

A New Attribution of Three Sèvres Vases

LINDA H. ROTH

Charles C. and Eleanor Lamont Cunningham Curator of European Decorative Arts, Wadsworth Atheneum

THIS ESSAY EXAMINES ANEW three eighteenth-century Sèvres vases in the collection of The Metropolitan Museum of Art (Figures 1, 2), tracing the history of their forms and, more significant, reattributing their primary decoration to one of the Sèvres factory's most important but least documented painters. The vases were part of an important group of eighteenth-century French artworks given to the Museum by the Samuel H. Kress Foundation in 1958. This collection includes seventeen pieces of Sèvres porcelain-mounted furniture and fifty-three other Sèvres objects, mostly vases, all from the collection of Charles Henry Mills, the first lord Hillingdon, who had inherited at least some of them from his father, Charles Mills. The Hillingdon family had sold these pieces in 1936 to an American dealer, who in turn sold them to the Kress Foundation in 1947.¹

All three vases are decorated with military scenes of a type found on a number of other vases and wares produced at Sèvres from the 1760s on. Specifically, they are encampment scenes, which appear to have been the specialty of Jean-Baptiste-Étienne Genest, head of the painters' workshop at Vincennes-Sèvres from 1752 to 1789, and Jean-Louis Morin, active at the factory from 1754 until his death in 1787.² Although the decoration of the Metropolitan's vases previously has been ascribed to Morin,³ it is more likely by Genest. As head painter Genest was not required to sign his work, and little documentation survives that clearly defines his production. Nevertheless we can begin to reconstruct Genest's body of work, and thus differentiate it from that of his colleague Morin, by comparing stylistic characteristics shared by several of the former's unsigned pieces.

The three vases under consideration all have a *bleu nouveau* ground. Two form a pair and are of the shape known by the Sèvres factory as either *vases à perles* or *vases à panneaux*.⁴ The *vase à perles* is characterized by an oval body set on a short stem, a ribbed and cross-

banded foot, a stepped shoulder, a tapering neck, and a projecting rim studded with pearls. The main body has gadrooning at the bottom and framed central panels with incurved corners at the top. A framed panel, with a pearl in a roundel above, also defines the neck. The pearl-studded strap handles reach from neck rim to stem, and laurel swags adorn the sides. The cover is decorated with alternating lines of pearls and gadroons and has a plain knob.

Variants of the *vase à perles* model exist with the same cover topped by a pearled and gadrooned oval knob, as well as a simpler, fluted cover with either the plain or the pearled knob.⁵ An example in the Victoria and Albert Museum, London, lacks the laurel garlands and the pearls on the strap handles,⁶ and other examples, including the pair discussed here, have an additional square plinth under the foot. The model was made in three sizes.⁷ The Metropolitan's vases measure 16 inches in height, which corresponds to the second size. They bear the Sèvres factory's interlaced Ls in blue but no painter's marks or date letters.

We may surmise from a pair of dated *vases à perles* of the third, smallest size at the Wallace Collection, London, that the model probably was introduced in 1766.⁸ Two *vases à perles*, probably of the third size, were listed in the January 1767 inventory of the Sèvres factory as having been biscuit-fired.⁹ Among the new models of 1767 was a first-size *vase à perles*, the mold and model of which were each valued at 84 livres.¹⁰ As of January 1768, two vases of the first size and three of the second size were biscuit-fired and ready to be glazed.¹¹ A new mold and model of the second size appeared among new work for 1768,¹² while four *vases à perles* of the third size were listed as biscuit-fired.¹³ The term *vase à panneaux* does not appear in the factory's inventory; it is known from an 1814 inventory of plaster models¹⁴ as well as from inscriptions on two surviving vases.¹⁵ Two drawings of the shape also survive, both showing the simple outline of the vase and cover but no handles, gadroons, or pearls. One is inscribed *vase panneaux* and the other *à panneaux*.¹⁶

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Figure 1. *Vases à perles* (*vases à panneaux*), French, Sèvres, ca. 1767–68. Soft-paste porcelain, H. 16 in. (40.6 cm). The Metropolitan Museum of Art, Gift of Samuel H. Kress Foundation, 1958 (58.75.81a–c, .82a–c)



Figure 2. *Vase à bâtons rompus*, French, Sèvres, ca. 1764. Soft-paste porcelain, H. 18 7/8 in. (46 cm). The Metropolitan Museum of Art, Gift of Samuel H. Kress Foundation, 1958 (58.75.74)

