

The Development of Repertoire in Mennecy Porcelain Sculpture, circa 1738–65

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In 1988, Clare Le Corbeiller published “Porcelain as Sculpture,”¹ in which she speculated about the use of porcelain figures and groups in eighteenth-century Europe. In 1992, she collaborated on an exhibition curated by Cynthia Duval of the Museum of Fine Arts, St. Petersburg, Florida, entitled “Figures from Life: Porcelain Sculpture from The Metropolitan Museum of Art, New York, ca. 1740–1780.”² How figures found their place in domestic or public interiors and the light they shed on contemporary life are topics of endless fascination that continue to deserve scholarly attention.³ However, they will not be pursued here. This essay is primarily concerned with the development of repertoire in French porcelain sculpture, in particular at the Villeroy/Mennecy factory in operation on the outskirts of Paris from about 1738 to 1765. It examines figures and groups made there that are part of the collections of the Department of European Sculpture and Decorative Arts at the Metropolitan Museum, especially those pieces acquired during Clare Le Corbeiller’s curatorship, and notes their relationship to others.

The history of the Mennecy factory established by François Barbin and his wife, Marguerite, has not been fully explored, and Mennecy products are often incorrectly identified. This paper attempts to shed light on the range of its production of figures and groups, which often rival those of the better-known factory at Vincennes/Sèvres, and to situate them in the context of other contemporary porcelain factories, and, where possible, to note some of their print sources and their relationship to sculpture in other media. This subject has recently engaged Clare Le Corbeiller, whose entries in *French Eighteenth-Century Porcelain at the Wadsworth Atheneum: The J. Pierpont Morgan Collection*, published in 2000, have cast much light on Mennecy and other early French porcelain factories.

The Villeroy/Mennecy factory was not the first in France to manufacture figures and groups. The concern at Saint-Cloud, also on the outskirts of Paris, was

in full production by the late 1690s and making figures from the 1720s. It produced pieces that were heavily influenced by Chinese and Japanese prototypes⁴ as well as more original creations, such as the bust of an unknown man on a pedestal in the collection at Mawley Hall, Shropshire, England, which is truly Baroque in spirit.⁵ A glazed white figure of a seated milkmaid holding in her right hand a can she is about to use to take milk from a churn between her knees⁶ prefigures a whole series of French porcelain figures and groups depicting contemporary life—some, like this, in a realistic spirit, others in an idealistic manner. Especially ambitious is a glazed white group of two female figures sitting back to back, each wearing a strange peaked hat and with her right breast bared,⁷ which may be allegorical of France. Mennecy, too, would make figures of France, no doubt at about the same time that Vincennes put into production its own versions of the subject.⁸ The attribution of an unmarked, glazed white seated female figure with a globe ornamented in relief with fleurs-de-lis⁹ has been the subject of considerable discussion. This writer is inclined to believe that it was made at Mennecy

Groups combining a number of figures and animals were attempted about 1740–60 at Saint-Cloud;¹⁰ though charming in their naïveté, they cannot be considered wholly successful as works of art. None of these, except perhaps the Mawley Hall bust mentioned above, bears any direct relationship to marble, plaster, or terracotta works by contemporary Paris-trained sculptors. A factory operating in Paris in the 1750s under the aegis of François Hébert was responsible for a much more sophisticated group of a goat and kid playing with a dog.¹¹ Its modeler is unknown. Like many successful sculptural groups in porcelain, it was glazed but left undecorated. The factory also produced a figure of a warrior and a colored group, *Les enfants de Bacchus*,¹² incorporating a similar figure of a warrior. While the single figure is of some merit, the group remains an object only of interest, rather than of beauty. Another group—two glazed white figures of children with moving heads, seated on rocks and

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Figure 1. Inkstand, French, 18th century, 19th-century additions. Porcelain, gilt bronze, and glass, L. of tray 12 $\frac{1}{4}$ in. (31.8 cm). The Metropolitan Museum of Art, The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973 (1974.356.595.a-d)

accompanied by a dog and a disproportionately large vase,¹³ which was modeled by the sculptor Jean-Louis Balleur for Saint-Cloud in 1757—demonstrates the artistic aspirations of the factory, which by then had been established for more than sixty years, but was soon to be eclipsed by Vincennes/Sèvres.

During the 1740s the Villeroy/Mennecy factory and its rival at Vincennes/Sèvres began to explore in earnest the new territory of figure sculpture in porcelain. At Chantilly, also in operation from the 1730s in the Paris region, the range of figure sculpture was more limited, though from the mid-1740s it made the extremely sophisticated bust of Louis XV on its complex, Rococo pedestal¹⁴ and a holy-water stoup surmounted by a seated angel with huge wings and supported by a putto,¹⁵ both influenced by contemporary sculptural practice. The English porcelain industry was also developing fast in the 1740s and 1750s. Similarities between the production of the Bow and Mennecy factories have not gone unnoticed by English ceramic historians;¹⁶ included in a recent exhibition of Chelsea porcelain was a figure bearing a



Figure 2. Figures of Europe (with horse) and Asia (with camel), French, Mennecy, ca. 1755–60. Soft-paste porcelain, H. 5 in. (12.7 cm), 5 $\frac{3}{8}$ in. (13.5 cm). The Metropolitan Museum of Art, Gift of Estate of James Hazen Hyde, 1959 (59.208.1..2)

remarkable similarity to a Mennecy example.¹⁷ Derby might also be compared with Mennecy in the type and range of its figure production.¹⁸ Likewise, figures made at the Tournai factory (in present-day Belgium) have been mistaken in at least one case for Mennecy examples. A glazed white figure of a huntsman, incised "Bernard" inside the base (now in The British Museum), is an example that has been reattributed to Tournai.¹⁹ Clare Le Corbeiller, in a tribute to Mireille Jottrand, explored the relationship between Tournai and Mennecy by way of Chelsea-Derby.²⁰ The interrelationships among these factories await further exploration and detailed discussion. For this writer, Mennecy figures and groups are the most original and most humorous of those made at all the factories mentioned above.

Like so many porcelain factories from the late seventeenth to the mid-eighteenth century, Mennecy was subject to outside influences: Chinese and Japanese porcelains, Dutch red earthenwares and delftware, ²¹ soapstone carvings, ²² Baroque ivories, ²³ and Meissen porcelains all supplied numerous decorative motifs as well as sculptural inspiration. A series of diminutive Chinese-style figures decorated in the style of Arita porcelains, many of them marked "D.V." in black or blue enamel, have been said to be among the earliest of Villeroy/Mennecy figure productions and have been dated on stylistic grounds to about 1738–40. The sources for these figures have in many cases proved elusive. There is a distant relationship between the seated figure of a boy in Oriental style mounted in gilt bronze on a pair of candlesticks in the Metropolitan Museum collection²⁴ and a Japanese porcelain figure of a seated Chinese boy on a shogi table dating from about 1680 in the collection at Burghley House, Lincolnshire.²⁵ However, this writer has found no other Japanese figures corresponding to the series of small Oriental figures made in the early years of the Villeroy/Mennecy factory. Much work needs to be done on the links between Oriental works of art in France and early Mennecy figures. As Clare Le Corbeiller has remarked, variants of a figure of a seated Oriental are mounted in gilt bronze on candelabra/inkstands on shaped trays with four scroll feet.²⁶ A small boy with a sack over his shoulder on a shaped painted black-lacquer tray is in the Lesley and Emma Sheafer Collection (Figure 1). A similar candelabra/inkstand was recently exhibited by the Paris trade.²⁷ Another bronze-mounted lacquer tray, this one fitted with three small white globular pots with decoration in relief (porcelain covers missing) and traceable to the Izabela Lubomirsky collection in 1793, is in the National Museum of Poland.²⁸

One unmarked figure of a seated Chinese man wearing a leaf hat and balancing a small bowl on his

left hand and two others on his knees, all connected by branches,²⁹ is decorated, not in pseudo-Oriental style, but in the palette of soft pink, pale blue, brown, yellow, and two shades of green typical of Mennecy. It is likely to have been made in the earliest years of the factory's activity, about 1750. The French taste for Oriental figures like these is not thought to have lasted into the 1760s.

