The aim of this essay is to cast light on the history of collection of Japanese ceramics in France during the period when *japonisme* was in vogue. Analyzing data about private collections obtained from contemporary auction catalogs and museum catalogs, I consider traits of each collection. I focus on major features of French collections in the second half of the nineteenth century, and compare them with those in the seventeenth and eighteenth centuries. I am equally concerned to try to understand the general trend of changes in French tastes for Japanese ceramics.

This study begins with a look at the collections in light of the ways they were put together. They can be grouped into three types: 1) collections for ceramic research, 2) collections representing the refined taste of Japanophiles, and 3) collections organized with emphasis on a specific element of Japanese ceramics. Another typology can be proposed, distinguishing collections according to the period of their formation. A second objective of this essay is to report on the contents of each collection and features of each type. A third is to examine features of collections assembled in France in the second half of the nineteenth century. This essay concludes that French tastes for Japanese ceramics changed dramatically, with the emergence of *japonisme* as the turning point. Japanese pottery gradually began to capture collectors’ interest, and porcelain came to be fancied less. It was during the period of *japonisme* that implements for the tea ceremony were collected by preference and on a large scale in France for the first time in history.

*Keywords*: Japanese ceramics, Collection of Japanese art, *japonisme* in France, implements for the tea ceremony
In the second half of the nineteenth century there was a wave of enthusiasm for Japanese things in France known generally as **japonisme**, and citizens of that nation assembled many large-scale collections of Japanese ceramics. Unfortunately, with the passage of time, those collections have been scattered here and there, and it is quite difficult now to know exactly what was in them. Although we can see some examples displayed in the exhibition rooms of museums today, those are only the tip of the iceberg of the total inventory of the nineteenth-century collectors. For this reason, it is not easy for us to conceive the whole of the collections made under the vogue of **japonisme**. But it is possible to construct a more complete image than we have had up until now by investigating the catalogs of private collections (catalogs of auctions or museums) compiled in those days. I have been conducting such a study, and in this essay will analyze some of the main collections from that period.

I have examined the contents of as many of the private collections as possible. To begin with, I concentrated on the major features of private collections of Japanese ceramics in the second half of the nineteenth century in France. Then, in an effort to understand the sensibility behind the formation of those collections and place it in the history of the development of taste, I compared the nineteenth-century collections with collections that French nobles acquired in the seventeenth and eighteenth centuries, before the Revolution. I hope that the product of this research will contribute to a better characterization of the collections made in the period of **japonisme** in France.

### 1. FRENCH TASTES BEFORE THE NINETEENTH CENTURY

One very important thing to note when comparing the collections of the second half of the nineteenth century with those of the seventeenth and eighteenth centuries is that export conditions between Japan and France differed markedly in these two periods. In particular, it must be remembered that after the Treaty of Commerce was concluded between Japan and France in 1858, far more merchandise went by ship from Japan to France than had previously been the case. And, as the big difference, we must pay attention to the fact that from the second half of the nineteenth century Japanese goods began to be exported to foreign countries by the Japanese themselves, rather than by Westerner traders such as the Dutch. It is also from this period that various kinds of Japanese ceramics started to enter the European market.

Before the nineteenth century, in France as in other European countries, it was only porcelain that had been widely known as Japanese ceramics. Europeans collected especially porcelain of the Kakiemon style or the Ko-Imari style (Figure 1 and 2).
In pre-nineteenth-century collections, French taste was biased towards porcelain, and a typical collection was a pair of big jars, a vase, a plate, a bottle, and a cup and saucer with standardized ornaments in the Kakiemon or Ko-Imari styles. In the middle of the eighteenth century in Europe, Chinese and Japanese porcelain was in abundant circulation among people of the upper classes through art dealers. The solid quality and luster of Chinese and Japanese porcelain were regarded as highly attractive by Europeans. In France, East Asian porcelain came to be used widely among people of high birth, and its allure was so great that many finally decided not to use faience or metal goods, which had been their favorite tableware until then.1 Decorating rooms with porcelain became fashionable among upperclass Europeans at this time, and East Asian porcelain was collected also for purposes of interior decoration. From the eighteenth century, production of porcelain became possible in Europe, and imitations of Japanese porcelain in the Kakiemon style were very actively produced in a number of locations around the continent. In France, it is well known that in the eighteenth century porcelain was made in the Kakiemon style in Chantilly, to the north of Paris, in the domain of Prince Condé. This nobleman was a collector of (genuine) Japanese porcelain in the Kakiemon style as well.2

Judging from the features of the collections before the nineteenth century, we can see clearly that Japanese ceramics were understood only partially. From a technical point of view, earthenware and pottery had been made in Japan from the earliest times, but it was not until the seventeenth century, following the introduction of foreign techniques, that porcelain began to be produced. In France, however, Japanese earthenware and pottery were unknown in most cases, and it was Japanese porcelain that came to be regarded by the French of the eighteenth century as the representative Japanese ceramic.
Furthermore, from an aesthetic point of view, in Japan very diverse kinds of ceramics were being produced, using colored clay, white clay, many sorts of glazes, varicolored decoration on biscuit or glaze, and several kinds of firing techniques. However, in France, for quite a long time, only white porcelain with color decoration was recognized and appreciated as Japanese ceramics. At least until the second half of the nineteenth century, this continued to be the case.

2. COLLECTIONS IN THE SECOND HALF OF THE NINETEENTH CENTURY IN FRANCE

It goes without saying that current French taste is quite different from what it was before the Revolution of 1789. This generalization applies to the appreciation of Japanese ceramics as well as to other areas in which aesthetic values come into play. Certainly the French now recognize not only the value of Japanese porcelain but also that of Japanese pottery. Why and how has their taste changed? If there were differences in sensibilities between the period of japonisme and those during the period of the autocracy in France, how are those differences reflected in the collections of Japanese ceramics? At least from the end of the nineteenth century, not just porcelain but a wide variety of products of the Japanese potter’s art have been popular with French collectors. When concretely did their appreciation begin to encompass other ceramics? Very little research has been done on this topic until now.

