

**Elisabeth CHABANOL, French School of Asian Studies (EFEO)**  
**Associate professor**  
**Head of the EFEO Seoul Center**

## **Korean Collections Kept Overseas: The Case of the Korean Pavilion at the Paris Exposition of 1900<sup>1</sup>**

### **The Korean Pavilion: a modern style exhibition hall**

November 12, 1900, the Universal Exposition, which took place in Paris during seven months, closes its doors. The installations built for the event, of which the Korean pavilion was one, are for the most part demolished. The works of art and merchandises that were displayed by the private collectors are given back to their owners.<sup>2</sup> A circular letter dated October 17, 1900 asks to the foreign general commissionerships if they are inclined to ‘abandon’ some collections<sup>3</sup> to the French institutions.<sup>4</sup> October 18, Count Mimerel,<sup>5</sup> general commissioner of the Korean section at the Universal Exposition, notifies the Exposition administration that he is going to submit this request to the President of the Imperial Commission of Korea, his Excellency, Prince Min Young Chan [Min Yǒng Ch’an].<sup>6</sup>

The closing of this great international event marks the end of a century and the beginning of a new era. As with all nations, the young Empire of Korea was not indifferent to the ambition to participate in this global event.<sup>7</sup> The presidential decree establishing Korea’s participation had been signed eight years earlier, by the French President Sadi Carnot, on July 13, 1892. Korea’s expression of interest with the Exposition was immediate. In a report dated May 7, 1893, Hippolyte Frandin, chargé d’Affaires of the Legation of France in Korea, writes to his supervisory ministry in Paris, that the Korean high-ranking civil servants and the King of Korea, His Majesty Li-Hi [Yi Hǔi],<sup>8</sup> judged their future participation to “this international celebration” as “a special favor.”<sup>9</sup>

The government of the Republic of France officially invites Korea to take part in an “Universal International Exposition of works of art and industrial products” on January 7, 1896, through G. Lefèvre, at the time chargé d’Affaires of France in Korea.<sup>10</sup> The Korean government

---

<sup>1</sup> This article is an addendum to the author’s work: “Le Pavillon de la Corée à l’Exposition universelle de 1900 à Paris : 14 avril (inauguration officielle) – 12 novembre 1900 = 1900 nyŏn P’ari man’guk pangnamhoe Han’guk kwan : 1900 nyŏn 4 wŏl 14 il (kongsik kaemak il) – 11 wŏl 12 il”, in Élisabeth Chabanol (ed.), *France/Corée 1886-1905 = Han Pul 1886-1905 : Souvenirs de Séoul = Sŏul-ŭi ch’uŏk*, Seoul, École française d’Extrême-Orient/Korea University Museum, 2006, pp. 120-145.

<sup>2</sup> F. Faideau, “L’exposition coréenne”, in *L’exposition de Paris (1900), publiée avec la collaboration d’écrivains spéciaux et de meilleurs artistes*, Paris, Librairie illustrée, Montgredien et Cie, 1900, coll. “Encyclopédie du siècle”, p. 316.

<sup>3</sup> Here the word “collection” just means “ensemble of objects.”

<sup>4</sup> French National Archives (ANF). F/12/4320. “Dons faits à divers établissements français de collections ou d’objets laissés gracieusement par les commissariats étrangers.”

<sup>5</sup> See: *Liste de MM. les membres des commissariats étrangers près l’exposition universelle de 1900*, 1900.04.10, Ministère du Commerce, de l’Industrie, des Postes et Télégrammes, pp. 9-10 and *Ku Han’guk oegyo munsŏ*, 20, pŏp an 2, 1900.05.28, G. Lefèvre to the Korean Foreign Ministry.

<sup>6</sup> Prince Min Young Chan [Min Yǒng Ch’an], Min Yǒng-hwan’s younger brother, Queen Min and King’s cousin, President of the Imperial Commission of Korea, arrives in Paris from Seoul at the end of winter 1900, assisted by M. Saltarel.

<sup>7</sup> Paris 1889: very brief and shy participation of Korea at the Centennial Universal Exposition. Chicago 1893: Korea has a simple stand at the Universal Exposition.

<sup>8</sup> Posthumous name Kojong.

<sup>9</sup> French Ministry of Foreign Affairs (AMAE). Affaires diverses commerciales. 1894-1901. Exposition 1900. Corée. 1893.07.12. Letter from the Minister of Foreign Affairs to the Minister of Trade and Industry and ANF. Série F/12/4224.

<sup>10</sup> *Ku Han’guk oegyo munsŏ*, 19, pŏp an 1, 1896.01.07. Letter from G. Lefèvre the Korean Ministry of Foreign Affairs.

answers positively and promises to send an official delegate who will accompany the Korean merchants who will take part in the Exposition.<sup>11</sup>

Vicor Collin [de Plancy],<sup>12</sup> plenipotentiary minister and consul-general of France, having been reinstated in his functions as representative of the French government in Korea, on April 27, 1896, after having left his position on June 15, 1891, will follow the progress and assist the organization of Korea's participation at the Exposition as well as the construction of the official pavilion intended to display the treasures of the peninsula.