The encampment scenes on the fronts of the Metropolitan's pair of *vases à perles* depict mid-eighteenth-century French soldiers. The left-hand vase (Figure 3) shows a grenadier in a pale yellow uniform with red trim and a tall bearskin-and-plate helmet. He is toasting a *vivandière* (a sutler, or civilian provisioner to an army post) dressed in a yellow skirt, white bodice, and blue sleeves, her little girl at her knee. Behind the grenadier an infantryman sleeps at a table. The right-hand vase (Figure 4) depicts a different soldier, perhaps, judging from his circular, crested helmet, a *cheval-léger* (light cavalryman).¹⁷ He is dressed in a pale yellow uniform with a green jacket and stands talking to another *vivandière* (dressed in a blue skirt with a puce bodice and pale yellow sleeves), while another infantryman, seated at a table, raises his glass in a toast. The seated infantryman holds a large ceramic tankard or jug in his right hand; on the ground, a little boy plays with a sword. Both scenes take place in front of a sutler's tent, with other tents and soldiers depicted in the background. They are contained within oval reserves surrounded by two gilded borders. The larger, interior border is tooled to create an alternating pattern of pounced squares against a matte ground, while the narrower, outer gilded border is given a rope-molding pattern. The reserves on the back are decorated with complementary groups of three interlocking wreaths—of roses, cornflowers, and laurel, hanging from lavender bows—of the type perfected by Jean-Baptiste Tandard,¹⁸ who likely painted the reserves on the Metropolitan's

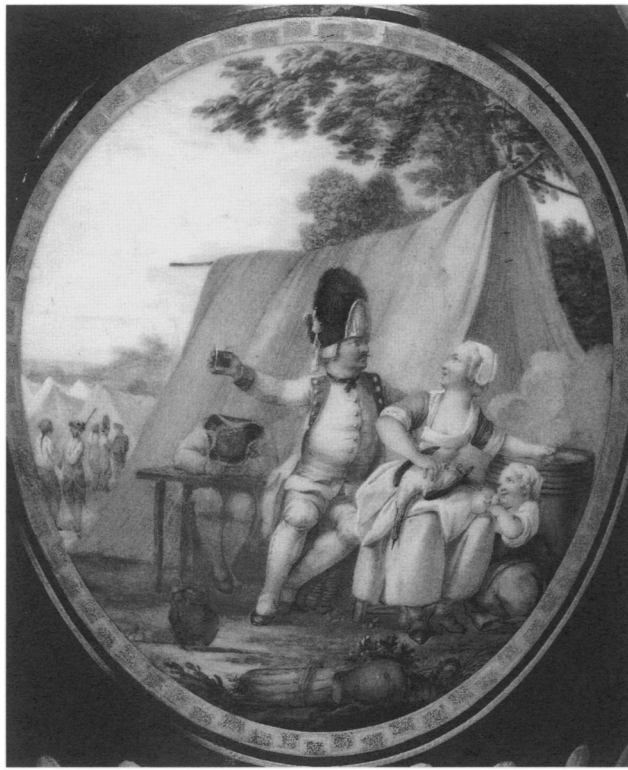


Figure 3. Detail of *vase à perles* in Figure 1, left

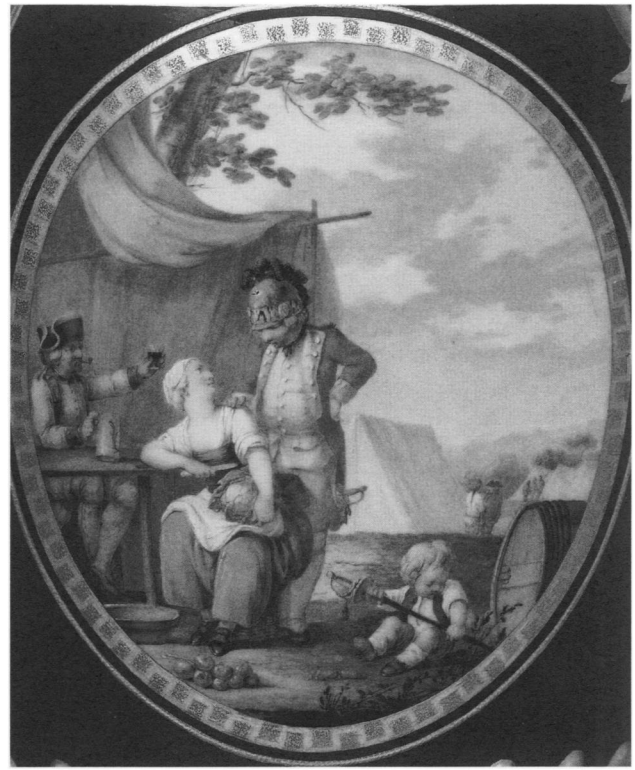


Figure 4. Detail of *vase à perles* in Figure 1, right



Figure 5. Detail of *vase à bâtons rompus* in Figure 2

vases.¹⁹ Gilded rope-molding borders surround the reserves, but the tooling is alternately burnished and striated.

The third of the Metropolitan's vases discussed here (Figure 2) has been identified as a *vase à bâtons rompus*, the *bâtons rompus* (broken sticks) referring to the zigzag decoration and complementary handles that characterize the shape.²⁰ The body is egg-shaped with a fluted shoulder divided by four triglyphs and a beaded neck; the lower portion is cupped by gadrooning, above which is an applied pattern of zigzags and diamonds. A guilloche-pattern pearl collar separates the body from a fluted stem. The handles are attached at the neck rim and just above the gadrooning, their upper portions forming an elongated S-curve. Oak-leaf garlands drape over the middle of the handles and are attached to rings at the bottom of each triglyph. The cover, domed and fluted, is topped with an oak knob. In a slightly later version of the model the zigzag-and-diamond pattern is removed, and a third, even later simplification of the design eliminates the triglyphs and garlands and replaces the complex handles with smaller C-shaped ones.²¹