To answer the above questions, let us look at collections built during the vogue of japonisme. We can identify twenty-six people as principal collectors of that time, and I have been able to examine the contents of the collections of half of these. All thirteen collectors that I studied accumulated comparatively large collections. It was possible to obtain fragmentary data about the other collectors, in addition to the thirteen for which we have more detailed information. As the result of the examination into the above data, I believe the collections of those days can be grouped into three different types in light of their formation. The three types may be roughly diagrammed as in Table 1, below.

**Table 1** Formation Types of the Collections

<table>
<thead>
<tr>
<th>Type 1</th>
<th>Collections for ceramic research, made circa 1850s–1860s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type 2</td>
<td>Collections representing the refined taste of Japanophiles, made mainly in the 1870s–1880s</td>
</tr>
<tr>
<td>Type 3</td>
<td>Collections organized with emphasis on a specific element of Japanese ceramics, made after the middle of the 1880s</td>
</tr>
</tbody>
</table>
Type 1 represents collections assembled for ceramic research. Type 2 comprises collections acquired in pursuit of a refined exoticism. Finally, type 3 is made up of collections organized to emphasize specific elements of Japanese ceramics. These types emerged one after another. Collections of type 1 were made circa the 1850s-1860s, in the early years of the fashion of japonisme. Those of type 2 were collected mainly in the 1870s-1880s, at the peak of the japonisme boom, and those of type 3 were put together after the middle of the 1880s, when research into Japanese ceramics flourished in France. The contents of each collection and the features of each type will be analyzed below.

3. TYPE 1: COLLECTIONS FOR CERAMIC RESEARCH

As stated above, under the Old Regime in France, the collection of Japanese porcelain, especially pieces in the Kakiemon style or the Ko-Imari style, was in fashion among the upper classes. Then, for quite a long time after the Revolution, the zeal for Japanese ceramics declined. But in the middle of the nineteenth century, due to the effects of the opening of Japan to the world in 1854 and the coming to the fore of the French bourgeoisie, enthusiasm for Japanese ceramics began once more to increase. Moreover, in the middle of the nineteenth century in France, the study of ceramics finally began to be regarded as a discipline. After the discovery of kaolin, the main raw material for making porcelain, in the suburbs of the city of Limoges in 1768, porcelain manufacture finally became possible also in France. The ceramics industry grew steadily in France in the late eighteenth century, and in the nineteenth century it became more and more industrialized. That books and articles began to be written about ceramics in the middle of the nineteenth century in France can be attributed to such historical development. As for scholars who led research in ceramics during this period, we can note Alexandre Brongniart, founder of the Sèvres Museum of ceramics, Denis-Désiré Riocreux, the first curator in the Sèvres Museum of ceramics, and Albert Jacquemart. In particular, the book on ceramics by Jacquemart and Edmond Le Blant entitled *Histoire artistique, industrielle et commerciale de la porcelaine* was used as a guide by lovers of ceramics. During this period, however, research on ceramics was still in the cradle, and many corrections later had to be made to Jacquemart and Le Blant’s book. Nineteenth-century scholars were eager—more, I think, than we can imagine now—to see samples of ceramics and to study them, and they regarded genuine ceramic pieces from many places and many eras as precious indeed.

Albert Jacquemart (1808-75) was one of the most important scholars of this field of study, and also a collector. His collection was composed of European ceramics, mainly from France, and Eastern ceramics, especially from China, Japan, and Persia. He began to collect Japanese ceramics even before the opening of the country in 1854, and thus it is not correct, strictly speaking, to say that his collection was made during the period of japonisme. But in fact, in his collection we can see several instances that show what tastes
people had at the beginning of the vogue of *japonisme*. What is more, Jacquemart’s classification of ceramics influenced almost all the French collectors who came after him, and because of this we cannot overlook the importance of his collection. According to the catalog made by the Limoges Museum of ceramics (Musée national Adrien Dubouché) in 1879, Jacquemart’s collection was limited largely to cups and saucers or small plates. Nearly eighty percent of his collection was of such items. And his collection of Japanese ceramics was all porcelain. In this respect, it appears that his taste for Japanese ceramics was heavily biased toward porcelain and cups and saucers. But it reasonable to suppose that the bias is best regarded as an effect of trading conditions between Japan and France. That is to say, the reason he collected only porcelain or limited items was that few kinds of ceramics were exported from Japan to Europe, at least before the year 1873 from when the amount of export of Japanese things began to be increased in earnest. Taking this situation into consideration, it can be assumed that his research in Japanese ceramics depended heavily on a few types of porcelain, perhaps only the types in his own collection. This explains why an outline of what was said about Japanese ceramics in Jacquemart’s book is insufficient in our eyes today. In the book he published in 1873, he gave brief descriptions of only a few Japanese ceramics, for instance, Hizen ware and Satsuma ware.

We shall next consider the collection of Paul Gasnault (1828-98). It contains about 2,000 items (pieces, sets, or pairs) of ceramics in total, and it also is composed of the ceramics of Europe, China, Japan, and Persia in quite the same way as Jacquemart. The collection of Gasnault has non-finished or damaged products, and this point is a characteristic of his collection. According to the catalogue made by the Limoges Museum in 1881, we can understand that there were 71 items (pieces, sets, or pairs) of Japanese ceramics in his collection. As to its contents, in the light of the quality of its materials, it is composed of 53 items (pieces, sets, or pairs) of porcelain, 8 faience, and 10 pottery, and in point of production centers, it contains Hizen, Satsuma, and Kutani wares. Furthermore, not only decorative items are included in the collection. Products for use in daily life such as plates, jars, pots, bottles, or teapots occupy half of the collection. The collection of Gasnault has the same tendency as that of Jacquemart to give priority to things made of porcelain. But compared with the Jacquemart collection, which is practically nothing but cups and saucers, what stands out about the Gasnault collection is the variety of pots, big dishes, teapots, bottles, and compotes, and there are also incense burners, boxes and inkwells. In addition, it must be noted that although there is no pottery in the Jacquemart’s collection, we can see some pieces in Gasnault’s (Table 2). The differences between the two collections suggest that Gasnault had a taste for a wider range of Japanese ceramics than Jacquemart.

