 26, 1940.

**Philip Decker** is a sixth-year PhD candidate in history at Princeton University. He is a scholar of twentieth-century German and Soviet history, fascism and communism, and interwar foreign relations in Europe. His work focuses on culture and its connection to statecraft, weaving together the worlds of ideology, diplomacy and power politics with those of music, cinema and drama. Philip’s articles have appeared in *Problems of Post-Communism*, *Studies in Eastern European Cinema*, *German Studies Review*, *Oxford German Studies* and *The English Historical Review*. During the 2026-2027 academic year, he will be a postdoctoral fellow at the Belfer Center of the Harvard Kennedy School.

## **DONG Zi'ang**

### **LANDSCAPES IN EXILE: POSTWAR JAPAN IN CHIANG YEE'S THE SILENT TRAVELLER**

This paper examines Chiang Yee's *The Silent Traveller in Japan* (1972), an illustrated English-language travelogue based on his journeys to Japan in the late 1960s and early 1970s. As the final station in Chiang's long transcontinental career as a travel writer, Japan occupies a distinctive place in his writings. Rather than treating Japan primarily as a political object, Chiang represented it as an aesthetic and comparative space, viewed through the visual and textual vocabularies of classical Chinese culture. Focusing on representation rather than travel experience alone, this paper argues that Chiang's use of poetry, calligraphy, and painting functioned not merely as decoration but as a mode of seeing and knowing. Through these forms, he articulated reflections on "difference within similarity" between China and Japan, producing an East Asian gaze distinct from both Western Orientalism and Cold War East–West narratives. By situating the travelogue alongside Chiang's writings on Chinese painting and calligraphy, the paper shows how his aesthetic philosophy shaped the landscapes and cultural sites he chose to depict. It ultimately reconsiders Chiang's work as a mobile, translingual, and grounded intellectual practice.

**Ziang DONG** received his PhD in International Media and Communication from Hokkaido University, where he is currently an assistant professor(Non-tenured) at the Research Faculty of Media and Communication.

He is currently engaged in two research projects. The first explores religion, ethnicity, and modernization in highland societies of Yunnan, focusing on the activities and archival records of the Paris Foreign Missions (MEP). The second analyzes discursive spaces of Sino-Japanese international tourism from the Cold War to the present, focusing on travel literature, magazines, and social media to explore relations among media, mobility, and representation.

## Andreas EICHLETER

### MERELY FLEETING IMPRESSIONS: FOREIGN RESIDENTS IN THE JAPAN AND THEIR IMPRESSION OF THE VISITING GLOBETROTTER

The impressions gathered by globetrotters during their visits to Japan in the Meiji Period were crucial in shaping Japan's image in the eyes of a global audience. Accounts by Isabella Bird, William Griffis and others created an image of Japan in the West, whose echoes still resonate today. However, globetrotters did not have a monopoly on transmitting information about Japan and while their accounts were widely read, they were not without criticism, notably from the long-term foreign residents in Japan. In their view, the average globetrotter was a fickle visitor, who “rushes from place to place, anxious to “do” as many sights as possible, so that he may claim the credit of having stood on classic spots, crossed the widest ocean, climbed the highest mountain, measured the biggest trees”, as the *Japan Weekly Mail* criticized in July 1879. Especially the limited duration of their stays in Japan, as well as their romanticizing gaze on Japan, but also its neighbour China, were condemned by foreign-language newspapers. As such, the perception of globetrotters as intrepid travelers was not necessarily shared by long-term foreign residents and the accolades they received abroad tempered with considerable criticism about their practices and behaviours. In the following presentation, the perception of globetrotters among the foreign residents of Japan will be analyzed by studying the accounts of some foreign-language newspapers in East Asia, like the Yokohama-based *Japan Weekly Mail*, which represented a different perspective and agenda than the itinerant globetrotter.

**Andreas Eichleter** is a lecturer at the Center for East Asian Studies at Heidelberg University. He finished his joint-degree PhD in the field of history at Heidelberg University and Tohoku University, Japan, on the topic of “The Treaty Port Press and the Transformation of Yokohama” in 2021. His research specializes on the evolving relationships and interactions between the West and East Asia during the 19th and early 20th centuries. It focuses particularly on the Unequal Treaties, which framed the relations between these regions, and the Treaty Ports, the places where transnational contacts between the different communities primarily took place.

## Andrew ELLIOTT

### GUIDING THE GLOBETROTTER IN IMPERIAL JAPAN

Guides were at the centre of the inbound tourist experience of Japan and empire from the Meiji period to the Pacific War. By the 1930s, the occupation was professionalized, with training programmes, national exams and official qualifications, and increasing oversight from tourism-related state agencies who were interested in the potential of guides to shape tourist experiences and images of Japan in line with cultural propaganda directives. The ability of guides to fashion a feeling of intimacy between, not only themselves and travellers, but “Japan” and tourists was a key part of their appeal to tourism bureaucrats; but their proximity to tourists also carried risks that, on the one hand, guides would be led astray by tourists or, on the other, fail to present the nation in the “correct” manner. Thus, like many other aspects of the international tourism industry, discourses on the tourist guide incorporated an often-tense mix of anxieties and hopes about Japanese national-cultural identity, Japan’s place in the modern world, and relations with “the West.” This talk will pick up and analyze a variety of guide-related texts from different areas of international tourism in Japan, including texts by tourism officials and service providers, the guides themselves, and the tourists who hired them. In particular, it will explore: first, industry debates about guide’s proper role, and the training systems and exams that were implemented; and second, how guides and tourists interacted on the ground, and the relationships formed while travelling together in Japan.