The diminutive figures of dwarfs made over various periods at the Villeroy/Mennecy factory in which Clare Le Corbeiller has shown a continuing interest,³⁰ are not discussed here, except to say, as Clare herself has shown, that some of them are clearly based on engravings from an Augsburg edition of *Il callotto resuscitato* published about 1710. No explanation of how the factory might have come by the engravings, nor why it manufactured these idiosyncratic figures, can yet be made.

Among the documents providing the most information on the Mennecy factory is the series of inventories taken in the summer of 1754 after the death of Louis Evrard des Pitons, who kept a shop in the rue Saint-Honoré "vis-à-vis la Fontaine des Capucins" in a building belonging to "M. [?] Darnennton."³¹ A list of payments dated August 9, 1754, shows that the Mennecy factory sold to the following dealers or *marchands merciers*, among others: Sprote, Herbert, Langlois et Doublet, Godin, Bailly, and Bassire.³² At least one or all of these were in the business of assembling desk appointments. A number of figures provide evidence that these Oriental-style figures were expressly created to supply the market for decorative objects that also served a function in the boudoir or drawing room. One example, a standing figure of a sage, his left arm raised, from the bequest of Emma A. Sheafer, is mounted in gilt bronze as a candelabrum with a small screen to protect the complexion from the effects of heat.³³ A pair of seated Chinese boys fitted up with ormolu mounts as candelabra, presented to the Metropolitan Museum by Mr. and Mrs. Charles Wrightsman in 1976,³⁴ is another of these assembled productions. Two more Oriental-style figures, these from the collection of Jack and Belle Linsky, are garnished with gilt-bronze stands: a seated Chinese³⁵ and a Buddhist ascetic, or lohan, standing on a rocky base, his right arm raised to reach arrows in a quiver over his shoulder.³⁶ The finer mount on the first piece is stamped twice with the crowned C, denoting that it was made in 1745–49. No other French porcelain factory seems to have manufactured any figures in this vein. To judge from the surviving number, they were successful. Perhaps the quirkiest and most charming of all are the two turquoise green monkeys seated in front of leafy tropical plants and mounted in gilt bronze, for which this writer has

found no parallel.³⁷ The (unmarked) seated monkey in the Musée du Louvre, Paris, evidently never came into the hands of a *marchand mercier*, perhaps because the cup it holds in its hands suffered in firing.³⁸ A document of August 1754 in the inventories mentioned above refers to a letter of exchange dated May 30, 1754, from “Saragoza en Espagne” in the name of “Desmonssay.” This casts new light on the sale of Mennecy porcelains outside France.

Allegorical figures were among the earliest of those in the European style made at Mennecy. Two glazed white groups presented by the estate of James Hazen Hyde in 1959 likely date from the 1750s (Figure 2). The first, a draped female figure wearing a helmet and standing next to a recumbent horse, rests her left hand on a shield decorated with three fleurs-de-lis in relief.³⁹ She symbolizes Europe, in particular, France. A second draped figure, holding a censer and standing in front of a recumbent camel, symbolizes Asia.⁴⁰ At Vincennes a group of personifications of Europe and Africa on an oval mound appears to have been modeled in 1752, judging from a payment made in November of that year to Claude Le Boitteux for the models of “deux groupes représentant les quatre parties du monde.”⁴¹ The doleful-looking Mennecy animals of these allegorical groups can be compared with a glazed white camel and a goat, each on a rocky mound, unmarked but plausibly attributed to Mennecy, that are in the Palazzo Reale, Turin.⁴² They are likely related to the hunting dogs, a hound and a spaniel painted with flower sprays, from the Sheaffer collection.⁴³ As yet, no modeler for this group of animals has been identified.

A white figure of a satyr from the Linsky collection, holding a yellow arrow in his left hand and leaning against an elaborate tree trunk ornamented with grapes painted in turquoise and ocher, evidently fell in the kiln.⁴⁴ Another example, which has no factory mark, is in the Musée de l’Île-de-France, Sceaux.⁴⁵ Unless it is part of a series of fauns—one of which, holding a club, was on the New York market in 1985⁴⁶—it may symbolize Autumn. “Une paire de statuettes symbolisant L’AUTOMNE”—she with a basket of grapes over her left arm and a bunch of grapes in her left hand, he with a basket of grapes next to him and a bunch of grapes in his left hand—was exhibited in Belgium in 1958.⁴⁷ Mennecy certainly made and sold a series of the Four Seasons,⁴⁸ a subject popular with porcelain factories all over Europe, and notably those in England. Clare Le Corbeiller, in discussing a figure of Winter in the guise of a young girl warming her right hand at a flaming brazier that is incised “D.V.”⁴⁹ (in the Wadsworth Atheneum collection), discovered a number of parallel and related figures. In the pre-

sent writer’s opinion, there is no reason this figure could not date earlier than 1760–65, but not have found a buyer, so that examples stayed in Charles Hennique’s shop until his stock was listed in 1765. Male and female figures symbolizing the same season are not often found, but the pair of glazed white figures, each with a muff (once in the René Fribourg collection), must be an exception.⁵⁰ Figures of the Arts similarly enjoyed a wide popularity. At Mennecy they were often designed in association with a pierced container for potpourri, a practice characteristic of the 1750s, when vase mania began to take hold. A glazed white female figure of Painting, with a palette in her right hand, is marked “D.V.” in blue.⁵¹ Although this mark has been thought to indicate an early date of production at Villeroy, the piece belongs stylistically to the 1750s or later. A colored group of four children symbolic of the Arts and Sciences, the uppermost one next to a broken column, measuring 11 inches (28 cm) in height (formerly in the Yanville collection⁵²), was attributed to the Mennecy factory, although unmarked. A small seated figure of a young girl with a music book on her lap, somewhat dwarfed by a globular vase and cover with pierced shoulder and cover for potpourri (from the Linsky collection), may well be an allegory of Music.⁵³

Mythological figures were especially popular at the English porcelain factories and also take their place in the Mennecy canon, although they are not represented in the Metropolitan Museum. A glazed white figure of Endymion on a rectangular base and its companion figure of Diana are in the Musée National de Céramique, Sèvres.⁵⁴ It is possible that these are based on bronzes. Clare Le Corbeiller herself has linked this figure with an unmarked glazed white figure of Amphitrite in the Wadsworth Atheneum, which she has published as after a bronze of 1652 by the French sculptor Michel Anguier.⁵⁵ An unmarked figure of Diana, seated, a quiver of arrows slung over her right shoulder, and holding a dog that is jumping up toward her lap, was in the Fitzhenry collection in 1909.⁵⁶ All these figures are likely to date from the 1760s. A sparsely decorated and elongated figure of Leda and the Swan on a base with spongy-looking rocks, in a private collection⁵⁷ and probably dating from the mid-1750s, bears a close relationship to figures of naiads on comparable bases, such as the one signed “Gauron 1754” paired with a reclining river god on an ormolu clock in the Louvre.⁵⁸ This figure has been much discussed but is now generally acknowledged to be a Mennecy production. From the same period is an unmarked glazed white group of a satyr and a naiad supporting a vase, once attributed to Vincennes, which might also have been modeled by



Figure 3. Boy riding a dog, French, Mennecy, ca. 1745–50. Soft-paste porcelain, H. 5 $\frac{7}{8}$ in. (14.9 cm), L. 6 in. (15.2 cm). The Metropolitan Museum of Art, The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973 (1974.356.587). See also front cover



Figure 4. Man and woman dressed as Persians, French, Mennecy ca. 1760. Soft-paste porcelain, H. 10 $\frac{1}{2}$ in. (26.7 cm), 9 $\frac{5}{8}$ in. (24.4 cm). The Metropolitan Museum of Art, The Jack and Belle Linsky Collection (1982.60.366,.367)

Nicholas Gauron.⁵⁹ He is recorded at the Mennecy factory on July 2, 1753, and in the parish registers of Saint-Cloud under the date October 3, 1756, he is called “sculpteur du roi en l’académie royale, demt. à Paris, fg St Honoré, psse de la Madeleine.”⁶⁰ At least one trained sculptor was employed at Mennecy.