Another important collector worthy of our attention was Adrien Dubouché (1818-81), who contributed to enrich the collection of the Limoges Museum. It was he who bought at his own expense the collections of Jacquemart and Gasnault and presented them to the Museum, and he also donated his own collection of ceramics. Very unfor-
Unfortunately, his own collection has yet to be systematically categorized, but among his pieces is a Japanese porcelain item of great interest (Figure 3). This teacup with lid is Hirado porcelain that was produced at Mikawachi, only a few miles from Arita, in about the middle of the nineteenth century. The production of Hirado porcelain started in the middle of the seventeenth century, initially only for the local feudal lords of the Matsuura domain. The most important development of Hirado ware took place about two centuries later, around the time it began to be exported by Hisatomi Yojibei 久富与次兵衛, a trader of Japanese ceramics from Japan to the Holland from the year of 1841. Being very thin, almost like an eggshell, porcelain of this kind is transparent to light, and this point seems to have been especially appreciated among Europeans. Journalistic reports of the time stated that such thin porcelain was very popular among spectators at the International Exposition of 1867 in Paris. Dubouché donated the work of figure 3 to the Museum in 1868, and it is possible that he bought it at the International Exposition the previous year. There is another similar piece of Hirado porcelain in the Limoges Museum (Figure 4). The baron Charles-Gustave Martin de Chassiron (1818-71), who visited Japan in 1858, also collected some very thin cups of Hirado porcelain. Thus we may say that it was a typical Japanese ceramic appreciated by Europeans at the beginning of the vogue of japonisme. Jacquemart also mentioned Hirado porcelain (Mikawachi kiln) in his book published in 1873.

Figure 3
Lidded teacup and saucer, Hirado porcelain, Mikawachi kiln
(Collection of Adrien Dubouché)
Cup: H. 7.4cm  D. 9.9cm
Saucer: H. 0.2cm  D. 12.9cm
Musée national Adrien Dubouché, Limoges
From the above considerations it is evident that in collections of type 1, the acquirers’ attention was focused on porcelain, not pottery. In this respect their tastes were similar to those of the lords of the seventeenth and eighteenth centuries who preceded them as collectors of Japanese ceramics.
## Table 2  Comparison between the Collection of Jacquemart and that of Gasnault

<table>
<thead>
<tr>
<th>Articles</th>
<th>Jacquemart Porcelain only</th>
<th>Gasnault Porcelain</th>
<th>Faience</th>
<th>Pottery</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cap of watering can</td>
<td>0</td>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Small plate</td>
<td>11</td>
<td>2</td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Box</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Bowl</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Bottle</td>
<td>0</td>
<td>1</td>
<td></td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>Incense-burner</td>
<td>0</td>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Compote</td>
<td>0</td>
<td>4</td>
<td>1</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>Cup</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Cup for sake</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
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<tr>
<td>Cake box</td>
<td>0</td>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Inkwell</td>
<td>0</td>
<td>1</td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Water tank</td>
<td>0</td>
<td>2</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Flacon for cigarettes</td>
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<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Goblet</td>
<td>3</td>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Goblet and saucer</td>
<td>0</td>
<td>2</td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Canteen</td>
<td>0</td>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Ornament</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Dish</td>
<td>0</td>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Big dish</td>
<td>3</td>
<td>12</td>
<td></td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>Jar</td>
<td>3</td>
<td></td>
<td>1</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Tea-jar</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
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<tr>
<td>Pot</td>
<td>1</td>
<td>9</td>
<td>2</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>Saucer</td>
<td>25</td>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Doll</td>
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<td>1</td>
<td>2</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Cup</td>
<td>35</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Cup with ear</td>
<td>16</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Cup with ear and saucer</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Cup and saucer</td>
<td>42</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Cup and lid</td>
<td>0</td>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Teapot</td>
<td>1</td>
<td>5</td>
<td>1</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>Total</td>
<td>158</td>
<td>53</td>
<td>8</td>
<td>10</td>
<td>71</td>
</tr>
</tbody>
</table>
4. TYPE 2: COLLECTIONS AS PRODUCTS OF REFINED EXOTICISM

In this section, we will consider the collections of type 2, assembled by zealous lovers of Japanese art mainly from the 1870s to the 1880s. These collections were acquired when japonisme was at its acme, and among the collectors were prominent instigators or promoters of this fashion such as Siegfried Bing, Philippe Burty, Edmond de Goncourt, and Louis Gonse. E. Vial, Charles Haviland, Charles Gillot, Pierre Barboutau, and Edmond Taigny were also among the well-known collectors.

Let us look first at the collection of E. Vial. It is not exactly clear when he began to purchase East Asian ceramics, but from the fact that his collection was displayed at the International Exposition of 1878, it is certain that Vial began to collect before or during the 1870s. His collection was presented to the Sèvres Museum of ceramics in 1882, as registered in the gift catalog kept in the Museum; his gift consisted of 43 items (pieces, sets, or pairs) of East Asian ceramics. As documented by the gift catalog, almost all of these ceramics are Japanese, but among them there are five items that are probably Chinese-made or Korean-made. Vial collected a relatively large number of teacups and saucers, and this feature of his collection bears a resemblance to Jacquemart’s. But the catalog of Vial’s collection includes seventeen kinds of items, and it should be observed that there are also tools for the tea ceremony such as a tea bowl (chawan 茶碗), an incense box (kōgo 香合), a small tea jar (chaire 茶入), and a jar for tea leaves (chatsubo 茶壺). And pottery accounts for sixty-three percent of the whole of his collection, a ratio much higher than in collections of type 1. Thus, it can be said that his collection inherits some of the tendencies of collections of type 1, but shows a slightly different taste.

It is interesting to note that Vial displayed his collection at the Oriental Art Exhibition that was held at the World’s Fair of 1878 in Paris. Philippe Burty and Siegfried Bing showed their collections at this same exhibition. Thanks, perhaps, to the variety, these collections attracted visitors’ attention. What kinds of Japanese ceramics did these men collect?