**Andrew Elliott** is a professor in the Department of International Studies, Doshisha Women’s College, Kyoto. His present research focuses on the history and culture of inbound tourism in the Japanese Empire from the 1890s to 1941. Related publications include a co-edited special edition of *Japan Review* on tourism, war, and modern Japan (2019), and essays on hospitality and international tourism in the Japanese empire in *The Oxford Handbook of Tourism History* (2025) and *Journal of Japanese Studies* (2025). He is a co-editor of the Modern Kyoto Research digital humanities resource (<https://www.modernkyotoresearch.org/>).

## Maria EMANOVSKAYA

### RUSSIAN GLOBETROTTING AND JAPAN: A STORY OF CONSTRUCTION OF ALTERITY THROUGH FOOD

In the XIX<sup>th</sup> century, Japan was far from being perceived in Russia as an exotic faraway land. First contacts between the two countries occurred in the Edo period: as the Russian Empire expanded eastward, it became Japan's neighbor in 1639. Although the country was enforcing self-isolation, the encounters between the neighboring populations were inevitable. Thus, early Japanese travelers to Russia were largely involuntary victims of shipwrecks. Their counterparts going the other way round, on the other hand, were envoys dispatched by the tzars to negotiate trade and treaties.

Later, with the completion of global transport networks and before the opening of the Trans-Siberian railway, the fastest route between Russian capital and its farthest North-Eastern territories of Chukotka, involved traveling "around the world" through Europe and San Francisco<sup>1</sup>. At the same time, Russians participated fully in the globetrotting boom, both through physical travel and through the expanding genre of mediated mobility.

Despite tumultuous relations between the two countries, Japan has always fascinated Russian travelers and travel writers. In my presentation, drawing on a corpus of Russian printed sources, I focus on the encounter of Japan through its food, putting it into perspective of the evolutions taking place in both countries. Geographically, socially and politically varied sources challenge familiar binaries "East vs. West" and "modern vs. pre-modern", offering us a glimpse of transcultural encounters between a non-monolithic Japan and travelers from non-monolithic Russia.

**Maria Emanovskaya**, an independent scholar who received Ph.D. from Sciences Po Paris, France, is a cultural geographer. Her research interests include Russian national identity construction through its food habits, history of Russian foods in France and, more recently, representations of Russians and their food in Japanese pop culture. She has taught multiple courses on Russian and Soviet history, geography and economy at the Sorbonne University. She has also participated in various research projects in food history as well economic history of France. She co-organizes the seminar "Critical Heritage Studies in the Post-Socialist Space," hosted by Sorbonne and Bielefeld University.

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<sup>1</sup> I. Akifiev (1904) *To the Far North. From the diary of a round-the-world trip*, St. Petersburg, Evgenia Tile prom.

## Sonia FAVI

### PICTURING TOURIST WORLD TOURS IN JAPAN – GUIDEBOOKS, MAPS AND *SUGOROKU*, 1880S-1930S

Well before the journey of the first Japanese globetrotters – organized by the periodical *Asahi Shinbun* (in collaboration with Thomas Cook) in 1908 – publications and devices meant for *virtual* globetrotters had populated the Japanese editorial market, shaping the Japanese tourist gaze through the appropriation and re-discussion of ‘Western’ fantasies about the world.

Starting with an analysis of the earliest Japanese adaptations of Jules Verne’s *Around the World in 80 Days*, and of their impact in the popularization of globetrotting as a theme in Meiji Japan, this paper will explore a number of textual and visual media produced between 1880 and 1930, that had round-the-world tourism as their central theme and were meant to guide virtual travellers in imaginary tourist world tours. It will discuss Aoki Tsunesaburō’s *Sekai ryokō bankoku meisho zue – Illustrated guidebook for travellers round the world*, published between 1885 and 1886. This guidebook, which came with a companion travel map and was conceived as an immersive tool for *gayū* (armchair travel), first gave form to a tourist imaginary that was later reproduced and re-adapted in many different media, including a homonymous woodprint collection by artist Inoue Yasuji, an illustrated musical booklet by poet Ikebe Yoshikata and composer Tamura Torazō, and many examples of travel-themed *sugoroku*, board games where the gaming board took the shape of an imaginary round-the-world route. The paper will analyse how these media shaped a complex tourist discourse, connected with the global dimension of modern tourism and entangled with new Japanese diplomatic and cultural aspirations.

**Sonia Favi** is an Associate Professor in Japanese Studies at the Department of Humanities of the University of Turin. Her research focuses on Japanese history and on travel history. After obtaining her PhD at Ca’ Foscari University of Venice, she completed a Marie-Curie project at the University of Manchester, working on Japanese travel imaginaries in the nineteenth century. Currently, her research focuses on tourist diplomacy, tourist encounters and tourist imaginaries in Meiji Japan (1868-1912). Working on these topics, she is contributing to the research program *Making the World – The first round the world tourist tours (1869-1914)*.