The *vase à bâtons rompus*, introduced in 1763, was made in two sizes.²² Two first-size examples in biscuit were recorded in January 1764 as ready to be glazed and were valued at 72 livres each. In the 1774 inventory



Figure 6. Plaque, French, Sèvres, ca. 1768. Soft-paste porcelain, $9\frac{1}{4} \times 11\frac{3}{4}$ (23.5 x 29.8 cm). The Royal Danish Collections, Rosenborg Castle, Copenhagen (23-1302)



Figure 7. Plaque, French, Sèvres, ca. 1767. Soft-paste porcelain, $11\frac{3}{4} \times 14\frac{1}{4}$ (29.8 x 36.2 cm). Collection Dragesco-Cramoisan, Paris

of old stock there was a “vase à Bâtons rompus Guir[landes] de chêne beau bleu Pers[onnages]” valued at 600 livres, probably an example of the second size.²³ The sales ledgers designate this vase only once, in 1773, when the maréchal de Soubise bought a pair with blue ground for 600 livres, also probably of the second size.²⁴ The Metropolitan’s vase is of the first size. Like the *vases à perles*, the *vase à bâtons rompus* has neither date letters nor painter’s marks.

The primary reserve of the Metropolitan’s *vase à bâtons rompus* is painted with a scene of French infantrymen, swords drawn after a dispute over cards (Figure 5). They face off in front of a tent belonging to a *vivandière*, at left in a blue skirt and crimson bodice, who restrains one of the dueling soldiers. He is dressed in a beige waistcoat and breeches and cream jacket with orange facings. On the right, a third soldier, dressed in beige breeches and a blue waistcoat with a cream jacket and blue facings, restrains the second duelist (dressed in pale yellow breeches, cream waistcoat and jacket, and blue cuffs). A fourth soldier, in blue breeches, beige leggings and waistcoat, and a cream jacket with blue collar and cuffs, stands between the duelists, beseeching them to settle the dispute. A large blue drum, probably used as a makeshift table, as well as a wooden bench, playing cards, and an earthenware jug, seem to have been upset in a scuffle moments before.

Framing the reserve are two gilded borders, a thin inner band with zigzag tooling and a larger exterior band with a pattern of alternating Ts on a pounced ground. The bottom of the reserve is punctured by

the applied zigzag that features prominently on the lower portion of the vase.²⁵ On the back of the vase, a gilded border with zigzag tooling surrounds a sumptuous bouquet of flowers in a circular reserve. The gilded flutes and gadroons on the stem and underbelly are tooled alternately with horizontal hatching and pouncing.

Close study of the primary decoration on the pair of *vases à perles* and on the *vase à bâtons rompus* leads toward their reattribution to Genest. The argument for this new ascription is more convincing for the *vases à perles* than for the *vase à bâtons rompus*, but a strong case may be made for all three. First, the *vases à perles* should be compared stylistically with two unsigned plaques, both by the same hand: one is at Rosenborg Castle, Copenhagen (Figure 6), and the other in the Collection Dragesco-Cramoisan in Paris (Figure 7).²⁶ The plaque in Denmark, decorated with soldiers and children, was presented to Christian VII in 1768, the same year Genest earned 288 livres in overtime for painting a plaque representing a military canteen.²⁷ Factory records indicate that he was also paid overtime for painting plaques with soldiers in 1764 (192 livres), 1766 (192 livres), and 1767 (240 livres).²⁸ Stylistic similarities between the Copenhagen and Paris plaques suggest that the latter would have garnered its painter a similar price; thus it is likely that the Paris plaque was painted in 1767.

How do the Copenhagen and Paris plaques compare with the Metropolitan’s *vases à perles*? The plaques are characterized by well-executed figures, carefully drawn with thin, brown outlines, and the use



Figure 8. *Vases étrusques à cartels*, French, Sèvres, ca. 1768. Soft-paste porcelain, H. 15³/₄ in. (40 cm). Musée du Louvre, Paris, OA 10256–57 (photo: RMN)

of stippling and cross-hatching to suggest three-dimensionality. They share a palette of clear, fresh colors, including pale yellow and lilac for clouds. Tree trunks are painted in great detail with a combination of pale washes and thin brushstrokes used to differentiate the textures of the bark. Both plaque compositions show encampments in the near background. These same characteristics appear on the *vases à perles*: thin outlining and stippling of the figures, faces with the same features, the distinctive painting of the tree bark and leaves, the palette, and well-drawn and developed backgrounds. The styles of painting are so similar, it is likely that Genest painted the vases at about the same time he painted the plaques, in 1767 or 1768. In fact, Genest probably painted a number of such works during this period, including a garniture of two *vases étrusques à cartels* and a *vase à bâtons rompus* at the Louvre (Figures 8, 9),²⁹ a *vase étrusque à cartels* in the British Royal Collection,³⁰ and another *vase à bâtons rompus* at Waddesdon Manor, Buckinghamshire, England.³¹

The front reserve on the Metropolitan's *vase à bâtons rompus* (Figure 5) presents a compelling but slightly less evident case for attribution to Genest. The figures are rendered in a freer, sketchier manner than on the plaques and *vases à perles*, but they are nevertheless well drawn using thin, brown outlining, stippling for shading, and clear, fresh colors. The background figures, too, are of a scale akin to those on the plaques and *vases à perles*.