During the summer of 1899, after procrastinations and thanks to the steadfastness of Victor Collin, two commissions, invested with preparing Korea's participation in the Exposition, are created with one located in Seoul and the other in Paris.<sup>13</sup> The concession granted to the Imperial government is located in the western part of the Champ-de Mars, along Avenue de Suffren. The construction of the site is financed by the French side. Initially, Baron Delort de Gléon<sup>14</sup> oversees the project which is composed of two parts. The official structure is composed of a large pavilion in the style of Emperor Li-Hi's [Yi Hŭi] summer palace and will house the government collections, the collections of modern and retrospective art, and all goods relating to agriculture, mining, industry and trade. The second structure reflects a lively Korean neighborhood, a street in Tchemulpo [Chemulp'o]<sup>15</sup> with its houses and buildings inhabited by large authentic families.<sup>16</sup> This eccentric and controversial first project is interrupted by the death of the baron at the beginning of the month of November 1899.

In January 1900, Count Mimerel<sup>17</sup> takes over and reduces the project to only one 320 square meter pavilion on a 760 square meter plot which is, in the end, allocated by the administration of the Exposition. The newly commissioned architect, Eugène Ferret, is well-versed in Asian architectural principles.<sup>18</sup> Presumably, during the elaboration of the pavilion, he works by-himself, most certainly, off photographs and floor plans of the throne hall<sup>19</sup> of the Kyōngbok Palace (Palace of Shining Happiness) in Seoul. Later, during the construction of the pavilion, he is helped by two Korean workers who arrived with Prince Min Yōng Ch'an, at the end of the winter. The pavilion is a successful pseudo scale model of the throne room in the old palace.<sup>20</sup>

The report of the Exposition's international jury succinctly records about the Korean Pavilion: "Modern style structure, erected under the direction of Mr. Ferret."<sup>21</sup>

## Works of art and industrial products of the Korean Pavilion

---

<sup>11</sup> AMAE. Affaires diverses commerciales. 1894-1901. Exposition 1900. Corée. 1896.01.28. From G. Lefèvre to the Commercial Affairs Division and ANF. Série F/12/4224, Korean MAE to G. Lefèvre. 1896.01.27 (27<sup>e</sup> jour du 1<sup>er</sup> mois de la 1<sup>ère</sup> année Kien-yang).

<sup>12</sup> Victor Émile Marie Joseph Collin [de Plancy], born in 1853 (Plancy, near Troyes), died in 1922 (Paris). 1887.04.08: In charge of exchanging the instruments of ratification of the *Traité d'amitié, de commerce et de navigation* signed between France and Korea. 1887.11.09: Appointed consul and commissioner of the French Republic in Seoul. See: Élisabeth Chabanol (ed.), *ibid.*, pp. 155-166.

<sup>13</sup> One of the members of the commission in Paris is Maurice Auguste Louis Marie Courant, at that time Foreign Office Ministry civil servant. See: Élisabeth Chabanol (ed.), *ibid.*, pp. 166-171.

<sup>14</sup> During spring 1899, Baron Delort de Gléon is appointed general commissioner of the Paris Commission in charge of the preparation of the Korean participation in the Paris Exposition of 1900. The baron is willing to give to the Korean Section an urge significance without asking any financial assistance.

<sup>15</sup> Inch'ŏn harbor.

<sup>16</sup> ANF. Série F/12/4357, dossier n° 26, Redevances fixes-Corée.

<sup>17</sup> AMAE. Affaires diverses commerciales. 1894-1901. Exposition 1900. Corée. 1900.02.97, letter from G. Lefèvre to the Minister of Foreign Affairs et to the Minister of Trade and Industry.

<sup>18</sup> Before dealing with the Korean pavilion, Eugène Ferret worked in Indochina and erected the theater of Saïgon.

<sup>19</sup> Kūnjōng-chōn, reconstructed in 1867.

<sup>20</sup> C. Malitte, *Le pavillon de la Corée à l'exposition universelle de 1900*, [Paris], (1) ext., 1900 (Coll. Société de Géographie – Paris BN wd 369(1), photogr., 16,5 x 11,5 cm) ; C. Malitte, *Le pavillon de la Corée à l'exposition universelle de 1900*, [Paris], (2) ext., 1900 (Coll. Société de Géographie – Paris BN wd 369(2), photogr., 16,5 x 11,5 cm). See: Élisabeth Chabanol (ed.), *ibid.*, pp. 212.

<sup>21</sup> Ministère du Commerce, de l'Industrie, des Postes et des Télégraphes, *Exposition universelle internationale de 1900 à Paris. Rapports du jury international* (45 vol.). Paris, Imprimerie nationale, 1902-1906, classe 29, p. 543.