The influence of the Meissen factory is particularly strong on several series of figures and groups made at Mennecy and is worth examining in some detail. It has not gone unnoticed that Mennecy copied the monkey figures⁶¹ that have enjoyed so much success at Meissen ever since 1747. In the Sheaffer collection is a monkey wearing a hat, holding a stick, and riding a doleful-looking dog on an oval base incised “D.V.”⁶² The group is carefully painted and appears to be based on an engraving by Martin Engelbrecht of chinoiserie subjects, including a monkey riding a dog and carrying a stick from which hangs a bell.⁶³ This sheet has been shown to have been a source for painted decoration on faience made at Paul Hannong’s concern in Strasbourg in the mid-1740s, indicating that the print was in circulation in France. Another monkey, this one with his left leg extended and seated on a basket-laden dog, is in the Musée National de Céramique, Sèvres and incised “de Villeroy.”⁶⁴ It may

date from 1750–60. A related undecorated group incised “D.V.” was in the Chavagnac collection.⁶⁵ Another figure on a dog represents a boy with a covered basket (Figure 3).⁶⁶ At least one other monkey subject has been recorded: A monkey standing on a mound, smoking a pipe, and holding a rabbit by its back legs with his left hand is illustrated in the Fitzhenry collection sale catalogue.⁶⁷ A further figure, a seated monkey playing a cello, was sold on the London art market in 1960.⁶⁸ A designer at the Meissen factory, Christophe Huet (1700–1759), specialized in monkey subjects.⁶⁹ He published a *Livre de singes* (Book of monkeys) and was responsible for the decoration of the Grande and Petite Singerie rooms at Chantilly. He was the brother of Jean-Charles Huet, a leading dealer in porcelain. It may be no more than a coincidence that a Bernard Huet and a Joseph Huet are documented at Mennecy. Further study of the Huet family might clarify its role in the development of French porcelain.

Mennecy followed Meissen’s lead in making figures of Persians,⁷⁰ two colored examples of which are in the Linsky collection (Figure 4). The woman bears the incised mark “Mathieu,” attributed to Mathieu Simon (Figure 5), listed as a sculptor at Mennecy in 1765,

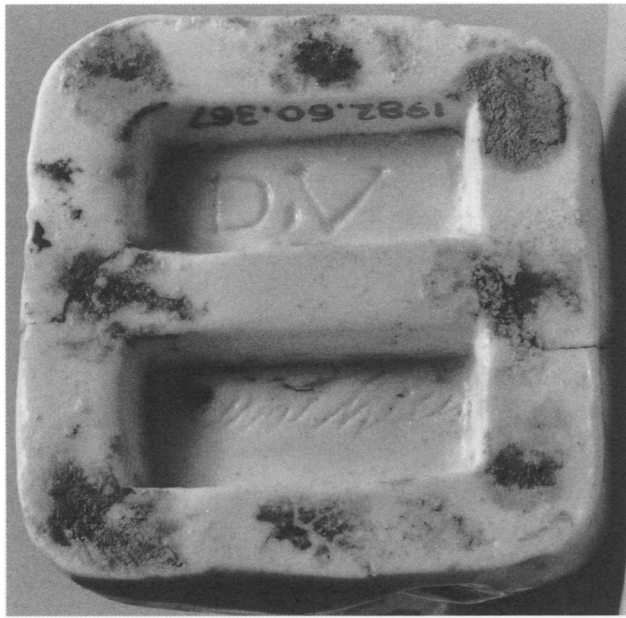


Figure 5. Mark "Mathieu" incised on underside of base of woman in Figure 4

although employed there both earlier and later and otherwise listed as a workman. Few Mennecy figures or groups bear the mark of their modeler or repairer (that is, the workman who, after removing the various parts of the piece from molds and assembling them, was responsible for finishing it). This is a valuable reference, which should help identify others by the same hand. Figures of exotic peoples were popular subjects at English porcelain factories and were even made at Worcester in the 1760s and the 1770s.⁷¹ A figure of a drummer wearing a hat from the collection of the comte de Chavagnac (present whereabouts unknown) is incised "D.V." and "J.Mô."⁷² It is part of a series of sculptural pieces made at the Mennecy factory by the brothers Jean and Christophe Mô that will be the subject of a forthcoming paper by this writer.⁷³

The recent exhibition in Paris of several hundred pieces of Mennecy (unsurprisingly, most of them tablewares) brought to light other figures and groups directly based on Meissen originals, such as a pair of pug dogs, one with a puppy and both wearing collars studded with bells.⁷⁴ These surely had a Masonic connection, just as in Dresden. A pair of salts formed of a reclining male and female figure between two shell-shaped bowls⁷⁵ is a rarely found Mennecy interpretation of a model that enjoyed great success at Meissen. An unmarked double salt of a seated girl, each hand resting on a shell at her side, in the Wadsworth Atheneum, has been discussed by Clare Le Corbeiller, who demonstrated its relationship to a Meissen origi-

nal as well as to a related Chantilly model.⁷⁶ Clare also showed that another piece in this collection, a glazed white group of two nude children with a dolphin, marked "D.V.,"⁷⁷ is related to a Meissen group. She pointed out that the Bow and Longton Hall factories, as well as Vincennes, put a similar group into production. No source for the group has been securely identified, although it may well have been a fountain.

Although Meissen manufactured a number of commedia dell'arte figures, none seems to have been the source either for the figure of a lawyer from the Italian comedy, incised "D.V." inside the base, from the Linksy collection,⁷⁸ or for the French comedy actor wearing a tall green hat, from the R. Thornton Wilson collection (Figure 6). Three figures belonging to the same series were in the Fitzhenry collection, including the lawyer and the actor, but of these only the lawyer could be the one now in the Metropolitan collection.⁷⁹ Figures of Pierrot and Columbine on rectangular bases, both painted in the palette typical of Mennecy, which includes much pink and a pale green, were in the Pflueger collection.⁸⁰ A young man wearing pink breeches trimmed in green, a white jacket with matching trim, a large feathered hat, and a long scarf, incised "D.V.," is part of this amusing and original series of figures. His extravagant gesture with his left hand suggests he belongs to the theater; he was tentatively identified by the late Geneviève Le Duc as a figure from the French vaudeville tradition.⁸¹ Each of these extraordinary figures is supported at the back by a tree trunk and stands on a rectangular pedestal that appears to have been created to fit into a metal mount. The source for the series remains unknown.