## William FAVRE

### INVERTING THE GAZE: THE SS CLEVELAND CRUISES AROUND THE WORLD IN THE JAPANESE PRESS

Historically, touristic world tours were predominantly an Euro-American practice, taking root in a colonialistic context, where the British Empire controlled the main maritime routes of the globe. A notable exception were the Japanese, being among the only non-Westerners to embark in such a journey. Japan was playing a key-role in the routes and in the symbolic system of the globetrotters. The port-city of Yokohama in particular represented the midpoint of the globetrotters' journey and a hub for transpacific travelling (Hockley, 2010).

The existing literature about world tours and Japan has been mainly focused on the globetrotters' tourist gaze and on the cultural relationships globetrotters established with locals (Rohe, 2015), on Yokohama as a destination, and on the ways in which the Japanese government sought to bolster its image abroad and to boost the local tourism industry (Shirahata, 1985). However, the perspective of the local actors (journalists, guides, rickshaw drivers and hotel workers) was less studied by historiography.

A new contribution to existing knowledge of Japanese perspectives on the world tours to Japan and their globetrotters. In order to do so, *S.S. Cleveland* cruises around the world in 1909-1914 will be analyzed. The world tours of the *S.S. Cleveland* is particularly relevant due to their cultural impact in the perspective of the press in Japan of the epoch.

The analysis of a corpus of how were considered the events represented by these peculiar world tours and the tourists. After determining the common factors of both world tours, we shall analyze the differentiating representations between the two world tours in the Japanese press and the reasons behind such potential differences.

**William Favre** is a research assistant at the University of Geneva. Since 2023, he has been participating in the SNF project "Making the World - The first round the world tourist tours (1869-1914)", focusing on Swiss globetrotters and their material dimension. Trained as a historian and museum specialist, his main research domains are global history, environmental history and Japanese history.

## Yorimitsu HASHIMOTO

### GLOBETROTTERING AS DUTY: FROM IMPERIAL EDUCATION TO POSTWAR ETHICAL CRITIQUE, JAPAN'S TRANSFORMING RITES OF ELITE TRAVEL, 1910S–1960S

This paper examines globetrotting (*yōkō*) in modern Japan as a persistent form of duty and elite intellectual initiation from the 1910s through the 1960s. Rather than approaching overseas travel as leisure, it argues that *yōkō* functioned as an obligatory rite of passage whose political and epistemic meanings shifted while its institutional structure remained remarkably stable. Beginning with the Asahi Newspaper's 1908 "World Tour," modeled on Thomas Cook's system, early twentieth-century globetrotting followed a standardized maritime route linking colonial Asia to European metropolises. This itinerary operated as an informal curriculum in empire, exposing Japanese elites to Western imperial infrastructures while positioning Asia as a peripheral transit zone. By the interwar period, "having been to Europe" had become a *de facto* credential, and returnees (*yōkō-gaeri*) were expected to translate cosmopolitan experience into national service.

As overseas travel expanded, its value as distinction eroded, prompting intellectuals to redefine travel as a form of epistemic labor. This shift is exemplified by Watsuji Tetsurō's *Fūdo* (1935), which reframes travel as a systematic, "anti-sightseeing" inquiry into civilizational structure. In the postwar era, although air travel replaced maritime routes and access remained restricted until 1963, *yōkō* retained its initiatory function. Writers such as Mishima Yukio and Oda Makoto reconfigured globetrotting as an ethical practice, confronting Japan's ambiguous position between the United States and Asia. While Europe remained a symbolic point of origin, Asia emerged as a critical site of ethical reflection. The paper thus proposes a continuity-in-rupture: globetrotting persisted as an elite obligation, but the "world" it revealed was transformed from an object of imperial emulation into a field of moral and historical reckoning.

**Yorimitsu Hashimoto** is Professor of Comparative Literature at the School of Letters, Osaka University. His research focuses on Japonisme, the "Yellow Peril" discourse in Britain, and Pan-Asianism in Japan. He has published on Anglo-Japanese cultural encounters, Theosophy, and tourism, including studies of A. K. Hasheem & Co. in Colombo—whose Japanese-speaking family members and clerks worked almost exclusively for Japanese tourists, supporting their excursions and shopping—James Cousins, a founder of the first lodge of the Theosophical Society in Japan, and Gurcharan Singh, the first Indian studio potter after studying in Japan and Korea, as well as representations of Japan in the Victorian musical *The Geisha*.

## **António Eduardo HAWTHORNE BARRENTO**

### **NOT AS IN THE BOOKS: FERREIRA DE CASTRO'S AROUND THE WORLD AND HIS OBSERVATIONS OF JAPAN IN 1939.**

In 1939, Portuguese writer Ferreira de Castro and his wife undertook a seven-month journey across Europe, Asia, and America, resulting in his 1944 travelogue, *Around the World*. His observations of Japan often echoed those by Orientalist authors. For example, his description of Japanese women, whom he so admired and considered Japan's "supreme decoration" closely paralleled those by Portuguese diplomat Wenceslau de Moraes.

