

ASIAN HERITAGES



Edited by Carolien Stolte and Yoshiyuki Kikuchi

Eurasian Encounters

Museums, Missions, Modernities

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Eurasian Encounters



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*Edited by
Carolien Stolte and Yoshiyuki Kikuchi*

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1 Eurasian Encounters

Cross-border Intellectual and Cultural Exchange, 1900-1950

Carolien Stolte and Yoshiyuki Kikuchi

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Introduction

The chapters in this volume were first presented at a joint IIAS-ISEAS international conference entitled *Asia-Europe Encounters: Intellectual and cultural exchanges 1900-1950*, which was held at the Museum of Asian Civilizations in Singapore. The conference attracted a particularly interesting mix of scholars – junior and senior academics, from universities across the globe, whose research covered the length and breadth of Europe and Asia. The present collection of essays builds on the results of this conference. The editors hope to have succeeded in maintaining the diversity that made the conference so dynamic. This volume therefore contains chapters by leading researchers in the field as well as early-career scholars, and covers a range of countries from India and Sri Lanka to China, Japan, Russia, Uzbekistan, Germany, and France.

The conference had been convened to explore the intellectual and cultural flows between Asia and Europe that occurred during, and were formative of, the political and social changes over the first half of the twentieth century. As the original call for papers stated, the first half of the twentieth century saw some of the most intense political and social changes experienced thus far in world history. Shiraishi Takashi's coinage of the 1910s and 1920s as an 'age in motion' in Southeast Asia might be extended as a reference to Asia-Europe relations during the half-century more generally.¹ It was an age in which high imperialism began to unravel

1 Shiraishi, *An Age in Motion*.

and global power shifted. The period around 1950 marked the ending of one age of Asia-Europe interactions and the beginning of another.

This volume explores the intellectual and cultural flows between Asia and Europe during the momentous political and social changes of the first half of the twentieth century. More specifically, it situates those flows in a context of an increased mobility of artists, writers, educators, and missionaries, as well as an increasingly global consciousness among those who worked or wrote from home. While cultural and intellectual exchange in the larger area of Eurasia was by no means a new phenomenon, it was in the first half of the twentieth century that these interactions were marked by an unprecedented increase in transnational traffic and in the development of cosmopolitan subjects, resulting in new collocations of ideas and cross-cultural influences. None of the authors of this volume arrest these flows into a frame of impact and response, a persistent historiographical model that is clearly a product of imperialism and nationalism.² The narratives presented here all focus on human agencies, interactions, and hybridities. Collectively, they show how all corners of Eurasia interacted in artistic, academic, and religious spheres through new cosmopolitanisms and subjectivities.

Earlier studies in the field of internationalism and global associational life in the early twentieth century have tended to focus on individuals and groups in Asia who sought inclusion in forums such as the League of Nations, the International Labour Organization and other Western-dominated institutions.³ These studies tended to overlook individuals and groups who rejected or acted outside of that particular international stage, seeking either to change the terms of interaction or to change the international stage itself by creating new religious, educational, and artistic institutions. In this sense, the volume connects to the most recent work in the field, which sees the early twentieth century as a polycentric and multi-layered world. The proliferation of highly mobile organizations (and their members and ideologies) in this era has been well documented in recent scholarship.⁴

2 For the impact-response model, especially in the context of modern Chinese history, see Teng and Fairbank, *China's responses to the West*. For a critique of this framework, see Cohen, *Discovering History in China*.

3 These studies are particularly important for demonstrating that these institutions were, in fact, global ones. For recent examples, Laqua (ed.), *Internationalism Reconfigured*; Herren (ed.), *Networking the International System*; De Haan et al. (eds.), *Women's Activism*; Manela, *The Wilsonian Moment*.

4 Raza, Roy and Zachariah (eds.), *The Internationalist Moment*, 2014; Ramnath, *Haj to Utopia*; Aydin, *Politics of Anti-Westernism*; Manela, *The Wilsonian Moment*.