Due to the Korean Pavilion's distance away from the three major distribution zones of the other foreign pavilions, "lost on the last fringes of the Champ-de-Mars," Maurice Courant notes that "... only those familiar with the Far East and friends of the young peninsular empire knew to go discover this elegant installation."<sup>22</sup> Since 1889, these enlightened connoisseurs had been able to discover, at the Trocadero Ethnographic Museum [Musée Ethnographique du Trocadéro], the collection brought back by Charles Varat from his mission to the peninsula in 1888 under the aegis of the Ministry of Public Education. This collection was then transferred in 1891 to the Guimet Museum [Musée Guimet]. They also had been given the opportunity to appreciate a sample of the country's products during the last weeks of the Paris Universal Exposition of 1889 at which a Korean stand had been tardily opened.

In 1900, while, for the architect Eugène Ferret, "the interior installation and the series of the exhibited works can in no way give an accurate idea of the social development of the Korean nation,"<sup>23</sup> for Maurice Courant, expert on the peninsula, the Korean Pavilion, temporary embassy of the Empire, presents "a summary of the country's civilization."<sup>24</sup>

The press articles at the time echo the sentiment and dwell on the pavilion's exhibition hall. The pavilion's interior is inspired by one of the courtrooms of the old imperial palace in Seoul; the walls are lined with silk flags some of which might date from the 7<sup>th</sup> century<sup>25</sup> and it is "without windows; ... lit only by two stained glass galleries, one below the first roof, the other between the two roofs."<sup>26</sup> "Two panels facing each other are fashioned from grimacing masks and stage props; glass cases contain precious collections, sent by the Emperor himself, and products of the country, all displayed with impeccable taste giving a very complete overview of Korean resources and industries."<sup>27</sup>

The gazetteers all stop at the book showcase which invites them to retrace the history of printing in Korea.<sup>28</sup> They speak of brightly colored dyed light silks, and of cotton and linen cloths. Dummies display clothing of common people, children, women, senior dignitaries, daggers, swords, arrows, and harnesses with highly crafted clamps. The photographs taken of the interior of the pavilion by C. Malitte<sup>29</sup> enable us to recreate the interior of the exhibition hall and to identify some of the objects and goods displayed.

These objects and goods are, in addition, displayed with descriptive labels. One can recognize Charles Alévêque<sup>30</sup>'s hesitant and awkward *han'gŭl* writing, which can be identified by comparing it with the entries of his *Petit dictionnaire franco-coréen* [Little French-Korean dictionary], which he is then writing by hand. He belongs to the Paris Commission charged with preparing Korea's participation at the Exposition. In Seoul, before their arrival in France, he helps Victor Collin to bring together the objects for the pavilion.<sup>31</sup> For each displayed object, he writes its Korean name in *han'gŭl*, the phonetic transcription and a translation in French. For example, the original label of the high stem cup n° inv. 13283-0030-, known as "broth vase for sacrifice given by Prince Min Lung Chou [Min Yōng Ch'an] in 1900," kept in the storage of the Arts et Métiers Museum, indicates: "N° 555 Tjiei t'dang keui Vase à bouillon [broth vase] 계탕그." That of Korean toy CNM n° 1567 Chouquet (E.

---

<sup>22</sup> Maurice Courant, "Le pavillon coréen au Champs-de-Mars", in *Souvenir de Séoul, Corée 1900*, Paris, Imprimerie La Photo-Couleur, 1900, p. III.

<sup>23</sup> Aymée de Marolles, "Exposition universelle de 1900", *La Revue technique*, 1900.11.10, pp. 499-501.

<sup>24</sup> Maurice Courant, *ibid.*, p. IV.

<sup>25</sup> F. Faideau, *ibid.*, p. 315 ; Alfred-Maurice Picard [ed.], *Exposition universelle internationale de 1900 à Paris. Rapport général administratif et technique*, Paris, Imprimerie nationale, 1902-1903, vol. V, p. 50.

<sup>26</sup> Aymée de Marolles, *ibid.*

<sup>27</sup> F. Faideau, *ibid.*, p. 315.

<sup>28</sup> As examples: F. Faideau, *ibid.*, p. 315 ; Anon., « Corée », *La Fonderie typographie*, aug. 1900, p. 304.

<sup>29</sup> [*Le pavillon de la Corée à l'exposition universelle de 1900*, [Paris], C. Malitte. (3 à 8) int., 1900 (Coll. Société de Géographie – Paris BN wd 369(3-8), 6 photogr., 16,5 x 11,5 cm). See: Élisabeth Chabanol (ed.), *ibid.*, pp. 213-214.

<sup>30</sup> Charles Alévêque is a French citizen who lives in Seoul where he works as an independent teacher of French language. He wrote the *Petit dictionnaire franco-coréen*, Seoul, Imprimerie Seoul Press, 1901.

<sup>31</sup> ANF. Série F/12/4224. dossier 2. Corée, décorations.

1599) of the National Museum of Music includes the inscription: “N° 720 Tjiaukeune pouk Petit tambour [Small drum] 적은 부.”