However, Castro quickly recognized that the country witnessed by earlier European authors had changed thoroughly. The widely praised cordiality toward foreigners was gone. Consequently, he dismissed a Kobe hotel brochure claiming tourists would still be as enchanted as Pierre Loti, Lafcadio Hearn, or Moraes. Rickshaws had disappeared, surviving only as a historical curiosity for nostalgic travellers. Only in a small village had they found Japan as it had existed "in the books of the late nineteenth century, one in which there was no hatred against the white man". As he saw it, Japan was now a territory that was "once again closed to the world," defined by pride, espionage, photography bans, and significant tourist obstacles, in stark contrast with the efforts by the Japan National Board of Tourist Industry to promote the country among foreigners.

He attributed some changes he witnessed to a Japanese desire for equality with white men, a focus on the nation and a mistaken wish for domination. Yet, this was not all. In examining the Asian continent from a broad perspective, he lamented that Japan and China were adopting Western customs and that even India and Malaysia were following suit. In his estimation, previous travellers had witnessed many exotic realities now lost and future ones would miss much of what they had themselves observed. Ironically, in wailing over a vanishing world, he joined in the woes of the Orientalists he felt so estranged from.

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**KŌ En** (Komazawa University),

## JAPAN'S IMPERIAL SHOWCASE ON THE WORLD TOUR: MANCHURIA, ROUND THE-WORLD CRUISES, AND GLOBAL REPRESENTATION IN THE 1920S (COLONIAL MANCHURIA IN WORLD TOURS)

In the 1920s, Manchuria, especially the port city of Dalian, emerged as a new stage for Western travelers as it was incorporated into round-the-world cruise itineraries. Dalian was not merely an East Asian port of call. It became a strategic “imperial showcase” through which Japan sought to present its administrative capacity and modernity to an international audience.

Central to this process was the South Manchuria Railway Company (SMR), a state-sponsored enterprise headquartered in Dalian. Recognizing the South Manchuria Railway as a key link in Eurasian transport networks, the SMR developed tourist infrastructure along its railway zones, including the Yamato Hotel chain, to enable short-stay visitors to experience a “modern Manchuria.” In the early 1920s, the SMR also opened a New York office and placed costly advertisements in major American magazines. Using slogans such as “A Magic Development” and “A Modern Railway in an Ancient Land,” these advertisements represented Manchuria not simply as a region of China, but as an orderly, civilized, and modern space under Japanese rule.

This paper examines the SMR's tourism publicity in the United States and its response to a round-the-world cruise that called at Dalian in 1926. It argues that tourism functioned as a crucial medium of imperial representation. Manchurian tourism was not merely leisure or mobility, but a political practice that mobilized the gaze of international travelers to visualize and legitimize Japanese colonial rule.

**KŌ En** is Professor in the Faculty of Global Media Studies at Komazawa University, Tokyo. Her research focuses on the history of tourism, mobility, and representation in modern East Asia, with particular attention to Japanese tourism in Manchuria and the cultural politics of the Japanese empire. She has published widely on imperial tourism, travel media, and memory in East Asia. Recent publication: *Empire and Tourism: Modern Japanese Tourism in “Manchuria”* (Iwanami Shoten, 2025).

## Raphaël PIERONI

AROUND THE WORLD IN ONE DAY IN JAPAN: TOBU WORLD SQUARE (1993) AND SMALL WORLDS MINIATURE MUSEUM (2020), co-presented with William FAVRE

It is possible to travel around the world in a few hours without leaving home. Since the late nineteenth century, a variety of dispositifs—including exhibitions, museums, theme parks, and attractions—have sought to compress the world into bounded and accessible spaces. Among them, global miniature parks constitute a particularly striking form of world simulation. Through processes of reduction, selection, and spatial ordering, they transform the planet into an object that can be traversed, contemplated, and experienced within a day.

This paper examines the circulation and appropriation of this model in Japan through two case studies: *Tobu World Square* (Nikkō), which presents forty-two UNESCO World Heritage sites at a scale of 1:25, and *Small Worlds Miniature Museum* (Tokyo), whose attractions combine historical, global, and popular-cultural imaginaries. While the first belongs to the tradition of outdoor miniature worlds inherited from European parks such as Madurodam and Mini-Europe, the second draws on the more recent model of giant-scale miniature layouts exemplified by Miniatur Wunderland in Hamburg.

Drawing on participant observation, interviews with park managers and visitors, and an analysis of promotional materials, the paper explores the geographical imaginaries mobilized by these attractions and the forms of tourism they perform. Rather than reproducing the world as it is, these parks construct selective and highly mediated visions of global space, where heritage, technology, national identity, and popular culture are assembled into coherent narratives. It analyzes its sources of inspiration and the geographical imaginaries it mobilizes and questions the nature and performativity of the (touristic) experience offered. It asks to what extent these parks allow Japanese visitors to become globe-trotters travelling around the world (and which world ?) without leaving Japan.

**Raphaël Pieroni** is a lecturer and researcher at the Research Institute for Art and Design (IRAD) at HEAD–Geneva. Trained as a geographer, he studies geographical imaginaries through research-creation, with a focus on the relationships between materiality, representation, practice, emotions, and power. His PhD at the University of Geneva examined the international circulation of night-time urban policy. He has edited several collective publications and curated exhibitions, including *Round-the-World: From Jules Verne to the First Globetrotters* (Swiss National Museum, 2025). He currently leads research on contemporary round-the-world travel within the SNSF project *Making the World* (1869–1914).