Mindful of the fact that the years after the First World War can also be regarded as a period of de-globalization, we note that the chapters presented here focus primarily on the increase of mobilities of people and ideas at the non-state level.⁵ They highlight spaces in which these multiple layers were particularly visible (artistic, religious, and intellectual spaces respectively) and which reached far across the borders of empires and nation states.

The papers presented at the conference clearly demonstrated that the intellectual and cultural currents of this age affected all corners of both continents, and that people and ideas often moved to (or took root in) unexpected places.⁶ The editors therefore decided to use the term 'Eurasia' in its broadest possible sense: as a physio-geographical expression indicating a large zone of interaction, rather than the more narrow definition common in international relations and security studies.⁷ The use of this term invites the inclusion of historical connections that were lateral rather than hierarchical. It also accommodates the inclusion of areas that are not normally incorporated in analyses of the late colonial period, as well as the inclusion of interactions that took place, self-consciously or not, outside of imperial frames. The chapters by Boram Shin, Helena Čapková, and Andrea Germer for instance, who bring this analytical framework to bear on Russian-Uzbek and German-Japanese interactions respectively, demonstrate that the dynamics of Eurasian interaction in the first half of the twentieth century were certainly not limited to or determined by the networks and communication lines of colonial empires alone. The setting of Eurasia is inspired, in part, by Tim Harper and Sunil Amrith's call to think about interaction in an Asian setting broadly, and to interrogate assumptions about the symbolism and substance of regions and sub-regions.⁸ The long dominance of oceanic perspectives, for instance, has tended to obscure Central and North Asian connections and links. Thinking broadly about the geographic zone in which these interactions took place allows us to include both the highroads of empire and the less conspicuous routes.

5 On post-1914 deglobalization, see Bayly, *Birth of the Modern World*, pp. 464-487. On the point that this does not exclude a contemporaneous growing sense of interconnectivity, see Arsan, Lewis and Richard, 'Editorial', p. 157.

6 For a sample of an increasing body of inspiring work, see Framke, *Delhi-Rom-Berlin*; Edwards, *The Practice of Diaspora*; Pennybacker, *Scottsboro to Munich*.

7 On varying definitions of Eurasia, see Lewis and Wigen, *Myth of Continents*.

8 Harper and Amrith, 'Introduction', p. 2.

Central Themes

This volume seeks to build on histories of transnational and translocal ideas and practices within Eurasia in a broad sense, taking as a starting point the notion that artistic, religious, and political expressions are more likely to move around than stay in place.⁹ It also takes inspiration from Enseng Ho's call to be attentive to different geographical scales: people and institutions can be embedded in local relations and yet have intimate knowledge of, and connections to, distant places.¹⁰ The encounters forged through these movements do not, as the following chapters demonstrate, neatly follow the communication and transport routes of empire one would intuitively expect in a period often described as 'late' or 'high' colonial. They also do not necessarily conform to classifications of anti-imperialist traffic, and to define their existence as 'in contravention of', 'against', or 'in spite of' empire unnecessarily subordinates their dynamics to imperial histories. Instead, the chapters in this volume follow historiographies of vernacular cosmopolitanism, localization, hybridity, adaptation, and translation.¹¹ The attempt is not to reconcile 'an oxymoron that joins contradictory notions of local specificity and universal enlightenment', but to expose travels and encounters that lie beyond the purview of deracinated elites and notions of European universalism (although the latter two do make an appearance).¹² The chapters in this volume are demonstrative of many coexisting and overlapping affinities, as well as attempts to reconcile and domesticate them.

Cosmopolitanism and its limits

Attempts to reconcile the global and the local come to the fore with particular poignancy in encounters with supralocal forces that are not colonial empires in the classic sense. In the chapter by Cindy Yik-yi Chu, the extraneous force that is co-opted and localized into a specific Chinese format is the universal Catholic Church. In the case of Indrani Chatterjee's

9 Rodgers, 'Cultures in Motion: an Introduction', pp. 1-8; Gupta and Ferguson, 'Beyond Culture', p. 9.

10 Ho, *Graves of Tarim*, p. 31.

11 On these types of cosmopolitanisms, see in particular Bhabha, *Location of Culture*; ix-xxv; Pollock et al., 'Cosmopolitanisms', pp. 1-14, Brennan, 'Cosmopolitanism and Internationalism', pp. 40-50; Manjapra, 'Introduction', pp. 1-10; Van der Veer, 'Colonial Cosmopolitanism', pp. 165-169.

