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France-Asia: Cultural Identity and Creative Exchange

Aimée Boutin and Elizabeth Emery

THE COVER IMAGE OF THIS SPECIAL ISSUE of *L'Esprit Créateur* features two Chinese men strolling through the streets of 1889 Paris in Qing robes. Others pay them no heed, as if they were accepted members of the community. And indeed they were. Visitors to that year's World's Fair could frequent painter Charles Castellani's "Le Tout Paris," a panorama in which moving life-size tableaux represented the most prominent Parisians of the day moving through the streets around the Place de l'Opéra.¹ The fact that these two Chinese flâneurs are included among well-known Parisians of 1889 challenges the notion of binaries between Europeans and Others established in so many works about nineteenth-century Orientalism. Moreover, by identifying these Chinese Parisians by name (Chen Jitong and Qi)² in the souvenir booklet from which this image is drawn, Castellani further disrupts the conventional Orientalist discourse in which individuals are subsumed by abstract categories. The three-dimensional social dynamism portrayed in the "Tout Paris" panorama (itself a reflection of the cosmopolitan mixing that took place during World's Fairs) lies at the heart of this volume of *L'Esprit Créateur*, which seeks to draw attention to rich and fascinating cultural and creative exchanges between France and East Asia that have been overshadowed by emphasis on Orientalism and colonial politics.

Edward Said's 1978 *Orientalism* has, in fact, cast a very long shadow over the relationship between Europe and East Asia. His influential work offered a cogent and timely theoretical framework for discussing the West's discursive construction of the East and for understanding how Western artists and writers projected their fantasies upon Oriental others, thus laying the foundation for Postcolonial Studies. On the one hand, Said clearly revealed the Orient as unlocalizable; without any specificity of its own, the Orient could become whatever—and wherever—the Occident was not.³ On the other hand, emphasis on the relationships between power and culture, Orientalism and geopolitics, has caused the observation, representation, and consumption of Eastern landscapes, populations, and cultural objects or productions to be associated with colonial interventionism and cultural imperialism.⁴ As a result, India and China have become emblematic of the British Orientalist imagination, while in France the *Voyage en Orient* genre has largely been associated with the

French colonial project in the Maghreb. The focus on the Mediterranean Orient presupposed in the field of French and Francophone Studies has resulted in less systematic scholarly treatment of France-East Asia relations, in part because France, it bears repeating, did not exert direct colonial control over India, Iran, China or Japan as it did over regions in North Africa and Indochina.

The names “France,” “Japan” or “China” are more specific than “Orient,” “West” or “East,” but even references to the commonly accepted names of modern nation-states evoke cultural stereotypes that gloss over regional or individual cultural identities. John Potvin explains this idea in his introduction to *Oriental Interiors: Design, Identity, Space*: “Like the East, the West is itself not a homogenous or monolithic entity, but an untidy assortment and continuous series of at times overlapping and yet differing expressions and collections of ‘imagined communities.’ [...] [P]erceptions, conceptions and lived expressions of Orientalism must be cared for through their unique articulations rather than as symptomatic of a univocal self/other relationship.”⁵ Furthermore, as Christopher Bush has noted, “representational practices [of the West] are themselves reshaped in response to cross-cultural imaginings and encounters.”⁶ Keeping an open mind, therefore, to the biases inherent in an exclusive focus on the Western experience of cross-cultural exchange helps bring to the fore the agency of individuals like Chen Jitong and his friend, Chinese nationals so popular in Paris that they figured in Castellani’s *Tout Paris*. They, too, imagined French culture and described what they saw (in French and in Chinese texts), thereby contributing to further “reshapings” as Bush puts it, of national identities.

This special issue seeks to move beyond painterly and literary European depictions of the Mediterranean Orient to highlight much more active and specific East-West relationships in which individual cultural, economic, political, and creative exchanges blur cultural and geospatial borders often considered fixed today. Most of the articles in the present volume explore neglected figures whose individual and collective engagements produced complex responses to the Other: scholars and diplomats who traveled back and forth from Japan and China to France, the male and female dealers who imported and interpreted Asian art for the public, and little-known poets (many of them women) who engaged with Asian writing and art, but have not been discussed in the context of the hugely popular and largely art historical *japoniste* movement.⁷ Through the examination of writings by and about a number of individuals, the articles in this volume reveal that the cultural collaboration among figures in France, Iran, India, China, and Japan was much more

dynamic and specific than has previously been proposed. The emphasis on individual lived experience brings with it a new focus on everyday modes of cultural production in texts drawn from correspondence, diplomacy, trade, education, travel, and translation, genres and fields often overshadowed in studies of painting and literature.