One could suggest that these vases are simply unsigned examples of Morin's work, but close scrutiny of Morin's signed pieces with similar subject matter

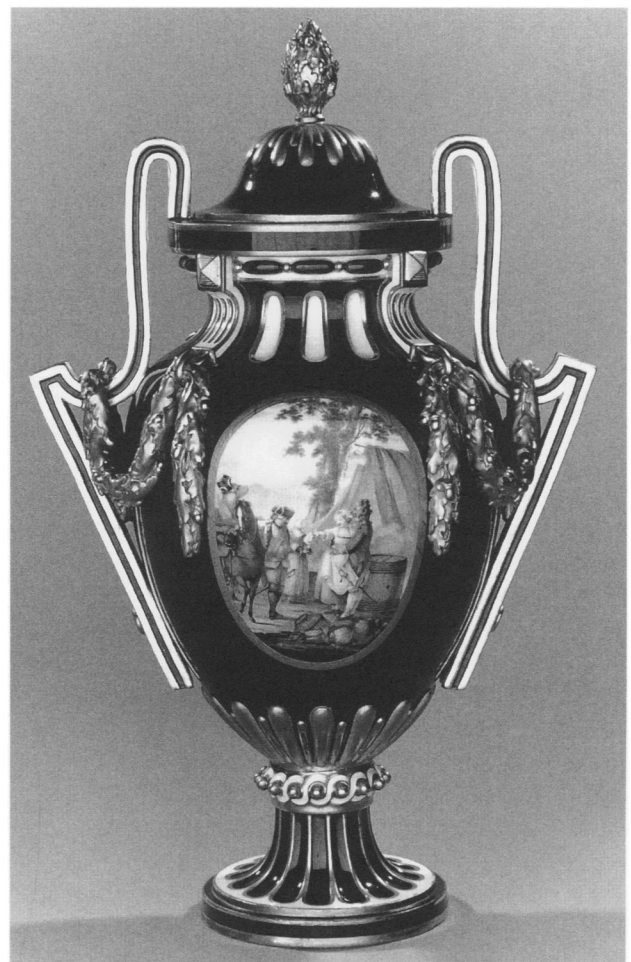


Figure 9. *Vase à bâtons rompus*, French, Sèvres, ca. 1768. Soft-paste porcelain, H. 18¹/₂ in. (47 cm). Musée du Louvre, Paris, OA 11806 (photo: RMN, Michèle Bellot)



Figure 10. Detail of *vase à bâtons rompus*, French, Sèvres, 1766. Soft-paste porcelain. The Rothschild Collection, Waddesdon Manor, Buckinghamshire (photo: The National Trust, East and MacDonald)

reveals such a markedly lower level of proficiency than in the works described above that they could not be by the same hand. Take, for example, a *vase à bâtons rompus* at Waddesdon Manor, dated 1766 and marked by Morin. It shows a group of soldiers sitting around a table, one of them pulling or being pulled by a *vivandière* on the right (Figure 10).³² The type of encampment scene points to source material similar to that used by Genest, but here the figures are considerably less well drawn; one is struck by the awkward way the head of the standing soldier sits on his body, the cursory rendering of the *vivandière*, the pudgy facial types, the poorly drawn hands, and the lack of stippling and subtle shading. These same execution problems are found on a pair of *vases ferrés* in the Wallace Collection, London, marked Morin and dated 1767 (Figure 11).³³ The most telling comparison, however, may be with a *vase à bâtons rompus* in the British Royal Collection, dated 1764 and decorated with the same scene as on the Metropolitan's vase.³⁴ The qualities and styles of painting are distinct, indicating a different hand at work. The overall execution of the Royal Collection piece lacks the subtlety of the Metropolitan's vase: the brown outlining is pronounced but only hints



Figure 11. Detail of *vase ferré*, 1767. Soft-paste porcelain. The Wallace Collection, London, C262 (photo: By kind permission of the Trustees of the Wallace Collection)

at facial features, the hands are clumsily rendered, and the distant background is barely indicated. Geoffrey de Bellaigue has attributed this vase to Morin based on comparison with companion *vases ferrés* in the Royal Collection that were marked by the artist.³⁵



Figure 12. Plaque, French, Sèvres, ca. 1764. Soft-paste porcelain, 10 x 7 in. (25.4 x 17.8 cm). Whereabouts unknown (photo: Christie's Images, New York, 2001)