12 On vernacular cosmopolitanism as a possible oxymoron, see Bhabha, 'Unsatisfied Notes', and Werbner, 'Vernacular Cosmopolitanism', pp. 496-498.

chapter, it is the Protestant mission in north-eastern India – albeit a mission that follows roughly the same racial and power dynamics of the empire in which it operates, which accounts in no small part for the untranslatability of the encounter she describes. In the case of Boram Shin's contribution, it is the wartime Soviet Union and the questions the war raises of what it means to be 'Soviet' in Asia.

To some extent, all chapters in this book are histories of cosmopolitan ideas and practices. But crucially, they are also histories of the limits of cosmopolitanism, both as lived reality and as a category of analysis useful to historians of the early to mid-twentieth century – the importance of which Tim Harper and Sunil Amrith have demonstrated in their volume *Asian Interactions*.¹³ Not all scholars have been equally positive about cosmopolitanism as a frame of analysis. Will Hanley's call to scholars to 'confront the anti-nationalist teleology and secularizing, bourgeois fantasy at the heart of cosmopolitanism as it is currently used' is an important warning to keep in mind.¹⁴ Hanley's critique pertained to the fact that cosmopolitanism as a category of historical analysis is applied mostly to cultural elites, and not as a lived reality for all but a very small minority. In addition, it is usually laced with nostalgia for a perceived more tolerant past. This is especially the case in Hanley's own field of Middle Eastern studies, but can be extended to many corners of the globe that have seen a turn to more aggressively nationalist politics. Finally, he considers it a catch-all term that actually camouflages 'productive difference'.¹⁵

The contributions in this volume employ the cosmopolitan lens in ways we believe to be productive as well as sensitive to such critiques. As is clearly demonstrated in Sonal Khullar's contribution, a focus on cosmopolitan lives and practices can be a useful method through which to foreground the lives of those who would otherwise remain obscured, in this case female Asian artists in early twentieth-century Europe. In Boram Shin's contribution, it serves to foreground the complexity of articulations of Uzbek identity at the periphery of the Soviet Union – and in the geographical heart of Asia. Further, Anoma Pieris analyses cosmopolitan practices with a highly complex relationship to perceived 'nostalgic pasts': the Buddhist revivalism underlying the institutions and infrastructure of late-colonial Colombo she examines, served to articulate racial and religious collectives that could later be employed in exclusionary policies.

13 Harper and Amrith, 'Introduction', p. 8.

14 Hanley, 'Grieving Cosmopolitanism', p. 1346.

15 Ibid.

Producers of Culture

Cosmopolitan intellectuals, although not necessarily the deracinated ones who are the subject of definitions of elite cosmopolitanism, figure prominently in this volume. As historical actors, they are the connectors between different collectives and communities. They cross and move past lines of (perceived) difference, both in their travels and in their work. As graphic designers and journalists, they make an appearance in Andrea Germer's contribution. She situates the cultural production of avant-garde photojournalism in Japan and Germany within transcultural movements between Europe and Asia between the late 1920s and the late 1940s. As authors, they figure in Boram Shin's chapter. She views them as producers of culture who locate themselves in larger worlds and worldviews, and who bring those wider perspectives to the public that reads their work.