Cultural Exchange and Creative Identity reads such nineteenth- and early twentieth-century texts through the lens of postcolonial writings dedicated to the transfer, flow, and translation of culture in an increasingly globalized world. Homi Bhabha's *The Location of Culture* was one of the first texts to question the concept of fixed boundaries and cultures, while Arjun Appadurai coined the expression "global cultural flows" to explain the "disjunctive" and "chaotic" nature of today's international exchanges. In *Postcolonial Translation*, Susan Bassnett and Harish Trivedi extended such thinking to translation theory and to cross-cultural communication, while Andre Gunder Frank's radical *ReORIENT: Global Economy in the Asian Age* questioned the entire concept of European colonial dominance.⁸

More recently, Sucheta Mazumdar, Vasant Kaiwar, and Thierry Labica have deployed the notion of capital to break down culturally formed concepts of geography, while Peng Hsiao-yen uses the term "transcultural modernity" to reconsider the Chinese and Japanese adoption of the nineteenth-century dandy figure. As French literature was exported to China and Japan, writers in these countries referred to themselves as "Baudelairean flâneurs," while others dubbed themselves "Zolaïstes" after reading Zola in translation.⁹ Orientalism often insinuates a one-way colonial trajectory, while postcolonial theory stresses the complex cultural exchanges characteristic of increased globalization. The articles in this special issue of *L'Esprit Créateur* are inspired by such theories, in which the inherent subjectivity of each person's lived experience (their cultural hybridity) exerts an influence on how the Other is perceived and shaped.

The topic of this special issue developed from two sessions organized for a conference entitled "Reorienting Cultural Flows: Engagements between France and East/Southeast Asia," organized by William Cloonan, Aaron Lan, Laura Lee, and Martin Munro for the Winthrop-King Institute for Contemporary French and Francophone Studies, held at Florida State University in February 2015. After discussion at this conference the guest editors of the present issue chose to move from the national to the personal, focusing on the implications of the individual artistic, educational, linguistic, economic, and diplomatic activities of historical figures who crossed boundaries: either figuratively, as in the case of poets Marceline Desbordes-Valmore and Louise

Ackermann, who translated Farsi and Sanskrit texts into French verse (article by Adrianna Paliyenko), or literally, as in the case of Sinologist Henri Cordier, who worked several years in Shanghai before dedicating his life to documenting Western writings about China (article by Ting Chang). The experiences of Chen Jitong, a Chinese diplomat who lived in Paris while producing numerous tomes chronicling French life from a Chinese perspective (article by Ke Ren) mirror the publications of Paul Claudel, a French diplomat stationed first in Japan and then in China (article by Pamela Genova). The volume also emphasizes Persia and the Far East more than Southeastern Asia. Although French trade treaties with Japan and China came about as a result of military pressures exerted by the British and Americans, nineteenth-century French attitudes toward these countries and their people were less dominated by the overt language and practices of colonialist expansionism than in North Africa and Indochina.

Orientalism revisited

A brief overview of the historical relationships between France and the Asias will help contextualize the particular engagements to be discussed in each article. *La renaissance orientale* (1950)—a narrative account of the development of Orientalist studies in Europe from 1680–1880 by French poet, man of letters, and ad hoc Orientalist Raymond Schwab—is a good place to start, not only because of its encyclopedic breadth, but also because it served as an important source and foil for Said's *Orientalism*.¹⁰ Schwab repurposed the term “Oriental Renaissance” coined by Edgar Quinet to characterize “the revival of an atmosphere in the nineteenth century brought about by the arrival of Sanskrit texts in Europe, which produced an effect equal to that produced in the fifteenth century by the arrival of Greek manuscripts and Byzantine commentators after the fall of Constantinople” (Schwab 11). Schwab surveys the influential work of Orientalist compilers and translators, such as A.-H. Anquetil-Duperron (who translated the early Iranian *Zend Avesta* in 1771), to show how they opened up cultural possibilities to a French elite devoted to neo-classical aesthetics and biblical studies.¹¹ Positivistic exploration of the Persian and Indic Orient gave impetus to the kinds of philological study evident in the formation of the *École des langues orientales* (1795),¹² which first offered languages useful for trade and commerce (Arabic, Turkish, Tatar, Persian, and Malay), before expanding to Sanskrit, Chinese, Manchu, and, much later (1863), Japanese. After the French Revolution, Paris increasingly became a capital for Asian studies, particularly with the creation of the *Société asiatique* (1822), whose goal was to further the study of languages and cultures from the Middle East to China. In