## Kevin RIORDAN

### CALENDAR CONFUSION IN MEIJI JAPAN: JULES VERNE, THOMAS COOK, AND KUME KUNITAKE

In Jules Verne's *Around the World in Eighty Days* (1872), Phileas Fogg and Passepartout arrive in Japan on different boats, on different days, and in different chapters. For the first time in the novel, the characters are not on the same page; the otherwise steady narrative jerks forward and backward across the calendar to account for the characters' independent actions. This untimely narrative sequence oddly rhymes with events happening in Japan at the time. They arrive in Yokohama in mid-November 1872, as the country began its conversion to the Gregorian calendar. In the following weeks, days in Japan were split (or doubled) between at least two calendars, and historians observe that it was difficult at the time for anyone to know exactly what day it was. This contemporary confusion was reminiscent of the globetrotter's own unsettled and syncopated sense of time.

In this paper, I read the Meiji calendar reform of late 1872 through three coincident circumnavigation accounts: Verne's precisely timed novel; tourism promoter Thomas Cook's around-the-world letters; and Kume Kunitake's account of the Iwakura Mission. Each of these writers unwittingly speaks to Japan's contemporary calendar confusion. While the Meiji reform is generally understood as the trading of the traditional for the modern, the transitional period actually provides a more radical vision of modern time than would the eventual, settled convention. The circumnavigation accounts capture the experiential richness of this exemplary period, while exposing the provisional and artificial character of all our temporal bearings.

**Kevin Riordan** teaches at Temple University, Japan Campus (Kyoto). He is the author of *Modernist Circumnavigations: Around the World in Jules Verne's Wake* (Palgrave, 2022) and editor of *Tales of an Eastern Port: The Singapore Novellas of Joseph Conrad* (NUS Press, 2023). His other writing has appeared in venues such as *Modernism/modernity*, *Theatre Survey*, and *Public Books*. He is a co-founder of the Modernist Studies in Asia research network.

## **Laura SAYSANAVONGPHET**

### **JAPAN AS THE HIGHLIGHT OF THE WORLD TOUR: TOURIST PRACTICES, ENCOUNTERS, AND IMAGINARIES IN EARLY GLOBETROTTING (1869–1914)**

Japan constituted one of the major stages of the first tourist world tours organized between the 1870s and 1890s: a vast majority of globetrotters of this period included a visit to Japan as part of their itinerary. For many, Japan even appeared as the culmination of the world tour, in contrast to other destinations that were merely considered worth a detour. This paper draws on my doctoral research, based on the analysis of more than 200 published travelogues written by early globetrotters, the majority of whom were Western travelers. Using a selection of accounts representative of several nationalities, I examine the place and significance of Japan in the first tourist world tours, as a geographical stage, a tourist experience, and an object of the tourist imaginary. What did Japan represent for these early globetrotters, and how did it come to occupy such a distinctive position within the world tour?

Travel narratives are privileged sources for studying the concrete practices of globetrotters in Japan—visited places, itineraries, activities, and forms of sociability—as well as their expectations and the ways these were confronted with lived experience.

As such, this analysis makes it possible to examine how a Western tourist gaze on Meiji Japan was constructed through the selection of specific sites and practices, comparative evaluations of Japan in relation to other stages of the world tour, and the tension between exotic expectations and encounters with a rapidly modernizing society—processes that stabilized, negotiated, and sometimes challenged cultural stereotypes.

**Laura Saysanavongphet** is a PhD candidate in Geography at the University of Geneva (Switzerland) and in Literature at Côte d’Azur University (France). Currently in her fourth year of doctoral studies, her interdisciplinary research examines the early tourist journeys around the world. Through a comparative geographical analysis of travel narratives published by globetrotters between 1869 and 1914, she explores the practices, representations, and imaginaries of globetrotting and of the world that shaped the emergence of modern tourism.

## Vanessa SCHWARTZ

### HIRO: FASHION PHOTOGRAPHER AS GLOBETROTTER



Hiro, photographed by Lartigue Akiko, in Hawaii for Harper's. Hiro, 1966

Yashuhiro Wakabayashi assumed the professional name, perhaps well understanding the pun in English, Hiro. Born in China in 1930, where his father was compiling Japanese-Chinese dictionary (as a front for being a spy it is often speculated), his early life set the terms for the rest: he lived as a cosmopolitan globetrotter who used his Japanese culture and identity to make a profound impact on the history of fashion photography. Hiro's biography as a permanent stranger characterized his worldview and his photography which became world-famous in the 1960s and for which he had a very important contract from *Harper's Bazaar*. At first an assistant to the premier fashion photographer of the era, Richard Avedon, he eventually would come to take a place alongside his mentor as one of the most original and exciting fashion and portrait photographers in magazines internationally. This paper considers his cosmopolitan upbringing and subsequent life travelling the world as a globe-trotting photographer, who came of age immediately after World War II. I also contend that much was made of his Japanese identity, especially in relation to his visually innovative photographic style and to his embrace of multi-racial models and exotic locales in his photography.

**Vanessa R. Schwartz** is Professor of Art History and History at the University of Southern California, where she directs the Visual Studies Research Institute and its graduate certificate program. Schwartz specializes in 19th and 20th c. European and American visual culture, especially photography, film and design. Her latest monograph *Jet Age Aesthetic: The Glamour of Motion in Motion* was published by Yale University Press. She served as a co-curator for "Enfin le cinéma!" which opened at the Musée d'Orsay in Paris, September 2021, and co-curator of the related show "City of Cinema: Paris 1850-1907" which opened at LACMA in February 2022. She has written about travel infrastructure as well as Taylor Swift's world tour for this globetrotting project. She is currently working on an exhibition about the Harper's Bazaar Art Director Marvin Israel and a book about visualizing the past in pictures.