Figures from everyday life are well represented in the Mennecy repertoire. They are perhaps the most numerous and are certainly the most varied in size. One of the largest is an unmarked peasant woman carrying a child on her back and a box under her right arm from the Linksy collection, which measures 7¼ inches (18.3 cm).⁸² This may be the "Savoyarde with child" (*Savoyarde avec marmot*) based on a drawing by Christophe Huet for the Meissen factory,⁸³ though this writer has not succeeded in tracing surviving Meissen examples to verify that suggestion. Representations in French art of these migrants were common, particularly in the work of Antoine Watteau.⁸⁴ Dutch or Flemish sources influenced the conception of a pair of glazed white drinking companions.⁸⁵ Other everyday characters include the figure of a Meissen map seller, with a map in his left hand and a pack on his back on a rectangular base, whose pose seems to relate to the rather stiffly modeled commedia dell'arte figures mentioned above.⁸⁶ A figure of a pilgrim, his hat and collar



Figure 6. French comedy actor, French, Mennecy, ca. 1755–60. Soft-paste porcelain, H. 8 $\frac{1}{4}$ in. (21.4 cm). The Metropolitan Museum of Art, Gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 1950 (50.211.123)



Figure 7. Street vendor, French, Mennecy, ca. 1750–60. Soft-paste porcelain, H. 9 $\frac{3}{8}$ in. (23.8 cm). The Metropolitan Museum of Art, Gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 1954 (54.147.7)

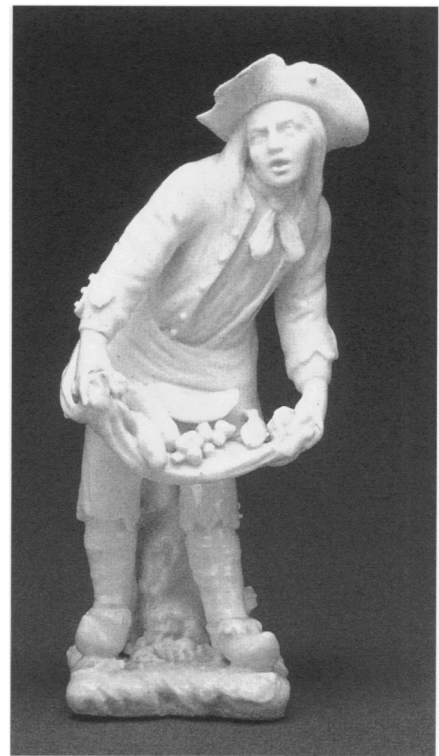


Figure 8. Figure of a street vendor, French, Mennecy, ca. 1755–60. Soft-paste porcelain, H. 9 $\frac{3}{8}$ in. (23.9 cm). The J. Paul Getty Museum, Los Angeles (86.DE.473). © The J. Paul Getty Museum

ornamented with shells,⁸⁷ stands on a slightly different base but is also supported by a tree trunk and exhibits the same stiffness as the previous pieces.

One important series of groups manufactured at Mennecy is unrepresented in the Metropolitan Museum collection. Diminutive girls and boys, often playing music or singing, are arranged in twos, threes, and occasionally fours on a rocky mound. They usually wear hats, kerchiefs, or turbans and have plump features and limbs. A marked group of three, including a singer and a bagpipe player, is in the Victoria and Albert Museum, London.⁸⁸ In the Linsky collection is a girl singer, holding a book of music on her lap, seated on a stump next to a globular vase and cover with a pierced neck, the whole on an oval mound.⁸⁹ It is characteristic of the Mennecy factory in its combination of a figure (or sometimes more than one figure; see below) with a vase that is quite out of proportion. One marked group is crudely erotic: A lover fondles his beloved's knees, while her pitcher of milk lies overturned at her side.⁹⁰



Figure 9. Tailor and painter, French, Mennecy, ca. 1755–60. Soft-paste porcelain, lead glaze, H. 9 $\frac{1}{4}$ in. (24 cm) and 10 in. (25.5 cm). Gift of George and Helen Gardiner, Gardiner Museum of Ceramic Art, Toronto (G83.1250–.1251)



Figure 10. Knife grinder and vinegar seller, French, Mennecy, ca. 1755. Porcelain, H. 6¾ in. (17 cm). Courtesy of the Woollahra Trading Co. Ltd.

Of all the figures and groups under consideration two are exceptional. The first, in the Linsky collection, is a white figure of the Harlequin family measuring 14¾ inches (36.5 cm).⁹¹ Although the mark "D.V." inside the base is painted in black rather than incised, this writer finds it difficult to believe that it could have been modeled in the 1740s, when the factory had not long been established. The Meissen group from which it derives, although much smaller, was modeled by Johann Joachim Kändler about 1740. This group, its scale, and the whiteness and translucency of the porcelain make it one of the Mennecy factory's finest achievements. Perhaps the most interesting of all Mennecy's sculptural productions, even if, once again, they do not seem to be entirely original in conception, are the glazed white figures of street vendors known as the *Cris de Paris* series. A figure of a vegetable seller (from the Wilson collection),⁹² standing on a rectangular base, is incised "D.V." on the top left (Figure 7). He is dressed in rags and a wide-brimmed hat with a

hole in the brim. It is of extremely white porcelain and skillfully modeled. The feet are apart and the top of the body bent to the right. The face is full of character and the features carefully delineated. The slightly open mouth and the outstretched right hand convey a pleading expression. Another glazed white figure, evidently by the same modeler, of a fruit seller holding his wares on a cloth before him is in the Getty Museum (Figure 8).⁹³ It is incised "D.V." on the right side of the base. So similar are the pose, the clothing (and hat), and the quality of the porcelain body that there is no doubt that these two were part of a series. Two more glazed white figures in a similar vein are in the Gardiner Museum of Ceramic Art, Toronto.⁹⁴ One is a painter (or more likely a printseller) with a portfolio under his right arm, the other a tailor (or more likely a seller of worn clothing) holding a cloth in front of him and a sack over his right shoulder (Figure 9). Closely related, but without the marked contraposto of the figures already mentioned, are a cobbler

with a shoe in his left hand and a strap in his right, and a figure with a sack under his right arm, both in the Boone collection.⁹⁵ They are incised "D.V." Another pair of figures was exhibited at the International Ceramics Fair and Seminar, London, in June 2000. These unmarked glazed white figures of a knife grinder with his wheel and a vinegar seller wheeling a barrel on a cart (Figure 10)⁹⁶ are even finer achievements. The vinegar seller is directly related to a watercolor drawing by Christophe Huet at the Meissen factory,⁹⁷ and a Meissen figure is known.⁹⁸ The knife grinder is so close in conception that it is without doubt after a design by Christophe Huet. An extraordinary glazed white figure of a fool or jester, incised "D.V.," his hat, jacket, belt, breeches, and shield festooned with bells, was recently exhibited in Paris⁹⁹ and must be based on an as yet undiscovered engraving.

Mennecy manufactured an outstanding group of animals and birds, subjects that were favorites of English porcelain factories. Although Meissen was the first in the market, and the work of Johann Joachim Kändler has perhaps never been equaled, the skill of the Mennecy modeler(s) has not been given its due. Such fine items as the goat,¹⁰⁰ pair of mastiffs,¹⁰¹ rearing horses,¹⁰² seated spaniel,¹⁰³ or magnificent boar based on the famous Florentine Boar,¹⁰⁴ which even Vincennes found difficult to parallel, were doubtless important in the Mennecy repertoire, although the Metropolitan does not include anything like them. A figure of a parrot perched on a branch of a tree issuing from a rock in the Seattle Art Museum is particularly confidently modeled.¹⁰⁵ The pair of peacocks displaying on oval rocky bases with a tree at the back from the Sheaffer bequest¹⁰⁶ demonstrates the factory's technical mastery, while the careful modeling and decoration of a warbler mounted in gilt bronze from the Wrightsman gift¹⁰⁷ shows that Mennecy could hold its own with Vincennes (Figure 11).¹⁰⁸ A date of about 1760 is suggested for the latter piece.

Other exceptional productions from the Mennecy factory include an *applique* formed of a swan with outstretched wings among rocks and branches, bearing the mark "D.V."; illustrated by Aymé Darblay in 1901, it is entirely original.¹⁰⁹ Another *applique*, one of a pair, consists of a chimera emerging from twisted branches and flowers. It is incised "D.V." and is part of the collections of the Musée des Arts Décoratifs, Paris.¹¹⁰ Both of these audacious models are purely decorative and, on stylistic grounds, can be dated to about 1750. The closest parallel in French porcelain must be the magnificent clock cases made at the Chantilly factory.¹¹¹

Similar figure models were manufactured at factories all over Europe. A man and a woman seated with

pierced baskets (for potpourri or flowers) between their knees were manufactured at Mennecy, as a marked example at the Philadelphia Museum of Art demonstrates.¹¹² An extraordinarily popular model, it was made at the Saint-Cloud, Meissen, Chantilly, and Chelsea porcelain factories, as well as in faience.