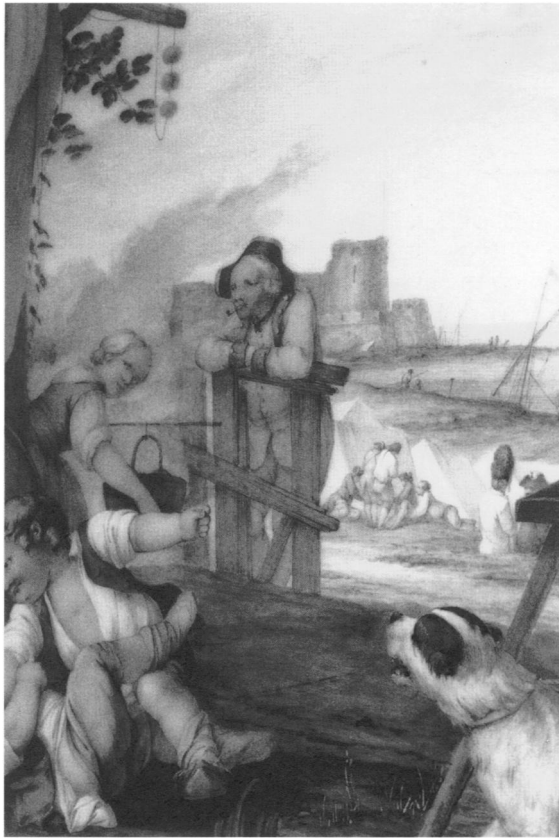


Figure 13. Detail of plaque in Figure 7

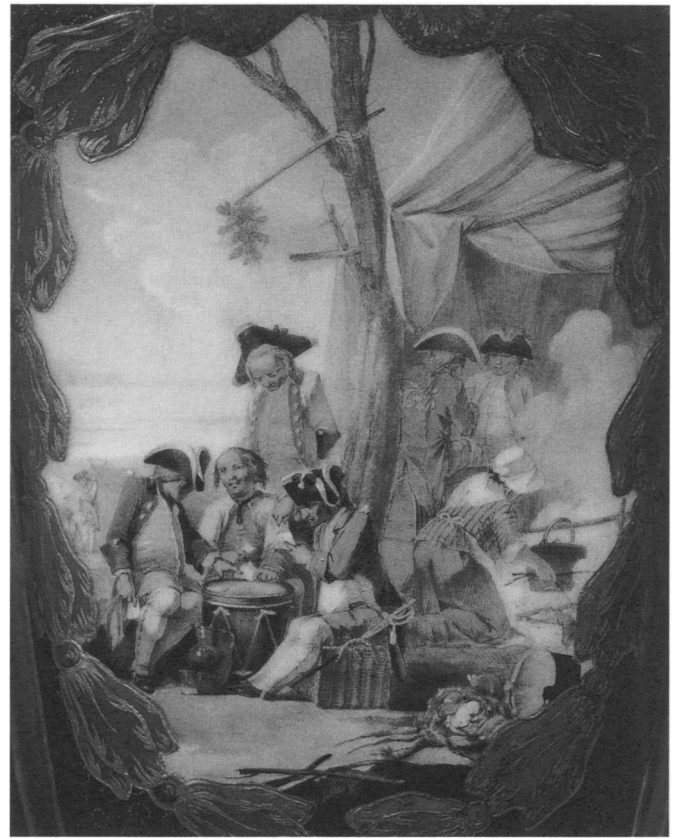


Figure 14. Detail of *vase Boileau*, French, Sèvres, 1758. Soft-paste porcelain. The Wallace Collection, London, C251 (photo: By kind permission of the Trustees of the Wallace Collection)

We know of other examples of Sèvres porcelain that are comparable in style of painting to the Metropolitan's *vase à bâtons rompus*, including another plaque depicting soldiers (Figure 12). This plaque, mounted on a 1780s *bonheur-du-jour*, was auctioned by Christie's, in New York, in 1997.³⁶ The scale of its figures is close to that of the Metropolitan's vase, making the comparison particularly useful.³⁷ What is truly striking is the similarity of facial types, especially the ruddy complexions and the triangular-shaped faces of the soldiers. Although they are a bit sketchier, the faces of the soldiers trying to mediate the fight on the Metropolitan's vase also resemble that of the soldier leaning on the fence in the background of the Paris plaque (Figure 13).

The painted reserve of the Metropolitan's *vase à bâtons rompus* bears a striking resemblance to those on a *vase Boileau* dated 1758 and its two companion *vases à oreilles* in the Wallace Collection (Figures 14, 15).³⁸



Figure 15. Detail of *vase à oreilles*, French, Sèvres, 1758. Soft-paste porcelain. The Wallace Collection, London, C252 (photo: By kind permission of the Trustees of the Wallace Collection)

Again, there is a marked similarity in the soldiers' faces and in the manner in which stippling is used to create three-dimensionality. As on the Christie's plaque and the Metropolitan's *vase à bâtons rompus*, the figures are well drawn, though not as finely rendered as those on the later Copenhagen and Paris plaques.³⁹ Rosalind Savill attributes the three Wallace Collection vases to Morin; however, they are certainly more competently painted than two *vases hollandois nouveaux ovales* in the British Museum, dated only one year later and marked Morin.³⁰ Are these, too, by the unacknowledged hand of Genest?