Philippe Burty (1830-90) was an art critic. He was known as an early Japanophile, and it was he who first used the term japonisme to describe the vogue for ukiyoe and other artifacts of Japanese design. Fascinated by Japanese pottery, he introduced its charms and something of its history to the French through his lectures and publications. According to the auction catalog of his collection in 1891, Burty gathered a total of 159 items (pieces, sets, or pairs) of Japanese ceramics. As his collection was put up to auction immediately after his decease, the catalog presents clearly the whole picture of his collection of Japanese ceramics. The outstanding overall feature of his collection is the variety of production centers or items. If we look at his collection in detail, we can surmise Burty’s taste. He acquired relatively large numbers of tea bowls (28), incense boxes (15), and incense burners (14). These items account for thirty-six percent of the whole, a proportion that indicates that the implements for the tea ceremony were one of his main interests.
Another exhibitor at the World’s Fair was Siegfried Bing (1838-1905), a leading art dealer in Paris. Born as a son of an art dealer in Hamburg, Germany, he had immigrated to France in the 1860s. At the beginning of the 1870s, he set himself up as a dealer of East Asian art in Paris. At the World’s Fair of 1878, Bing exhibited his own collection of Japanese pottery from very diverse production centers, and he gained overnight fame because of this display. It is conceivable, indeed likely, that Bing began to collect Japanese ceramics from the early 1870s, and it is conjectured that the items he acquired were exported directly from Japan. But according to the witness of Louis Gonse, it was from 1880 that Bing commenced to collect and research Japanese ceramics in earnest. That year Bing had stayed in Japan and met Ninagawa Noritane 緒川式胤 (1835-82), an important collector of Japanese ceramics. Discovery of an unexpected variety of wares moved the Parisian dealer to get serious about collecting and studying the history of Japanese ceramics. According to the 1906 auction catalog of Bing’s collection, he collected 280 items (pieces, sets, or pairs) of Japanese ceramics. There were thirty different kinds of items in the inventory of the catalog. Among them the high-ranking items were tea bowls (70), tea jars (33), and incense boxes (28); these three items alone accounted for forty-seven percent of the whole. Plainly, Bing, too, was interested in tools used in the tea ceremony.

Like Burty and Bing, the Goncourt brothers (Edmond 1822-96, Jules 1830-70) had begun to collect Japanese art objects in the early years of the vogue of japonisme, and ceramics were prominent among their acquisitions. In particular Edmond, after the decease of Jules, contributed to inspire French taste for Japanese art through his activities as a novelist and as the host of a fashionable salon in his home. According to the catalog of their collection prepared for an auction in 1897, the Goncourt brothers collected 199 items (pieces, sets, or pairs) of Japanese ceramics. There are a large number of tea bowls (60), tea jars (49), and bottles (13); together these items account for sixty-one percent of the entire inventory. Since tea bowls and tea jars rank first and second among many items, it is evident that the Goncourt brothers were also interested in implements for the tea ceremony. And, because he outlived his younger brother by more than a quarter century and made many purchases during that time, it is probably safe to say that this reflects Edmond’s taste. Moreover, it must be also remembered that we can see a high percentage of pottery (eighty-seven percent) in their collection. Their collection of East Asian art adorned their rooms, and Japanese pottery must have been one of the delights attracting visitors to Edmond’s salon.

One of the leading figures in the introduction of Japanese art in France was Louis Gonse (1841-1926), the chief editor of the important art magazine Gazette des Beaux-Arts. Gonse was one of the organizers of the Retrospective Exhibition of Japanese art in the gallery Georges Petit, Paris, in 1883. This was the first exhibition in Paris to display the large-scale private French collections of Japanese art, and many Japanese ceramics, especially pottery, were included, sent by Bing and Gonse himself. In the same year, Gonse published his famous book on Japanese art, L’Art japonais. It is well known that
According to the catalog of his collection compiled for an auction in 1924, Gonse collected a total of 327 items (pieces, sets, or pairs) of Japanese ceramics (Figure 5). Among thirty-seven different items, the high-ranking categories were tea jars (85), tea bowls (77), and water jars (29), together accounting for fifty-nine percent of the whole. Obviously Gonse also was fond of tools of the tea ceremony. Noteworthy, as well, is that he acquired many pieces of Bizen ware.

Charles Haviland (1839-1921) was another well-known French collector of Japanese art in the late nineteenth and early twentieth centuries. Manager of the ceramics company Haviland & Co., whose headquarters was situated in Limoges, he married the daughter of Philippe Burty. He instructed the potters and artists of his company to introduce Japanese design elements into the products they manufactured, and these products ushered in a new phase in French ceramics. Concerning his collection of Japanese ceramics, we can form an image of the whole from the two auction catalogs of his collection, compiled in 1923 and 1924. There are 314 items (pieces, sets, or pairs) of Japanese ceramics in the former catalog and 304 in the latter. In quantity his was the greatest collection of his day in France. His East Asian art was put on the block in a series of auctions, and not until the twelfth auction in 1923 were ceramics (and only ceramics) offered for sale. Among Japanese pieces sold in the auction, the highest-ranking categories were tea bowls (74), tea jars (53), and incense boxes (30). Those accounted for fifty percent of the whole (Figure 6). For the fourteenth auction, the catalog prepared in 1924 gives information about 304 items (pieces, sets, or pairs) of Japanese ceramics. There were thirty-two categories of items, and the highest-ranking items are tea jars (59), tea bowls (57), and incense burners (33). These items alone accounted for forty-nine percent of the whole. Pottery comprised eighty-five percent of his whole collection, and it is tea bowls of the Raku style that he collected more than any other. Haviland’s taste drew him to pottery and implements for the tea ceremony. It is thought—it seems intuitively obvious—that potters of Haviland’s studio in Paris were creatively influenced by what he and they saw in his many Japanese ceramics, but precisely how they were affected is still not clear.

Charles Gillot also collected Japanese ceramics. His father had obtained a patent for the printing technique named “Gillotage” in 1851, and he had improved and completed this technique in 1872. This new technique was used in the printing of illustrations in *Le Japon Artistique*, the monthly magazine in three languages (French, English and German) published in the years 1888-91 under the supervision of Siegfried Bing. In this way, Gillot also made a contribution to the dissemination of knowledge of Japanese art in France. The auction catalog of his collection in 1904 shows that he assembled a collection of Japanese ceramics that was second in France only to Haviland’s. His collection amounts to 392 items (pieces, sets, or pairs) of ceramics and contains thirty-three different kinds of items. Among them, the high-ranking items are tea bowls (86), water jars (46), and bottles (40), which together make up forty-four percent of the collection. As for tea bowls, accounting for twenty-two percent of the whole, we can see many works
made in Kyoto, such as tea bowls in the Raku style, and a comparatively large number of pieces of Hagi ware and Seto ware. Among the water jars are works made in Seto or Iga. Pottery accounts for ninety-two percent of the whole, clear evidence that Gillot valued it. As had the late-nineteenth-century collectors named earlier, he collected implements used in the tea ceremony by preference.