The statistics on foreign exhibitors per country published in the *Rapport général administratif* specify that 141 exhibitors were listed for China, 2,128 for Japan and 118 for the Korean Pavilion.<sup>32</sup> One of the exhibitors is the Empire of Korea itself. As early as 1893, the Chargé d’Affaires Hippolyte Frandin reports that the King promised to have objects confectioned for the occasion.<sup>33</sup> Maurice Courant reminds, in his introduction to the album entitled *Souvenir de Séoul: Corée* [Souvenir from Seoul: Korea] which accompanies the collections of the pavilion, that the visitors should not expect through the Korean Pavilion to discover an industrialized country, that the Empire is “foremost agricultural in nature” though it has undergone a significant transformation since 1890. “Visitors, can notice this, thanks to the samples arranged and labeled in the jars.”<sup>34</sup>

The French National Archives have kept the admission applications of the “Imperial government of Korea-Seoul” which were approved for “the current exposition,” although “without guarantee of registration in the official general catalogue.” The products are grouped by function: besides seeds and grains, there are among other things : sugars and confectionery, leathers and skins, old currencies, antique musical instruments, antique panels and woodcarvings, antique porcelains and glazed earthenware, hats of kings and emperors, antique gold and silver religious artifacts, ancient bronzes both incusted and niello inlaid, old weapons of war, etc.<sup>35</sup>

The transportation cost for all the goods exhibited inside of the Korean Pavilion is valued at 200,000 francs which has to be taken care of by the exhibitors and consequently, mostly by the government of Korea.<sup>36 37</sup> As it was suggested as early as 1893 by Hippolyte Frandin,<sup>38</sup> the Empire is helped by the French side.

The government of the peninsula is however not the only exhibitor in its national pavilion. The list of admission requests from the exhibitor Victor Collin [de Plancy] is also impressive: his collection of books and albums - including the 2<sup>nd</sup> volume of the *Edifying Features of the patriarchs gathered by the Paegun bonze*<sup>39</sup> = *Paegun Hwasang Ch’orok Pulcho Chikchi Simch’e Yojol*, printed in Korea by means of movable metal characters, 1377 -,<sup>40</sup> coins, embroidered silks, pieces of furniture, potteries, weapons... and panther skins. Victor Collin is not simply an important collector, his knowledge of Korea and its arts is vast and precise; particularly as regards his knowledge of ceramics,

---

<sup>32</sup> Alfred-Maurice Picard [ed.], *Exposition universelle internationale de 1900 à Paris. Rapport général administratif et technique*, Paris, Imprimerie nationale, 1902-1903, vol. IV, p. 40. For the awards given to the Korean pavilion and to its exhibition, see: Élisabeth Chabanol (ed.), *ibid.*, p. 143.

<sup>33</sup> AMAE. Affaires diverses commerciales. 1894-1901. Exposition 1900. Corée. 1893.07.12 and ANF. Série F/12/4224.

<sup>34</sup> Maurice Courant, *ibid.*, pp. III-IV.

<sup>35</sup> ANF. Série F/12/4224, dossier 1, liste par classe des demandes d’admission du gouvernement impérial de Corée. Groupes III à XVIII. Classes 11 à 120 and Dossier 2, Corée. Les pièces anciennes ou d’art. Go to the annex of this article.

<sup>36</sup> Maurice Courant, *ibid.*, p. VIII: “The Korean Imperial Government spent quite a lot of money to send to Paris the collections which, along with those of several private individuals, are presented inside its pavilion.”

<sup>37</sup> Alfred-Maurice Picard [ed.], *Exposition universelle internationale de 1900 à Paris. Rapport général administratif et technique*, Paris, Imprimerie nationale, 1902-1903, vol. I, p. 256. Transportation costs: 200 000 francs for Korea, the same as Equator, 6 250 000 francs for Germany, 7 112 500 francs for the United-States.

<sup>38</sup> AMAE. Affaires diverses commerciales. 1894-1901. Exposition 1900. Corée. 1893.07.12.

<sup>39</sup> Translation of *Traits édifiants des patriarches rassemblés par le bonze Paegum*.

<sup>40</sup> *Ibid.*, *La Fonderie typographie*, p. 304 : “But here is a particular book which proves that printing with movable characters was in use in Korea much before Europe: on the last page of the *Traité édifiant des Patriarches rassemblés par le Bonze Paik-oun* is written: ‘In 1377, at the Henng-Tek monastery, printed with metallic characters.’” This book will be sold at Drouot Hotel auction room in 1911. See: Public auction. Hôtel Drouot, Paris. 1911.03.27-30. *Collection d’un amateur : objets d’art de la Corée, de la Chine et du Japon*, Paris, Ernest Leroux, 1991. Some of Victor Collin’s books exhibited at the Korea pavilion are now at the Guimet Museum (November 1900, Victor Collin gave 23 volumes to the Guimet Museum: library from n° 23756 to 23778. Research conducted by Francis Macouin, chief curator in charge of the Guimet Museum Library).

subject on which he does not fail to consult with Maurice Courant and of which he has made a generous gift to the Sevres Museum.<sup>41</sup>