## Jean-François STASZAK

### GLOBETROTTING IN JAPAN (1909-1913)

Between 1909 and 1913, the New York tour operator and then the German shipping company HAPAG organized six cruises around the world on the S.S. Cleveland, the German company's floating palace. Each time, 700 passengers, mainly Americans, both women and men, sailed around the globe for three months, from New York to San Francisco or vice versa. Numerous accounts (published or unpublished), photo albums, travel itineraries, and promotional brochures document these cruises.

Based on these sources, I propose to study the stopover in Japan, which was one of the highlights of the trip for most of the globetrotters. I will describe their expectations and the origins of these expectations. I will analyze their tourist practices: transportation, hotels, restaurants, visits, attractions, shows, souvenir shopping, etc. I will present the tourism professionals, both on board and on land, who are involved in these activities. I will analyze the discourse and perspectives of travelers, particularly the special place Japan occupies in the hierarchy of tourist destinations, if not in the civilizations that their world tour leads them to establish. I will pay close attention to the interactions between tourists and Japanese people that these sources record.

**Jean-François Staszak** is a professor in the Department of Geography at the University of Geneva. His research focuses on the geographical imagination and the concept of otherness. To analyze how the West conceives of the Other and the Elsewhere, he examines the images conveyed by various media, such as exotic dance, ethnographic photography, travel literature, primitivist painting, cinema, and Neo-Moorish architecture. He has published numerous scholarly articles and some twenty books. His most recent books focus on the history of colonial prostitution in Morocco (2020), the imaginaries conveyed by music and song (2021, 2022, 2024), and the practices of the first globetrotters (2024, 2025).

## WAKABAYASHI Haruko

### FROM OYATOI TO A GLOBE-TROTTER: EDWARD WARREN CLARK'S WORLD TOURS IN THE MIDST OF THE SINO-JAPANESE WAR OF 1894-1895.

Edward Warren Clark (1849-1907), Rutgers class of 1869, taught at Shizuoka Gakumonjo, a school that provided education in Western studies for the sons of the former Tokugawa retainers, from 1871 to 1873. The job was arranged by his friend William E. Griffis and Katsu Kaishū, the “father of modern navy,” whose son Koroku had attended Rutgers Grammar School. Clark stayed in Shizuoka until 1873, then moved to Tokyo, where he taught at what is now the University of Tokyo until 1875.

After returning to the U.S., Clark offered lectures and “magic lantern” slide shows for the audience who were eager to “see” the Orient. In the 1890s he began organizing world tours led by himself, the self-claimed expert of the Orient.

This paper focuses on Clark's two world tours of 1894 and 1895, which included a trip to Japan and meetings with Katsu. This was the first time in twenty years that Clark visited Japan, and more importantly, they happened at the time of the Sino-Japanese War, when the world watched Japan as it defeated its “Giant” neighbor China with its successfully modernized navy. Clark's letters to Griffis reveal his personal sentiments toward revisiting Japan and Katsu. At the same time, his published accounts of the tours and meetings with Katsu attest to the role he played in interpreting and shaping the image of Japan for the American public as Japan emerged onto the global stage.

**Haruko Wakabayashi** is a cultural historian of medieval Japan. She earned her Ph.D. from Princeton University and has been teaching at Rutgers since 2017. As a historian at Rutgers, she has been intrigued by the early relationship between Rutgers and Japan in the late nineteenth century and have carried out research project on this subject. She serves as a board member of the Japan History Council of NY/[Digital Museum of the History of Japanese in New York](#). Her book, [Rutgers Meets Japan: A Trans-Pacific Network of the Late Nineteenth Century](#) was just published from Rutgers University Press in January 2026.

## Karolina WATROBA

### TOURING THE WORLD VIA JAPAN: THREE GERMAN 'WELTREISEN' OF 1929

This talk will analyse a series of intensively advertised 'Weltreisen' – 'journeys around the world' – celebrating and promoting German transportation engineering in the late 1920s, and prominently featuring Japan, in particular Tokyo and Yokohama, on their routes. I will examine the role played by Japan in these 'Weltreisen' as a key non-European node in interwar global tourism.

I will focus on three examples of German 'Weltreisen', all concluded just before the Wall Street crash in the autumn of 1929:

- the 'Weltreise' of Clärenore Stinnes, the first person to circumnavigate the globe in an automobile (1927-1929);
- the 'Weltreise' of Hugo Eckener, the first person to circumnavigate the globe in a Zeppelin airship (1929);
- the 'Weltreise' depicted in *Melodie der Welt (Melody of the World)*, an experimental documentary film by Walter Ruttmann, commissioned by the transatlantic shipping company Hamburg America Line (1928-1929).

Drawing on the films and photobooks produced as part of these world tours, and critically engaging with theories of Orientalism and modernity, I will discuss the encounters and experiences of the semi-professional German globetrotters in Japan, focusing on transport technologies, the tourist gaze, and representations of Japan mediated for the public in Weimar Germany, including their gendered character.