Information on prices of Mennecy figures and groups exists in various inventories but is, in the main, awaiting analysis. Selected entries are given here to demonstrate that Mennecy could be as costly as Vincennes/Sèvres. One of the inventories taken after the death of Jean-Baptiste Barbin, dated March 13, 1766,¹¹³ and describing defective and reject stock from the old factory, mentions Desforges and Roussel "marchands fayanciers à Paris" as the "agents nommé par les partis." A surprising entry lists "1 gd Vaisseau en biscuit de porcelaine de ladite Man de Villeroy crue d'un groupe representant l'Europe et de différents attributs" valued at no less than 400 livres. The present whereabouts of this object or anything comparable has not been discovered, although a group that seems likely to correspond to it was noted as missing by Jacquemart and Le Blant as early as 1862.¹¹⁴ Another entry in the same inventory, "1 autre Vaisseau defectueux aussi en biscuit le groupe representant l'Europe parfait," valued at 120 livres, suggests that several were made, and only the rejects were kept at the factory. If perfect pieces were made, they must have been among the most ambitious of all Mennecy's

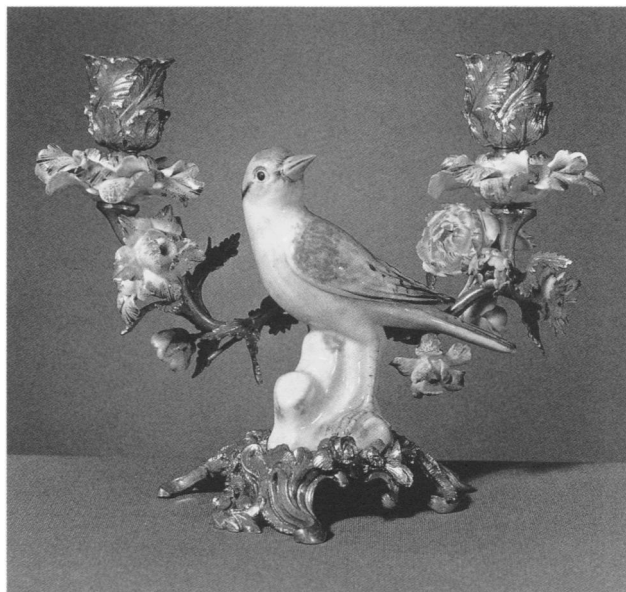


Figure 11. Candelabrum (one of a pair), French, ca. 1760. Soft-paste porcelain and gilt bronze, H. 6¼ in. (15.9 cm), W. 7⅝ in. (19.4 cm), diam. 4⅝ in. (11.7 cm). The Metropolitan Museum of Art, Gift of Mr. and Mrs. Charles Wrightsman, 1976 (1976.155.28)

figural productions and priced in the same range as those from the royal factory. The same inventory mentions parrots, pug dogs (*chiens doguins*), and medium-sized birds. Another inventory of the “M[archandi]ses de l’Ancien Magazin composé de pièces de rebut et Defectueuses étant à Paris en la Maison de Sieur Charles Christophe Hennique M[archan]d tenant Magazin de la Manufacture de Villeroy” confirms the valuations for reject examples of the above. One entry for “three large figures” values them at 4 livres 10 sous each, but six others were valued at only 3 livres 15 sous each. Two parrots were valued at 3 livres 15 sous, two medium birds (2 *moyens oizeaux*) at 2 livres 10 sous, and two pugs (2 *chiens doguins*) at 2 livres 10 sous. Among the unfired porcelain were “8 terrasses de pots pourris garnie de figure et animaux” at 3 livres each.

The biscuit sculpture of Mennecy, from the plaques to the terms designed for table decoration, will be examined in detail by this writer in a future

publication. Although further work remains to be done on the repertoire of figures and groups produced by the Mennecy porcelain factory, and this article is far from an exhaustive exploration,¹¹⁵ it is clear that the quality and range represented in the Metropolitan Museum collection illustrate the strong competition to Vincennes/Sèvres offered by François Barbin’s concern.

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NOTES

1. Clare Le Corbeiller, “Porcelain as Sculpture,” *International Ceramics Fair and Seminar* (London, June 1988), pp. 22–28.
2. This exhibition also traveled to the Dixon Gallery, Memphis, Tennessee, and to the George R. Gardiner Museum of Ceramic Art, Toronto.
3. One of the earliest books on the subject, which is still worth reading, is R. Schmidt, *Porcelain as an Art and Mirror of Fashion* (London, 1932). The decorative uses of porcelain in seventeenth- and eighteenth-century palace rooms as well as for dining are discussed in Clare Le Corbeiller, “German Porcelain of the Eighteenth Century,” *Metropolitan Museum of Art Bulletin* (Spring 1990), pp. 5–8, and by M. Chilton, “Rooms of Porcelain,” *International Fine Art and Antique Dealers’ Show* (New York, 1992), pp. 13–20. For the use of French porcelain figures for table decoration at the wedding of Louis and Marie-Antoinette, see P. Ennès, “Le surtout de mariage en porcelaine de Sèvres, du Dauphin, 1769–1770,” *La revue de l’art* 76 (June 1987), pp. 63–73. For a British perspective, see A. Somers Cocks, “The Nonfunctional Use of Ceramics in the English Country House during the Eighteenth Century,” in *The Fashioning and Functioning of the British Country House*, Studies in the History of Art, 25 (Washington, D.C., 1989), pp. 195–215.
4. Some of these are illustrated in B. Rondot, ed., *Discovering the Secrets of Soft-Paste Porcelain at the Saint-Cloud Manufactory ca. 1690–1766* (New Haven and London, 1999), nos. 170, 172–73.
5. *Treasures of the North*, Christie’s, London, January–February 2000, Whitworth Art Gallery, Manchester, February–April 2000, cat. no. 147. The bust, then called Watteau, was sold from the Mrs. H. Dupuy collection, Parke-Bernet Galleries, New York, April 3, 1948, lot 335. It was also sold from the René Fribourg collection, Sotheby’s, June 25, 1963, European porcelain, pt. 1, lot 41, purchased by Galliers-Prat for £380. It once belonged to the collection of the comte X. de Chavagnac, sold in Paris, 1911, no. 20; sold to Vanderersch for 1300 francs; and exhibited in the Exposition Nationale de Céramique, Paris, 1897, no. 428.
6. Rondot, *Discovering the Secrets*, no. 179; Sèvres, Musée National de Céramique.
7. Ibid., no. 171; Musée des Arts Décoratifs, Paris.
8. Nine examples of a group of France were in stock at Vincennes in October 1752 and valued at 20 livres. See T. Préaud, *La porcelaine de Vincennes: Les origines de Sèvres*, exh. cat., Grand Palais (Paris, 1977), p. 182.
9. Victoria and Albert Museum, inv. C.330–1909. Ill. in Préaud, *La porcelaine de Vincennes*, p. 166, no. 483. The figure was not included in T. Préaud and A. d’Albis, *La porcelaine de Vincennes* (Paris, 1991). Another unmarked female figure wearing a plumed helmet and armor, leaning on a shield decorated in relief with fleurs-de-lis and seated on bundles of rods or fasces resting on a rock, is called Minerva but probably is also allegorical of France; sold at Sotheby’s, November 23, 1965, lot 77, present whereabouts unknown. It was attributed to Vincennes in 1965 but should be reconsidered.
10. See for instance the colored group of five hunters measuring 9¼ in. (23.5 cm) in height illustrated in Rondot, *Discovering the Secrets*, no. 180.
11. A. Dawson, *Eighteenth-Century French Porcelain in the Ashmolean Museum* (Oxford, 1996), no. 10, and ill. in Rondot, *Discovering the Secrets*, p. 89, fig. 7–4.
12. Both illustrated by R. de Plinval de Guillebon, *Faïence et porcelaine de Paris, XVIIIe–XIXe siècles* (Paris, 1995), p. 85, fig. 53.
13. Rondot, *Discovering the Secrets*, nos. 177–78; Musée des Arts Décoratifs, Paris, and Musée Municipal, Saint-Cloud.
14. G. Le Duc, *Porcelaine tendre de Chantilly au XVIIIe siècle: Héritages des manufactures de Rouen, Saint-Cloud et Paris et influences sur les*