A *vase Hebert* in the Wallace Collection and its companion *vase à tête d'éléphant*, now at Waddesdon Manor, may also have been painted by Genest, about 1760.⁴¹ The painting on the *vase Hebert* is of fine quality and is perhaps just slightly more carefully rendered than the earlier *vase Boileau*: the stippling is clear and careful, and the facial types are very close to those on the *vase Boileau*, though not quite as sketchily painted. If in fact Genest also painted the Wallace Collection *vase Boileau* and *vases à oreilles* in 1758 (ten years earlier than the Copenhagen and Paris plaques), followed by the *vase Hebert* and *vase à tête d'éléphant* a couple of years later, he did so at different moments during the evolution of his personal style. Using this proposed chronology, we can suggest that the Metropolitan's *vase à bâtons rompus* was painted by Genest about 1764, the same year the model of the vase was first produced. We can then date the Christie's plaque to about the same time and, taking our proposition one step further, link it to the payment of 192 livres to Genest in 1764 for *Un tableau du S. Genest en Soldats*.⁴²

Genest had been an independent painter before coming to what was then the Vincennes factory in 1752 as head of the painters' workshop. While there and, beginning in 1756, at Sèvres, he must have played an important role in determining the work assignments and the decorative schemes used by the painters working under him.⁴³ The question is whether he provided them with engravings by other artists to use as source material or if the images were instead his own drawings.⁴⁴ Factory documents indicate that Genest did indeed provide his own paintings of flowers, birds, animals, and landscapes for the other artists to copy.⁴⁵ No specific mention is made of drawings or paintings of military or encampment scenes, but we know from overtime records and from extant objects now ascribed to him that Genest specialized in this type of decoration, and thus we can easily conclude that he provided the models for most of these scenes.

Morin also practiced this type of decoration, and one might suggest that he, not Genest, provided the

drawings of the various encampment scenes. Indeed, he was the son of an army surgeon, perhaps an influence on his choice of subject matter.⁴⁶ As demonstrated in this essay, however, his skill as a draftsman was not enough to have produced such an array of well-drawn, well-conceived scenes. What seems certain is that only a small number of drawings were used as sources, for we see the same scenes or figures repeated on the manifold surviving vases and plaques with military scenes. For example, a scene of two children fighting depicted on a saucer in the Wallace Collection reappears on the Paris plaque (Figure 7).⁴⁷ On the matching Wallace Collection cup is the scene of the grenadier, dragoon, and *vivandière* with child found on the plaque in Rosenborg Castle (Figure 6), which is used again, with different details, on a *vase étrusque* in the British Royal Collection.⁴⁸ Two soldiers drinking on one of the *vases ferrés* by Morin in the Wallace Collection reprise the scene on a cup in the same collection. The scene of a soldier raising his glass to a young woman on the other *vase ferré* is likewise depicted on the matching Wallace Collection saucer.⁴⁹ Finally, the soldier seated on the ground on the first Wallace Collection vase and on the cup assumes the same curious position as a differently uniformed soldier on a *vase à bâtons rompus* at Waddesdon Manor.⁵⁰

Two of the Metropolitan's vases discussed here also share imagery with other pieces: the scene on the *vase à bâtons rompus* (Figure 5) is virtually identical to that on a vase of the same model in the Royal Collection and on a *vase à perles* formerly in the Alfred de Rothschild Collection.⁵¹ The sleeping infantryman at the table also crops up on the Waddesdon Manor *vase à bâtons rompus* cited above.⁵²

Given the number of surviving Sèvres vases and plaques decorated with encampment or military scenes, it is clear that during the 1760s and into the 1770s the factory deemed this genre particularly well suited for monumental objects or important gifts. It follows that Sèvres would have entrusted one of its most talented artists not only with painting many of these pieces but, in all likelihood, with providing the models for the scenes as well. Close comparison of unmarked works decorated in this manner and known pieces by Jean-Louis Morin has established, at the very least, the traits of his hand. These same comparisons have also allowed us to discern among the unmarked works the hand of another, evidently more proficient artist. The Metropolitan's three vases provide pivotal visual evidence in our attempt to understand the stylistic development of this other hand, which we now believe to be Jean-Baptist-Étienne Genest.