The list of French exhibitors is long:<sup>42</sup> Grille, an engineer, exhibits albums, armoires and toilettries cases, women ornaments and jewellery; Vidal, Military Attaché of France in China, chests, wardrobes and buffets; Doctor Édouard Mène, a very beautiful encrusted and damascened iron helmet, an iron mace; Jeanne Adolphine Jus, silver-inlaid metal boxes,<sup>43</sup> Charles Alévêque, a *kama* of which he will make a donation to the Guimet Museum at the conclusion of the Exposition.<sup>44</sup>

A few weeks before the end of the Exposition, Count Mimerel, general commissioner of the Korean section of the Universal Exposition, conveys to the Imperial Commission of Korea the offer of the Exposition's administration if it would be so inclined "to give up some of its collections to French institutions."<sup>45</sup> Prince Min answers favorably, at least as it regards those objects whose value does not warrant repatriation, due to the high cost of transportation.<sup>46</sup>

The items given by Korea to the French government are divided into groups, then, offered to various museums according to the content of their collections. It should be remembered that the universal expositions are events with a mainly technical and commercial goal. The final destination of the objects offered at the conclusion of these events is mainly the Conservatoire National des Arts et Métiers (CNAM) and its museum. Thus, the Ministry of Public Education and Fine Arts requests as soon as the day following the closing of the Exposition, on November 13, 1900, that the director of the CNAM "to urgently agree" with Prince Min Lung-Chou [Min Yǒng Ch'an] "to withdraw" as quickly as possible "the porcelains, measures, papers, etc housed in the [Korean] pavilion" which were put at the disposal of the Conservatoire.<sup>47</sup> On November 15, in his capacity as representative of the minister of Public Education, Paul Labbé having received, on the part of the general commissioner of the Korean exposition, the free provision of the objects which the pavilion contains, calls for the director so that the objects intended for the CNAM be removed.<sup>48</sup> The director of the CNAM does not fail to thank "His Excellency for the gracious donation which he has bestowed upon his institution" This donation is then registered in the inventory of the CNAM under the title "donation of His Excellency Prince Min Lung Chu (or Chou) [Min Yǒng Ch'an]" (current inventory numbers 13283-0001 to 13283-0043).

In the storerooms of the CNAM,<sup>49</sup> we have been able to examine the 32 porcelains and glazed earthenware, four measuring instruments, eight bronze ware items, twenty samples of various papers and a small ceremonial table for the worship of ancestors, which were registered in the archives recognizing the donation.<sup>50</sup> Some of the objects still carry the original labels written for their display in the pavilion.

The ceramics are composed of items produced for the Exposition with the aim of developing an export market. They show a sample of what Korea can produce at that time.<sup>51</sup> The items are of variable quality<sup>52</sup> with, apart from two glazed stoneware jugs,<sup>53</sup> a majority being plain white porcelains

---

<sup>41</sup> Maurice Courant, *ibid.*, p. V.

<sup>42</sup> See: Alfred-Maurice Picard [ed.], *ibid.*, vol. IV, p. 40, ANF. F/12/4224. Dossier 2. and annex at the end of this paper.

<sup>43</sup> ANF, série F/12/4224, dossier 1.

<sup>44</sup> Cf. F. Faideau, *ibid.*, p. 316.

<sup>45</sup> Archives nationales, Paris. série F/12/4320. dossier "Dons faits à divers établissements français de collections ou d'objets laissés gracieusement par les commissariats étrangers".

<sup>46</sup> ANF, série F/12/4320.

<sup>47</sup> Conservatoire national des Arts et Métiers (CNAM). Réserves, dossier d'œuvre. Inv. 13283: Letter (1900.11.13) from Lhiard (?), Higher Education director, to the director of the CNAM.

<sup>48</sup> CNAM. Réserves, dossier d'œuvre. Inv. 13283: Letter (1900.11.15) from Paul Labbé, Higher Education direction, to the director of the CNAM.

<sup>49</sup> Élisabeth Chabanol (ed.), *ibid.*, pp. 214-222.

<sup>50</sup> CNAM. Réserves, dossier d'œuvre. Inv. 13283: "Porcelaines et faïences 32 pièces ; Appareils de mesure 4 pièces ; Pièces en cuivre 8 pièces ; Divers échantillons de papier 20 pièces."

<sup>51</sup> Very similar pieces from the same period kept in the collections of the Guimet Museum and the Musée de la Céramique de Sèvres (Sevres Museum).

<sup>52</sup> Maurice Courant writes: "The modern porcelain is relatively rough..." see: Maurice Courant, *ibid.*, p. V.