Besides the above collectors, Pierre Barboutau and Edmond Taïnny deserve mention here. An auction catalog of 1904 shows that Barboutau collected 122 items (pieces, sets, or pairs) of Japanese ceramics.26 His collection had forty-seven kinds of items, a wide variety, and he acquired almost equal numbers in each category, but it was tea bowls of which he collected the most. Tea bowls account for seventeen percent of his acquisitions. As for production centers, the large number of pieces of Bizen ware is striking. It can be deduced that Barboutau liked tea bowls and Bizen ware. As for Taïnny, an auction catalog of 1903 shows that he had collected 84 items (pieces, sets, or pairs) of Japanese ceramics.27 In his collection dolls ranked as the number one category, and it was also dolls that he had sent to exhibitions of Japanese art held in Paris after the 1880s. We can distinguish Taïnny’s taste from that of earlier collectors by noting that he was exceedingly fond of dolls. According to the testimony of Kochlin, Taïnny made most of his purchas-
es of Japanese art objects from Bing’s shop. It seems probable that ceramic dolls were also obtained from Bing. We find Fushimi dolls (Fushimi ningyō 伏見人形) and dolls made by Kōren 香蓮, a female potter of the Meiji era, in some other collections of type 2 and 3, and we may say that dolls became one of the items French collectors found attractive.

The collectors whom I have named above almost all acquired Japanese ceramics on a large scale, amassing more than 100 pieces each. Most of these collectors shared in common a taste for pottery and implements of the tea ceremony. Nearly all the men who built type 2 collections obtained information about Japanese pottery from an illustrated book on Japanese pottery by the man who had advised Bing in 1880, Ninagawa Noritane. This book was Kanko zusetsu 觀古図説 (or as it was transliterated in nineteenth-century France, Kwan-ko-dzu-setsu). French collectors also benefited from the expertise of an American collector, Edward Sylvester Morse (1838-1923), who had learned about Japanese pottery directly from Ninagawa during his stay in Tokyo as a professor of zoology at the imperial university. Morse visited Paris three times in the 1880s (1883, 1887, 1889) to see French collections of Japanese pottery. The influence of Ninagawa and Morse on French collectors, especially in the 1880s, was considerable, and is a subject that merits further study.

5. TYPE 3: COLLECTIONS ORGANIZED WITH EMPHASIS ON A SPECIFIC ELEMENT OF JAPANESE CERAMICS

Next we will consider the collections of type 3. As collectors of this type, we can here cite four people, Georges Clémenceau, Raphaël Collin, Raymond Kœchlin, and Marcel Guérin. Although their occupations were very diverse, they formed their collections in the same years. All four bought Japanese ceramics after the middle of the 1880s to the beginning of the twentieth century. That was after rage for japonisme had passed its acme, and it is of interest to observe what kind of ceramics they collected.

Georges Clémenceau (1841-1929), the renowned politician who capped his career by serving as prime minister of France and president of the Versailles Peace Conference, acquired a large-scale collection of Japanese ceramics that was heavily weighted toward a single item. By 1889, when Morse paid him a visit, Clémenceau had collected about 200 Japanese incense boxes, and before he finished buying it is said that he collected approximately 4,500 of these boxes. His collection is at present owned by the Montreal Museum of Art, Canada. From 1890, Clémenceau began to collect incense boxes in earnest, buying mostly through his friend Francis Steenackers, who served as consul in Kobe (1885-88), vice consul in Nagasaki (1891), and consul in Yokohama (1900-06). The Clémenceau collection is composed of incense boxes produced in many kilns in different parts of Japan during the latter part of the Edo era, and to appreciate the collection properly requires broad knowledge of both regional characteristics and distinctive features of individual kilns.

Raphaël Collin (1850-1916) also assembled an interesting collection, now in the pos-
session of the Lyon Museum of Art (Figure 7). Collin was an academic painter who instructed many Japanese pupils, and his daily life was full of opportunities for Franco-Japanese cultural exchange. It is natural to infer from this that Collin took an interest in Japanese culture. His collection is mainly composed of implements for the tea ceremony, and there are many sober and austere pieces of pottery—teabowls, tea jars, water jars, and incense boxes. The characteristic feature of his collection is the emphasis on the quiet and the simple. Collin’s taste resembles that of a master of the tea ceremony in Japan. He began to take interest in East Asian pottery from 1884 when he had met Tadamasa Hayashi, a famous art dealer in Paris, and from that time Collin continued to buy typical East Asian pottery from Hayashi. On occasion, he got pottery from Hayashi in exchange for his own oil painting.

The next of the late collectors who deserves our attention is Raymond Kœchlin, a specialist in politics and another fancier of implements used in the tea ceremony (Figure 8-1). He seems to have had a taste for sober pottery similar to Collin’s, but Kœchlin had another favorite target of acquisition. He sought to buy works made by famous Japanese potters such as Ninsei, Kenzan, and Eiraku. Still another distinguishing feature of Kœchlin’s collection activity is that he purchased Japanese ceramics at auctions of private French collections of type 2—collections such as Burty’s or Bing’s. Kœchlin bought at auction, for example, a work of Kenzan (Figure 8-2) that had once been Bing’s property.

There was one more notable French collector who bought Japanese ceramics from auctions in the same way as Kœchlin. This was Marcel Guérin. Compared with other French collectors of his time, Marcel Guérin did not own many items. But judging from the catalog of his collection, 100 percent of what he did buy was pottery. His distinctive acquisition strategy makes him worthy of our notice. The high-ranking categories of items in his collection are teabowls (19), tea jars (12), and incense boxes (9); he, too,
developed a taste for the tools of the tea ceremony. He made his own purchases, rather
than buying through an agent (as, say, Clémenceau did), and so it might be said that this
taste is his own. However, it might also be said that by purchasing works from auctions,
Guérin adopted the taste from the collectors of the previous generation and reconstruct-
ed it. In any case, from the end of the nineteenth century to the beginning of the twenti-
eth century, collectors made good use of the system of auctions (Table 3).