the present volume of *L'Esprit Créateur*, the “renaissance” of nineteenth-century interest in Persian and Hindi languages and translation is evident in Adrianna Paliyenko’s article, and the impact of exploration and commerce in the pioneering philological work of Henri Cordier (a teacher at the *École des langues orientales*) described by Ting Chang.

The publication of documents and travel sketches enabled by military expeditions, state-sponsored trade missions, and archeological digs (Jean-François Champollion had been a student at the *École des langues orientales*) brought such activities into the mainstream, thus providing a new dimension to what had been interpreted by others since Antoine Galland’s translation of *The Thousand and One Nights* (1704) as a mythic Mediterranean and Islamic Orient. Exoticism held particular appeal for members of the nascent French Romantic movement. Unlike contemporaries such as François-René de Chateaubriand, Alphonse de Lamartine, and Gérard de Nerval, who travelled to the Levant, Victor Hugo visited the Orient only in his imagination, exploring it through the works of the philologists mentioned above and expounding on its fabulous dimensions in his poetry.¹³ *Les Orientales*, as Paliyenko notes in her article in this volume, evokes the “Orient as Other” evoked by Said; Hugo’s delocalized Orient is equated with a “dream” and an “abyss.” As a projection of Western desires, the exotic Orient embraces contradiction. In Hugo’s poetry it channels an erotic fantasy, and also stands for a spiritual or transcendental alternative to Western materialism, Judeo-Christian spirituality, and Hellenic paganism.

Schwab’s Oriental Renaissance, with its emphasis on the Indic Orient (which he loosely equates with the Buddhist or Hinduist one), as well as Said’s related focus on the Islamic Orient, neglect the long-standing European fascination with the Far East. Indeed, Schwab and then Said steered investigation into French Orientalism away from Asia, despite the centuries of interaction with China begun by the fourteenth-century travels of Marco Polo, intensified by seventeenth- and eighteenth-century Jesuit missions, which familiarized the French court with Chinese science, literature, and art. Such engagements were institutionalized in 1814 with the first chair of sinology held by Jean-Pierre Abel-Rémusat at the Collège de France.¹⁴ The essays in *Qing Encounters: Artistic Exchanges between China and the West*, edited by Petra ten-Doesschate Chu and Ning Ding, richly document the complex cross-cultural encounters that took place between Europe and China from 1680 to 1830, as missionaries, artists, scientists, and monarchs shared their cultures. This volume is particularly welcome because of the emphasis it places on documenting Chinese reactions to Westerners.¹⁵

Although the fascination with the spiritual dimensions of Asian cultures would continue unabated, notably through the ethnographic and religious collections of industrialist Émile Guimet and the demonstrations of Buddhist ceremonies he orchestrated in his museum of Asian art,¹⁶ the late nineteenth-century French fascination with Japanese culture was mediated disproportionately through objects. In contrast to the long tradition of French and Chinese courtly relations evoked earlier, after initially good relationships with European sailors (in the 1540s), Japan restricted its trade treaties to those Dutch partners who had foresworn missionary activities (1640–1852).¹⁷ Paris witnessed a veritable surge of interest in Japanese material culture after the signing of the 1858 “*Traité d’amitié et de commerce*,” which, its friendly name notwithstanding, forced the Japanese to open their ports to the French. Emily Brink’s and Elizabeth Emery’s articles in this volume draw attention to the resulting market for Japanese porcelain, fans, screens, and prints, which were among the imported objects that stood in for Oriental culture as a whole. It is worth noting, however, that the material culture packed, shipped, and received traveled in both directions: *chinoiseries* and *japonaiseries* were received in France and *euroiseries* were imported by China and Japan.¹⁸ In the nineteenth and early twentieth centuries French, Japanese, and Chinese colleagues exchanged cultural artefacts—porcelain, *netsukes*, and paintings, but also customs, techniques, literature, and horticultural specimens—much more than has commonly been acknowledged in discussions of Orientalism.