<sup>53</sup> CNAM n° inv. 13283-0020- et n° inv.13283-0021-.

or with blue underglaze decoration, sometimes decorated with metallic brown.<sup>54</sup> The plain ceramics whose form indicates their ritual function are the most fine. Certain glazes are tinted blue, a characteristic of the end of the Chosŏn period.<sup>55</sup> Other forms accentuate the practical function of the object. Thick walls give them a generous and sturdy volume, such as two seats or stands for flowerpots<sup>56</sup> with a band of ornamental peony apertures, bas-relief leaves and twists typical of the period. Several items, such as a western style gaudronné pot, carry Japanese inspired decorations.<sup>57</sup> Two blue and white porcelain water droppers used to dilute ink sticks perfectly illustrate the important production of these objects intended for the men of letters due to the expansion of the *yangban* during the 2<sup>nd</sup> half of the Chosŏn period. The body of one of the water droppers takes the shape of a fish entirely covered with cobalt blue, a popular technique at the time.<sup>58</sup> While some decorations are freehand made, such as the one of bats on a very fine straight alcohol bottle, also called “bottle for the morning wine,”<sup>59</sup> others were mass-produced using a stamp.<sup>60</sup> The measuring instruments include two beam balances, a ruler and a bowl. The bronze ware is representative of objects of daily life - brazier, container, rice bowl - and a small bell from a Buddhist temple. The set of papers include oiled papers with calligraphy, whose writer, perhaps from the royal bloodline, practiced Chinese calligraphy by recopying texts from the Tang dynasty, as well as paper samples of various colors, intended to showcase the production of the country.<sup>61</sup>

A missive dated from November 15, 1900, signed personally from the delegate of the minister for the Exposition, Paul Labbé, responsible for the distribution of the items given by the Imperial government, calls for the director of the Musée Instrumental of the Conservatoire de Musique [National Museum of Music] so that he may retrieve the instruments intended for his institution.<sup>62</sup> These items, “donation of His Excellency Prince Min Lung Chou [Min Yŏng Ch'an]” were assigned inventory numbers E. 1584 to E. 1599. They are described briefly in the 3<sup>rd</sup> supplement, written by Leon Pillaut in 1903, of the descriptive and reasoned catalogue of the museum of the Conservatoire National de Musique (Chouquet, 1884). They were then ascribed inventory numbers C. 1552 to C. 1567. The seventeen contemporary instruments offered to France by Prince Min are still part of the Museum collections: that is to say the core of a full orchestra including *kayagŭm*, *kŏmun'go*, *yanggŭm*, *haegŭm*, flutes, oboes, drums and a small drum with small ‘whipping’ balls .

Finally, the archives confirm that one last museum also benefited from the Korean government’s donation made at the conclusion of the Exposition of 1900. The Guimet Museum receives several items, on November 20, 1900, via the same Paul Labbé: a large old Korean painting, a Korean painting representing a seven-tiered pagoda, a tablet made of carved wood, a divinities armchair, two wooden candlesticks, two painted wooden candleholders, two painted wooden candles, a painted wooden duck, two painted wooden priests figurines and a small gilded statuette.<sup>63</sup> Included among these items is a large Buddhist ambrosia painting<sup>64</sup> which is clearly recognizable in photographs by C. Malitte.<sup>65</sup>

<sup>54</sup> CNAM n° inv. 13283-0024- et n° inv.13283-0025-.

<sup>55</sup> For example: CNAM n° inv. 13283-0017-.

<sup>56</sup> CNAM n° inv. 13283-0024- et n° inv.13283-0025-.

<sup>57</sup> CNAM n° inv. 13283-0035-.

<sup>58</sup> CNAM n° inv. 13283-0041- et n° inv.13283-0042-.

<sup>59</sup> CNAM n° inv. 13283-0040-: very fine piece decorated with bats (royal use?)

<sup>60</sup> CNAM n° inv. 13283-0039-.

<sup>61</sup> These specimens of Korean paper of several colors and never used are very rare.

<sup>62</sup> Research done by Francis Macouin (2005.11.09).

<sup>63</sup> Research done by Francis Macouin. See: Archives Musée des Arts asiatiques-Guimet. Letter from Paul Labbé, Ministry of Public Education, to the director of the museum ( 1900.11.13) and Letter from the director of the Guimet Museum to Paul Labbé (1900.11.30).

<sup>64</sup> Peinture à l’ambrosie [*Amṛta raja*. 1755] (MG Inv. MG 26602), Konbong-sa, dim.: 159 cm x 196 cm. See: Pierre Cambon, *L’art coréen au Musée Guimet*, Paris, Réunion des Musées Nationaux, 2001, coll. “Trésors du Musée Guimet”, p. 108.

<sup>65</sup> [*Le pavillon de la Corée à l’exposition universelle de 1900*, [Paris], C. Malitte. Int.] 1900 (Coll. Société de Géographie – Paris BN wd 369(6), 16,5 x 11,5 cm). See: Élisabeth Chabanol (ed.), *ibid.*, p. 213.

The archives have certainly not yet revealed the identity of all the institutions having received items given by the Imperial government at the conclusion of the Universal Exposition of 1900. For example, the traditional clothing, certain embroideries and embellishments, were most certainly “abandoned,” then distributed to institutions ad hoc. Also, among the three well documented institutions that we researched, some of the consigned objects could not be identified due to inaccuracies in the descriptive lists.

In general, except for the ambrosia painting preserved at the Guimet Museum, the located items are common objects of the end of the 19<sup>th</sup> century, either of Korean style, or also often very influenced by China or Japan, undoubtedly manufactured to be sent to France for the purpose of searching for new markets. The antique items come, for the most part, from French private collectors, mainly Victor Collin. However, from the list of approved admission requests, it can be surmised that items from the imperial collections were also on display at the exhibition hall of the pavilion. These were probably not included as part of the Korean donation and were sent back to Seoul at the end of the international Universal Exposition of works of arts and industrial products of 1900.