- autres manufactures du XVIII^e siècle* (Paris, 1996), pp. 184–203. There are examples of the bust, all slightly different, in the Museum of Fine Arts, Boston, the Minneapolis Institute of Arts, the J. Paul Getty Museum, Los Angeles, and the Wadsworth Atheneum, Hartford, Conn.
15. Ill. in Le Duc, *Porcelaine tendre*, p. 202; private collection.
 16. See T. Clarke, "French Influences at Chelsea," *Transactions of the English Ceramic Circle*, vol. 4, pt. 5 (1955), pp. 45–59, and T. Préaud, "Competition from Sèvres Porcelain," *Derby Porcelain Society Journal* 4 (2000), pp. 38–48.
 17. A glazed white figure of Ceres exhibited in "Chelsea China from Private Collections," June 1999, Chelsea Old Town Hall, London (catalogue by S. Kevill-Davies, no. 9), is comparable with a Mennecy glazed figure of Summer in a private collection. I owe this observation to Pamela Klaber.
 18. For the range of Derby porcelain figures, see P. Bradshaw, *Derby Porcelain Figures* (London, 1990).
 19. British Museum MME 1991.6–10.1, from the Elizabeth Parke Firestone Collection; sold, Christie's, New York, March 21, 1991, lot 67; exhibited at the Detroit Institute of Arts, 1956, no. 500-J; ill. R. Berges, "Mennecy Porcelain from the Elizabeth Parke Firestone Collection," *American Connoisseur* (April 1969), pl. 19, p. 254. A figure of a boy symbolic of Sculpture, holding a mallet and leaning against a male torso in the same sale, lot 65, is also incised "Bernard." It is possible that the signature stands for Bernard Huet, who was employed at the Mennecy factory as a sculptor.
 20. Clare Le Corbeiller, "Tournai and Mennecy," *Les cahiers de Mariemont: Bulletin du Musée Royal de Mariemont (Numero spécial en hommage à Mireille Jottrand)* 24/25 (1993–94), pp. 54–59.
 21. M. Cassidy-Geiger, "Forgotten Sources for Early Meissen Figures," *American Ceramic Circle Journal* 10 (1997), pp. 55–72.
 22. M. Cassidy-Geiger, "The Japanese Palace Collections and Their Impact at Meissen," *The International Ceramics Fair and Seminar* (London, June 1995), pp. 10–19.
 23. M. Baker, "Francis van Bossuit, Böttger Stoneware and the 'Judith' Reliefs," in R. Kahnsitz and P. Volk, eds., *Skulptur in Süd-deutschland, 1400–1800: Festschrift für Adolf Schädler* (Munich and Berlin, 1998), pp. 281–94.
 24. Inv. 1976.155.26 and .27, Gift of Mr. and Mrs. Charles Wrightsman. Because the piece is mounted, it is not known whether it bears a mark.
 25. M. Hinton and O. Impey, *Kakiemon Porcelain from the English Country Houses: Flowers of Fire*, exh. cat., Ashmolean Museum (Oxford, 1989); Christie's, London, January–February 1990, no. 7.
 26. Because the figure is mounted, it is not known whether it bears a factory mark.
 27. J.-G. Peyre and J.-C. Sieberth, *La porcelaine tendre de Villeroy Mennecy, 1735–1777*, exh. cat., Galerie Verneuil-Bac, Paris, September 18–October 30, 2000, ill. on cover of catalogue.
 28. Muzeum w Wilanowie: Oddział Muzeum Narodowego w Warszawie *Osobliwo ci Dalekiego Wschodu w historycznej kolekcji Wilanowa* (Warsaw, 1993), no. 241. The tray measures 4¾ x 14¾ in. (12.5 x 37 cm). I am grateful to Barbara Szelegajd of the Department of Art, Wilanow Palace, Warsaw, for corresponding with me about this piece.
 29. H. Morley-Fletcher, *Early European Porcelain and Faience as Collected by Kiyi and Edward Pflueger*, vol. 2 (privately printed, n.d. [ca. 1990]), p. 74. H. 7¼ in. (18.4 cm). Formerly Viscountess Harcourt Collection.
 30. Clare Le Corbeiller et al., *The Jack and Belle Linsky Collection in the Metropolitan Museum of Art* (New York, 1984), nos. 281–86, and Linda H. Roth and Clare Le Corbeiller, *French Eighteenth-Century Porcelain at the Wadsworth Atheneum: The J. Pierpont Morgan Collection* (Hartford, Conn., 2000), no. 35.
 31. These are held in the Minutier Central of the Archives Nationales, Paris, France, under the number XI.586. This writer has relied on transcripts made by the late Geneviève Le Duc and is unable to give precise references. The transcription of the name "Darnennton" is hers.
 32. A list of more than ninety clients, who may not all be *marchands merciers*, was extracted from Mennecy inventories and published by N. Duchon, *La manufacture de porcelaine de Mennecy-Villeroy (Le-Mée-sur-Seine, 1988)*, p. 150. For a discussion of *marchands merciers* at the royal factory, see J. Whitehead, "The *marchands merciers* and Sèvres," *International Ceramics Fair and Seminar* (London, June 1993), pp. 36–43.
 33. Inv. 1974.356.596; H. 5¼ in. (14 cm), marked "D.V." in blue enamel.
 34. Inv. 1976.155.26, .27. The writer has been unable to examine the ormolu on any of the Metropolitan Museum pieces.
 35. Inv. 1982.60.259, Linsky cat. no. 296, unmarked.
 36. Inv. 1982.60.260, Linsky cat. no. 301, marked "D.V." in black.
 37. Inv. 434.100.34, .35; one marked "D.V." painted in black, gift of R. Thornton Wilson in memory of Florence Ellsworth Wilson, 1943. The small gilt-bronze scroll feet are worth comparing with those on the inkstand (1974.356.595 a–d), and on the example recently shown in Paris, see n. 27, above.
 38. R. de P. de Guillebon, *Musée du Louvre, Département des Objets d'Art: Catalogue des porcelaines françaises I* (Paris, 1992), no. 15. The cup, clearly visible on the Metropolitan Museum monkeys, is squashed and described in the Louvre catalogue as a shell.
 39. Inv. 59.208.1; incised "D.V.," H. 5¼ in. (13.5 cm).
 40. Inv. 59.208.2; incised "D.V." twice, H. 5 in. (12.7 cm).
 41. Préaud and d'Albis, *La Porcelaine de Vincennes*, p. 174, no. 180.
 42. *Porcellane e argenti del Palazzo Reale di Torino*, Milan, 1986, exh. cat. (Turin, 1986), nos. 111, 112. Both are documented in the royal collection in 1861.
 43. Inv. 1974.356.589, .590; the hound measures 4¼ in. (11.9 cm), the spaniel 5¼ in. (13.1 cm). Neither piece bears a factory mark. "A pair of speckled white spaniels holding their heads in supercilious attitudes modelled at Saint-Cloud about 1735" is mentioned by Y. Hackenbroch and J. Parker, *The Lesley and Emma Sheaffer Collection: A Selective Presentation* (New York, 1974), at the end of the section on porcelain and faience (pages unnumbered). The present writer has not examined the dogs or the pieces in Turin.
 44. Inv. 1982.60.290, Linsky cat. 308, marked "D.V." in dark blue, H. 7 in. (17.9 cm). This was formerly in the René Fribourg collection; sold, Sotheby's, June 25, 1963, European Porcelain pt. 1, lot 40; sold to Linsky for £1,800. The comte de Chavagnac owned a similar figure and believed it was based on a Chinese root carving; see Hôtel Drouot, Paris, June 19–21, 1911, lot 83.
 45. Inv. 12911 PE, information from notes left by Geneviève Le Duc, see n. 31, above.
 46. Christie's East, New York, January 30, 1985, "Important European Porcelain and Faience," lot 120. H. 7¼ in. (18 cm).
 47. "Exposition de Porcelaines de Pâte Tendre," Musée Royal de Mariemont, May–September 1958, cat. nos. 28, 29; height 6¼ in. (17.5 cm). The pieces, which are in the collections of the Musée Royal de Mariemont, Brussels, are unmarked and were then