As mentioned earlier, all collectors of type 3 were active purchasers after the middle
of the 1880s to the beginning of the twentieth century. It is therefore interesting that
each collection has its own characteristic features. This indicates that after collectors had
obtained basic knowledge of Japanese ceramics or implements for the tea ceremony, each
was finally particular in his own taste. It might also be said that each collector of this
period carried out a clear collection policy. From the perspective of today, we can recog-
nize those individual tastes or policies as representing entirely new trends for their own
day. In this respect, we can say that Clémenceau's strategy of limiting his acquisitions to
incense boxes demonstrated the plainest taste and the clearest collection policy of all.

Table 3  Auctions of Collections of Japanese Ceramics in Paris

<table>
<thead>
<tr>
<th>Collector</th>
<th>Year and month of auction</th>
<th>Place of auction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philippe Burty</td>
<td>March 1891</td>
<td>Galeries Durant-Ruel</td>
</tr>
<tr>
<td>Goncourt brothers</td>
<td>March 1897</td>
<td>Hôtel Drouot</td>
</tr>
<tr>
<td>Edmond Taigny</td>
<td>April 1903</td>
<td>Hôtel Drouot</td>
</tr>
<tr>
<td>Charles Gillot</td>
<td>February 1904</td>
<td>Galeries Durant-Ruel</td>
</tr>
<tr>
<td>Pierre Barboutau</td>
<td>June 1904</td>
<td>Hôtel Drouot</td>
</tr>
<tr>
<td>Siegfried Bing</td>
<td>May 1906</td>
<td>Galeries Durant-Ruel</td>
</tr>
<tr>
<td>Charles Haviland</td>
<td>November 1923</td>
<td>Hôtel Drouot</td>
</tr>
<tr>
<td>Charles Haviland</td>
<td>February 1924</td>
<td>Hôtel Drouot</td>
</tr>
<tr>
<td>Louis Gonse</td>
<td>March 1924</td>
<td>Hôtel Drouot</td>
</tr>
</tbody>
</table>
6. FEATURES OF FRENCH COLLECTIONS IN THE PERIOD OF JAPONISME

We have identified the stages of change in the formation of French collections of Japanese ceramics, and we have seen that French tastes also changed over time. Collectors’ interest shifted away from porcelain as they began to appreciate the aesthetic value of Japanese pottery in the 1880s. As the following table shows by laying out details of each collection we have discussed above (Table 4), the extent of change is considerable. Paying attention to the column “Pottery as Percent of Total Collection” in the table, we can note big differences between type1 and type 2 or 3. One can see in a glance that as compared with collectors of type 1, those of type 2 and 3 obviously preferred pottery to porcelain. Furthermore, the next table (Table 5) provides information about preferred items, and shows that implements for the tea ceremony had captured the greatest interest of collectors of type 2 and 3, and it was tea bowls or tea jars that they mainly collected by preference.

Furthermore, contrary to the general view that porcelain and pottery with splendid ornamentation was popular among Europeans during the high-water phase of japonisme, in fact, major French collectors did not think much of those products that had been made with intent to suit European tastes. It is well known that in the first half of the Meiji era, taking advantage of the vogue of japonisme, many ceramics with showy decorative elements or minute techniques were manufactured on a commercial basis and exported from Japan to Western countries. Studies of world’s fairs have reported that these sorts of ceramics gained public favor among Europeans. Recent research has shown, however, that after the 1880s, the popularity of this kind of highly decorated ceramic ware began to decline.35 In France after the 1880s, people began to express aversion to Japanese ceramics with flashy ornamentation or stereotyped designs, and from that time on, their tastes gradually began to change and simple ceramics came to be preferred. The point is that in the period of japonisme, many people in France were exposed to and obtained a new taste for Japanese pottery, and that they consequently began to take interest in modest pieces of pottery used in the tea ceremony. The German Engelbert Kaempfer (1651-1716) had described Japanese tea, the way to drink it, and its tools in his work The History of Japan (later translated into Japanese as Nihonshi 日本誌), published first in English in 1727 and subsequently translated into French (in 1729) and other European languages. Kaempfer’s book came to be widely read in France,36 and thus it was possible for the French to get information about Japanese tea and its implements before the second half of the nineteenth century. Nevertheless these implements had never been collected in France until the period of japonisme. Yet by the end of the nineteenth century, it is not too much to say that above all other Japanese ceramics, tea implements had captured the greatest share of French interest.
Table 4  Increase in Collection of Pottery

<table>
<thead>
<tr>
<th>Collector</th>
<th>Total Number</th>
<th>Porcelain items</th>
<th>Pottery items</th>
<th>Pottery as Percent of Total Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type 1</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Albert Jacquemart</td>
<td>151</td>
<td>53</td>
<td>18</td>
<td>25%</td>
</tr>
<tr>
<td>Paul Gasnault</td>
<td>71</td>
<td>16</td>
<td>27</td>
<td>63%</td>
</tr>
<tr>
<td><strong>Type 2</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. Vial</td>
<td>43</td>
<td>38</td>
<td>121</td>
<td>76%</td>
</tr>
<tr>
<td>Phillip Burty</td>
<td>199</td>
<td>26</td>
<td>173</td>
<td>87%</td>
</tr>
<tr>
<td>Goncourt brothers</td>
<td>159</td>
<td>55</td>
<td>255</td>
<td>80%</td>
</tr>
<tr>
<td>Siegfried Bing</td>
<td>122</td>
<td>6</td>
<td>116</td>
<td>95%</td>
</tr>
<tr>
<td>Louis Gonse</td>
<td>327</td>
<td>15</td>
<td>312</td>
<td>95%</td>
</tr>
<tr>
<td>Charles Haviland</td>
<td>618</td>
<td>90</td>
<td>528</td>
<td>85%</td>
</tr>
<tr>
<td>Charles Gillot</td>
<td>392</td>
<td>33</td>
<td>359</td>
<td>92%</td>
</tr>
<tr>
<td>Pierre Barboutau</td>
<td>325</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edmond Taigny</td>
<td>84</td>
<td>13</td>
<td>71</td>
<td>85%</td>
</tr>
<tr>
<td><strong>Type 3</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Raphaël Collin</td>
<td>238</td>
<td>2</td>
<td>236</td>
<td>99%</td>
</tr>
<tr>
<td>Marcel Guérin</td>
<td>52</td>
<td>0</td>
<td>52</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 5  Categories of Most Preferred Items in Collections