NOTES

1. 58.71.81a-c, .82a-c; 58.75.74. See Metropolitan Museum of Art, New York, *Decorative Art from the Samuel H. Kress Collection at The Metropolitan Museum of Art* [by James Parker, Edith Appleton Standen, and Carl Christian Dauterman] (London, 1964), pp. 116-19.
2. For information on Genest, see Rosalind Savill, *The Wallace Collection Catalogue of Sèvres Porcelain* (London, 1988), vol. 3, pp. 1035-37; for Morin, see *ibid.*, pp. 1051-52. Charles-Nicolas Dodin is known to have painted encampment scenes as well. See a *goblet litron et soucoupe* in the Wallace Collection, London (C352; Savill, *Wallace Collection Sèvres*, vol. 2, pp. 512-15).
3. Metropolitan Museum, *Kress*, pp. 215, 217. Carl Christian Dauterman dated them all to about 1765.
4. For a full examination of this model, see Savill, *Wallace Collection Sèvres*, vol. 1, pp. 316-33, from which the discussion here is derived. *Vase à perles* is the primary name used by the factory for this model and thus will be employed in this essay.
5. *Ibid.*, p. 316.
6. *Ibid.*, p. 332 n. 31.
7. According to Savill, *Wallace Collection Sèvres*, vol. 1, p. 316, the sizes are as follows: first size h. without plinth, 18⁵/₈-18³/₄ in. (47.3-47.6 cm), with plinth, 19-20¹/₄ in. (48.2-51.4 cm); second size h. without plinth but with a gilt-bronze stand 17³/₈ in. (44 cm), with plinth 16-17³/₄ in. (40.6-45 cm); third size h. 11-13¹/₈ in. (28-33.3 cm).
8. C297-98. See *ibid.*, pp. 318-22.
9. Manufacture Nationale de Sèvres, Archives (hereafter AMNS), I.7, January 1, 1767, *pièces en biscuits prêtes à être mises en couverte*, valued at 48 livres. This is the same value placed on biscuit-fired vases of the third size in 1769 (see note 13 below), suggesting that these, too, were of the third size. The third, or smallest, size was the first to be introduced, in 1766 (see Savill, *Wallace Collection Sèvres*, vol. 1, p. 316). That the surviving dated pair from 1766 is of the third size lends credence to this suggestion.
10. *Ibid.*, January 1, 1768, *travail de l'année 1767, moules and modèles*. See Savill, *Wallace Collection Sèvres*, vol. 1, p. 316.
11. AMNS, *pièces en biscuits prêtes à être mises en couverte*, 84 livres for the first size and 54 livres for the second size.
12. *Ibid.*, January 1, 1769, *travail de l'année 1768, moules and modèles*, each 72 livres.
13. *Ibid.*, *pièces en biscuit*, 48 livres each, the same value for the third size as listed in the 1767 inventory. It is unclear why a new mold and model were introduced this year.
14. *Ibid.*, 1814 *Inventaire de Brongniart*, vol. 1, 1740-80, no. 135, *vase Panneau 1re 2me 3me gr* (see Savill, *Wallace Collection Sèvres*, vol. 1, p. 316; Albert Troude, *Choix de modèles de la Manufacture Nationale de porcelaines de Sèvres appartenant au Musée céramique* [Paris, 1897], pl. 111).
15. Savill, *Wallace Collection Sèvres*, vol. 1, pp. 316, 332 nn. 3m, 3q, describes a soft-paste example in the British Royal Collection incised *I Gd pannau* and a hard-paste example on the art market in Paris in 1981 (Ader, Picard, Tajan, Paris [December 9, 1981], lot 275) incised *vase panneau p. 1 gr*.
16. AMNS, R 1, L. 3, d. 5, fols. 18-19. See Savill, *Wallace Collection Sèvres*, vol. 1, p. 316, ill. p. 317.
17. The identification of the soldiers is based on Metropolitan Museum, *Kress*, p. 215, and on correspondence with Peter Harrington, curator of the Anne S. K. Brown Military Collection at Brown University, Providence, who commented that many regiments of infantrymen wore red or blue facings, thus making a specific identification impossible. Similarly, virtually all French dragoon regiments of the period wore green tunics with either red or buff facings, making an identification of the soldier on the second vase equally impossible.
18. The reserve on the left vase has roses on the left, cornflowers on the right, and laurel at the bottom; on the right vase the cornflowers are on the left and the roses on the right. This arrangement underscores the fact that the vases were meant to be paired. For a biography of Tandart, see Savill, *Wallace Collection Sèvres*, vol. 3, pp. 1070-71.
19. Dauterman's attribution of the wreaths to Tandart is based on a comparison of the artist's marked pieces (Metropolitan Museum, *Kress*, p. 215).
20. Savill, *Wallace Collection Sèvres*, vol. 1, p. 245. See Geoffrey de Bellaigue, *Sèvres Porcelain from the Royal Collection*, exh. cat., The Queen's Gallery, London (London, 1979), pp. 109-10, no. 114, for the initial identification of the model. For a fuller discussion, see Savill, *Wallace Collection Sèvres*, vol. 1, pp. 245-53. In the following discussion I am indebted to the work of both of these authors.
21. Savill, *Wallace Collection Sèvres*, vol. 1, p. 245.
22. *Ibid.* First size, h. 17⁷/₈-18⁷/₈ in. (45.3-48 cm); second size, h. 14⁵/₈-15¹/₂ in. (37-39.3 cm). See AMNS, I.7, January 1, 1764, *travail de l'année 1763, moules and modèles*, first size 60 livres, second size 48 livres.
23. AMNS, I.7, January 1, 1774, *pièces en existant au magasin de ventes*. See Savill, *Wallace Collection Sèvres*, vol. 1, p. 245.
24. Savill, *Wallace Collection Sèvres*, vol. 1, p. 245; AMNS, Vy' 5, fol. 131, December 27, 1773.
25. The zigzag-and-diamond bands here illustrate the standard way in which the zigzag intersects the reserves on most *vases à bâtons rompus*. However, on an example in the British Royal Collection (Guy Francis Laking, *Sèvres Porcelain of Buckingham Palace and Windsor Castle* [London, 1907], vol. 1, no. 51), the reserve seems to be dented by the zigzag instead of pierced by it. In an unpublished catalogue entry kindly provided to the author, Geoffrey de Bellaigue postulates that, because this vase dates from 1764, the first year of the model's production, it reflects the factory's initial attempt to reconcile the zigzag with the shape of the painted reserve. Eventually the factory decided it was easier to eliminate this relief pattern altogether, allowing the reserve to take center stage.
26. Rosenborg Castle, Copenhagen, 23-1302. See Linda H. Roth and Clare Le Corbeiller, *French Eighteenth-Century Porcelain at the Wadsworth Atheneum: The J. Pierpont Morgan Collection* (Hartford, 2000), pp. 151-55.
27. AMNS, Vy' 4, fol. 158, 1 *Tableau de Soldats*, 960 livres. See also F10, overtime for Genest, 1 *Tableau représentant une Cantine*.
28. *Ibid.*, F7, F8, and F9.
29. Musée du Louvre, Paris, OA 11806 and OA 10256-57. See Pierre Ennès and Brigitte Ducrot, *Un défi au goût: 50 ans de création à la manufacture royale de Sèvres (1740-1793)*, exh. cat., Musée du Louvre, Paris (Paris, 1997), pp. 45-46, 96, nos. 44-45. See also Marie-Laure de Rochebrune, "Sept nouveaux vases de la manufacture royale de porcelaine de Sèvres," *L'estampille, l'objet d'art* 344 (February 2000), pp. 31-33, in which she attributes the Louvre vases to Genest.
30. Laking, *Sèvres Porcelain*, vol. 1, pl. 21, no. 61-A.
31. See Svend Eriksen, *Sèvres Porcelain: The James A. de Rothschild Collection at Waddesdon Manor* (Fribourg, 1968), no. 62.