The opening of Japanese markets would also lead to the wildly popular phenomenon now known as *japonisme* (coined in 1872 by Philippe Burty), which has come to overshadow all other forms of nineteenth-century French interest in Asian cultures. Initially practiced by an elite group of artists, writers, and critics such as the Goncourt brothers, Félix Bracquemond, James McNeill Whistler, Robert de Montesquiou, and Philippe Burty,¹⁹ who were interested predominantly in Japanese prints, the popular French interest in *japonisme* grew after the World’s Fair of 1862 in London and expanded dramatically with Japanese exhibits at the Paris World’s Fairs of 1867, 1878, 1889, and 1900, which made Japanese exports a commercial success. By the 1880s, all the major department stores featured Asian departments, while dealers such as Siegfried Bing, Philippe Sichel, Tadamasu Hayashi, and Florine Langweil brought shipments of Japanese woodcuts, sword guards, gems, ceramics, kimonos, bronzes, and *netsukes* to Paris. They created publications and exhibitions intended to enhance the prestige of the objects they sold.²⁰ Contributors to this volume discuss the significance of such imports for painters Édouard Manet, Henri Fantin-Latour, James Tissot, and Alfred Stevens, among others, whose contact with Japanese

art generated new ways of seeing. Gayle Zachmann examines the aesthetics and politics of the *japoniste* movement with regard to Impressionist artists and writers, particularly through the writings of Stéphane Mallarmé and Marcel Proust, authors affiliated with the *Revue Blanche* circle.

Many of the contributors to *Cultural Exchange and Creative Identity* evoke the complex French history of *japonisme*, but not only through traditional discussion of the male writers, artists, historians, and art critics who collected, wrote about, and interpreted Japanese (and occasionally Chinese) art. Instead, they argue that French aesthetic engagements with East Asian art were mutually enriching and involved sustained bilateral interaction across a range of fields from diplomacy and art collecting to academic scholarship and creative writing. This view breaks with a long tradition of emphasizing a unilateral flow of objects exported from Asia and consumed by affluent Frenchmen.²¹ In other words, personal agency characterized cross-cultural communication: not just the flow of artistic objects, but the “waves” created by peripatetic transnational personalities such as Chen Jitong (article by Ke Ren), Henri Cordier (article by Ting Chang), Paul Claudel (article by Pamela Genova), and Régine Robin and Michaël Ferrier (article by Akane Kawakami). Figures such as Florine Langweil (article by Elizabeth Emery) and Jules Jacquemart (article by Emily Brink) further demonstrate the ways that art criticism, personal circumstances, economic imperatives, diplomacy, and cultural institutions can have an impact upon aesthetic choices.²²

If we focus largely on the second half of the nineteenth and beginning of the twentieth century in this volume, it is precisely because this period witnessed a move from the Orient as a canvas on which to project Western fantasies and toward more engaged ethnographic study of particular regions of East Asia. We examine the cross-cultural currents that led to the formation of major museums of Asian art (the Musée Guimet, the Musée d’Ennery, and the Musée Cernuschi described by Elizabeth Emery in her article); to the philological foundations for the field of Asian studies as we know it today (epitomized by Henri Cordier’s *Bibliotheca sinica*, discussed by Ting Chang); and to the creative experimentation of poets and writers such as Marceline Desbordes-Valmore, Louise Ackermann, Paul Claudel, Georges Clemenceau, Stéphane Mallarmé, Marcel Proust, Siegfried Bing, Michaël Ferrier, and Régine Robin. The privileged relationships proclaimed today between France and Japan, and France and China,²³ stem from the cultural and creative exchanges formalized in the nineteenth and early twentieth centuries.

These micro-histories have broader implications for cultural exchange. Although our focus lies on Eastern Asia, similar conclusions about mutual influ-

ence could be applied to Southeast Asia where French expansionism was more aggressive than in China and Japan. Thailand, Cambodia, and Vietnam (as these countries are known today) traded and negotiated military treaties with the French. Their people, products, and artistic creations were the subject of great popular interest during late nineteenth-century World's Fairs and through photographs and displays such as the "Musée indochinois" established at the Palais du Trocadéro from 1878 to 1925 to showcase replicas of Louis Delaporte's archaeological work at Angkor Wat.²⁴ The formalization of the Union indochinoise by France in 1887 further fueled the French imaginary, leading metropolitan families, like the one chronicled in Marguerite Duras's semi-autobiographical novel, *Un barrage contre le Pacifique*, to seek their fortune in Indochina.²⁵ But the mass resettlement of European populations into Southeast Asian territories also created social and cultural tensions very different from exchanges based largely on aesthetics, commerce, science, and diplomacy.²⁶