As artists, we encounter them in the contributions by Sonal Khullar and Helena Čapková. The painters and craftspeople they describe, inhabit the cosmopolitan world of the early twentieth century in which movements, groups, and schools of art emerged in centres as far apart as Paris and Shanghai, or Berlin and Tokyo. In doing so, they add to an ongoing examination into the global, in this case Asian, roots of early twentieth-century modernisms, arguably started by David Summers and continued by Rupert Arrowsmith and others.¹⁶ Kobena Mercer has put this most succinctly: her call to address the limitations of our knowledge of modernism's multicultural and cross-cultural past, stems from the deceptively simple starting point that 'artists all over the world responded to the changing conditions of twentieth-century life by approaching their work with a questioning attitude'.¹⁷

Translatability

The theme of translatability runs through all chapters in this volume. If the act of travel or of rooting yourself in a new locale transformed individuals, it certainly transformed ideas and concepts. At the institutional level, this transformation becomes particularly visible, as can be seen from the contributions by Shu-Li Wang, Deepti Mulgund, and Cindy Yik-yi Chu. In her examination of the museum in East Asia, Shu-Li Wang deals with

¹⁶ Summers, *Real Spaces*; Mercer (ed.), *Cosmopolitan Modernisms*; Arrowsmith, *Modernism and the Museum*.

¹⁷ Mercer, 'Introduction', p. 7.

translation in the most direct sense: she not only looks at the ways in which the museum as an institution becomes part of the cultural fabric of East Asia, but also how the term itself was domesticated by ‘recycling’ archaic Sino-Japanese vernacular words for the translation of the Euro-American museum. Deepti Mulgund likewise looks at the adaptation of the museum to a new locale, in this case a princely state of Aundh in British India. It is important to note the different ways the presence of the museum in Aundh might be translated given the rising tide of nationalism in the same period – is it a marker of modernity that assists in the creation of citizens and in preparation for self-rule? Or is it an anachronism, a by-product of imperialism that educates visitors about European art in an essentially European setting? Similarly complex cases of institutional translation can be found in Helena Čapková’s chapter on the historical and cultural confluences that created a remarkable translatability between German and Japanese artistic education in the interwar years, and in Cindy Yik-yi Chu’s contribution on the ‘glocalization’ of the Catholic Church in China. In both cases, and in spite of such confluences, ‘translation’ was far from straightforward. The appropriation of ideas was at least partly based on the need to create a national identity in Japan and China, and on the personal tastes of institutional ‘translators’.

The volume also contains important counterpoints to the various creative ways in which these cultural expressions are translated and become part of much-expanded worlds and worldviews. From the church, to the classroom, to the art museum: all chapters also contain elements that do not translate well, and these elements are as much part of the negotiations involved in long-distance transplantation as the elements that do find a new home. The chapters by Indrani Chatterjee and Boram Shin deal explicitly with the theme of untranslatability. In the case of Chatterjee’s chapter, we are dealing with a double mistranslation: the failure of missionaries to understand local anxieties, as well as subsequent historians’ failure to grasp the worldviews behind those concerns. In Anoma Pieris’ contribution, finally, we see the limits of the translatability of urban spaces as Orientalist legacies converge with new nationalist expressions.

The Chapters

Eurasian Encounters: Museums, Missions, Modernities is divided into three parts. The first part, ‘Artistic Spaces’, explores the transcontinental travels of the museum, both as an idea and as an institution. Deepti Mulgund, in

her contribution entitled 'The Museum at Aundh: Reflecting on Citizenship and the Art Museum in the Colony', chronicles a local history with global implications. Focusing on the establishment of an art museum by princely state ruler Balasaheb (1868-1951), she shows how the relationship between the art museum and modern subjecthood changes when the colonial context is taken into account. The museum signifies a relationship between citizen and the state as 'patron', and a negotiation between art and patrimony: it is constitutive of particular forms of citizenship. If we take the power dynamics of colonial rule into the equation, a museum established by an indigenous ruler can serve to anticipate self-rule. This is more than an additive exercise into 'distant modernity', Mulgund argues: it casts the art museum in a different role. And this role is a complex one: if the museum is a European export, presented as part of a Western modernity, what does that mean for its instructive role? Given that most of the collections in Indian museums at the time, including the one at Aundh, featured copies of European art, what message did they teach? Mulgund analyses Aundh as a museum that showcases 'fine arts' in a localized form, and as such can show us a microcosm of shifting power relations towards the end of empire.