<table>
<thead>
<tr>
<th>Collector</th>
<th>Top Three Items Collected</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type 1</strong></td>
<td></td>
</tr>
<tr>
<td>Albert Jacquemart</td>
<td>Cup and saucer (44%)</td>
</tr>
<tr>
<td>Paul Gasnault</td>
<td>Tray, Jar (17%)</td>
</tr>
<tr>
<td>E. Vial</td>
<td>Bottle, Teapot (8%)</td>
</tr>
<tr>
<td>Phillip Burty</td>
<td>Tea-bowl (18%)</td>
</tr>
<tr>
<td>Goncourt brothers</td>
<td>Incense-box (9%)</td>
</tr>
<tr>
<td>Siegfried Bing</td>
<td>Bottle (7%)</td>
</tr>
<tr>
<td>Louis Gonse</td>
<td>Tea-bowl (25%)</td>
</tr>
<tr>
<td>Charles Haviland</td>
<td>Tea-jar (12%)</td>
</tr>
<tr>
<td>Charles Gillot</td>
<td>Bottle (10%)</td>
</tr>
<tr>
<td>Pierre Barboutau</td>
<td>Jar (7%)</td>
</tr>
<tr>
<td>Edmond Taigny</td>
<td>Incense-box (10%)</td>
</tr>
<tr>
<td><strong>Type 2</strong></td>
<td></td>
</tr>
<tr>
<td>Raphaël Collin</td>
<td>Tea-bowl (30%)</td>
</tr>
<tr>
<td>Marcel Guérin</td>
<td>Jar (25%)</td>
</tr>
<tr>
<td><strong>Type 3</strong></td>
<td></td>
</tr>
</tbody>
</table>

Note: Regarding the distinction between porcelain and pottery, the writer referred to information mentioned in the catalogs of each collection or in the index cards made by the museum. But, as for celadon ware, although it is regarded as a sort of stoneware (sekki 瑉器) in European countries, and stoneware generally belongs to the category of pottery, I have followed Japanese classificatory criteria and regarded it as porcelain. Works indistinguishable from Chinese ceramics (and that may be Chinese) are not counted in the above two tables. As for the number of ceramics, there are some cases where several pieces make a set or a pair. In the calculation here, a set or a pair of works has been counted as 1.
CONCLUSIONS

The changing features of French collections of Japanese ceramics reveal how French tastes underwent development during the period when *japonisme* was in fashion. Many kinds of Japanese ceramics that had previously been ignored by French collectors captured the fancy of late nineteenth-century buyers. Most remarkable was the rise of pottery in collectors’ esteem. Pottery overtook porcelain as a target of acquisition, as measured in numbers of pieces in collections. This clearly reflects change in French taste—the development of a broader range of appreciation or connoisseurship. In this connection, attention should be given to the fact that many Japanese pottery items were sent by French collectors to the retrospective section of the French National Exhibition of Ceramics of 1897, held at the Champ-de-Mars in Paris. Among the Japanese ceramics displayed at the exhibition were some porcelain pieces, but the overwhelming majority of works were pottery. Of 315 pieces of Japanese ceramics shown at the exhibition, ninety-three percent were pottery, and for the most part these were implements for the tea ceremony submitted by collectors that I have characterized as of type 2 and type 3.

Table 6 shows the stream of change of French taste from porcelain to pottery, and confirms that the big change began to occur in the period when collections of type 2 were assembled. As I observed above, it was during the same years that appreciation for sober and restrained ceramics, such as tools of the tea ceremony, emerged in France. Until this time, French collectors of ceramics had shown virtually no interest in tea implements, even though they had been able to get information about the Japanese way of tea. Under the influence of *japonisme*, however, French collectors were awakened to the aesthetic value of pottery and implements of the tea ceremony.

Table 6  Stream of change of taste from porcelain to pottery
Driving the change in French tastes was that collectors came to have a profounder understanding of Japanese ceramics than before, and the appearance of the spirit of *japonisme* was a turning point. This has been overlooked by scholars until now, in part, I believe, because no one has attempted systematically to trace the history of aesthetic values held by those French collectors. In several respects, such as quality of materials, production centers, items, ornaments, or use, French interest in Japanese ceramics began to widen remarkably in the second half of the nineteenth century, especially from the 1880s. Knowledge about Japanese ceramics and their history was deepened and also was diffused more broadly; more people in France were aware of things Japanese in the late nineteenth century than ever before. Furthermore, during this period, the difference between Chinese ware and Japanese ware also began to be more clearly understood. Needless to say, it was not that nobody in France distinguished Japanese ceramics from Chinese before the 1870s. Such connoisseurs as Philippe Burty had already in the 1860s demonstrated insight into the differences of expression between Chinese ceramics and Japanese ceramics. In his book published in 1866, Burty wrote that Japanese might be considered rather as artists, and Chinese rather as artisans. He found wildness and boldness in the expression by Japanese potters and regarded Chinese potters’ expression as deep and complicated. It could be considered that Japanese porcelain mostly has Chinese influences, and that Japanese pottery has, if anything, traits unique to Japan. Therefore, the changes in French tastes for Japanese ceramics we have seen indicate that truly Japanese taste began to be understood by French people.

As for important factors that prompted changes in French taste, we can point to heightened activity of cultural exchange between Japan and France, such as the effect of the exhibitions of Japanese pottery, the promotional efforts of Japanese art dealers, and increased circulation of books on Japanese pottery. Especially noteworthy is that at the International Exposition of 1878 in Paris, ancient pottery was displayed at the Oriental Art exhibition, and from then on, Japanese pottery, not porcelain, rapidly captured the interest of French potters. The several charms of Japanese pottery little by little began to attract the French public, as well, and after the 1880s, the aesthetic value of Japanese pottery was recognized in every class of society. Concerning this tendency, the roles of Wakai Kenzaburō 若井兼三郎, Hayashi Tadamasa 林忠正, and Siegfried Bing as art dealers in Paris and the influence of Ninagawa Noritane’s book *Kanko zusetsu* or Edward S. Morse’s collection of Japanese pottery cannot be overlooked. While it is the collector himself who chooses and buys goods for his collection, it is almost inescapable that his surroundings influence his taste and his choices.