The articles in the present volume move chronologically through the nineteenth-century French renaissance of interest for Persia and India and then through overlapping (and often conflated) engagements with China and Japan. Some of the strands that weave the individual essays together include translation (across languages and genres); questions of alterity and hybridity explored through national, religious, gender, and racial identity; cultural bias ensuing from linguistic difficulties in accessing sources or from a lack of cultural sensitivity; the practice and impact of knowledge-sharing and classification and their relation to discipline and power-knowledge; the intersections between individual and institutional agency in relation to media, museums, diplomacy, criticism; and cultural flânerie, creativity, and travel.

Paliyenko's opening article, "Women in/on the Turn to Asia in Nineteenth-Century French Literary Culture: Poets Marceline Desbordes-Valmore and Louise Ackermann," points to neglected engagements with the Indic and Persian Orient in the work of two female poets whose translations and appropriations of explicit episodes from the *Gulistan* and the *Mahabharata* convey more aesthetic, cultural, and philosophical specificity of the source text than is typically found in Romanticism. Rather than project the author's preoccupations, the Orient is involved here in an attempt to think critically and to nurture personal spiritual growth through cross-cultural and cross-temporal exchange. In contrast to both Romanticism's eroticized Mediterranean Orient and the material turn of fin-de-siècle exchanges with Japan, these poets strive to reach a transcendental plane by connecting with the ancient Orient. In "A Natural History of Porcelain: Jacquemart and Le Blant's Taxonomy of Japanese Design," Brink describes the practice of sort-

ing and systematizing cultural knowledge in a taxonomic catalog of Asian porcelain, *Histoire artistique, industrielle et commerciale de la porcelaine* by Jacquemart and Le Blant, as an extension of the long-standing positivist tradition of the early Orientalists alluded to earlier in this introduction. Jacquemart and Le Blant adopted a scientific approach to ceramic design to construct an image of Japan as surface, ornament, and sophistication for Second Empire collectors in France, but the clear distinctions they attempted to shape among Japan, China, and France were muddied once the neat East/West binary was lost. Ting Chang's article, "Crowdsourcing *avant la lettre*: Henri Cordier's Correspondence and the Network of French Sinology, ca. 1875–1925," also explores such taxonomic impulses through the French sinologist's letters to colleagues as an earlier form of what is now known as "crowdsourcing." These everyday practices reveal how individuals engage in complex networks of exchange, collaboration, and influence that connect them to institutions and result in new classifications of knowledge. Both Brink and Chang clearly show the impact of exchanges and categories on Western definitions of Japanese and Chinese identity.

The collector of Asian art—perhaps one of the most iconic figures in *japonisme*—is also situated within a complex web of economic and artistic ties. In "La Maison Langweil and Women's Exchange of Asian Art in Fin-de-siècle Paris," Emery evaluates the professional activities of collectors Florine Ebstein Langweil and Clémence d'Ennery. Marginalized because they were women and associated with Jewish social circles, their contributions to the art world invite further reflection on gendered roles and representations in nineteenth-century Orientalism where classification, scientific knowledge, and positions of prestige were determined largely by the male establishment. In "Postcards from Japan: Asian Dissonance in Mallarmé, Zola, and Proust," Zachmann extends conventional thinking about the Orient by proposing that writers affiliated with the avant-garde literary magazine *La Revue Blanche* used *japonisme* as a malleable concept that could signify beyond the verbal and visual, standing for access to social equality and the democratization of art. Like Genova in her article on Paul Claudel, Zachmann refers to *japonisme* as a *prise de position*.