Shu-Li Wang likewise delves into the transplantation and subsequent transformation of the museum, this time in China and Japan. In her chapter 'Exhibiting the Nation: Cultural Flows, Transnational Exchanges, and the Development of Museums in Japan and China in 1900-1950' she demonstrates how the museum, both as an idea and as an institution, was translated to East Asia, and teases out the cultural and political dynamics through which this translation was negotiated. What makes this chapter particularly interesting is that here the cultural flow is not only between Europe and East Asia but also within East Asia, i.e. between Japan and China. Because of their shared vernacular letters, classical texts, and other cultural heritages, the development of museums in Japan and China was in many ways entangled, borrowing translated terms and concepts from each other. However, according to Wang, there were also crucial differences due to the different historical and political contexts in which the concept of the museum was proselytized. In Japan, on the one hand, it was in the mid-nineteenth century around the Meiji Restoration (1868), when Japan was integrated into the economic and imperialist world order, that the Japanese term for the museum, *hakubutsukan*, was popularized. In China, on the other, it was during the early Republican period (1911-1949) that the movement to establish museums to preserve and display Chinese civilizational pasts really took off together with the reconceptualization of *wenwu*.

In the case of Sonal Khullar's chapter, it is not the institution that travels and transforms itself, but the artist. In her contribution entitled 'Parallel Tracks: Pan Yuliang and Amrita Sher-Gil in Paris' she showcases the mobile and transnational lives of a Chinese and an Indian female artist in Paris. She argues that we should view their lives as part of a rich history of long-distance artist mobility, but that this history remains obscured by the way museums have become nationalized and organized. Citing the same processes that Deepti Mulgund and Shu-Li Wang chart in their contributions, she notes that it is not only exhibitions, but also curatorial departments and academic programmes that structure art in regional or civilizational categories that are hard to cross. Links are made diachronically by location (classical influences on Italian art), but only rarely transregionally (Indian artists in Italy). Connecting to recent studies of modern cosmopolitanisms, Khullar compares and contrasts Sher-Gil and Pan's lives. Critical of universalizing accounts of 'the woman artist' and of 'Asian art', she highlights the connections between the two artists but also – and perhaps more importantly – the disjunctions. Both influence the way these two artists are remembered today, and illuminate the fraught and uncomfortable interrelations of nationalism and feminism in China and India as well as the complex place Asian women occupy in the history of modern art. The tools in the art critic's toolbox, in other words, insufficiently explain the global movement's affinities that have shaped modernity.

In 'Bauhaus and Tea Ceremony', Helena Čapková likewise focuses on the long-distance mobility of artists – in this case between interwar Germany and Japan. She examines the various ways in which this mobility was consolidated and institutionalized in design education. The key point in Čapková's contribution is that this is emphatically not about one-way influence of the German Bauhaus on Japan, but about two-way traffic. The modern design promoted by the Bauhaus and other institutions in the interwar period contained its fair share of Sino-Japanese cultural elements due to prior waves of *japonisme* in Europe. This partly explains the remarkable translatability between art education in Germany and Japan. It also explains why Japanese students in the Bauhaus who were well versed in traditional cultural practices such as tea ceremonies, like Yamawaki Iwao, felt resonance in their experience of Bauhaus and modern art in Germany.

With Indrani Chatterjee's chapter we move to the second part of this volume, 'Missions and Education'. The educational element in her 'Schooling a Missionary in Early Twentieth-Century Eastern India' has a deliberate double entendre, with the missionary introduced in the chapter being the person in need of schooling. Unlike the negotiated translations of museums