I will situate this material in the context of the re-establishment of relations between Weimar Germany and Imperial Japan after the enmities of WWI in 1926 and a tightened economic, political, and cultural collaboration, ultimately leading to the signing of the Anti-Comintern Pact by Nazi Germany and Imperial Japan in 1936.

**Karolina Watroba** is a Lecturer in German Studies at the University of Edinburgh. She was previously a Fellow at All Souls College, University of Oxford, and the Swedish Collegium for Advanced Study. She researches modern literature, film, and culture – especially European modernism and its global reception – across several languages, including German, Polish, Spanish, Swedish, and Korean. She is the author of *Mann's Magic Mountain: World Literature and Closer Reading* (OUP, 2022) and *Metamorphoses: In Search of Franz Kafka* (Profile, 2024). Her research has won many prizes and awards, including from the British Academy and the American Comparative Literature Association.

## Érika WICKY

### SCENTS OF JAPAN: OLFACTORY ACCOUNTS OF WORLD TRAVELERS (1870-1912)

Olfactory experiences became a commonplace of travel writing at the turn of the twentieth century. By foregrounding the travelers' sensory experience, these olfactory descriptions highlight the testimonial character and lived dimension of their accounts as well as the authors' sensitivity and attentiveness. Moreover, scents are particularly effective in activating olfactory memory and remain associated with enduring, seemingly indelible memories. This presentation aims at analyzing the scents of Japan and their distinctive character in comparison with other regions of the globe through a corpus of travel narratives, both factual and fictional, written in French and English between 1870 and 1912. Particular attention is paid to the ways in which these sensory experiences are described and to their articulation with visual descriptions and illustrations. It will also examine the functions fulfilled by these sensory evocations and the ways in which they paradoxically establish themselves as an essential narrative element contributing to the originality of globetrotters' travel writing. Finally, it will consider how world's fairs, as well as contemporary collections of art objects and botanical specimens, sought to offer audiences a sensory experience comparable to that conveyed by travel narratives read by their contemporaries, thus responding to the expectations generated by the rise of travel writing.

**Érika WICKY** is Assistant Professor in History and Art History at the University of Grenoble Alpes (LARHRA), Érika Wicky currently holds a research chair in olfaction from the French National Research Agency. Over the past decade, she has conducted research in Canada, Belgium, France and Italy on the history of olfactory culture from the eighteenth century to the present and received her habilitation to supervise research in May 2026. Her recent publications appear in journals such as *Women's Studies*, *French Cultural Studies*, *Dix-Neuf*, *Romantisme*, and *Journal of Art History*.

## Laurence WILLIAMS

### ELITE GLOBETROTTERS AND THE CRITIQUE OF MASS TOURISM: RUDYARD KIPLING AND ALDOUS HUXLEY IN JAPAN

This paper examines two British travel accounts of Japan by Rudyard Kipling and Aldous Huxley. Kipling's impressions of Japan, published in *From Sea to Sea* (1899), derive from his journey through Asia in 1889; Huxley's account of a brief stay in Japan during a wider tour appeared in *Jesting Pilate* (1926). Despite the temporal gap between them, both writers travel along standard globetrotter routes and write in the context of an expanding culture of mass tourism to Japan.

I argue that both travellers participate in an anti-globetrotter discourse that mocks superficial sightseeing while claiming a more "elite" form of insight grounded in taste, scepticism, and critical distance. Drawing on Jaworski and Thurlow's (2019) account of elite discourse, I show how both writers attempt to distinguish themselves from the "howling globetrotters", even as they remain dependent on the same transport networks, guidebooks, and tourist itineraries.

A central concern in both accounts is the search for the "real Japan". Kipling and Huxley satirize familiar images of Japan as a land of beauty and aesthetic refinement, while also participating in the desire to recover some reality beyond tourist cliché. In Kipling, this takes the form of a critique of Western kitsch and the commodification of Japanese craft, coupled with a paternalistic fantasy of preserving Japan from industrial modernity. In Huxley, writing in the more industrialized Japan of the 1920s, the search for authenticity gives way to a pervasive sense of unreality, as even "genuine" Japanese art appears counterfeit in a culture of mass production and consumption.

The paper argues that these texts are ultimately less descriptions of Japan than attempts to negotiate the contradictions of modern tourism itself. Japan becomes a site onto which both writers project anxieties about mass culture, industrial modernity, and the erosion of elite authority.

**Laurence Williams** is a Professor in the Department of English Studies at Sophia University, Tokyo. His publications include *Pacific Gateways: Trans-Oceanic Narratives and Anglophone Literature, 1780–1914* (co-edited with Tomoe Kumojima, Palgrave, 2024) and *British Romanticism in Asia* (co-edited with Alex Watson, Palgrave, 2019). His research focuses on eighteenth- and nineteenth-century British travel writing to Asia, as well as the connections between utopian narratives and travel writing.