The final three articles move from a Chinese diplomat in France, to a French diplomat in Japan and China, to modern Francophone writers in Japan. In "Chen Jitong, *Les Parisiens peints par un Chinois*, and the Literary Self-Fashioning of a Chinese Boulevardier in Fin-de-Siècle Paris," Ke Ren stresses the continuity of diplomatic and cultural exchanges between China and France by revealing the forms they took in the 1880s. Jitong's culturally

hybrid stance as *boulevardier* and commentator on French and Chinese cultures emblemizes the kind of cross-cultural exchange this special issue aims to unveil—but Jitong, like Cordier, reveals that cultural knowledge can incorporate national bias even while exposing it. Paul Claudel is another figure whose professional experience as consul in China and ambassador in Japan placed him at the crossroads of several cultures. In her article titled “‘Knowledge of the East?’ Paul Claudel and the Equivocal Nature of Intercultural Exchange,” Genova shows the ambivalent treatment of the Far East in the Asian-themed elements of Claudel’s writings. As in Paliyenko’s article where the garden topos is also evoked, Genova reflects upon a persistent association of the East with a certain kind of mystical experience. As Claudel tried to maintain the complexity of others and to draw from personal experience, his idiosyncratic vision of Japan might also be understood as a reaction to the kinds of taxonomic thinking that Brink examined in porcelain collecting. The volume’s final article by Kawakami moves into a present in which the binary that polarized East and West no longer holds. “Walking Underground: Two Francophone Flâneurs in Twenty-First-Century Tokyo” reprises the flâneur type discussed by Ren in the 1880s, in order to show the ways in which walking in underground Tokyo allows Régine Robin and Michaël Ferrier to “cross cultural barriers and reach a common humanity.” Robin’s and Ferrier’s flânerie operates in a hyper-globalized or hyper-localized space that nullifies the national boundaries other contributors’ subjects took for granted.

Our contributors reveal the remarkable complexity of nineteenth- and early twentieth-century engagements between France and East Asia in high and low culture (poetry, encyclopedias, and museum collections; postcards, home decorating, and periodical press), in terms of socio-economic, gender, and religious difference, and in economic or political terms. The articles in this volume make it clear that today’s fascination with the globalization facilitated by airline travel and tourism, where a week’s holiday in Tokyo or Thailand shapes individual experience, may not be as different from the past as it might initially seem. Artists, merchants, and diplomats have always traveled from one land mass to another, taking what they know, confronting it with the new, and sharing it with others, who often create something entirely different. A recent issue of *Chroniques*, the magazine of the Bibliothèque nationale de France, celebrates the work of Hisashi Okuyama. As a twenty-three-year-old Japanese university student he was so taken with Rimbaud’s *Illuminations* that he moved to France and began to write poetry in French. Now a famous writer and artist whose work combines Japanese and French elements, as did Claudel’s *Cent phrases pour éventails*, Okuyama has recently donated his

notes, drawings, and papers to the Bibliothèque nationale de France where they will inspire future creative and cultural exchanges.²⁷