In this paper, on the basis of data on several important collections, we have tracked the general trends in tastes for Japanese ceramics. We still need, if we wish to understand the impact and implications of the rise of the vogue of *japonisme*, to probe more deeply into the commercial relations between France and Japan, and especially the activities of those who supplied art objects from Japan to France, in the late nineteenth century. We need also to obtain and analyze more data about other collections from the same period.
There is room for much more research in this area, and it will be my task to continue working on it.

Acknowledgments

For the investigation into the Collection of the Limoges Museum of Ceramics, Ms. Chantal Meslin-Perrier, chief curator of the Museum, accorded me facilities to do so. For the Raphaël Collin Collection, Ms. Laurence Tilliard, curator of the Lyon Museum of Art, gave me full facilities for my investigation into the collection. Mr. Thierry Lefrançois, chief curator of the La Rochelle Museum of Art and History, and Ms. Annie Dagout, librarian of the Museum of Orbigny-Bernon, gave me facilities for investigation into the collection of the baron Chasirron. Furthermore, for the consideration of types of collection formation, Professor Yoshida Noriko of Kobe University gave me helpful advice. The writer wishes to express appreciation for all the kindness these five have done me.

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Ballot

Burty 1863

Burty 1866

Burty 1878

Burty 1884
Burty 1889

*Catalogue de la Collection Gasnault* 1881

*Catalogue de la Collection Jacquemart* 1879

*Collection Charles Haviland* 1923

*Collection Charles Haviland* 1924

*Collection des Goncourt* 1897

*Collection Edmond Tainguy* 1903

*Collection Louis Gonse* 1924

*Collection Philippe Burty* 1891

*Collection Pierre Barboutau* 1904

*Collections Raymond Kœchlin, Edmond et Marcel Guérin et Ch. Salomon* 1926

*Collection S. Bing* 1906

*Exposition National* 1897
Fujihara 2000

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Garnier 1880-81

Gasnault 1878

Genevieve 1996

F. Gonse 1992

F. Gonse 1998

F. Gonse 2000

L. Gonse 1883a

L. Gonse 1883b

Guérin 1932

Guillemot 1881-82

Hasegawa 1970

Jacquemart 1873
Jacquemart and Le Blant 1862

Kaempfer 1727

Kœchlin 1930

Levitt-Pasturel 1992

L’Exposition universelle de 1867

Meslin-Perrier 1990

Meslin-Perrier 1996

Sakata City Museum of Art 2000

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Valiere 1992

Weisberg 1993

Yoshida 1985
NOTES

1 Burty 1863, p. 89.
2 Cf. Genevieve 1996.
4 Jacquemart and Le Blant 1862.
5 Burty 1863, pp. 87-96.
6 Catalogue de la Collection Jacquemart 1879.
7 Jacquemart 1873.
8 Garnier (1880-81), pp. 44-54 and 105-114.
9 Catalogue de la Collection Gasnault 1881.
10 Faience (faïence) is pottery with tin glaze and color decoration that imitates the technique or the style of the majolica pottery made in Italy. It is baked at a rather low temperature, so it is more fragile than stoneware and easily sustains cracks. In France from the second half of the sixteenth century to the seventeenth century faience was made in various districts including Rouen, Moustiers, Nevers, Bordeaux, Lyon, Marseille, Strasbourg, and it was made of white clay. Thus, in the catalog of the collection of Gasnault, it can be thought that the term of faience for Japanese ceramics means pottery with color decoration made of white clay.
11 For more details about Adrien Dubouché, see Guillemot (1881-82), pp. 209-221; “Mort de M. Adrien Dubouché,” Revue des arts décoratifs, Tome 2 (1881-82); Meslin-Perrier 1990; and Meslin-Perrier 1996.
12 L’Exposition universelle de 1867, p. 331.
13 The collection of the Baron Chassiron is owned by the Museum of Orbigny-Bernon, La Rochelle.
14 Jacquemart 1873, p. 97.
15 According to the report by Gasnault, among those who exhibited their own collections of ceramics of the Far East, were Mr. Du Sartel, Mr. Bing, Mr. Poiret, Mr. Duvanchel, Mr. Sichel, Mr. B. Fillon, Mr. Guimet, Mr. Vial, Mr. De la Narde, and Mr. Wakai. Wakai was the only Japanese. Gasnault 1878.
16 For the activity of Philippe Burty, see Weisberg 1993.
17 Burty 1878, pp. 241-264; Burty 1884; and Burty 1889.
18 Collection Philippe Burty 1891.
19 Collection S. Bing 1906.
20 Collection des Goncourt 1897.
21 For more details about Louis Gonse, see F. Gonse 1992, pp. 81-87 and F. Gonse 1998, pp. 75-84.
22 L. Gonse 1883a and L. Gonse 1883b.
要旨
日本陶磁器に関するフランス人の趣味の変化

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本稿の目的は、ジャポニズムの時代にフランスで形成された日本陶磁器コレクションについての研究に有益な光を投げかけることである。研究方法としては、当時のオークション・カタログや博物館が作成したコレクション・カタログからの情報を基に、個人コレクションについて分析し、コレクションの形成タイプの違い、あるいはコレクションにある目だった特色などについて考察する手法をとった。そして、とりわけ、17・18世紀に同国で形成されたコレクションとの比較において、本稿の研究対象である19世紀後半に形成されたコレクションの特色を浮かび上がらせていく。

19世紀後半のフランスで形成された日本陶磁器コレクションの内容やその全体像の把握を試みた研究は、これまでほとんど見られなかった。しかし、幾つかの主要な個人コレクションの分析を通じて本
稿は、当時のコレクションが形成タイプの点から3つのグループに大別できること、さらにジャポニズムを契機にしてフランスでは、日本陶磁器に関する趣味の変化が見られ、それまで人気の高かった磁器に代わって新に日本の陶器が高い関心を寄せていた事実を確認することができた。加えて、当時のフランスでは、数ある日本陶器の器種の中でも、特に茶道具（茶碗・茶入・香合など）が好んで蒐集されていたことも明らかになった。それまでのフランスで日本の茶陶が大規模に蒐集されるということはなかったため、日本の茶陶の美的価値がフランスで理解されるようになるには、ジャポニズムの時代を待たねばならなかったことが分かる。