32. Ibid., no. 69, pp. 190–93.
33. C261–62. See Savill, *Wallace Collection Sèvres*, vol. 1, pp. 216–19.
34. Laking, *Sèvres Porcelain*, vol. 1, no. 51. A detail is illustrated in color in The Queen's Gallery, London, *A Souvenir Album of Sèvres from the Royal Collection* (London, 1989), pp. 18–19.
35. Correspondence with the author. See Bellaigue, *Sèvres Porcelain from the Royal Collection*, pp. 67–68, no. 62. Bellaigue notes that the same scenes appear on several other sets of vases. These vases are not in Laking.
36. Christie's, New York, *Arts of France* (October 21, 1997), lot 238; formerly in the Dodge Collection, sold Christie's, London (June 24, 1971), lot 78; Christie's house sale (September 27–29, 1971), lot 112.
37. The scale of the figures on the *vases à perles* is somewhat larger than on the plaque because of the vertical format of the vases' reserves and because there are fewer figures. This difference also allows for a greater level of detail.
38. C251–53. See Savill, *Wallace Collection Sèvres*, vol. 1, pp. 174–82. Bernard Dragesco suggested that these vases be attributed to Genest.
39. The wispy bark characteristic of Genest is found on one of the *vases à oreilles* (see Figure 15).
40. 1948, 12–3, 34 and 35. See Aileen Dawson, *French Porcelain: A Catalogue of the British Museum Collection* (London, 1994), pp. 106–8, no. 96.
41. C255. See Savill, *Wallace Collection Sèvres*, vol. 1, pp. 187–90; Eriksen, *Waddesdon Manor*, pp. 126–27, no. 143. These were probably part of a garniture of five vases and *pots-pourris* bought by Louis XV in December 1760 (AMNS, Vy' 3, fol. 43v).
42. AMNS, F 7, *travaux aux pièces hors de la mfr.*
43. See Savill, *Wallace Collection Sèvres*, vol. 3, pp. 1035–37, for Genest's biography and his activity at Sèvres.
44. A survey of the Sèvres literature reveals no engraved sources have yet been cited for this type of encampment scene. In correspondence with the author, Geoffrey de Bellaigue has commented that he doubts there are engraved sources. Peter Harrington has also noted in correspondence that he knows of no matching military engravings for the scenes on the Metropolitan's vases.
45. Savill, *Wallace Collection Sèvres*, vol. 3, pp. 1035–37. See also Geoffrey de Bellaigue, "Sèvres Artists and Their Sources I: Paintings and Drawings," *The Burlington Magazine* 122 (October 1980), p. 668.
46. For Morin, see Savill, *Wallace Collection Sèvres*, vol. 3, pp. 1051–52.
47. C352. See *ibid.*, vol. 2, pp. 512–15.
48. O.a. 23–1302; Laking, *Sèvres Porcelain*, vol. 1, no. 61-A. See Savill, *Wallace Collection Sèvres*, vol. 2, p. 513, who notes that the same scene appears on a cup in the Jones Collection, Victoria and Albert Museum, London (Victoria and Albert Museum, London, *Catalogue of the Jones Collection*, vol. 2, *Ceramics, Ormolu, Goldsmith's Work, Enamels, Sculpture, Tapestry, Books, and Prints* [by William King] [London, 1924], p. 23, no. 162).
49. C346. See Savill, *Wallace Collection Sèvres*, vol. 2, pp. 504–5. See also note 33 above.
50. See note 31 above.
51. See note 34 above; Charles Davis, *A Description of the Works of Art Forming the Collection of Alfred de Rothschild* (London, 1884), vol. 2, no. 87. In correspondence with the author, Geoffrey de Bellaigue notes the same scene on a *pot-pourri myrte* in the Walters Art Museum, Baltimore.
52. See note 31 above.