- attributed to Saint-Cloud. Geneviève Le Duc's notes show that she considered them without doubt to be Mennecy models.
48. Figures of Summer and Autumn incised "D.V." underneath are in the Musée des Arts Décoratifs, Paris, inv. 28650 ABCD. Two boys on circular bases incised "D.V.," one symbolic of Summer, the other of Autumn, are in the Ashmolean Museum, Oxford, 1968.244, 245. Painted figures on small square undecorated bases (H. $\frac{3}{4}$ in. [12 cm]), symbolic of Winter and Spring, one bearing an incised mark, were sold from the Gilbert Lévy Collection, Hôtel Drouot, Paris, November 23, 1967, lot 52. Slightly larger glazed white figures (H. approx. $\frac{7}{8}$ in. [20 cm]) of a couple symbolizing Winter, one marked "D.V." in blue, were sold by Christophe Perlès, La Cour aux Antiquaires, Paris, Autumn 1991, no. 27, from the René Fribourg collection.
 49. Roth and Le Corbeiller, *French Eighteenth-Century Porcelain*, no. 41; H. $\frac{5}{16}$ in. (13 cm).
 50. René Fribourg collection, sold, Sotheby's, London, October 15, 1963, lot 406; sold again by Christophe Perlès, La Cour aux Antiquaires, Paris, Autumn 1991, cat. 27, marked "D.V.," in blue on the underside of one socle.
 51. Musée des Arts Décoratifs, Paris inv., 28615, Blake Gould Bequest.
 52. *Catalogue des faïences & porcelaines anciennes françaises et étrangères*, collection de M. le Comte R. d'Yanville, Hôtel Drouot, Paris, February 20–22, 1907, lot 214.
 53. Inv. 1982.60.263, Linsky cat. 312. Incised "D.V." with a crescent under each letter on underside of base of vase. H. of the vase 9 in. (22.8 cm).
 54. Inv. MNC 13262 and MNC 13258, Grollier Bequest, 1908; each measures $10\frac{1}{4}$ in. (26 cm), and both are incised "D.V."
 55. Roth and Le Corbeiller, *French Eighteenth-Century Porcelain*, no. 37; H. $1\frac{3}{8}$ in. (35.2 cm).
 56. *Catalogue des porcelaines tendres anciennes françaises et étrangères . . . composant la collection de M. Fitzhenry*, Hôtel Drouot, Paris, December 13–16, 1909, lot 135.
 57. Illustrated in C. Frégnac, ed., *Les porcelainiers du XVIII^e français* (Paris, 1964), p. 139; it is not known whether this figure is marked.
 58. Gauron's career has been analyzed by T. Clifford, "Nicholas Gauron—A Virtuoso Modeller at Tournai and Chelsea," in Charles Hind, ed., *The Rococo in England: A Symposium* (London, 1986), pp. 161–74. The clock case was published by W. King, "Some Vincennes Porcelain Figures," *Apollo* (April 1926), pp. 222–23. The relationship between Mennecy, Tournai, and Derby porcelain figures deserves closer examination.
 59. S. Eriksen and G. de Bellaigue, *Sèvres Porcelain: Vincennes and Sèvres, 1740–1800* (London, 1987), p. 198, no. 9; C. L. David Collection, Copenhagen. H. $1\frac{1}{4}$ in. (29 cm).
 60. This information was discovered in the papers of the late Geneviève Le Duc.
 61. See Guillebon, *Musée du Louvre*, pp. 73–74.
 62. Inv. 1974.356.586; H. $\frac{6}{8}$ in. (15.7 cm).
 63. I am grateful to Errol Manners for bringing this engraving to my attention. It is published in P. Ducret, "Augsburger Chinoiserien als Vorbilder für Strassburger Fayencen," *KERAMOS* 84 (1979), p. 96, fig. 5.
 64. Inv. MNC 13276, Grollier Bequest, 1908. H. $\frac{5}{8}$ in. (15 cm). Antoinette Hallé and her staff kindly supplied information about this piece.
 65. Sold, Hôtel Drouot, Paris, June 19–21, 1911, lot 150, for 1,800 francs to Ducrey.
 66. Incised "D.V." filled in with manganese; H. $\frac{5}{8}$ in. (14.9 cm). A similar example, which may be the same piece, is illustrated in the catalogue of the sale of the Yanville collection, *Faïences & porcelaines anciennes françaises & étrangères*, Hôtel Drouot, Paris, February 20–22, 1907, lot 197, unmarked.
 67. *Catalogue des porcelaines tendres anciennes françaises et étrangères . . . composant la collection de M. Fitzhenry*, Hôtel Drouot, Paris, December 13–16, 1909, "non catalogué," ill. next to lot 151, opp. p. 20.
 68. Fine European Porcelain, The property of the late Oscar Dusendschon of Geneva, Sotheby's, December 6, 1960, lot 44.
 69. See T. H. Clarke, "The French Touch at Meissen: Christophe Huet's Watercolour Drawings for the Cris de Paris, 1753," *International Antique Dealers Show Handbook* (New York, 1990), pp. 28–33.
 70. A Meissen figure of a Persian woman in the Bayerisches Nationalmuseum, Munich, differing slightly from the Mennecy version, has been attributed to Kändler and Reinicke after an engraving by M. de Ferriol, *Recueil de cent estampes représentant différents nations du Levant* (Paris, 1714–15), pl. 91; see R. Rückert, *Meissener Porzellan 1710–1810*, exh. cat. (Munich, 1966), no. 940.
 71. D. C. Peirce, *English Ceramics in the Frances and Emory Cocke Collection, High Museum of Art, Atlanta, Georgia* (Seattle and London, 1988), no. 172. H. $\frac{5}{8}$ in. (14 cm). For Doccia, Ansbach, and Kloster Veilsdorf figures of Turks, see M. Newman, "Les sultans de porcelaine du XVIII^e siècle," *L'estampille*, no. 205 (July–August 1987), pp. 48–56.
 72. Sold, Hôtel Drouot, Paris, June 19–21, 1911, lot 180. H. $\frac{7}{8}$ in. (20 cm).
 73. For details on this subject, see A. Dawson, *A Catalogue of French Porcelain in the British Museum*, rev. ed. (London, 2000), no. 303. Additional pieces by the Mô brothers are discussed in this writer's forthcoming paper in the *Journal of the French Porcelain Society*.
 74. Exh. Galerie Verneuil-Bac (see n. 27, above), ill. back cover of catalogue. Dog, H. $\frac{5}{8}$ in. (13 cm).
 75. J.-G. Peyre, "Fleurons méconnus de la manufacture de Mennecy-Villeroy," *L'estampille/L'objet d'art*, no. 350 (September 2000), p. 86.
 76. Roth and Le Corbeiller, *Eighteenth-Century Porcelain*, no. 28. H. $\frac{5}{8}$ in. (14.9 cm).
 77. Ibid., no. 36. H. 6 in. (15.2 cm).
 78. Inv. 1982.60.268, Linsky cat. 310.
 79. *Catalogue des porcelaines tendres françaises et étrangères . . . composant la collection de M. Fitzhenry*, Hôtel Drouot, Paris, December 13–16, 1909, lots 117–19. Only lot 119, a bearded and mustached figure with head thrown back, is marked, incised "D.V.," even though the figure of a lawyer in the Linsky collection, cat. 310, is said to be lot 118 in the Fitzhenry sale and is noted in the Linsky catalogue as incised "D.V." inside the base.
 80. H. Morley-Fletcher, *Early European Porcelain & Faience as Collected by Kiyi and Edward Pflueger*, vol. 2 (privately published, n.d. [ca. 1995]), p. 70. H. $\frac{8}{8}$ in. (21 cm). Pierrot incised "D.V." Formerly Aymé Darblay and Comtesse Emmanuel de la Rochefoucauld collections.
 81. Private collection. H. $\frac{5}{8}$ in. (15 cm). Ill. in G. Le Duc, "Un personnage de comédie en porcelaine tendre de Mennecy, vers 1755," in *Mélanges en souvenir d'Elisalex d'Albis, 1939–1998* (privately published, 1999), pp. 67–69.
 82. Inv. 1982.60.262, Linsky cat. 311.
 83. Clarke, "The French Touch at Meissen," p. 33, nos. 23, 24.