## YAJIMA Masumi

### JAPAN FOR THE GLOBAL TRAVELER: PONTING'S STEREOGRAPHS AND THE RISE OF ARMCHAIR TOURISM.

This paper examines Herbert George Ponting's 1904 stereograph collection Japan through the Stereoscope in relation to armchair tourism and visual travel. It asks how stereoscopic depth and movement shaped overseas viewers' experiences of Japanese townscapes. Focusing on Dotonbori in Osaka and Asakusa in Tokyo, the paper compares Ponting's images with earlier stereographs by Henry Strohmeyer. The comparison shows that Strohmeyer's images mainly organize streets through spatial depth, perspective, and scenic arrangement. People, flags, and shops appear in the photographs, but they often support the structure of the townscape rather than become the main source of visual experience. Ponting, by contrast, uses movement to make the photographed space feel active and present. In the Dotonbori image, large advertising flags move in the wind, making written references to moving pictures visible and connecting the street to urban entertainment and modern visual media. In the Asakusa image, flying doves mark a specific moment of action, linking the temple-front space with worshippers, vendors, and everyday activity.

The paper argues that Ponting's stereographs presented Japan not simply as distant scenery, but as active spaces that viewers at home could visually enter and witness, as if the scenes were unfolding before their eyes.

**Masumi Yajima** is a Senior Assistant Professor at the Graduate School of International Cultural Studies, Tohoku University. Her research focuses on visual culture, photography, and representations of Japan in cross-cultural contexts. She is particularly interested in nineteenth- and early twentieth-century photography, stereographs, and pictorialism. Her work examines the relationship between Charles Wirgman's illustrations and Felice Beato's photographs, as well as how stereoscopic images shaped overseas viewers' visual experiences of Japan.

## Bettina ZORN

### HEINRICH VON SIEBOLD AS TOURIST GUIDE FOR THE AUSTRIAN-HUNGARIAN NOBILITY AT THE END OF THE 19TH CENTURY

In 1869 Heinrich von Siebold (1852–1908), second son of Philipp Franz von Siebold (1796–1866), came as a young person to Japan, following his elder brother Alexander von Siebold (1846–1911), who was already in the diplomatic service for the British. With his knowledge of Japanese, in 1872 Heinrich was formerly employed as trainee interpreter at the Austrian-Hungarian legation. Both v. Siebold brothers had been engaged as advisers and interpreters for the Japanese delegation taking part in the 1873 Vienna World exhibition. After the closing of the World exhibition in Vienna, in spring 1874 on his return back to Japan, Heinrich devoted himself to topics of Japanese history and culture, besides working for the Austrian-Hungarian legation. He was engaged in Japanese prehistoric archaeology and fieldwork among the Ainu population in Hokkaido. In the 80's of the 19<sup>th</sup> century in addition to serving as chargé d'affaires, Heinrich visits different parts of Japan. In 1888, he accompanies Archduke Leopold of Tuscany during his visit to Tokyo. In August 1893, Heinrich accompanies Archduke Franz Ferdinand of Austria-Este during his visit to Japan while the Archduke had been on his world tour, mostly incognito.

The archival material of both, the European tour guide and the European travellers while staying in Japan (at the beginning of Meiji period), allows us to reflect on early Meiji period tourist encounters as globetrotters, their gaze on the visiting country and some misunderstandings occurring.

<https://www.weltmuseumwien.at/object/?detailID=255724&offset=1&lv=list>

<https://www.weltmuseumwien.at/object/?detailID=255886&offset=2&lv=list>

<https://www.weltmuseumwien.at/object/?detailID=255645&offset=415&lv=list>

**Bettina Zorn** is head of the East Asian Collection and chief curator in charge of research projects at Weltmuseum Wien (WMW, the former Museum of Ethnology), Austria. She is a trained sinologist and archaeologist. Besides curating various exhibitions on Chinese archaeology, contemporary and modern art projects, Japanese Edo- and Meiji period exhibitions, she leads different research projects on the Siebold collection of WMW jointly with colleagues of the National Museum of Japanese History, and initiated a database in the languages German, English, Japanese about Japanese items from the 1873 Vienna World Exhibition. Additionally, she is engaged in provenance research about the Imperial Navy collections of the Dual Monarchy Austria-Hungary.

<https://repository.khm.at/viewer/japan/weltausstellung/1873/>

<https://repository.khm.at/viewer/japan/weltausstellung/1873/info/>

<https://repository.khm.at/viewer/japan/weltausstellung/1873/database/>

## MODERATOR BIOS

**Hannah HOLTZMAN** is Assistant Professor of Film and Media Studies at Sophia University. Her research in global and transnational film studies focuses on cinematic exchanges between France and Japan. Additional interests include documentary, ecocinema, and nuclear culture. She is the author of *Through a Nuclear Lens: France, Japan, and Cinema from Hiroshima to Fukushima* (State University of New York Press, 2024) and articles in *Transnational Screens*; *Historical Journal of Film, Radio and Television*; *French Screen Studies*; *French Studies*; *Contemporary French Civilization*; and *Docalogue*.

**Noriko MURAI** is Professor in the Faculty of Liberal Arts and the Graduate School of Global Studies at Sophia University, Tokyo, where she teaches the history of modern art with a focus on Japan. Her research interests cover cross-cultural exchanges, art historiography, and women's participation in the arts. Her publications in English include *Journeys East: Isabella Stewart Gardner and Asia* (2009), *Inventing Asia: American Perspectives Around 1900* (2014), *Japan in the Heisei Era (1989–2019): Multidisciplinary Perspectives* (2022), and *Japan and Japonisme: The Self and the Other in Representations of Japanese Culture* (2025).