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Notes

1. Charles Castellani, *Panorama: Le Tout Paris* (Paris, 1889). A February 23, 1889, article in *Le Figaro* describes the novelty of this attraction, in which the moving paintings, which feature some 1,200 celebrities, capture “la vie parisienne dans son ardeur, sa vigueur et sa fièvre.” Vanessa R. Schwartz discusses the panorama’s reception in *Spectacular Realities: Early Mass Culture in Fin-de-Siècle Paris* (Berkeley: U of California P, 1998). Our thanks to Ke Ren for bringing this image to our attention.
2. The booklet identifies him as Tchen Ki-Tong, but we have used the spelling adopted by Ke Ren in his essay about Chen in the present volume.
3. Edward W. Said, *Orientalism* (New York: Vintage Books, 1978). Said refers to visions of the Orient as “imaginary geography” in “Orientalism Reconsidered,” *Cultural Critique*, 1 (Autumn 1985): 89–107. Linda Nochlin succinctly classifies the static representations and external perspective common to the “imaginary Orient” of nineteenth-century French painters in *The Politics of Vision* (New York: Harper and Row, 1989), 33–59. In her preface to Gérard-Georges Lemaire’s *The Orient in Western Art*, Geneviève Lacambre defines “the Orient” as “the countries along the eastern and southern seaboard of the Mediterranean [...] what is sometimes called the Levant or simply ‘the East.’” Harriet de Blanco, Peter Field, Françoise Jones, Doris Wolstencroft, trans. (Königswinter: Tandem Verlag GmbH, 2008), 7.
4. In *Foreign Bodies: Gender, Language, and Culture in French Orientalism*, for example, Madeleine Dobie provides a cogent critique of the “flattening” effects often created when applying Said’s use of Michel Foucault’s theories to literary texts (Stanford: Stanford U P, 2001), 12–24.
5. John Potvin, “Inside Orientalism: Hybrid Spaces, Imaginary Landscapes and Modern Interior Design,” *Oriental Interiors*, John Potvin, ed. (London: Bloomsbury, 2015), 8–9. While the examples in the collection are wide-ranging, this emphasis on the complexities of lived experience and the subjective nature of encounters with shared others are common themes.
6. Christopher Bush, *Ideographic Modernism: China, Writing, Media* (Oxford: Oxford U P, 2010), xxxi.
7. Seminal texts about *japonisme* include Siegfried Wichmann, *Japonisme: The Japanese Influence on Western art since 1858* (London: Thames and Hudson, 1981); Jan Walsh Hokenson, *Japan, France, and East-West Aesthetics: French Literature, 1867–2000* (Madison: Fairleigh Dickinson U P, 2004); Lionel Lambourne, *Japonisme: Cultural Crossings between Japan and the West* (London: Phaidon P, 2006); and the new *Journal of Japonisme* (2016) published by Brill. Two new books will make an important contribution to understanding the links between the fine arts and literature: Pamela Genova, *Writing Japonisme: Aesthetic Translation in Nineteenth-Century French Prose* (Evanston: Northwestern U P, 2016) and Christopher Bush, *The Floating World: Japoniste Aesthetics and Global Modernity* (New York: Columbia U P, forthcoming).
8. Homi Bhabha, *The Location of Culture* (London: Routledge, 1994); Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis: U of Minnesota P, 1996); Susan Bassnett and Harish Trivedi, eds., *Postcolonial Translation* (London: Routledge, 1999); Andre Gunder Frank, *ReORIENT: Global Economy in the Asian Age* (Berkeley: U of California P, 1998).
9. Sucheta Mazumdar, Vasant Kaiwar, and Thierry Labica, eds., *From Orientalism to Post-colonialism: Asia, Europe and the Lineages of Difference* (London: Routledge, 2009); Peng Hsiao-yen, *Dandyism and Transcultural Modernity: The Dandy, The Flâneur, and the Translator in 1930s Shanghai, Tokyo, and Paris* (London: Routledge, 2010). Kyoko Watanabe, “La réception de Zola et son influence au Japon,” in *Re-Reading Zola and Worldwide*