84. For this fascinating subject, see E. Munhall, "Savoyards in French Eighteenth-Century Art," *Apollo* 87, no. 72 (February 1968), pp. 86–94.
85. Klaber & Klaber, *Rare Antique Porcelain & Enamels*, Summer Catalogue, June 2002, no. 12. Both figures incised "D.V." on the back of the rocks. H. 6 in. (15.2 cm) and 6½ in. (16.5 cm).
86. Musée des Arts Décoratifs, Paris. Ill. in C. Dauguet and D. Guillemé-Brulon, *La porcelaine française* (Paris, n.d.), p. 27, with a dancer and a group of musicians.
87. *Catalogue des porcelaines tendres anciennes françaises et étrangères . . . composant la collection de M. Fitzhenry*, Hôtel Drouot, Paris, December 13–16, 1909, lot 153. H. 7¼ in. (18.5 cm). Incised "D.V." From the Yanville collection.
88. W. B. Honey, *French Porcelain of the Eighteenth Century* (London, 1950), pl. 46.
89. Inv. 1982.60.263, Linsky cat. 312. Incised "D.V." with a crescent under each letter.
90. "Early European Porcelain from the Collection of Ernesto Blohm," Christie's, April 10, 1989, lot 85. H. 5½ in. (14 cm).
91. Inv. 1982.60.255, Linsky cat. 309.
92. Inv. 54.147.7. Exhibited in "Figures from Life: Porcelain Sculpture from The Metropolitan Museum of Art, New York, ca. 1740–1780," Museum of Fine Arts, St. Petersburg, Florida, 1992, cat. by C. Duval, p. 97.
93. Inv. 86 DE. 473.
94. Inv. G.83.1.1250 and G.83.1.1251. These figures appear to be the ones shown in an advertisement by Finarte, Milan, discovered in the archive of Geneviève Le Duc at the Musée des Arts Décoratifs, Paris, marked "Gazette." The figures are noted as having been sold at the Hôtel Drouot, Paris, April 29, 1983. The printseller is H. 9¼ in. (24 cm) and incised "D.V." on the base behind the right foot; the clothing vendor measures H. 10 in. (25.5 cm) and is incised "D.V." on the rock behind the left foot. I am grateful to Meredith Chilton for kindly supplying information about these figures.
95. MaryLou Boone, *Terre et Feu: Four Centuries of French Ceramics from the Boone Collection*, exh. cat., Clark Humanities Museum, Scripps College (Claremont, Calif., 1998), no. 76.
96. Ill. in *International Ceramics Fair and Seminar Handbook* (London, 2000), p. 92.
97. The vinegar seller is illustrated by J.-J.G., "La Genèse des Cris de Paris," *Connaissance des arts* (April 1978), p. 62. It is no. 33 in the list given by Clarke, "The French Touch at Meissen," p. 33.
98. L. and Y. Adams, *Meissen Portrait Figures* (Wigston, 1992), p. 46.
99. Peyre and Sieberth, *La porcelaine tendre*, ill. inside front cover; and see Peyre, "Fleurons méconnus," p. 81.
100. Dawson, *Eighteenth-Century French Porcelain*, no. 36.
101. *Ibid.*, no. 34.
102. A pair of rearing horses attributed to Mennecy and mounted in gilt bronze, which were once in the Bensimon collection, were sold from the collection of Mrs. H. Dupuy at Parke-Bernet Galleries Inc., New York, April 2–3, 1948, lot 300, ill.; present whereabouts unknown. The trotting horse in the Art Institute of Chicago attributed to Vincennes and ill. in Préaud and d'Albis, *La porcelaine de Vincennes*, p. 171, no. 171, fell in the firing; no other example is known to the writer.
103. Musée National de Céramique, Sèvres (26340). Acquired 1990. H. 7½ in. (20 cm). Incised "D.V." under right forepaw. I am grateful to Antoinette Hallé for supplying information on this piece.
104. G. Le Duc in Sèvres, *Musée National de Céramique: Nouvelles acquisitions (1979–1989)* (Paris, 1989), no. 143.
105. J. Emerson, J. Chen, M. Gardner Gates, *Porcelain Stories from China to Europe* (Seattle and London, 2000), p. 226 (and cover). H. 7 in. (17.9 cm). Incised "D.V."
106. Inv. 1974.155.28.29. H. 5 in. (12.7) and 4½ in. (12.4 cm). Each painted "D.V." in manganese inside each base.
107. Inv. 1976.155.28.29. H. 6¼ in. (15.9 cm). The writer has not examined the bronze mounts or the flowers and cannot comment on their date or origin.
108. As Préaud and d'Albis, *La porcelaine de Vincennes*, p. 170, no. 169, discovered, two small *perruches* (parrots) purchased from Vincennes by the dealer Lazare Duvau were sold by him to Monsieur de Villaumont in October 1749 for the high sum of 30 livres. Parrots and *bouvreuils* (bullfinches) were also in production from 1749; swans, *mésanges* (tits), *sérins* (canaries), and *chardonnerets* (goldfinches) from 1752.
109. Darblay's illustration has been republished by Duchon, *La manufacture de porcelaine de Mennecy-Villeroy*, p. 135.
110. Frégnac, *Les porcelainiers du XVIIIe français*, p. 135.
111. G. Le Duc, *Porcelaine tendre de Chantilly*, pp. 165, 167.
112. Inv. 42–59–55 and 56. The female figure is incised "D.V." and measures 8½ in. (20.7 cm). The male figure is H. 8½ in. (22 cm).
113. Archives Nationales, Minutier Centrale XIII.340, Semilliard. Information taken from Le Duc papers in the Musée des Arts Décoratifs, Paris.
114. A. Jacquemart and E. Le Blant, *Histoire artistique, industrielle et commerciale de la porcelaine* (Paris, 1862), p. 499: "Nous avons vu passer dans une exposition de vente, d'où il a disparu après avoir été brisé, un groupe important & fort bien traité, représentant toute une scène allégorique. Sur un vaisseau armé et maté se tenait la France, le casque en tête, la lance droite & la main posée sur le bouclier aux trois fleurs de lis; autant qu'il nous en souvient, les autres personages, tous caractérisés par des emblèmes mythologiques, entouraient un enfant endormi." The authors compared it to pieces from the royal factory on the grounds of its artistic merit and suggested that it may have been made as a princely gift. The writer was alerted to this reference by a note in the papers of the late Geneviève Le Duc bequeathed to the Musée des Arts Décoratifs, Paris.
115. For example, the article excludes groups like *The Magic Lantern*, in which a young man and a young woman on a rock look into a magic lantern held by another young man (ill. in Peyre, "Fleurons méconnus," p. 78; there is another example in the Wadsworth Atheneum, Hartford, Conn., 1917.924), and a group of four musicians designed to be seen all the way round (*ibid.*, p. 85), for instance.