## ANNEX

FRANCE. FRENCH NATIONAL ARCHIVES. F/12/4224. Dossier 1  
Corée. Exposition contemporaine. Classes 11 à 120. Demandes d’admission approuvées émanant du  
Gouvernement impérial de Corée-Séoul, sans garantie d’inscription au catalogue général officiel.

- 11- impressions diverses, matériel procédés et produits
- 15- monnaies et médailles
- 17- instruments de musique
- 18- matériel de l’art théâtral
- 22- machines outils, usinage des métaux, des bois
- 28- matériaux, matériel et procédés du Génie civil
- 30- carrosserie et charronnage
- 31- sellerie et bourrellerie
- 33- matériel de la navigation de commerce
- 35- matériel et procédés des exploitations rurales
- 39- produits agricoles alimentaires d’origine végétale
- 41- produits agricoles non alimentaires
- 42- insectes utiles et leurs produits – insectes nuisibles et végétaux parasitaires
- 44- plantes potagères
- 45- arbres fruitiers et fruits
- 46- arbres, arbustes, plantes et fleurs d’ornement
- 48- graines, semences
- 49- matériel, procédés des exploitations et industries forestières
- 50- produits des exploitations et industries forestières
- 51- armes de chasse
- 52- produits de la chasse
- 53- engins, instruments et produits de pêche – agriculture
- 56- produits farineux et leurs dérivés
- 59- sucres et produits de la confiserie, condiments et stimulants
- 62- boissons diverses
- 63- exploitation des mines, minières et carrières
- 64- grosse métallurgie
- 65- petite métallurgie
- 66- décoration fixe des édifices et des habitations
- 68- papiers peints
- 69- meubles à bon marché et meubles de luxe
- 70- tapis, tapisserie et autres tissus d’ameublement
- 71- décoration mobile et ouvrages de tapissier
- 72- céramique

73- cristaux, verrerie  
75- appareils et procédés d'éclairage non électrique  
76- matériel et procédés de la filature et de la corderie  
80- fils et tissus de coton  
81- fils et tissus – produits de la corderie  
82- fils et tissus de laine  
83- soies et tissus de soie  
84- dentelles, broderies et passementeries  
85- industries de la confection et de la couture pour hommes, femmes et enfants  
86- industries diverses du vêtement  
87- arts chimiques et pharmacie, matériel, procédés et produits  
88- fabrication du papier, matières premières, matériel, procédés et produits  
89- cuir et peaux  
90- parfumerie  
91- tabac et allumettes  
93- coutellerie  
94- orfèvrerie, matériel, procédés et produits  
95- joaillerie et bijouterie  
97- bronze, métaux repoussés  
98- broserie, maroquinerie, tabletterie et vannerie  
99- objets de voyage et de campement  
116- armement et matériel de l'artillerie  
120- services administratifs

FRANCE. FRENCH NATIONAL ARCHIVES. F/12/4224. Dossier 2

Correspondance relative à l'« exposition centennale ». Corée. Demandes d'admission approuvées  
Ministère du Commerce, de l'Industrie, des Postes et des Télégraphes.

Ce sont des demandes d'admission concernant l'exposition d'objets avec mention de la désignation et de la valeur de l'objet.

- Le soussigné est « gouvernement de Corée ». Ses demandes concernent : des monnaies anciennes, instruments de musique anciens, panneaux anciens, bois sculptés, porcelaines et faïences anciennes, chapeaux de rois et d'empereur, de l'orfèvrerie religieuse ancienne, des bronzes anciens, niellés et incrustés et des armes de guerre anciennes.