and artistic institutions examined in the preceding chapters, Chatterjee raises the issue of untranslatability in other forms of encounter. She gives us a narrative not of success but of failure twice over: first, the missionary organization's failure to respond adequately to local protests over a young missionary teacher's inappropriate sexual conduct. Second, the failure not only of the missionary and church elders to comprehend the collective will and expectations of monastic conduct that lay behind the local complaints, but also the failure of historians to analyse these dynamics properly. As Chatterjee writes, 'Most scholarship on inter-racial sex in colonial Indian history has romanticised the European men who initiated these relationships, and failed to account either for the conditions within which patently unequal relationships were initiated, or the conditions of inequality that were extended by these apparent cross-overs'. But more importantly, they also routinely fail to interpret such relationships from other starting points than the codes of post-Reformation Christianity. Chatterjee offers an alternative framework of analysis: that of non-Christian monastic codes of conduct. Expectations of a novice in Bonpo, Buddhist, Vaisnava, and Saiva Hindu traditions were certainly part of the complaint. If we fail to understand the context of the complaint and the religious dimensions of the worldviews behind it, we inscribe European values back onto Asian pasts and mistakenly characterize them as 'local'.

Next, Cindy Yik-yi Chu examines the establishment and development of two institutions of elite higher education in 'The Catholic Church in China in the First Half of the Twentieth Century'. Both Zhendan and Furen Universities were established under the guidance of foreign Catholic missionaries. Chu continues the theme of missions, but in a very different cultural and political configuration and against the backdrop of the rise of Chinese nationalism in the first half of the twentieth century. As is clear from her reference to the metaphor of 'two-way mirrors', Chu recognizes the difficulty and frustration of missionaries and local actors in interpreting each other in each other's terms. As Chu writes, while foreign Catholic missionaries were in communion with the Vatican and the Universal Church and 'adopted a global identity' in preaching Christianity, Chinese intellectuals were primarily concerned with 'looking for Western ideas to modernize their society' in the hope that this way 'their country could obtain a respectable position in the world setting'. That said, Chu's message is ultimately an optimistic one, with emphasis on 'glocalization' and the process of adaptation, adjustment, and transformation on both sides of the encounter.

The volume's third and closing section is entitled 'Shared Trajectories, New Subjectivities'. This part of the volume explores the myriad ways in

which the ebb and flow of empire influenced the emergence of new identity politics, transnational and transcommunal solidarities, as well as new antagonisms in local societies. 'Empire' is here used in its broadest sense: from British, to Soviet, to Japanese. Anoma Pieris epitomizes this theme in 'Indigenizing Cosmopolitanism: Shifting Metropolitan Subjectivities in Twentieth-Century Colombo' by looking at early twentieth-century manipulations of nationalist sentiment against a backdrop of changing cosmopolitan and regionalist configurations. Pieris pairs contradictory terms such as 'indigenization' and 'cosmopolitanism', dissociating them from the nationalist polemic: her 'indigenization' of Colombo is a manifestation of cosmopolitan attitudes, understood here as affiliations across and over caste identity to articulate racial and religious collectives. Pieris argues that as decolonization gathered momentum, the involvement of British architects in designing new institutions laid bare a specificity of the Asia-Europe encounter during this last phase of European colonialism: an Orientalist legacy converging with nationalist expression. The adaptation and transformation of colonial areas by indigenous elites was a complex negotiation between colonial structures and local cultural practices, resulting in ironies and hybridities mirrored in the cosmopolitan attitudes of the period's intellectuals and their institutions. Pieris shows that both cultural and urban spaces were contested via a Buddhist revival, resulting in cosmopolitan institutions with vernacular roots, which in turn prompted other indigenizations as well. But it also caused a deeper cultural polemic. The self-conscious recreation of architectural subjectivities also produced the national subject that would be disputed in Sri Lanka's long and bitter civil war. Consequently, the rejection of colonial values, the indigenization of institutions, and the marginalization of minorities have to be located in the institutions of the early twentieth century.