- Naturalism: Miscellanies in Honour of Anna Gural-Migdal*, Carolyn Snipes-Hoyt, Marie-Sophie Armstrong, and Riikka Rossi, eds. (Cambridge: Cambridge Scholars Publishing, 2013), 273–84.
10. Raymond Schwab, *The Oriental Renaissance: Europe's Rediscovery of India and the East, 1680–1880*, Gene Patterson-Black and Victor Reinking, trans., foreword by Edward Said (New York: Columbia U P, 1984). Originally published as *La renaissance orientale* (Paris: Payot, 1950). Geoffrey Nash, “New Orientalisms for Old: Articulations of the East in Raymond Schwab, Edward Said, and Two Nineteenth-Century French Orientalists,” *Orientalism Revisited: Art, Land and Voyage* (London: Routledge, 2012), 87–97. Sarga Moussa, “Edward W. Said lecteur de Raymond Schwab,” *Sociétés et Représentations*, 37:1 (2014): 69–78.
 11. Though still frequently cited and influential, some of Schwab’s claims in *La renaissance orientale* have been disputed; Urs App argues for example against the claim that an Oriental Renaissance was a clean break from the non-scientific early-modern past. *The Birth of Orientalism* (Philadelphia: U of Pennsylvania Press, 2015), 15.
 12. The precursor of today’s Institut national des langues et civilisations orientales.
 13. Hugo did not travel to North Africa, but he did visit Spain which was considered part of the Orient in his time. For a thorough treatment of Hugo’s Orientalism, see Franck Laurent, ed., *Victor Hugo et l’orient*, 12 vols. (Paris: Maisonneuve et Larose, 2001).
 14. The Bibliothèque nationale’s digital site related to the extensive Chinese and Japanese documents in their collections provides a succinct overview of the complex scientific and trading partnerships that existed between China (since the Middle Ages) and Japan (since 1858). <http://gallica.bnf.fr/html/und/asia/lenseignement-du-japonais>.
 15. Petra ten-Doesschate Chu and Ning Ding, eds., *Qing Encounters: Artistic Exchanges Between China and the West* (Los Angeles: Getty Research Institute, 2015).
 16. Ting Chang, *Travel, Collecting, and Museums of Asian Art in Nineteenth-Century Paris* (Farnham: Ashgate Publishing, 2013).
 17. Akane Kawakami, *Travellers’ Visions: French Literary Encounters in Japan, 1881–2004* (Liverpool: Liverpool U P, 2005).
 18. See Jonathan Hay, foreword to *Qing Encounters*, x.
 19. Geneviève Lacambre, “Les collectionneurs japonisants au temps des Goncourt,” *Cahiers Edmond et Jules de Goncourt*, 4 (1995–96): 164–70.
 20. Gabriel Weisberg’s *Japonisme: An Annotated Bibliography* (New York: Garland, 1990) provides a helpful starting point for tackling twentieth-century scholarship. On *japonisme* and the history of collecting, see Phyllis Floyd, “Japonisme in Context: Documentation, Criticism, Aesthetic Reactions” (Ph.D. Dissertation, U of Michigan, 1983). Hokenson (2004), Kawakami (2005), Bush (2010), and Genova (2016) have traced its importance for literature.
 21. A notable exception is the recently published *Qing Encounters*, which, while focused exclusively on visual culture of the eighteenth and early nineteenth centuries, devotes a great deal of space to both Eastern and Western perspectives.
 22. Although pioneering in its poststructuralist approach in the 1970s and 80s, Said’s use of a Foucauldian model to define Orientalism as a discourse and institutional practice lost sight of human agency, despite the fact that the “Orient” was shaped precisely by creative people engaged in aesthetic, scientific, and institutional arrangements. For example, Daniel Varisco explains that “Discourse, in the textualized sense conventionalized via Michel Foucault, replaces the pan-human experience of social practice. It is as though Said is unable to imagine human interaction in a world not dominated by texts, which explains in part why he privileges the tools he uses in understanding literary texts for explaining cultural behavior in any context.” *Reading Orientalism: Said and the Unsaid* (Seattle: U of Washington P, 2007), 7.
 23. This kind of discourse occurs regularly on French government web sites as well as in the texts accompanying collaborative France-Japan and France-China exhibitions such as those held regularly by the Bibliothèque nationale or L’Institut français in conjunction with Asian libraries such as Japan’s National Diet Library. See, for example, *France-Japon, une rencontre, 1850–1914*. <http://expositions.bnf.fr/france-japon/>. For an analysis of these “privile-

- ged links,” see Odile Boucher-Rivalain, “La Maison de la Culture du Japon à Paris: Un lien privilégié entre le Japon et la France,” in *France-Japon: Regards croisés. Échanges littéraires et mutations culturelles*, Catherine Mayaux, ed. (Berlin: Peter Lang, 2007), 34–38.
24. Meredith Martin has recently focused on the ways the Japanese and Siamese governments actively sought to position themselves at the 1867 World’s Fair in Paris in “Staging China, Japan and Siam at the 1867 Paris Exposition Universelle,” a conference paper for “Beyond Chinoiserie” (Seton Hall University, October 30-31, 2015). For the colonial politics involved in the display of information from Angkor Wat, see Michael Falser, “Krishna and the Plaster Cast: Translating the Cambodian Temple of Angkor Wat in the French Colonial Period,” *Transcultural Studies*, 2 (Dec. 2011): 6–60. The Musée Guimet dedicated a recent exhibit, “Orient/Asie—Aller/Retour” (April 13–June 27, 2016), to early travel photography. Jérôme Ghesquière, ed., *La photographie ancienne en Asie* (Paris: Nouvelles Éditions Scala, 2016).
 25. In this semi-autobiographical novel, however, the dream of the Orient is quickly replaced by the harsh realities of life in Indochina (Éditions Gallimard, 1950). For more on the influence of Vietnamese experience on Francophone writers, see Leslie Barnes, *Vietnam and the Colonial Condition of French Literature* (Lincoln: U of Nebraska P, 2014). Marie-Paule Ha traces the role of women in the colonization of Southeast Asia in *French Women and the Empire: The Case of Indochina* (Oxford: Oxford U P, 2014).
 26. Nicola Cooper, *France in Indochina: Colonial Encounters* (London: Bloomsbury Academic, 2001).
 27. Isabelle Mette, “Hisashi Okuyama,” *Chroniques*, 74 (2015): 22. http://multimedia.bnf.fr/chroniques/chroniques_74/.