- Les demandes suivantes : livres et albums (soussigné « Collin de Plancy, chargé d'Affaires de France en Corée demeurant à Paris, 15 avenue Nillars ») ; albums (soussigné « Grilhe ou Grille ingénieur ») ; monnaies (soussigné « Collin de Plancy ») ; peaux de panthère de Corée (soussigné « Collin de Plancy »), armoires et coffret de toilette (soussigné « Grilhe ingénieur ») ; coffres, armoires et bahuts (soussigné « Vidal, chef d'escadrons d'artillerie, attaché militaire de France en Chine et Corée ») ; une grande armoire (soussigné « Arnold Vissière, consul de France ») ; nattes ornées de dessin en couleur (tigre dragon, oiseaux) (soussigné « Collin de Plancy ») ; poterie (soussigné « Collin de Plancy ») ; soies en pièces, broderies sur soie et drap, paravents en soie brodés, éventails et écrans (soussigné « Collin de Plancy ») ; bijoux pour femme (soussigné « Collin de Plancy ») ; ornements et bijoux de femme (soussigné « Grilhe ingénieur ») ; coffret en laque rouge, couteaux de fantaisie, bahut, coffrets, boîtes, écrans, tables incrustés de nacre, objets en bronze et en fer (soussigné « Collin de Plancy ») ; casque, sabre et vêtement de général coréen (soussigné « Grille ou Grilhe ») ; sabres, étuis porte-flèches (soussigné « Collin de Plancy ») ; très beau casque en fer incrusté et damasquiné d'argent : dragons, caractères et ornements ; couvre nuque de l'époque en étoffe portant des restes de broderie en relief or et soie, figurant des dragons, orné de deux rondelles de fer damasquiné d'argent, avec garnitures et deux rangées de gros clous saillants à tête arrondies. La partie inférieure du couvre nuque est garnie de plaquettes de fer juxtaposées. XVI<sup>e</sup> siècle, masse d'armes en fer incrusté et damasquiné d'argent et de cuivre rouge gravé de dessins de fleurs et ayant la forme d'un éventail fermé. XVI<sup>e</sup> siècle (soussigné « Edouard Mène, docteur en médecine, Paris, 20 rue Oudinot ») ; boîte octogonale en cuivre incrusté d'argent ainsi que le couvercle et recouverte d'un enduit noir ... fleurs, inscriptions et le signe de longévité. XVII<sup>e</sup> siècle, boîte rectangulaire en fer incrusté d'un semis d'ornements en argent avec garniture de cuivre représentant deux chauve-souris emblème du bonheur. Commencement du

XIXe siècle (soussigné « Jeanne Adolphine Jus).

### MUSEUMS/LIBRAIRIES

Musée national Arts-Asiatiques Guimet (National Museum of Asian Art-Guimet)

Bibliothèque national de France (National Library of France)

Musée de la Musique (National Museum of Music)

Musée des Arts et Métiers, Centre national des Arts et Métiers (Arts et Métiers Museum)

### ARCHIVES

FRANCE. ARCHIVES DU MINISTÈRE DES AFFAIRES ÉTRANGÈRES [French Ministry of Foreign Affairs Archives]. *Correspondance politique, Corée 1888-1896* (6 vol.) ; *Correspondance commerciale, Corée 1886-1901* (2 vol.) ; *Nouvelle série (1897-1917)* classement thématique (24 vol.) ; *Mémoires et documents* ; *Personnel 2<sup>e</sup> série* (Victor Collin de Plancy).

FRANCE. ARCHIVES NATIONALES DE FRANCE [French National Archives]. F/12/4224, F/12/4320, F/12/7514.

高麗大學校 (1965-1973), 舊韓國外交文書, 22 vol. 서울, 高麗大學校.

### PUBLICATIONS

ANONYME, “Corée”, *La Fonderie typographie*, aout 1900, p. 304.

CAMBON Pierre, *L'art coréen au Musée Guimet*, Paris, Réunion des Musées Nationaux, 2001, coll. “Trésors du Musée Guimet”.

CHABANOL, Élisabeth, “Le Pavillon de la Corée à l'Exposition universelle de 1900 à Paris : 14 avril (inauguration officielle) – 12 novembre 1900 = 1900 nyōn P'ari man'guk pangnamhoe Han'guk kwan : 1900 nyōn 4 wōl 14 il (kongsik kaemak il) – 11 wōl 12 il”, in Élisabeth Chabanol (éd.), *France/Corée 1886-1905 = Han Pul 1886-1905 : Souvenirs de Séoul = Sōul-ūi ch'uōk*, Séoul : École française d'Extrême-Orient/Musée de la Korea University, 2006, pp. 120-145.

COURANT, Maurice, “Le pavillon corée au Champs-de-Mars”, in *Souvenir de Séoul, Corée 1900*, Imprimerie La Photo-Couleur, 1900.

FAIDEAU, F., “L'exposition coréenne”, dans *L'exposition de Paris (1900), publiée avec la collaboration d'écrivains spéciaux et de meilleurs artistes*, Paris, Librairie illustrée, Montgredien et Cie, 1900, coll. « Encyclopédie du siècle ».

MALITTE, C., *Le pavillon de la Corée à l'exposition universelle de 1900* (8 photographies), [Paris], C. Malitte [inédit. Société de Géographie].

MAROLLES, Aymée de, “Exposition universelle de 1900”, *La Revue technique*, 10 novembre 1900, pp. 499-501.

MINISTRY OF TRADE, INDUSTRY, POSTS AND TELEGRAPHS, *Exposition universelle internationale de 1900 à Paris. Rapports du jury international* (45 vol.). Paris, Imprimerie nationale, 1902-1906, classe 29.

PICARD, Alfred-Maurice [éd.], *Exposition universelle internationale de 1900 à Paris. Le bilan d'un siècle (1801-1900) 6 vol.*, Paris, Imprimerie nationale, 1906.

PICARD, Alfred-Maurice [éd.], *Exposition universelle internationale de 1900 à Paris. Rapport général administratif et technique* (8 vol.), Paris, Imprimerie nationale, 1902-1903.

PUBLIC AUCTION. Hôtel Drouot, Paris. 27-30 mars 1911. *Collection d'un amateur : objets d'art de la Corée, de la Chine et du Japon*, Paris, Ernest Leroux, 1911.