The next contribution shows us another Asia: the Asia inside 'the red block'. In her chapter entitled 'Fighting for the Soviet Empire: War Propaganda and Localized Discourses on Soviet Patriotism in Uzbekistan during the Second World War', Boram Shin complicates mid-twentieth century Asian notions of imperialism, freedom, and nationhood. In highlighting Soviet Central Asia, she shows how cultural elites were enlisted both to showcase the emancipation and other benefits conferred upon them by socialism to the rest of Asia, as well as to travel Asia and bring home stories of their Asian brothers suffering under persisting hegemonies as well as the new imperial power: the United States. With the onset of the Cold War, the question as to whether the Central Asian Soviet Republics were in fact colonies of the Soviet Union had become politically volatile. Central Asia

itself, meanwhile, did not call its unequal position in the union in question until the 1950s. Taking the Uzbek cultural and literary scenes as a starting point, Boram Shin demonstrates that one of the results of the Second World War was the formation of a new Uzbek identity politics, which caused a shift away from strict Soviet ideology, to a combination of Soviet universalism and localized Central-Asian identity. In her examination of the dynamics between Uzbek texts on the 'periphery' and their Russian reception in the 'centre', the issue of untranslatability re-emerges, with underlying power dynamics that are reminiscent of Chatterjee's imperial missionary: should translators treat Uzbek poetry as 'their own' or would this project Russianness onto the Uzbek voice?

Andrea Germer's contribution 'Shared Origins, Shared Outcomes? Transcultural Trajectories of Germany and Japan during the Asia-Pacific War' likewise examines the influence and consequences of propaganda initiatives for empires, but over longer distances: she looks at the intricate links between two wartime overseas propaganda journals, *NIPPON* and *Signal*. Germer focuses on the publishing activities of the German-Japanese couple Natori Yōnosuke and Erna Mecklenburg for the *NIPPON*. Like Čapková, Germer highlights the importance of transnational cultural flows, and in particular the substantial influence of Japanese architecture and material culture upon Bauhaus and New Vision modernist aesthetics. In addition, Germer sheds light on the highly politicized uses of such aesthetics for wartime nationalistic propaganda in both Nazi Germany and Imperialist Japan. However, it would be misleading to read too much contradiction into collaborations between 'modernist' aesthetics and 'reactionary' regimes. As made clear by what Jeffrey Herf called 'reactionary modernism' and by the work of historians of science, such as Hiroshige Tetsu and Mizuno Hiromi, both Nazi Germany and Imperialist Japan tried strenuously to mobilize science and technology for the Empire. They sought to project themselves as technologically advanced 'modern' nations, while emphasizing their deep roots in the past. For Japan at least, these collaborations had longer-term ramifications for postwar science and technology policies, according to Hiroshige and Mizuno.¹⁸ This comparison between the mobilization of photojournalism and that of science and technology more generally invites a look into the afterlife of Germer's case study as well.

Taken together, the chapters in this volume illuminate new aspects of the history of cultural, artistic, and religious mobilizations in modern

18 Herf, *Reactionary Modernism*; Hiroshige, *Kagaku no shakaishi*; and Mizuno, *Science for Empire*.

Eurasia. All essays examine either the various ways in which supralocal forces interact with cultural and political expressions at the local level, or how long-distance cross-cultural travel transformed ideas, concepts, and institutions. The chapters examine museum exhibitions, art and artists, architecture, travelling texts, and secular and religious landscapes. In doing so, they illuminate a world of circulation that cut through both the physical borders of empires and the upheavals of the world wars – although, as the chapters demonstrate, they were influenced by both. As a whole, this volume connects to a growing body of scholarship that is freeing the history of ideas in twentieth-century Europe and Asia from the national and imperial frameworks in which they have long been contained.¹⁹

Finally, an editorial note: this volume brings together a wide range of regional perspectives, based on an equally wide range of sources. In order to facilitate the reader, all terms and phrases have been romanized with a minimum of diacritical marks. This includes the use of pinyin and Hepburn transliteration for Chinese and Japanese words, and the (modified) Library of Congress system for the romanization of Russian and non-Slavic Cyrillic languages. The editors would also like to thank the authors for collaborating on this project, and the International Institute for Asian Studies for facilitating the publication of this collection.

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19 Harper and Amrith, 'Introduction', p. 9.

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